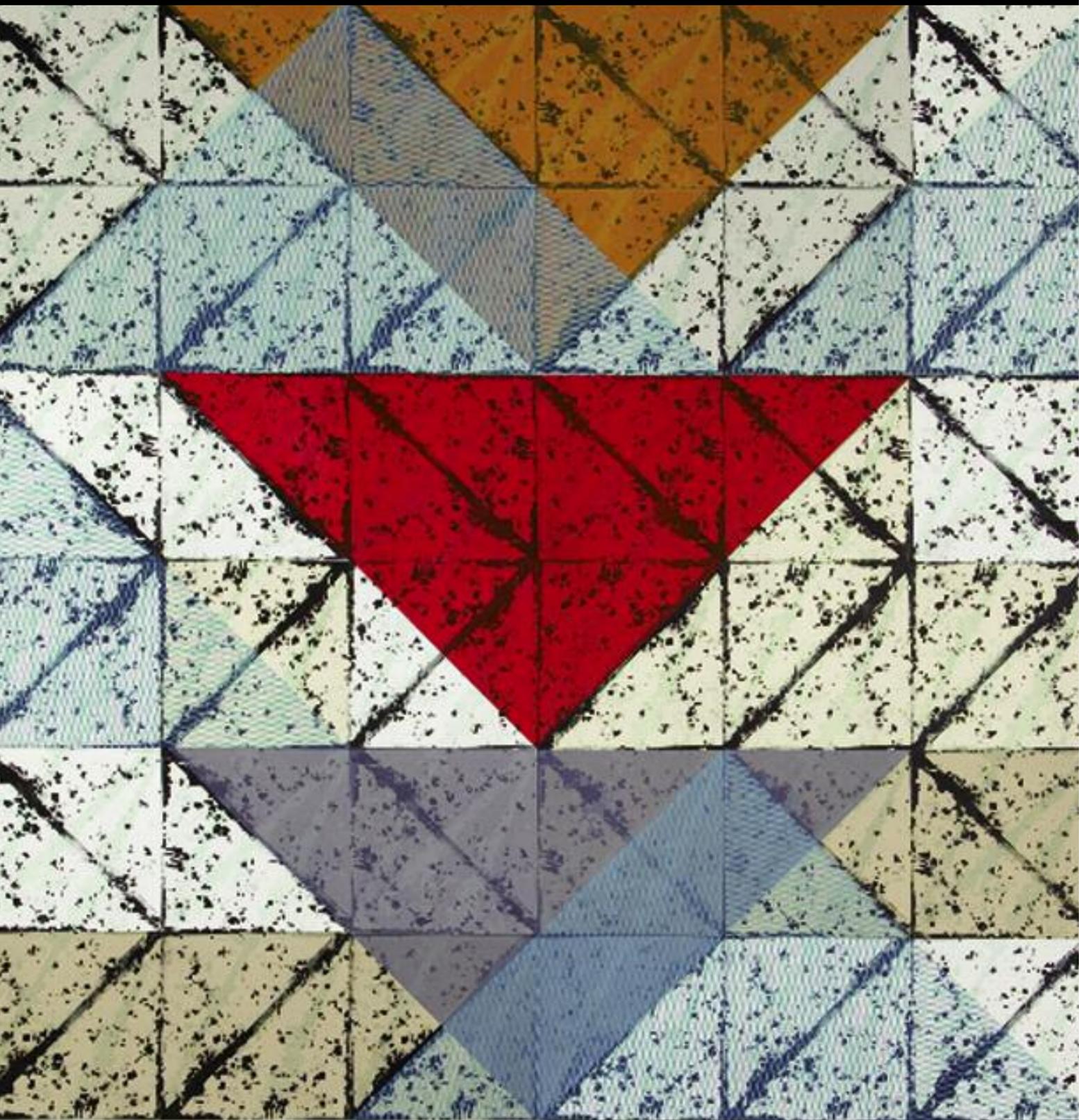
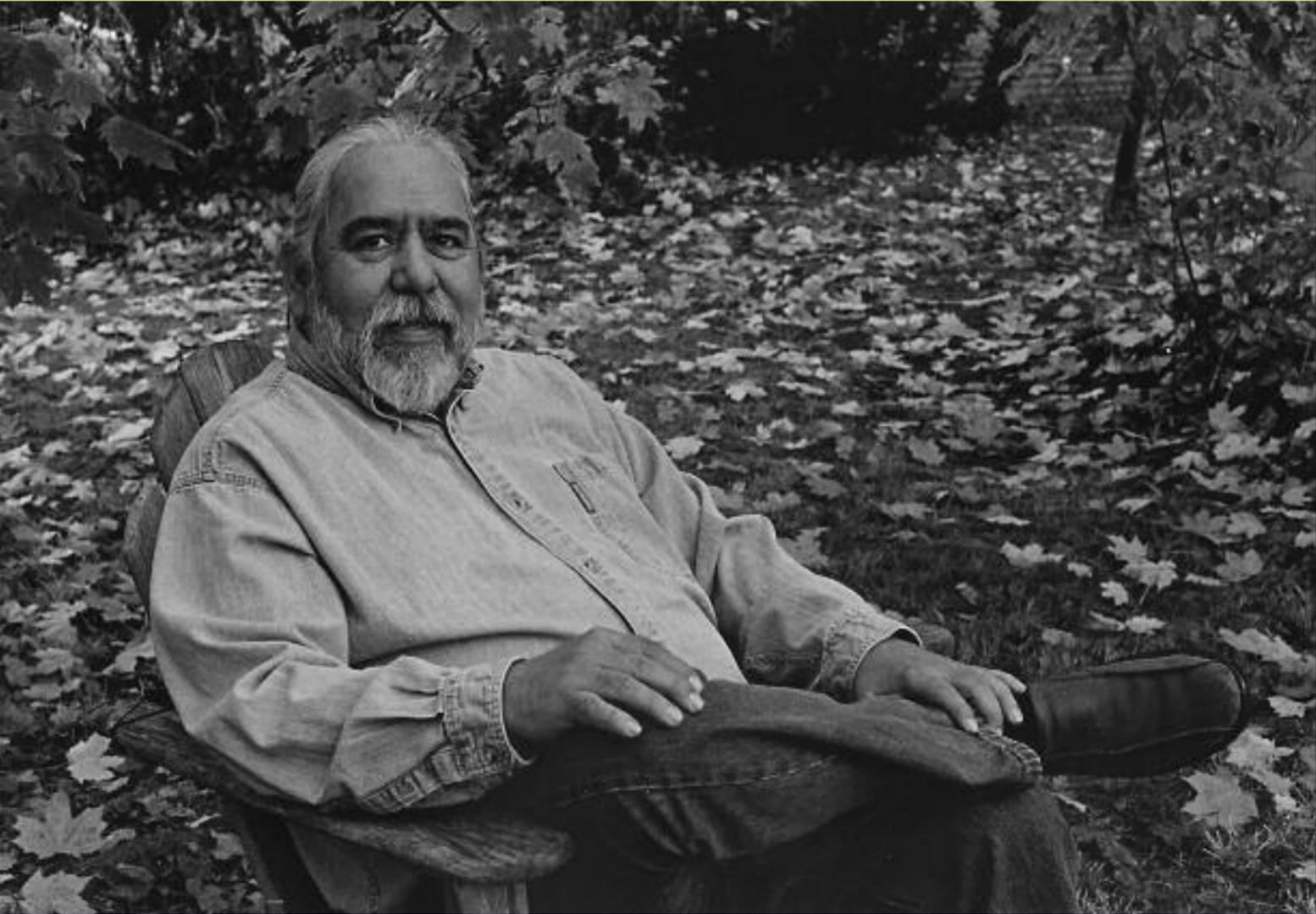


JOE FEDDERSEN VITAL SIGNS





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Rebecca J. Dobkins

With contributions by

Barbara Earl Thomas

Gail Tremblay

HALLIE FORD MUSEUM OF ART
WILLAMETTE UNIVERSITY

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CONTENTS

PREFACE

John Olbrantz
9

INTRODUCTION

Barbara Earl Thomas
13

JOE FEDDERSEN: PULSES AND PATTERNS

Rebecca J. Dobkins
17

SPEAKING IN A LANGUAGE OF VITAL SIGNS

Gail Tremblay
35

PLATES

53

ARTIST HISTORY

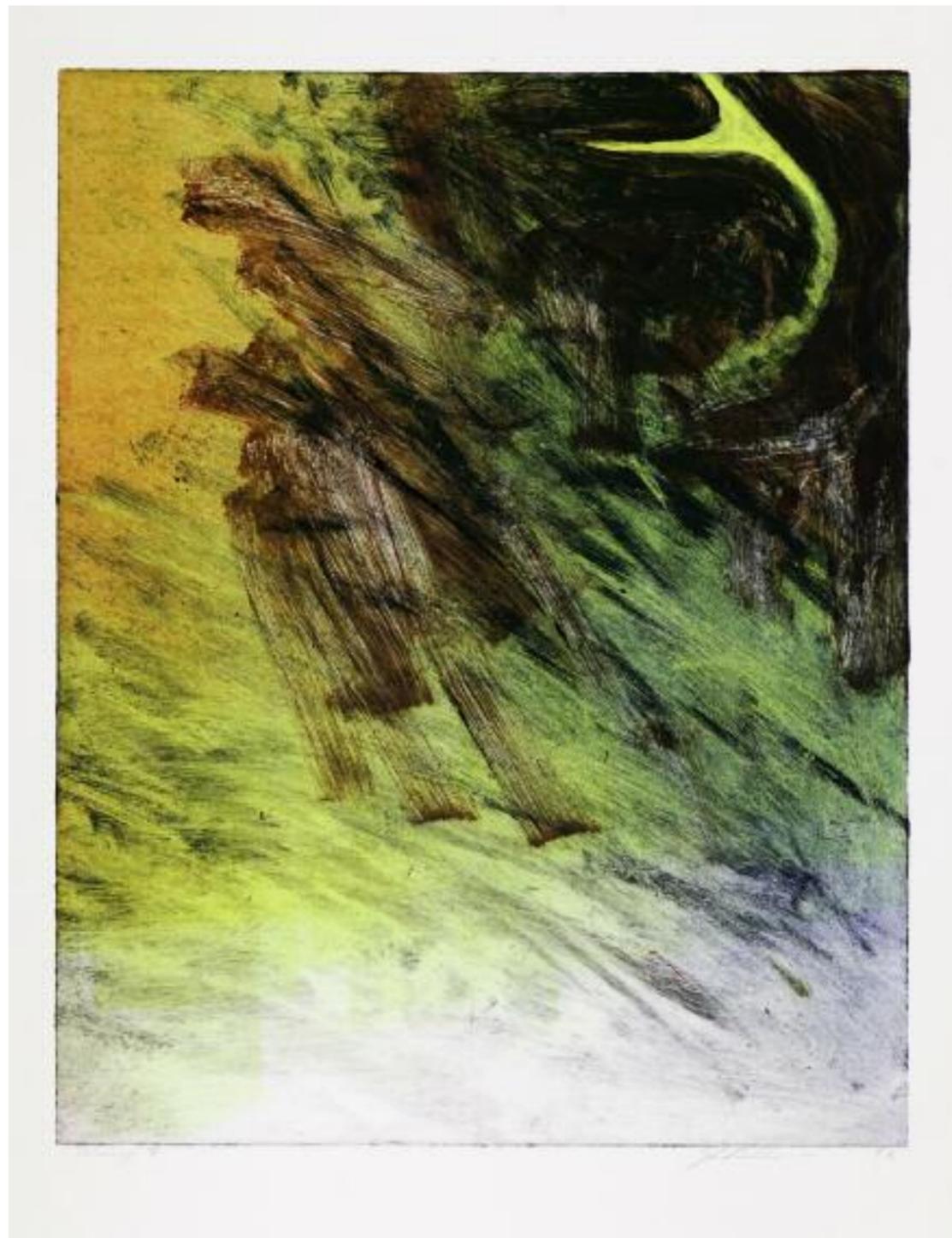
117

SELECTED BIBLIOGRAPHY

123

GLOSSARY OF PRINTMAKING TERMS

126



Memory V
1992
Monoprint
30 x 22 in.

Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, gift of the artist

JOE FEDDERSEN: PULSES AND PATTERNS

Rebecca J. Dobkins

VITAL SIGNS, the pulses and patterns of the body, are indicators of essential life functions. Joe Feddersen's work speaks to the relationship of body and earth and the patterns that have emerged from this relationship. He has said that his work "deals with the importance of how people respond to their environment, often embedding in simple pattern the innate connection to place."¹ His Plateau ancestors "spoke to the land in the patterns of the baskets," and today contemporary designs continue to speak to the land, even as the earth has been transformed by industrialization. Patterns, as Feddersen understands them, are abstracted forms of nature, pulsing through our lives, a language for our connection to place.

When asked what his work is about, Feddersen says it is about inquiry—being curious, pursuing questions. Like a scientist or the mathematician he once thought he might be, Feddersen is imaginatively methodical. Intrigued by signs, he sets off on investigations of landmarks, artifacts, and urban place markers. His inquiry is rooted in place and time.

Joseph Feddersen was born in 1953, in Omak, Washington, on the border of the Colville Indian Reservation, the third of six children. His mother, Jeanie Alex, was Okanagan² and Lakes from Penticton, B.C., Canada, and his father, Ted Feddersen, was the son of German immigrants.



Near the Colville Indian Reservation, Washington, 2007. Photograph by Joe Feddersen.



View from Omak, Washington, 2007. Photograph by Joe Feddersen.

Feddersen points out that both his parents had a mother tongue other than English and related throughout their lives to their families and communities of origin, even while creating a geographical center in the family home in Omak, a town with a majority non-Indian population. Ted Feddersen worked in a lumber mill in Omak, and Jeanie Alex Feddersen worked full-time raising the children.

The Colville Reservation, in northeastern Washington State, encompasses nearly 1.5 million acres of lowland valleys and mountain forests in the heart of the Columbia River and Okanogan River basin systems. Grand Coulee Dam, at the southwestern edge of the reservation, has had a profound effect on reservation topography; it is the largest of dozens of dams that have transformed the salmon-rich runs of the Columbia River and its tributaries since the early twentieth century. The reservation represents a fraction of

the ancestral homeland of the twelve bands that make up the Colville Confederated Tribes. The traditional territory of Feddersen's mother's people spanned the present-day U.S.-Canadian



Jeanie and Lucille Alex, Feddersen's mother and maternal aunt, ca. 1940. Family photograph.



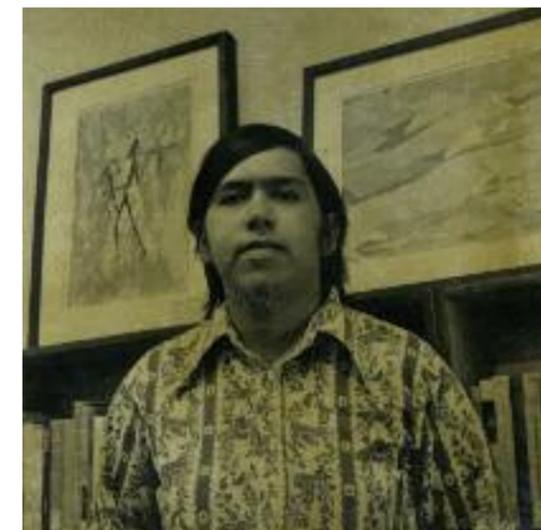
Feddersen children, Christmas, ca. 1957. Left to right: Antony, Timothy, Vicky (front), Yvonne, and Joe. Photograph by Ted Feddersen

border. Contemporary tribal affiliations—such as the Feddersen family's enrollment in the Confederated Tribes of the Colville Reservation—are a result of imposed bureaucratic divisions rather than pre-contact social and cultural associations. Feddersen grew up traveling the region with his family to camp, hunt, and fish and to visit relatives across the reservation and in Canada.

According to Feddersen, everyone in his family made things with their hands. From an early age, he tinkered and observed the results, and by the time he was in high school, he not only was taking art at school but had found a job in a ceramics store in Omak, where he traded wages for discounted art supplies. The shop owner, H. H. Hall, encouraged Feddersen's experimentation, allowing the student time and resources to engage his imagination. Although the message Feddersen got in his high school art classes was that representational art was the only "true" art, he had leanings toward abstraction. He had few links with the art world outside Omak, but the *Arizona Highways*

magazines that came to the Feddersen home reproduced the work of Fritz Scholder (Luiseño, 1937–2005) and T. C. Cannon (Caddo-Kiowa, 1946–1978), and in those pages, Feddersen glimpsed what was happening in the nascent contemporary Native American art world of the 1960s. Scholder was famous for his use of Pop Art and Expressionism to depict the contemporary American Indian and destabilize the romanticized image of the noble savage. Cannon, Scholder's student at the Institute of American Indian Arts, similarly employed modernism in his satirical portraits, which became part of the discourse of Native radicalism in the 1960s and early 1970s.³

Feddersen graduated from Omak High School in 1971 and applied to Wenatchee Valley College in Wenatchee, Washington. He wanted to study art but had decided that he would study math if the art program was full. Math was appealing because, like art, it involves investigation and systematic research. Fortunately, the art program had room for Feddersen and was staffed by teachers who would prove to be highly influential.



Joe Feddersen at an exhibition of his work at the Omak library, 1972. Family photograph



Joe Feddersen with parents Jeannie and Ted, 1985.
Family photograph.

Artist Robert Graves (b. 1929) was chief among them. Trained at the University of Washington under renowned printmaker Glen Alps (1914–1996), Graves recognized Feddersen’s emerging talent and steadily encouraged him. In the early 1970s, Graves arranged for Alps to offer a print workshop and exhibition of prints at Wenatchee Valley College, and Feddersen attended. Painter Darryl Dietrich was also significant in Feddersen’s art training, and the entire art department at Wenatchee was unusually vibrant for a community college. In addition to printmaking, Feddersen studied drawing, painting, ceramics, and sculpture.

But after just a year, Feddersen’s full-time studies drew to a close. In 1972, he was offered employment with the Public Utility District working at the Rocky Reach and Rock Island Dams near Wenatchee. The job at the PUD was appealing because it provided job security and union bene-

fits. Throughout his seven years as a hydro-mechanic and hydromatic operator at the PUD, Feddersen continued to take courses at Wenatchee Valley College, earning his associate’s degree in 1979.

Ultimately, Feddersen chose the life of an artist over a career with the PUD. During those years, He seems to have maintained a vision of the future that fundamentally included art making—and in 1979, he resigned from his job, took Graves’s advice, and went to the University of Washington to study with Glen Alps. Although he left behind the workaday world of hydropower operations, the visual world of the dam and its surrounding high voltage towers (a common sight across the Northwest) was to appear later in his *Urban Indian* series of the 1990s and 2000s.

From 1979 to 1983, Feddersen pursued a BFA at the University of Washington School of Art. His primary mentor was Glen Alps, who by the 1970s was one of the foremost printmakers working in the United States. Alps was known for developing collagraphy, a print process that involves creating a collage (materials such as thin layers of paper or plastic glued to a plate) and then printing an image from it using a relief or intaglio process. At the University of Washington, Alps had research facilities devoted to exploring the possibilities of the collagraph and offered Feddersen studio space there. It was a lively intersection for undergraduate and graduate students, just slightly off the main campus and providing a shelter of sorts from everyday distractions.

When Feddersen discusses his mentor’s influence, he speaks less of the teaching of technical processes than of the teaching about what it means to be an artist. Yes, Alps’s ways of working, generating



GLEN ALPS
Blue, Green, Violet and Orange
1955
Lithograph
20 x 26½ in.
Collection of the artist, Lacey, Washington

marks and emphasizing color, are visible in Feddersen’s prints, but clearly Alps’s legendary “talks” were profoundly important to those who studied with him. Feddersen recalls three crucial talks—one on the individual freedom of the artist, another on the catalytic power of yellow, and the third about the heightened awareness of the artist. Alps emphasized that the artist must follow his or her own direction and take responsibility for doing so, avoiding trends. Famously, Alps was a colorist, and he spoke specifically of the power of yellow to enliven one’s artwork. Alps reminded his students that yellow is the center of the rainbow and that its relationship to other colors gives a sense of radiant luminosity.

In one talk, Alps shared his insight into the complexity of what it means to be an artist, drawing upon a common experience to make his point. He referred to the experience of going to the doctor and being asked to breathe deeply as the doctor listens to the lungs for the vital sign of respiration. The patient is highly conscious of inhaling and exhaling. When the doctor is finished, the patient is told, “Breathe naturally. Go back to the way you

were.” Alps used this anecdote to get his audience to think about the heightened sense of awareness artists and art students have when engaged in the self-conscious pursuit of art education in school. Feddersen believes the lecture was intended to raise many questions in the minds of listeners: Is the ideal for the artist to be in a heightened sense of awareness most of the time, or to routinely return to “normal,” to have art flow naturally, like breath?

Along with Alps, other faculty at the University of Washington School of Art added important dimensions to Feddersen’s training. Painter and printmaker Michael Spafford (b. 1935), known for his abstracted images inspired by classical mythology, offered encouragement to Feddersen and other junior artists. Feddersen began the *Rainscapes* series, abstracts that convey the rich complexity of the rainy Northwest weatherscape, while taking a course with Spafford. In the photography courses Feddersen took with Ron Carraher,⁴ he began the self-portraits that eventually received the critical acclaim of writers such as Lucy Lippard, who wrote in 1990 of Feddersen’s concern with “the relationship of the human to the environment” and the expression of that concern in the artist’s photo-collages.⁵

In the 1970s and early 1980s, American Indian Studies was emerging at the University of Washington and elsewhere. One of the most important figures in the Northwest was Vi (taq^wsəblu) Hilbert (Upper Skagit, b. 1918), a native speaker of the Lushootseed language, the language of Chief Seattle. Hilbert taught courses on the Salish language and the legends and oral literature of aboriginal Puget Sound at the University of Washington.⁶ Feddersen and other Native students at the university found in Hilbert



Vi (taq̓̓səblu) Hilbert and Joe Feddersen at a Seattle Corporate Council for the Arts award dinner, 1992. Photographer unknown.

a connection with the first cultures of the land, a connection that for many of them had been disrupted at best and severed at worst. Hilbert generously shared her knowledge of Salish legends and encouraged Feddersen, among others, to make them live anew for a new generation.

Both locally and nationally during this era, Native art galleries and institutions were providing space for exhibitions and interactions. In Seattle, the most important venue was Sacred Circle Gallery, founded in 1981 under the sponsorship of United Indians of All Tribes and directed by Jim Halliday.⁷ First located in Belltown, later in Pioneer Square, and eventually at the Daybreak Star Cultural Center in Discovery Park, Sacred Circle was for many years the epicenter of Native arts activity. The gallery showed the work of cutting-edge contemporary Native artists such as Larry Beck (1938–1994), John Hoover (b. 1919), James Schoppert (1947–1992), Emmi Whitehorse (b. 1956), and many others and served as a meeting ground for artists in and beyond the Northwest. By developing a wide audience and garnering the respect of critics and curators, Sacred Circle played

an often formative role in the careers of many then-emerging Native artists, such as Feddersen's fellow Northwesterners Rick Bartow (b. 1946), James Lavadour (b. 1951), and Lillian Pitt (b. 1943). Feddersen frequently showed and sold work at Sacred Circle, with his *Rainscapes* series of the 1980s being particularly successful.

Feddersen's sense of himself as a contemporary artist was affirmed by these exchanges and other experiences. In the early 1980s, he read the book *The Sweetgrass Lives On*, by Jamake Highwater, celebrating the work of fifty contemporary Native artists.⁸ Feddersen found the abstractions of Neil Parsons (Pikuni, b. 1938) particularly influential, in that they affirmed abstraction as a "valid Native expression."⁹ Another pivotal moment in Feddersen's early career was a gathering of artists in association with the 1982 Native American Art Studies Association conference, held at the University of Washington. Rick Danay (b. 1942), George Longfish (b. 1942), Truman Lowe (b. 1944), and Jaune Quick-to-See Smith (b. 1940) were among the artists who attended. Although Feddersen had previously met some of these artists, the conference allowed for extended dialogue and led to closer relationships. Quick-to-See Smith, in particular, became an important mentor, introducing him to key gallery dealers in Santa Fe, New Mexico, and Chicago and including him in traveling group exhibitions of Native art such as the critically significant *We the Human Beings: 27 Native American Artists* and *The Submuloc Show/Columbus Wohs* of the early 1990s. The two artists have continued to collaborate, working together (along with sculptor Donald Fels) in 1998–2001 on the West Seattle Cultural Trail. This public art endeavor celebrates the human history and natural environment of the Alki Beach area, home to the Duwamish



Self-Portrait #10
1983

Black-and-white photograph with acrylic sheet and collage
9 1/4 x 12 in.

Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, gift of the artist

people for generations prior to Euro-American settlement.¹⁰

Well represented by several galleries, Feddersen benefited from the art boom of the 1980s.¹¹ He was able to pursue his art full-time, subletting a studio in downtown Seattle from 1983 to 1987. His work was included in exhibitions of prints and photographs in Canada, Germany, and the United States and was chosen for important juried shows such as the Third Biennial Native American Fine Art Invitational at the Heard Museum in Phoenix in 1987.

By 1987, with his career in full swing, Feddersen accepted the invitation of Truman Lowe to study

at the University of Wisconsin–Madison. Feddersen saw this as a chance to refine his work and to step away from the art world milieu. In addition to his emphasis on printmaking, he engaged with the emerging field of computer graphic arts, began experimenting with glass casting, and made time to paint. He describes the move to Madison as an opportunity to grow beyond the highly successful *Rainscapes* series and, as he has put it, "investigate sign."¹²

The print program at Wisconsin was led by Dean Meeker (1920–2002), who, unknown to Feddersen, was something of a rival to Alps. Meeker's reputation as a printmaker had helped establish the University of Wisconsin's graphic arts

program as one of the finest in the country. In contrast to Alps, Meeker's tendency was toward representation, not abstraction, but like Alps, he emphasized exploration and process over strict adherence to technique. Like Alps with the collagraph, Meeker had developed an innovative technical process, which involved a combination of silk screen and intaglio that produced rich, nearly three-dimensional images.¹³ Studying with these two master printmakers amplified Feddersen's own sense of the medium as fundamentally involving keen observation and endless exploration of technique and process.

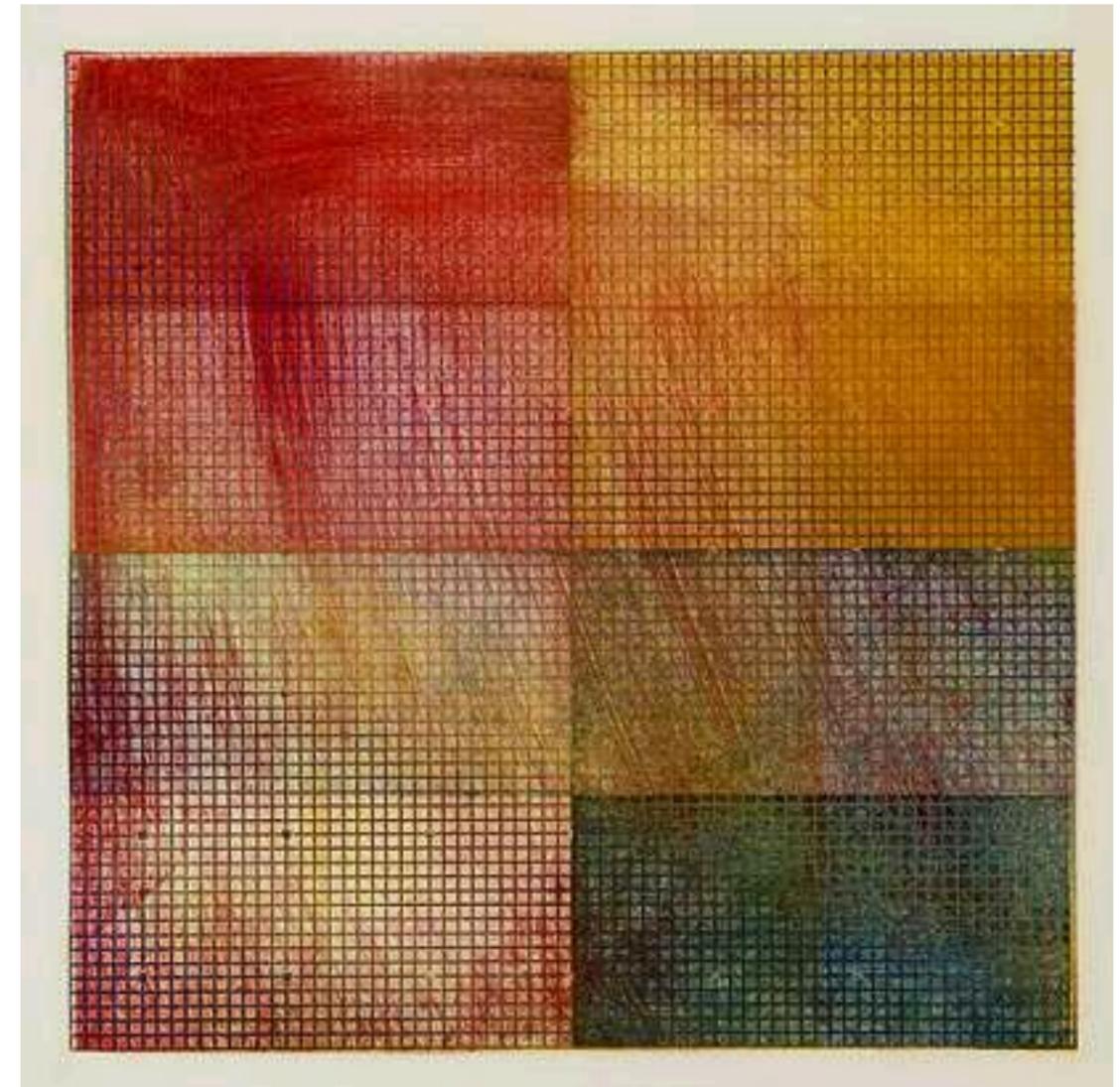
Feddersen earned his MFA in 1989 and went directly to the Evergreen State College in Olympia, Washington, and joined the art faculty. His approach to art has proved to be compatible with Evergreen's pedagogical philosophy, which relies upon inquiry-based, interdisciplinary, collaborative teaching and learning. Feddersen has shaped his teaching programs, as they are called at Evergreen, around subjects he wishes to pursue, such as abstraction and contemplation.

At Evergreen, Feddersen continued his investigations into symbol and pattern, which inform the works in his *Journal* series on a new level. For these, Feddersen committed to working daily and, like journal writing, to take the everyday things that presented themselves as his material. Daily observations and experiences were recorded through imagery in a methodical process that allowed for the spontaneity of everyday discoveries. So, for example, Feddersen used wings to record the dead bird he found in the driveway and antlers to record a hunting trip with his father.

During those early years of teaching, Feddersen was seeking direction for his art. He needed to

find a way of working that was compatible with his nine-month teaching schedule, an inquiry that could be sustained over time until term breaks permitted more concentrated work. He describes the foundation of what was to become the *Plateau Geometrics* series: "I wanted to do something that is about printmaking. At the same time, I wanted to do something about home." By the early 1990s, Feddersen had been printmaking for well over a decade and had also worked in many other media (ceramics, lost-wax casting, oil, acrylic, watercolor, and glass): "I wanted this whole set of work to play off of those things that I have just loved to do... I wanted to take advantage of ... the inherent qualities of printmaking.... The way I could work an image through layering.... The ways things are built up, the saturation.... [Making multiple prints, you] play off of what's different; you can change subtle things in them. I like that kind of inquiry."¹⁴

So in 1995, Feddersen embarked on the *Plateau Geometrics* series. On one level, it was a celebration and exploration of the qualities of printmaking, and on another, it was an homage to the great Plateau tradition of abstract graphic design. From Feddersen's perspective, Plateau weaving designs have resulted from generations and generations of people living on the land and interpreting their relationship with the land through abstraction—the slanting angles, triangles, and intersecting lines that inhabit basket patterns with names such as "mountain," "salmon gill," and "salmon gut." Feddersen is careful to note that he is not mimicking specific basket designs but rendering them into two-dimensional interpretations and refers to this process as working "in the first person." He intentionally chooses designs with ambiguity and few directly representational elements, and incorporates them into his own work.



Plateau Geometric #10
1995
Linocut, relief etching, drypoint
26 x 20 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon

Feddersen's work in *Plateau Geometrics* resonated deeply with the history of Plateau abstract design. Though fully modernist, his *Plateau Geometrics* works are not a rejection of realism but a continuation of the tradition of abstraction in his own people's artistic heritage. By rendering this tradition new in the "first person," Feddersen is paying tribute to it.¹⁵ In the late 1990s, the artist continued this exploration in his *Glyph* and *Tama* series.

The step from the *Plateau Geometrics* prints to basket making was a logical one for Feddersen. The demands of each are similar—both printmaking and weaving require discipline, perseverance, methodical practice. Each has sculptural elements—scraping, making marks and incisions, rendering three-dimensional forms. As he continued developing the *Plateau Geometrics*, Feddersen decided he needed a fuller understanding of

basketry and began learning from his friend Elizabeth Woody, an artist and poet who herself was a student of weaving. Woody writes of the intensity with which Feddersen studied weaving and his experimental use of linen, horsehair, waxed paper, and beads.¹⁶ Feddersen went home to the Colville Reservation and talked with renowned weaver Elaine Timentwa Emerson about basket designs. For Feddersen, her assertion that design meaning is deeply rooted in location stood out above all. In other words, the meaning of designs depends upon who the interpreter is and where he or she is from—a very local form of indigenous exegesis. To someone else, in the next valley, the same design may have a different meaning. The aesthetic system allows for individual visions yet is tied to a specific environment and in turn to the cultures that for generations have been rooted in a certain place.

Feddersen was awarded the prestigious Eiteljorg Fellowship for Native American Fine Art in 2001, only the second round of the juried biennial awards sponsored by the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana. The fellowship, which comes with an unrestricted honorarium and purchase of work for the museum collection, was an acknowledgment of Feddersen's stature among his peers and in the contemporary Native art world. Selections from *Plateau Geometrics* along with the baskets he was weaving formed the core of his contribution to the fellowship exhibition *After the Storm*. In the accompanying catalog, art historian W. Jackson Rushing III emphasizes, as does Feddersen himself, the duality of the *Plateau Geometrics* works, their simultaneous reference to modernism and to Native aesthetics.¹⁷

In 2002, Feddersen extended his inquiry into this relationship in his *Urban Indian* series. This wide-

ranging body of work employs designs that inhabit the urbanscape, often juxtaposed with Plateau-derived designs abstracted from the indigenous landscape: "The newer designs I come up with just acknowledge today's reality... Our landscape is dotted with these high voltage towers. They become part of our existence. Parking lots, everything, becomes part of our land today. I don't know if things become kind of romantic, you look at the landscape and ignore the high voltage towers and the parking lots, but this is where we live and it is part of our life today."¹⁸

The first body of work Feddersen produced in the *Urban Indian* series is a group of modestly scaled baskets with urbanscape titles (such as *Cul-de-Sac*). Although this work may be read in a number of ways—as modernist sculpture, as Native American basketry—the titles lead us to attend to the way in which urban designs overlay the landscape and to realize that what we think of as the landscape is not neutral but is itself imprinted with an indigenous cultural stamp. In abstracting designs from structures in the environment, Feddersen replicates an age-old tradition in Plateau art. Just as Plateau weavers used slanted triangles to represent mountains, Feddersen incorporates the geometric line patterns of suburban cul-de-sacs, chain-link fences, and tire treads into his baskets. In his hands, these everyday, and thus nearly invisible, elements of the urbanscape become striking graphic designs.

The humor of the *Urban Indian* series is infectious, but, as Feddersen stresses, works in the series are not jokes. They are intended to be ironic and to draw our attention to the layering of environment and culture that surrounds us yet that we do not readily see. As Tremblay details in her essay, in the early 2000s, Feddersen began to pursue these themes in prints (such as *Wyit View*), monotypes,

and large-scale print installations that compose his *Okanagan* series. The term "Okanagan" refers to his people and to the concept of a gathering place, and in this series, Feddersen gathers up references to both Plateau design and urban contemporary design on a vast scale.

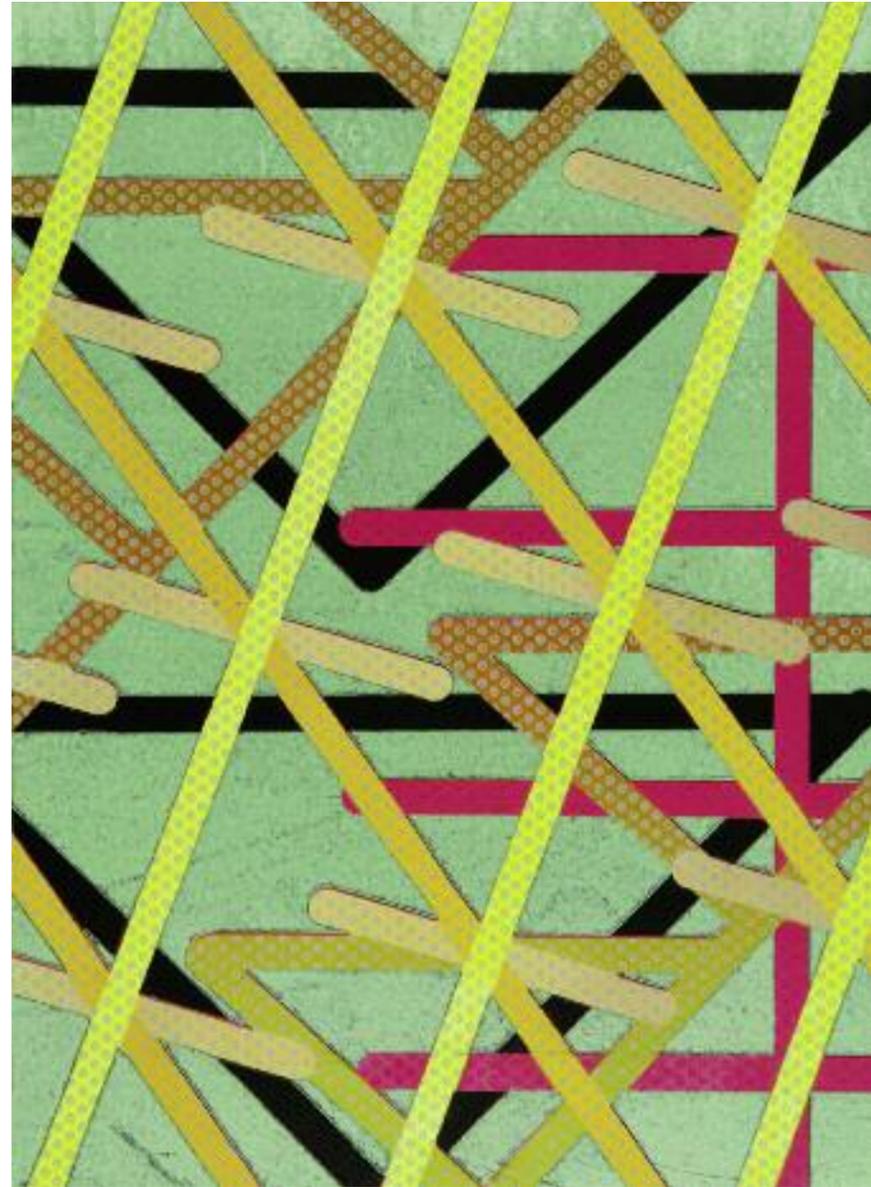
Feddersen made another breakthrough with the *Urban Indian* series in 2003 as he began to work in glass. Mentor and friend Truman Lowe invited Feddersen to participate in the National Museum of the American Indian's *Continuum 12 Artists* exhibition in New York in 2003. Feddersen wanted to show large-scale work in order to complement the spacious dimensions of the George Gustav Heye Center gallery where his work would be displayed. He readied his print installation *Okanagan IV* (about twelve by fifty-eight feet) for exhibition, but weaving large baskets was technically difficult if not impossible, so Feddersen struck upon the idea of weaving in glass. With the help of Tlingit glass artist Preston Singletary, Feddersen produced several baskets that superimpose black designs similar to those in the woven *Urban Indian* baskets series on white traditional basket designs.

The medium of glass opened up an entire new realm for Feddersen's *Urban Indian* series. In 2005, he launched other series of works in glass, including the monochromatic *Tire Track* series, which superimposed tire tread designs on Plateau basket shapes, and the *Fish Trap* series, which introduced vibrant color into the unexpectedly elegant conical shape of traditional fish traps. Not content to stand still, he has more recently begun to use a varied and highly contrasting palette in the creation of bowl-shaped baskets such as *Brick Mountain* (2006) and *Stealth* (2007), both of which use yellow to great effect, reflecting Alps's advice.



Shifting Ground
2002
Waxed linen
8 1/2 x 7 1/2 x 7 1/2 in.
Collection of Penny Tetter, Burien, Washington

Feddersen continues his investigations into abstraction, modernism, and Plateau aesthetics in glass, fiber, and print media. In the *Signage* series (2006), he integrates a multitude of signs—the inverted triangles of Plateau basketry, the parking lot motif, and, over all, traces of tire tread patterns—in a color register reminiscent of Pop Art. In 2007, he began a series of small, compact prints that continue the symbolism of the *Urban Indian* series. Feddersen has chosen to name this series of prints after his many paternal and maternal aunts, not so much to make them into "portraits" but to signal relationships within this body of work.¹⁹ Regardless of his intention, the real names of the titles subtly remind the viewer that the integration of modernity and tradition achieved in the prints is similarly embodied in



Signage I
2006
Relief print on paper on panel
16 x 12 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon

the lives of real people. In these sharply contrasting images, Feddersen again works with the anthropomorphic figures of high voltage towers (*Lydia 3*) and with the silhouette of the stealth bomber (*Mary Ann 8*), in the latter making a quiet commentary about the persistent presence of war machines in the background of our lives.

In the late nineteenth and early twentieth centuries, Plateau basket weavers incorporated contemporaneous and ubiquitous designs such as the American flag or floral fabric patterns into “traditional” cornhusk bags and other woven genres.

Following from that lineage, Feddersen takes that which surrounds him and transforms the rhythms into art forms that are both coolly modern and warmly expressionistic. He gives the lie to the notion of a sharp dichotomy between tradition and modernity. His work arises from a long cultural heritage of artistic interpretation of the human-environment relationship: “Everybody’s unique vision is particular to themselves, but it is multiplied over generations after generations after generations [in Plateau] culture, and the culture is tied in place [to the land].”²⁰

¹ Joe Feddersen, interview by author, July 2007.
² In Canada, the spelling is “Okanagan”; in the United States, the spelling is “Okanogan.” Except for proper place-names (e.g., the Okanogan River), the Canadian spelling is used in this text. Feddersen’s mother was of Canadian Okanagan ancestry.
³ See Bill Anthes, *Native Moderns: American Indian Painting, 1940–1960* (Durham, NC: Duke University Press, 2006), pp. 180–81, for a discussion of Scholder’s and Cannon’s contributions.
⁴ Ron Carraher (Colville Confederated Tribes) is a photographer and author of *Electronic Flash Photography* (1987, Van Nostrand Reinhold Publishers). Carraher was included along with Feddersen and many other artists in the 2004 exhibition *Lewis and Clark Territory: Contemporary Artists Revisit Race, Place, and Memory*, at the Tacoma Art Museum, curated by Rock Hushka.
⁵ Lucy Lippard, *Mixed Blessings: New Art in a Multicultural America* (New York: Pantheon Books, 1990), p. 29.
⁶ For a biography of Vi Hilbert, see the essay at HistoryLink.org, the online encyclopedia of Washington State history: http://www.historylink.org/essays/output.cfm?file_id=7130.

⁷ For a brief discussion of the history of Sacred Circle Gallery, see Sheila Farr, “What Happened to Sacred Circle Gallery?” *Seattle Times*, June 8, 2007.
⁸ Jamake Highwater, *The Sweetgrass Lives On: Fifty Contemporary North American Indian Artists* (New York: Lippincott and Crowel, 1980). There was an accompanying exhibition with the same name that Feddersen did not see.
⁹ Joe Feddersen, interview by author, August 2007.
¹⁰ Joe Feddersen, Donald Fels, Jaune Quick-to-See Smith, and Gail Tremblay, *Voices of the Community: The West Seattle Cultural Trail* (Seattle: Seattle Arts Commission, 2001).
¹¹ In the 1980s, Feddersen was represented by, among others, Elizabeth Leach Gallery in Portland, Oregon; Marilyn Butler Gallery in Santa Fe, New Mexico; and Sacred Circle Gallery.
¹² Joe Feddersen, personal communication, August 2006.
¹³ Meeker collaborated with engineer John McFee to develop the Meeker-McFee motorized etching press, which combines silkscreen and intaglio processes. See <http://deanmeekerstudios.com/>.
¹⁴ Joe Feddersen, interview by author, August 2006.
¹⁵ Melanie Herzog has made a similar point about a very different artist, Elizabeth Catlett. Herzog has

said that African abstract sculptural traditions provide a foundation for Catlett's work and that, rather than seeking freedom from tradition as Western artists did, Catlett paid homage to tradition. So while Catlett's work, like Feddersen's, is at its core contemporary, its foundation is not the same as that of the artist working in—and against—Western traditions. See Herzog, *Elizabeth Catlett: An American Artist in Mexico* (Seattle: University of Washington Press, 2000).

16 Elizabeth Woody, "Joe Feddersen: Geometric Abstraction—The Language of the Land," in *Continuum 12 Artists* (New York: National Museum of the American Indian, 2003).

17 W. Jackson Rushing III, "Joe Feddersen: Sacred Geometry," in *After The Storm: The Eiteljorg Fellowship for Native American Fine Art, 2001* (Indianapolis, IN: Eiteljorg Museum of American Indians and Western Art, 2001), pp. 33–48.

18 Joe Feddersen, interview by author, August 2007.

19 Feddersen further explains that his use of personal names as titles in this series was inspired in part by a similar use of women's names as titles in a series of works by American printmaker and painter Frank Stella (b. 1936).

20 Joe Feddersen, interview by author, August 2006.



(artist unknown)
Basket with chevron design
Klickitat style, ca. 1900
Cedar root, bear grass, commercial string
14 x 12 in.
Collection of Bill Rhoades, Madras, Oregon



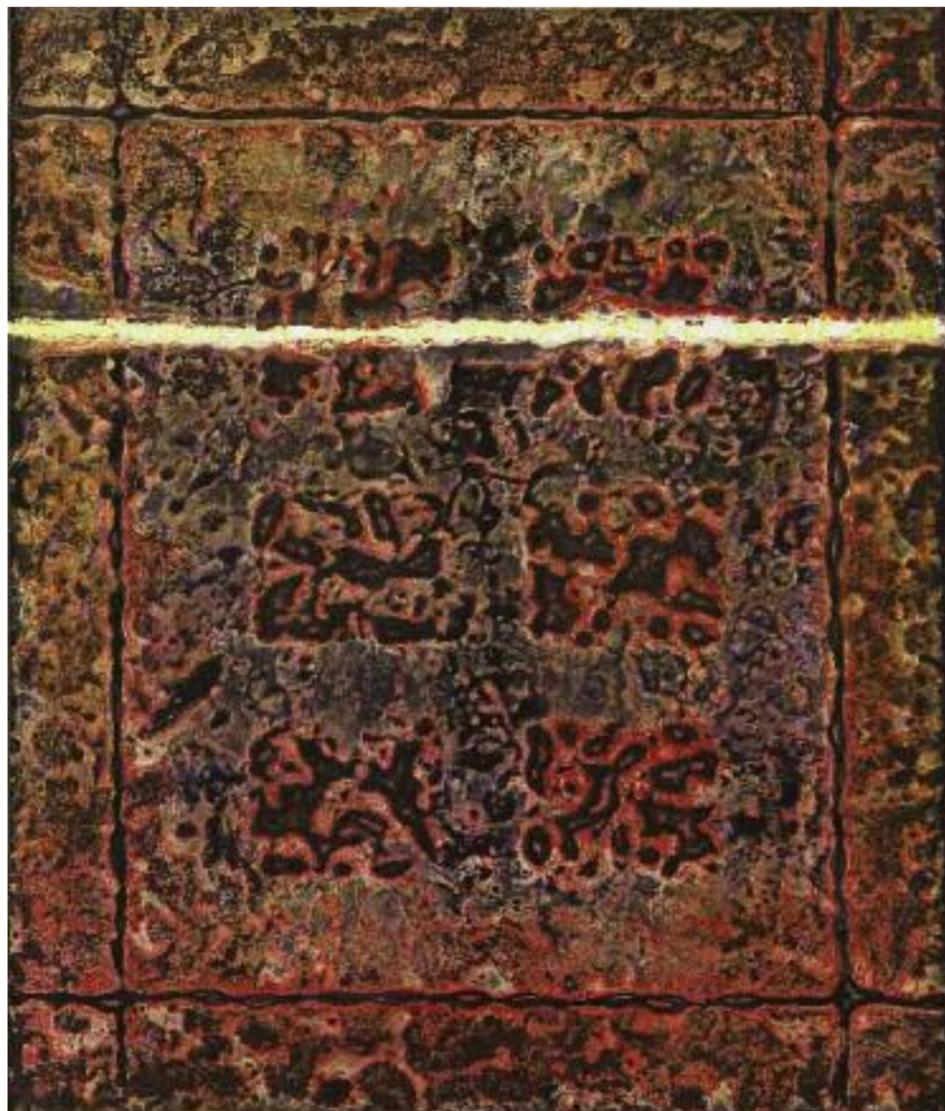
(artist unknown)
Basket with stripes-and-steps design
Klickitat style, 1900–1930
Cedar root, bear grass
11 3/4 x 9 1/2 in.
Collection of the Hallie Ford Museum of Art, The Bill Rhoades Collection, a Gift in Memory of Murna and Vay Rhoades



(artist unknown)
Cornhusk bag, front view (back view, opposite)
Plateau, ca. 1900
Cornhusk, hide, thread
21½ x 17 in.
Collection of the Hallie Ford Museum of Art, The Bill Rhoades Collection,
a Gift in Memory of Murna and Vay Rhoades

SPEAKING IN A LANGUAGE OF VITAL SIGNS

Gail Tremblay



Tapestry
No date
Collagraph
22 x 15 in.

Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, gift of the artist

JOE FEDDERSEN has both created and used a highly symbolic language of signs derived from the designs of artists, beadworkers, and basket makers from the Colville Confederated Tribes whose works have inspired him since his childhood. He uses the term “vital signs” as a concept to describe his work of the last two decades, referencing multiple levels of meaning. First, there are the medical meanings: one takes the pulse and knows the heart is beating, and the person is very much alive; the breath delivers oxygen to the blood, and the blood carries it to the body and the brain. The synapses snap and a human learns to define the world in relation to people and to place; culture flowers. From this flowering, a million concepts and ways of seeing things are born. Words and signs are created; meaning is shared. Finally, a way of seeing is born, and from that the artist gains insight and extends tradition, renewing it and making it live at the same time he or she addresses, encompasses, redefines, and assimilates new aspects of the contemporary world by integrating them into old patterns of culture that sustain life. In Feddersen’s case, he is inspired by Plateau traditions of using visual abstract patterns as a language for describing place. His work extends a long history of developing and blending a variety of processes for making art.

Making art that involves complex processes takes patience and an ability to see and attend to visual

detail. When Feddersen talks about growing up, he loves to tell a story about his childhood that reveals a lot about his character and his ability to focus on small details. When he was a child, Feddersen’s mother would give him two coffee cans, one filled with stones. Joe would take the cans outside, where he would sit and study each stone before moving it to the empty can. His mother could occupy him with this activity for hours because he had the patience to study each stone in detail. As he tells this story, he sees it as a joke on himself, an easy way for his mother to keep him occupied, but it is also a kind of training in patience and really seeing things. When Feddersen talks about his early life in Omak, he talks about his relationship to place and the things that came from a particular place. He talks about creating things that come from and are shaped by that place and way of seeing. He talks about things that make reference to where a person is and what a person sees. Clearly, he applies this passion for detail to his work as a visual artist, and it affects his approach to both the concept and the process of art making.

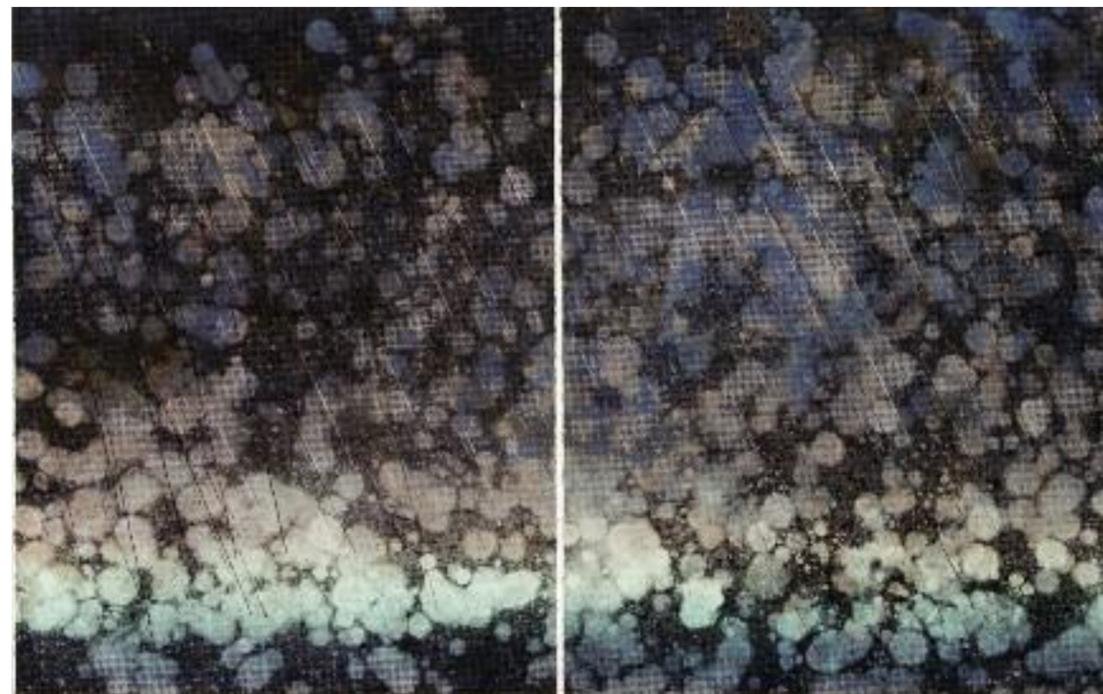
Over the past thirty years, Joe Feddersen has demonstrated a remarkable ability to master and invent art-making processes in order to create subtle series of works that develop complex connections between form and content. Nowhere is this more obvious than in his work as a print-

maker. A survey of Feddersen's work offers the chance to explore the development of a unique artistic vision that grows out of the patterns of culture he inherited from his people as well as the personal experience of a life in which even the most ordinary occurrences and activities are made extraordinary when they become the subjects of his art.

After studying with Robert Graves at Wenatchee Valley Community College in the 1970s, Feddersen continued his work as a printmaker as a student of Glen Alps at the University of Washington. Alps, a well-known member of the Northwest artists' community, advised Feddersen to explore with freedom those concepts that most inspired him. Because of Feddersen's aptitude for printmaking, Alps also invited his student into his studio to work with him to produce his

prints. This was an important opportunity to learn processes and the philosophy of art making from a master printmaker. Feddersen's earliest prints, done when he was studying with Alps, are collagraphs printed in 1979 and 1980. Both show Feddersen's early mastery of that medium and his concern with subtle elements of process, form, and color. In these works, *Untitled* and *Tapestry*, Feddersen created a highly textural surface. He already had begun to play with subtle gradations of color that stimulate the eye. *Untitled* makes reference to organic shapes in the natural world, while *Tapestry* uses color change to create subtle forms that suggest the geometric nature of woven design, a theme to which Feddersen would return in more complex ways later in his career.

In 1981, Feddersen began a major series of prints that established him as an important participant



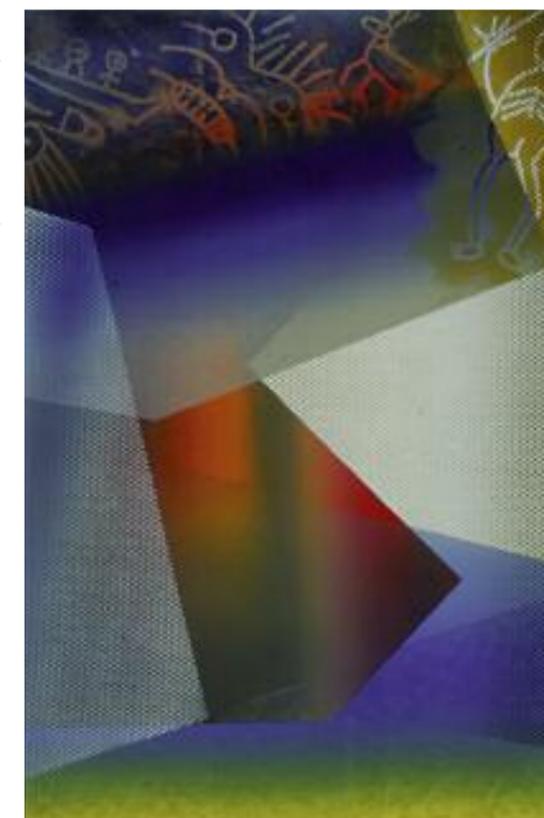
Rainscape #25
1982
Mixed media
28 3/4 x 45 3/4 in.

Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, gift of the artist

in the contemporary Native American art movement. While a student at the University of Washington, he was given an assignment by Michael Spafford to create works in a series, and Spafford was startled when Feddersen chose rain as the subject for his work. In conversation with Feddersen, Spafford indicated that he thought the topic lacked the complexity needed to form the subject of a good series. Feddersen, however, had complex ideas about creating a vocabulary of forms with which to explore this topic in a variety of print media, and as Feddersen's series of works unfolded, Spafford changed his mind about the value of rain as a topic for artistic work. In his *Rainscape* series, Feddersen played organic, cloud shapes against patterns of diagonal lines representing rain. He explored these design elements against subtle variations of color on a variety of rich surfaces, sometimes creating the most sumptuous blended rolls moving gracefully from one intensely colored ink to another. The finished effects lead the viewer to think about the nature of rain, giver of life, in the multiplicity of its aspects. In different prints, one sees the beauty of rain at dawn, at sunset, and at dusk or when clouds reflect the grid of light and dark rising from city streets at night. In creating these works, Feddersen used many different print media, including lithography, monotype, monoprint, woodblock, and serigraphy and sometimes incorporated *chine collé* to create a lush and luminous surface.

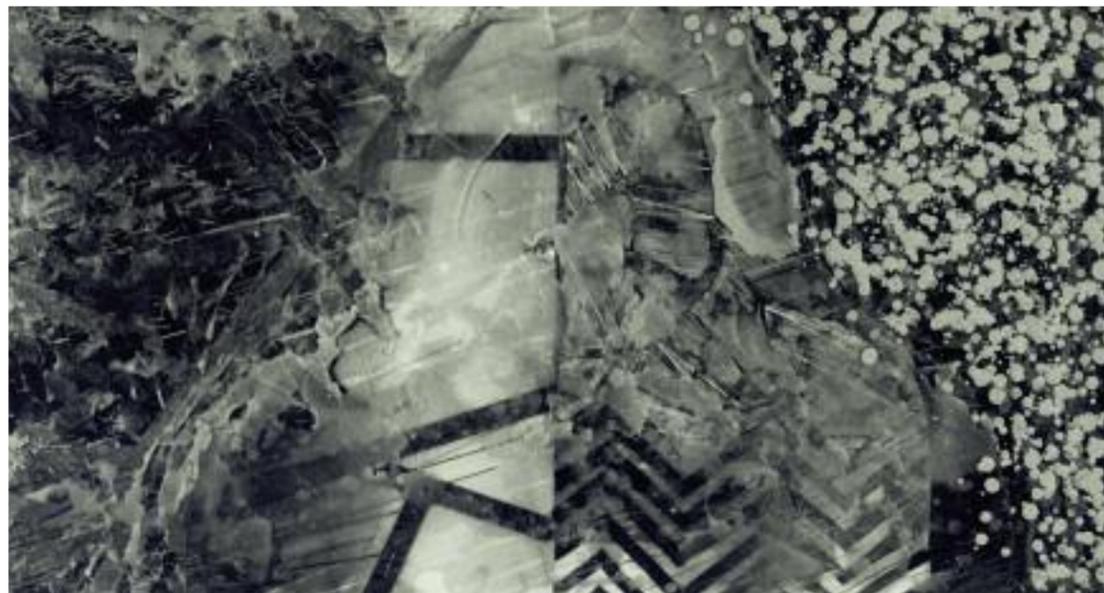
Some works in the *Rainscape* series were printed in editions, while others are unique prints, and over time, Feddersen began to enrich the surfaces of his prints with an embroidery of nails, staples, brads, and pushpins. Sometimes he separated diptychs with mirror tiles. In discussing the sources for his ideas during this period, Feddersen talked about the influence of traditional indigenous artists who

created opulent, mixed-media surfaces combining leather, metal disks, beads, and other materials, and he applied such principles to embellish the surfaces of his own work. Eventually, Feddersen used *Rainscape* prints to create another series of powerful collages, many of which he layered with paint, pastels, and other media in combination with the mirrors, staples, and other objects he had been using. It is startling, looking at these works, to see how masses of embedded staples create glittering patterns of light. With these unusual materials, Feddersen produced powerful visual effects, and his ability to use a variety of print media on which to experiment and create works that were uniquely his own helped to attract major collec-



The Changer
1991
Relief print
46 x 33 1/2 in.

Collection of the artist, Lacey, Washington



Gold Web
1988
Mixed-media collage
18 x 34 in.
Collection of the artist, Lacey, Washington

tors during this significant period of his career. The majority of these works, both part of and derived from the *Rainscape* series, were produced between 1981 and 1985, although a few date from as late as 1987.

In the early 1980s, Feddersen made his first prints based on traditional Native American stories. Inspired by Vi (taq^wsəblu) Hilbert, a master storyteller who was his Salish-language teacher at the university, Joe created works based on creation stories such as “The Changer.” These images are abstract and highly symbolic but contain elements that are evocative of passages in the stories to which they refer. These works became the source for later prints of the late 1980s and early 1990s based on the same stories, which incorporate petroglyph-style images into richly textured geometric fields that direct viewers to contemplate the tension between forgetting and preserving stories across time. In the period between 1987 and 1989, Feddersen also created a series of

autobiographical self-portraits out of pieces he cut from his prints to create abstracted silhouettes of his head and shoulders, a figurative reference to the body. These works explore the way in which American material culture can trap the individual in a web, a point that is particularly obvious in the work *Gold Web*. Collages and prints in this series are haunting. Feddersen’s introduction of wax



Red Chevrons
1988
Computer print
8½ x 11 in.
Collection of the artist, Lacey, Washington

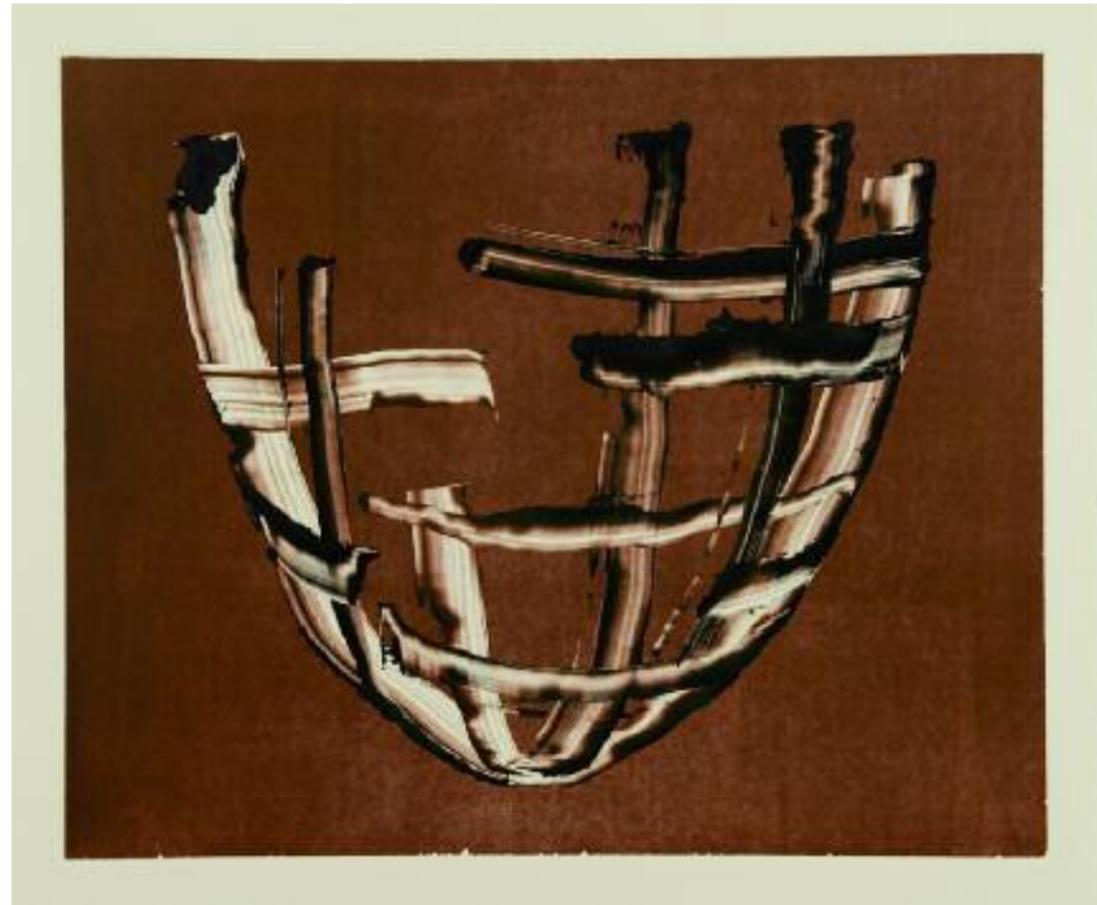
encaustic to his artistic vocabulary enabled him to heighten the viewer’s sense of the power of objects to entrap.

Such works, with their obscure references to figurative elements, prefigure a series of computer-generated prints that Feddersen completed as a graduate student at the University of Wisconsin–Madison in 1989. Each work was produced in an edition of five. The six works from this series continue Feddersen’s use of the subtle outline of his head and shoulders, in this case placed amid a complex series of webs, chevrons, or bilaterally symmetrical organic patterns in order to evoke elements of the internal life of an individual struggling in a disintegrating world out of balance. The rigid geometric grid, created by the computer, functions like threads in a tapestry in which color is blended with sophistication to create an emotional landscape of great complexity. These works provide a powerful kind of Rorschach test, with each viewer finding pattern and meaning in what is basically an abstract design made from tiny dots of color of differing values on a field. The images and meanings viewers create in examining these works may haunt like dangerous dreams that reveal too much about each person’s psychological state. Feddersen creates patterns that open the viewer’s imagination in tantalizing and deliberately disturbing ways. During the years he spent in graduate school, Feddersen expanded his work, doing a series of large paintings, wood and small bronze sculptures, and a cast-glass work. He exhibited several of the paintings in conjunction with the sculptures, thereby creating lively mixed-media works. This period of experimentation was influenced by his work with noted Ho-Chunk sculptor Truman Lowe, and it led eventually to suites of work that extend beyond print processes.



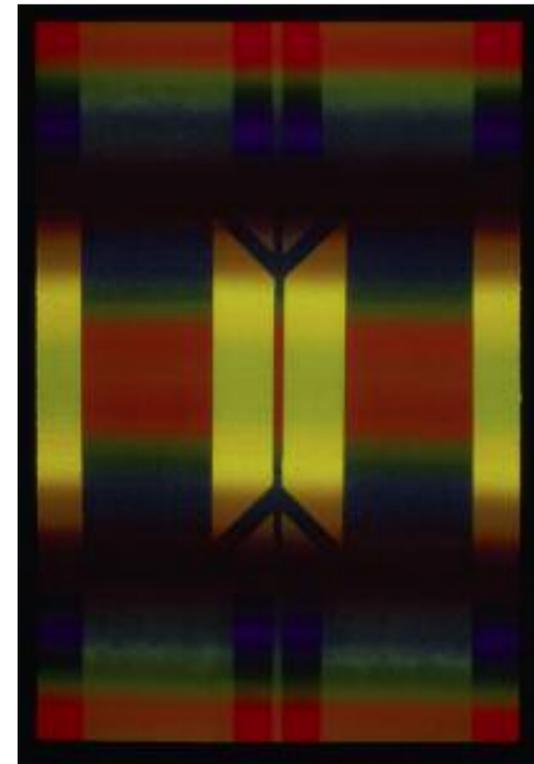
Untitled
1989
Cast glass, wood
23½ x 11¾ x 6¼ in.
Collection of the artist, Lacey, Washington

In the early 1990s, after he had left graduate school and begun teaching at the Evergreen State College, Feddersen worked simultaneously on three important print series, dividing his time between works that explored personal metaphor and meaning, works that contained figurative elements, and works that focused on pure design. The works in his *Broken Basket* series are metaphors for loss. Those in his *Journal* series explore the ordinary things that happened in his daily life: finding a bird’s wing near his house,



Broken Basket II
1990
Monotype
22 x 30 in.

Collection of the Regional Arts and Culture Council, Portland, Oregon



Chief's Blanket #17
1992
Monotype
47 7/8 x 29 1/8 in.

Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, gift of the artist

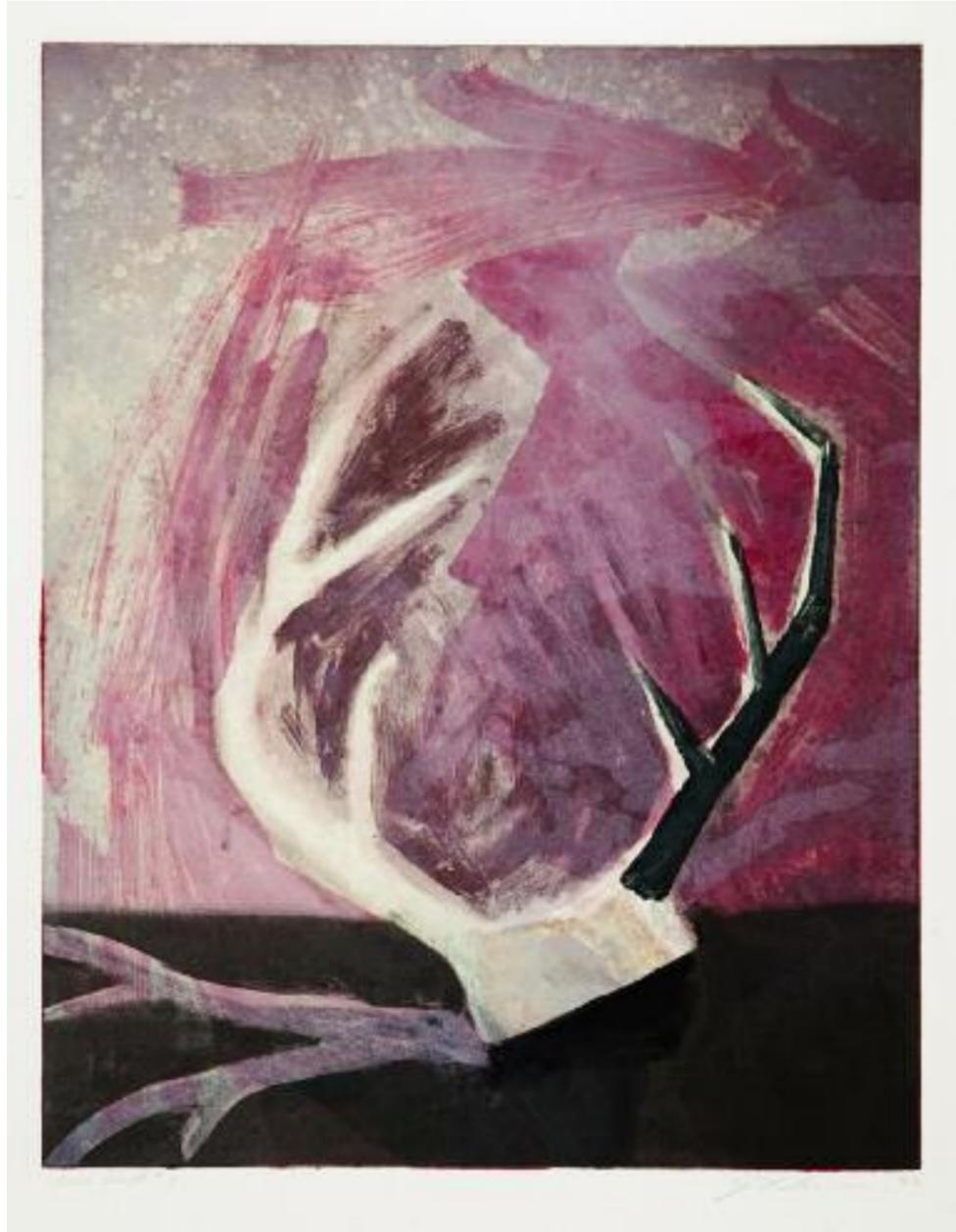
killing and cleaning a deer, fishing—images that express the emotional landscape of his imagination. These series are balanced by the more formal and abstract works from his sumptuously beautiful *Blankets* series, with its magnificent explorations of color blending and symmetrical design. In viewing works from this period, one is struck by the generative power that dislocations of sense and feeling in daily life can contribute to the visual language of the artist. The wedding of the imagery of death and dismemberment with the sentimental, paint-by-numbers image of a deer allows the viewer to explore the real power of beauty in the bone. One wakes to a world where nothing is simple. The monoprints and monotypes of these figurative series are full of the sharp

edge of life. At the same time, Feddersen creates a visual environment balanced by luscious color, texture, and design as he makes blanket designs of greater complexity and beauty than are found among other American blanket makers. There is a pure beauty in these works that one can enjoy, and the fact that such escapism is possible makes the ordinary pain and loss that are an inevitable part of daily life more bearable. It is this ability to look at life unflinchingly and at the same time to create of it great beauty and a place of refuge from pain that makes Feddersen's rich and varied oeuvre such an artistic gift.

Also in the 1990s, Feddersen collaborated on two installation works with Warm Springs–Navajo artist Elizabeth Woody. They completed a work in 1991 for the national touring exhibition *Submuloc Show/Columbus Wohs*, in which a poem by Woody was suspended on a scaffolding above a pool of water. The words were arranged in mirror image on clear plastic above the pool, and when light was projected through the poem, viewers could read the poem's shadow on the wall behind the work. This evocative piece encouraged viewers to reflect on the way in which establishment history makes Native history shadowy and obscure. *Archive*, their other major installation, was shown



Joe Feddersen and Elizabeth Woody, 1998.
Photographer unknown.



Deer Skull #3
1992
Monoprint
30 x 22 in.

Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, gift of the artist

at the Tula Foundation in Atlanta in 1994. In it, Woody's enlarged photographs of the hands of enrolled American Indian tribal members were installed next to quotations from the people whose hands had been photographed. The individuals commented on cultural identity and issues important at the time, such as the Indian Arts and Crafts Act of 1990, which requires proof of tribal ancestry before art can be legally marketed as American Indian. Throughout the 1990s, Feddersen and Woody had a very fruitful collaborative relationship, and in 1996, Feddersen studied basket-making techniques with Woody and created his first twined root bags and baskets. Four years later, a number of his baskets were included in *After the Storm*, the 2001 fellowship exhibition at the Eiteljorg Museum of American Indians and Western Art in Indianapolis.

In 1994, Feddersen made the *Ocean Crest* series, composed of four etchings exploring landscape. More important, he also began his *Plateau Geometrics* series, a major exploration in print media of Plateau cornhusk bag designs. In this series, Feddersen did a focused study of the traditional foundations of abstract design. In a sense, he came full circle, indulging his passion for process and the formal elements of design as well as his fascination with the emotional power of color. This series, which now contains more than 175 different prints, uses multiple processes, sometimes in combination. Feddersen has used etching, aquatint, linoleum block, lithography, general relief printing, and monotype to create visual relationships that sometimes cause the eye to read designs in multiple ways, shifting negative and positive space as the viewer focuses on shifts in value and color that reveal different ways of understanding their geometry based on tradi-

tional approaches to reading meaning in pattern. He next used basket designs to create the small *Double Diamonds* series of prints, which makes oblique reference to gambling on the reservation. He also created his first paper garments, two traditional vests and a pair of gloves based on the traditional embroidered leather garments his grandmother and great-aunts sewed. These works contain references to gambling as well as personal family history.

Feddersen's work since the mid-1990s grows out of the exploration of traditional Plateau weaving patterns that began with his *Plateau Geometrics* works and extends to series that examine the way in which contemporary culture has marked the land. When Feddersen was working on the basket designs for *Plateau Geometrics*, he chose not to copy traditional designs but to combine the mnemonic signs used by basket makers and layer them so that viewers could organize abstract visual patterns and shift the way they see designs when reading them.

As Feddersen worked on this series, he was thinking about the artist Jasper Johns's use of numbers and symbols to create a visual language. Feddersen reflected on the traditions of his own culture, in which the names of geometric designs make reference to natural phenomena, place, and the marks animals create in the environment. Traditional Plateau basketry makes use of a number of well-known named patterns including lightning design, mountain design, ladder design, snake design, and butterfly or vertebrae design. From weaver Elaine Timentwa Emerson, Feddersen learned that the designs were an evocative visual language that related powerfully to culture and history in a place. He began to make the



Grandfather's Vest
1998

Paper construction with printed paper and pigment; on maple display stand
25 x 18½ in.

Northwest Museum of Arts and Culture/Eastern Washington State Historical Society

Glyph series of prints that layered these named designs and combined color and geometry so that viewers could read the patterns in multiple ways. Different designs and relationships emerge depending on the way in which the human eye and brain organize geometric elements. This series of linocuts, with imported texture from found objects, uses color with great subtlety, and even viewers who don't know the traditional names of the designs find that their eyes organize color and shape so that shifting designs come into view. For viewers from the Colville Reservation who are familiar with the names of the designs, the shifting of visual possibilities brings the vitality of old basket patterns to mind as they recognize the various relationships among traditional designs. Feddersen's ability to innovate allows viewers with different levels of cultural knowledge

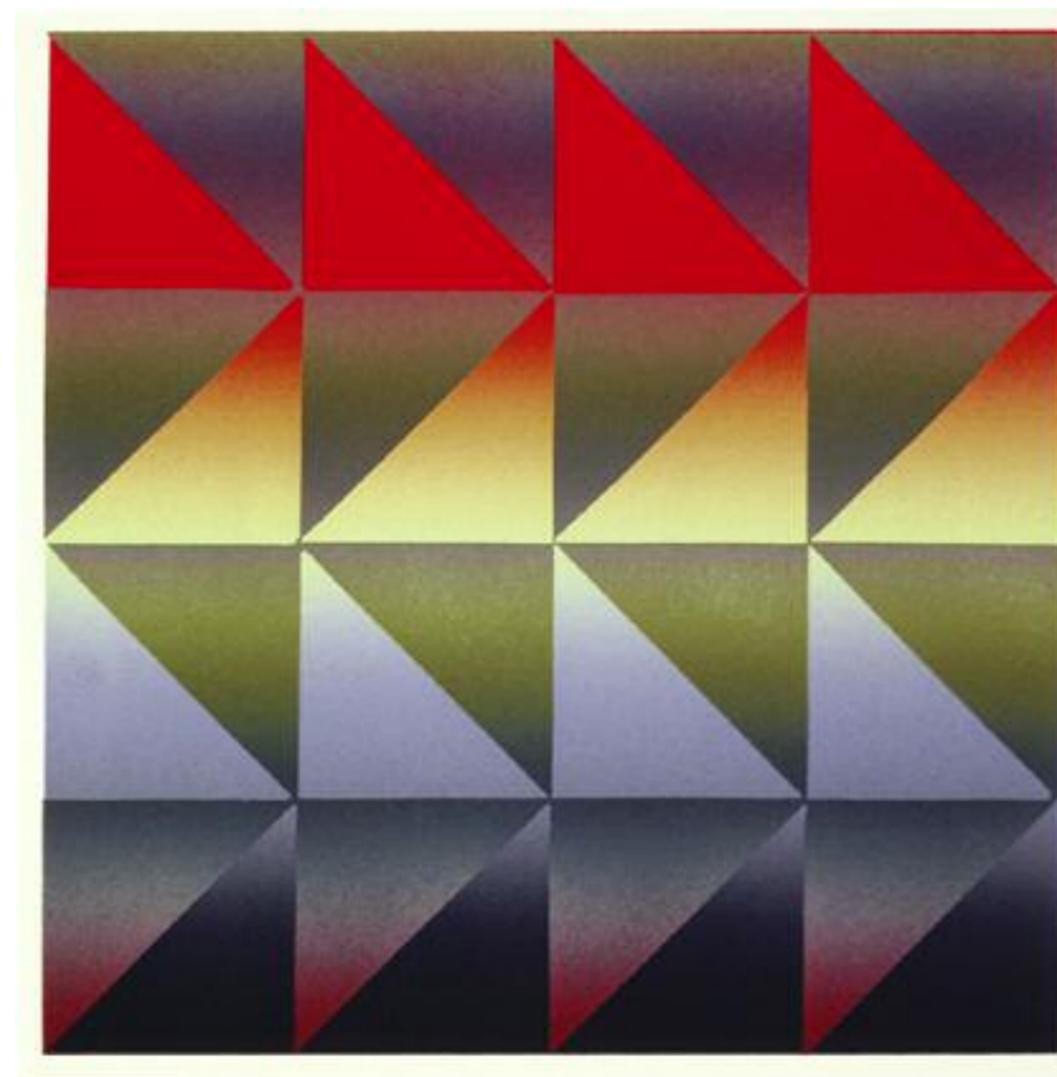
to experience these works in relation to either tradition or modernity. Indeed, this suite of prints works equally well in both contexts.

After completing the *Glyph* series, Feddersen traveled to Rutgers University in New Jersey in 2001 to print a variable edition of twenty lithographs using a number of traditional basketry designs. Whereas the prints in the *Glyph* series were intimate in scale, measuring eight inches square, this series of lithographs was much larger, at thirty inches square. In print no. 7, *Interwoven Sign*, traditional basketry patterns create varying visual relationships between geometric designs. While prints in this series are related to one another and build upon similar designs such as lightning, butterfly, and mountain symbols, shifts in pattern and color result in different visual effects in each

print. Feddersen worked with Eileen Foti, the master printmaker at Rutgers, to apply *chine collé* to the works.

While he was working on the *Glyph* series, Feddersen began to reflect on the use of geometric designs on beaded bags, hats, and clothing made by artists in his grandmother's generation and on the frequent use of older woven designs along with the more figurative beaded designs of flowers, ani-

mals, and scenes of the natural world. Sometimes geometric and figurative designs were placed on opposite sides of a bag or other object; sometimes they were arranged in relation to each other on the same side. He thought about his interactions with his grandmother, Ellen Alec, and the way she both preserved and innovated on cultural traditions in her embroidery and beadwork. Alec died on November 7, 1992, but the richness of those memories led Feddersen to begin work on the *Tama*



Glyph #7
2001
Unique linocut
11 x 9¾ in.

Courtesy of the artist and Froelick Gallery, Portland, Oregon



ELAINE TAMENTWA EMERSON
Soripa (worn-on-hip basket)
 2005

Cedar root, bear grass, wild cherry bark
 6¾ x 6¾ x 6¼ in.

Collection of the Hallie Ford Museum of Art, Willamette
 University, Salem, Oregon

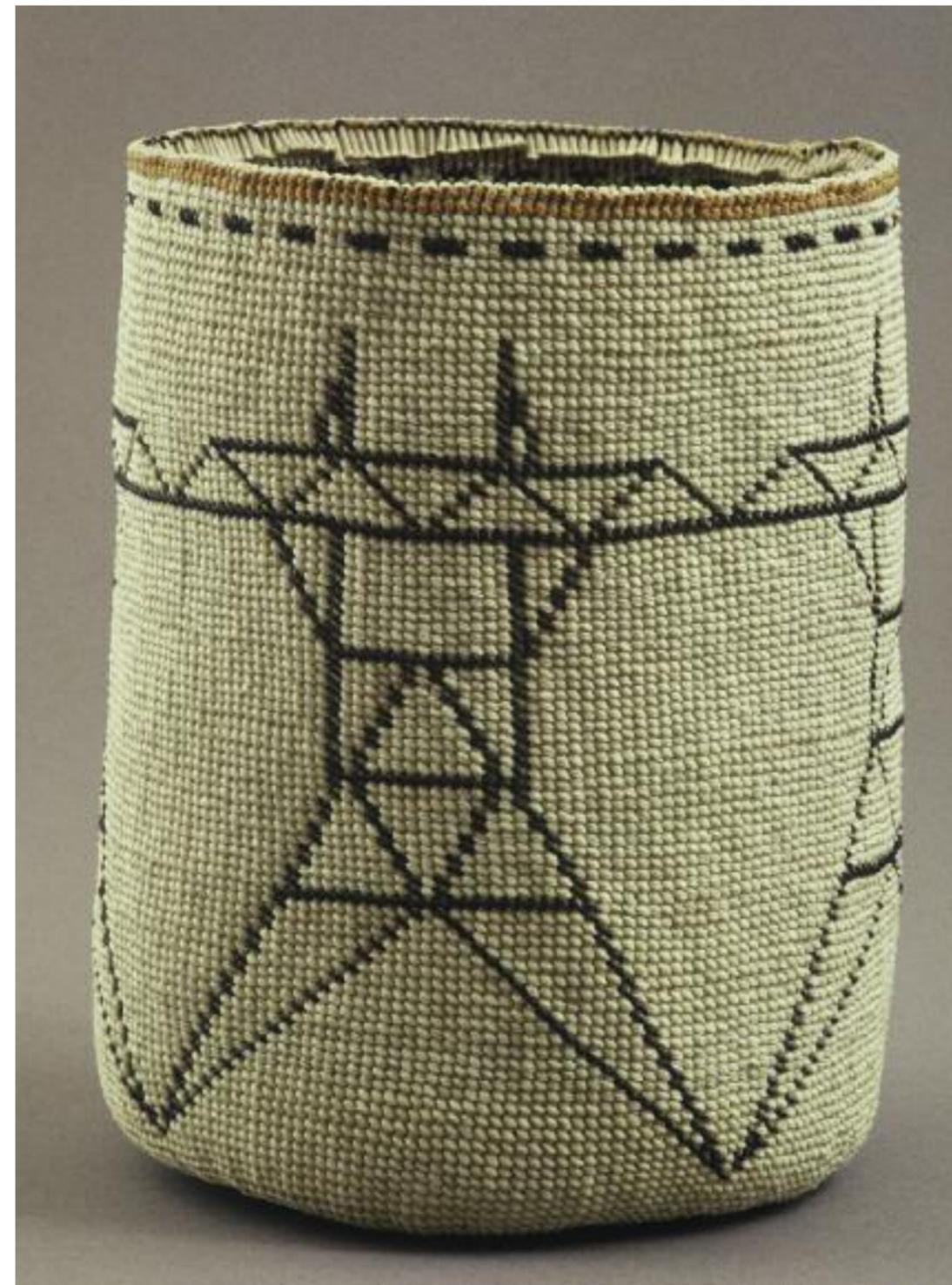
George and Colleen Hoyt Acquisition Fund

series (*tama* means “maternal grandmother”). As with his *Plateau Geometrics* and *Glyph* series, each print in the *Tama* series is unique, but in these works he chose to combine collagraph and collage. Feddersen collaged some of these prints with floral designs in honor of his grandmother’s designs and his mother’s calico and print dresses. These representational elements soften the geometry of his designs. He also used areas of silver leaf or collaged holograph paper as well as layers of rice paper, or *chine collé*, to enrich the surface of works in this series. The special reverence Feddersen felt as he celebrated his grandmother’s life comes through in the jewel-like beauty of these works.

In considering the lives of contemporary American Indian people like his grandmother, mother, sisters and brothers, and friends,

Feddersen was struck by the amount of change that occurs over a lifetime. This led him to think about the way in which traditional patterns coexist with the patterns, signs, and marks made by objects that are part of modern American life, creating a new set of basketry designs. He also reflected on the large numbers of indigenous Americans who, like himself, have lived in urban areas where the land is marked by artifacts of Euro-American culture. He began to twine a series of nine baskets with titles such as *Highway with HOV*, *Construction Barrier*, *Scaffolding*, and *Parking Lot* that explore the imprint these new designs leave on the land. The baskets in this series, all intimate in scale, use bold designs, some in black on a white background and others in white on a black background. These Sally bags, made using traditional techniques but with waxed linen instead of dogbane (Indian hemp), were normally woven to hold varieties of wild edible roots, traditional foods collected from the land for centuries. Indeed, most viewers see the modern designs as traditional Native American basketry designs until they read the titles and begin to reorganize the designs in order to relate the images to the titles. As viewers reflect on the sources for this suite of designs, they come to appreciate not only the series title *Urban Indian* but also the ironies that shape urban Indian life, in which patterns of land use and landownership make a traditional lifestyle difficult. Feddersen sees these works as personal, growing out of his own experience, and they became the source for subsequent series of glass works and prints.

One of the first of these prints is an editioned lithograph Feddersen printed at Crow’s Shadow Institute of the Arts on the Umatilla Reservation in Pendleton, Oregon, in 2002. For the print, he developed an image based on the design of



High Voltage Tower
 2003

Woven waxed linen
 8 x 6 x 6 in.

Courtesy of the artist and Froelick Gallery, Portland, Oregon

Cul-de-Sac, his basket from the *Urban Indian* series. While he was working on the print, he learned about a proposed housing development on the reservation, to be called Wyit View. *Wyit* is the Cayuse word for “mountain,” and Feddersen decided to title his print *Wyit View* in honor of the tribe’s project. But when tribal members began to survey the site, they found burial remains in the area and decided to cancel the multimillion-dollar federal project rather than disturb their dead ancestors. Feddersen saw this action as an example of the proper way to honor one’s ancestors. In this case, as with their struggle to protect the bones of Kennewick Man, an ancient ancestor whose grave was washed out by the Columbia River, the Umatilla people chose to make traditional values vital in the modern world. In *Wyit View*, Feddersen combines elements of three traditional basketry designs—mountain in red, pit house in brown, and salmon gut in blue—as well as his *Cul-de-Sac* design in black to create a complex layered image.

In 2002, Feddersen also began the *Okanagan* series of large print installations. The series takes its name from the group of American Indian people of which Feddersen is a member. Colville Confederated Tribes represents twelve different American Indian Nations, including the Okanagan people, and a group of Nez Perce people captured with Chief Joseph as they tried to flee from Oregon to Canada. The word *okanagan* has many meanings, among them “a site to rendezvous,” “a place of gathering,” and “a place of convergence.” Feddersen sees these works as a meeting place for multiple designs and print processes. For example, *Okanagan II* combines butterfly, mountain, lightning, pit-house, and bear-paw designs and is printed on different-colored papers. Feddersen used woodcut, silography, and relief stencils made with found

objects to create areas of texture. Eighty-four printed panels were then installed in a grid on the wall, forming a finished image about eight by eighteen feet long. The effect is dramatic because of the subtlety of color and design and the monumental scale of the work. *Okanagan II* was first shown at the Froelick Gallery in Portland, Oregon; it then moved to the Tacoma Art Museum and later was part of the museum’s touring exhibition *Lewis and Clark Territory: Contemporary Artists Revisit Place, Race, and Memory* in 2004. It was exhibited again in *New Art of the West 9* at the Eiteljorg Museum in 2006 and then purchased for the museum’s collection.

In 2003, Feddersen printed a series of monotypes, also titled *Urban Indian*, that continues the exploration of ideas in his earlier baskets and in prints like *Wyit View*. In these works, he combined images and designs from *High Voltage Towers* and *Parking Lot* with traditional designs, creating a complex relationship between indigenous visual-language patterns and the modern patterns that affect the environments in which contemporary Native peoples live. For this series, Feddersen used his new abstract visual language to express the importance of honoring traditional patterns of culture and maintaining its vitality; at the same time, he refused to allow his artwork to lock American Indian people in some strange ethnographic present where they must not be modern if they are to be authentically “Indian.” In these works, Feddersen makes both tradition and modernity present in contemporary American art and reflects the real lives of people living in twenty-first-century urban Indian culture.

In 2003, Feddersen also began work on a series of seven large, sandblasted, blown-glass vessels based on designs in his *Urban Indian* series baskets. He collaborated with noted Tlingit glass artist

Preston Singletary to fabricate these works, which each combine a black design on a white field taken from one of Feddersen’s twined baskets with a traditional design sandblasted on the white background. For example, the glass vessel *Cul-de-Sac* is sandblasted with the salmon-gut design, and the vessel *Chain Link* is sandblasted with the mountain design. Some vessels feature brightly colored lip wraps, and all have a luminous quality that draws viewers to study the subtlety of the surface designs. These pieces were created for an exhibition of Feddersen’s work at the Smithsonian Institution’s National Museum of the American Indian (NMAI) in New York. Included in the show were a woven basket from the *Urban Indian* series, the glass vessels, and *Okanagan IV*, the largest print installation in the *Okanagan* series. This work contains star, butterfly, women, and mountain designs and makes reference to Pendleton blankets through color. Feddersen created texture by combining relief print processes, using linocuts and woodcuts, with relief stencils to create texture. As in *Okanagan II*, he formed panels out of sheets of variously colored paper and then assembled the panels into a grid to create the overall design. The work combines intensely saturated colors with complex patterns that the eye may arrange so as to foreground various traditional symbols in the design. This exhibition led to a powerful breakthrough in Feddersen’s work, which was subsequently included in several books and articles about contemporary Native art. The new glass works garnered particular attention.

When Feddersen had completed the works for the NMAI show, he did the print series *Cultural Landscapes*, which combines his own photographs of bridges and scaffolding with traditional basketry designs. He created these works using photolithography techniques and applying areas of

design in acrylic paint and graphite. This suite of work ties the designs of artifacts from modern American culture with traditional designs, making the visual relationships among the geometric shapes obvious to viewers, so that it is possible to move visually from one cultural context to another and see the similarities in form.

After completing the glass vessel *Tire Track* for his NMAI show, Feddersen began to study the designs of different brands of tires. He noticed that tire names made reference to the West, nature, and adventure and that some were almost parodies of Indian names. In 2005, he began several major series of glass vessels, two of them based on the patterns of tire tracks. He collaborated on the first with Singletary and created the second in the glass studio at the Museum of Glass, Tacoma, Washington. Feddersen worked with the designs of tires the manufacturers had named Timberline, Winter Force, Eagle, Rugged Trail, and Fire Hawk—many were SUV tires that could leave dramatic marks on the earth. Works such as *Winter Force*, made with Singletary, took the shape of Sally bags and were made by blowing brown glass over a layer of amber glass and then sandblasting the design through the brown glass. Stencils were applied in layers, and areas of stencils were removed during four different stages of sandblasting, creating variations in color and texture on the surface of each vessel. Works in the second series, such as *Rugged Trail II*, are shaped like berry baskets and have two layers of color, one on the outside and the other on the inside. The works in this series are compelling in their bold use of color and design.

Around the same time, Feddersen was also working on a series of glass fish traps and another of glass bowls. Works in the *Fish Trap* series are inspired by the cone-shaped traps woven of sticks



Tire
2003

Blown glass, sandblasted
14½ x 12¾ x 12¾ in.

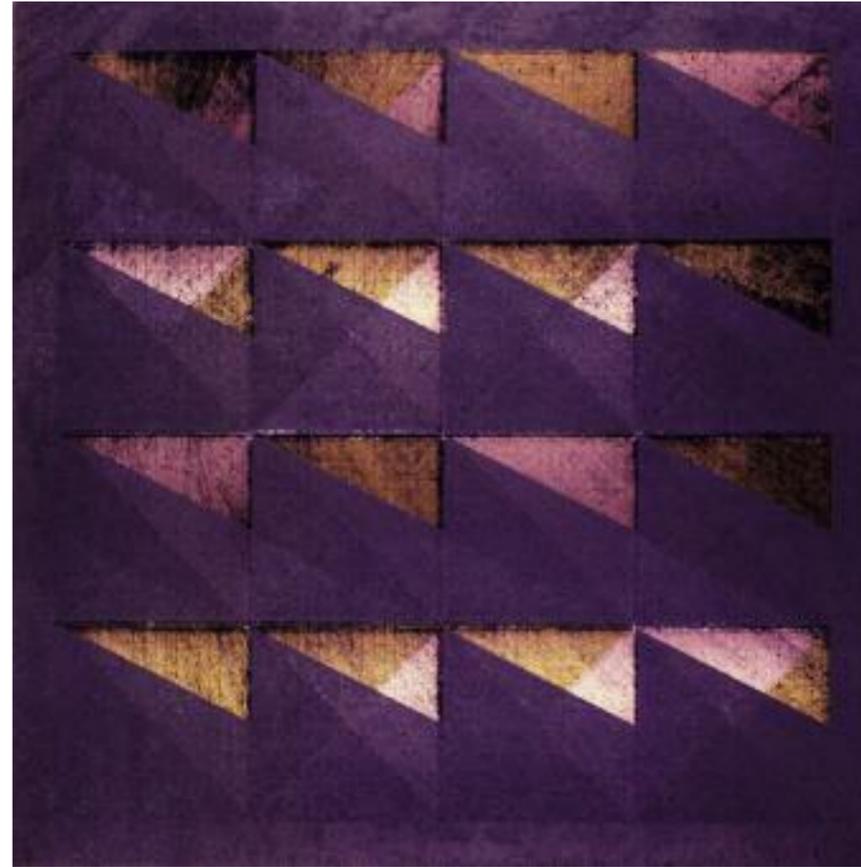
Collection of the National Museum of the American Indian, Smithsonian Institution

and long used by indigenous fishermen. The shape of these vessels and the lines of contrasting color in the design suggest the traditional form of the traps, while Feddersen's wildly experimental use of color excites the eye. For works in the *Bowl* series, Feddersen combined traditional basketry designs and employed color in dramatic ways. *Stealth* (2006) combines a mountain design composed of stealth bomber silhouettes and radar symbols, referring to military surveillance, with areas of yellow and black above areas of turquoise and red. This object, with its subtle antiwar message, is visually stimulating in color and design.

In 2006, Joe Feddersen completed *Okanagan V* for an exhibition at the American Indian Community House Gallery in New York. In this large print installation, the artist arranged traditional star and mountain basketry designs and the Eagle, Timberline, and Wilderness tire pattern designs so that they overlap. This is the first work in the *Okanagan* series to incorporate contemporary commercial designs, and it does so with ironic wit. One can almost see modernity leaving its

marks on the land at the same time that mountains exist under the stars as they have through millennia. In this piece, Feddersen uses a grid of ninety fourteen-inch-square panels to create a design six feet six inches high by twenty feet long. The work speaks to the vitality of indigenous culture, which survives into the twenty-first century, and to the tenaciousness of Native people, who dance in two worlds with a grace passed down from ancestors who understood how to keep things in balance. Feddersen creates a beautiful surface in this reduction print through the woodcut and blended roll techniques.

In a large body of work created since 1979, Joe Feddersen has found it impossible to resist using abstraction to make metaphor and meaning just as his indigenous ancestors did from time immemorial. In his remarkable and diverse body of work, Feddersen reveals that ancient roots give an artist the best tools for walking with beauty and speaking in a language of vital signs to citizens of the twenty-first century.



Plateau Geometric #56
1996
Relief stencil, intaglio, etching
26 x 20 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Plateau Geometric #71
1996
Siligraph, relief stencil, etching
26 x 20 in.
Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, purchased with an endowment gift from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund



Plateau Geometric #187
1997
Siligraph, relief stencil, etching
26 x 20 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Plateau Geometric #177
2000
Monotype, siligraph, relief stencil
26 x 20 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Plateau Geometric #202
2001
Siligraph
26 x 22 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



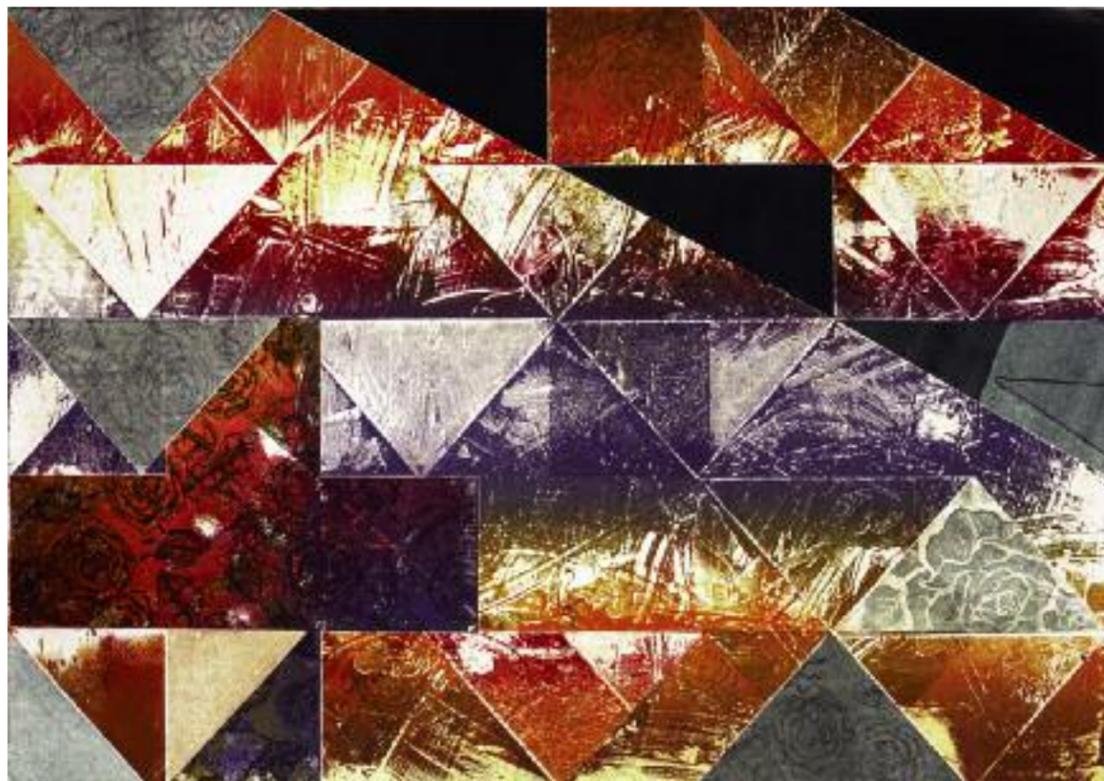
Plateau Geometric #35
1996
Siligraph, relief stencil, etching
26 x 20 in.
Collection of the Tacoma Art Museum, Tacoma, Washington



Glyph #4
2001
Unique linocut
11 x 9 $\frac{3}{4}$ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Glyph #13
2001
Unique linocut
11 x 9 $\frac{3}{4}$ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Tama #5
2001

Collagraph, relief stencil, reflective collage, *chine collé*
22 x 30 in.

Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, purchased with an endowment gift from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund



Tama #18
2002

Collagraph, relief stencil, reflective collage, *chine collé*
22 x 30 in.

Courtesy of the artist and Froelick Gallery, Portland, Oregon



Okanagan II
2002
Siligraph, relief stencil
84 panels, 1 1/2 x 1 1/2 in. each; 93 x 217 in. overall
Collection of the Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana



Okanagan II (detail, opposite)
Okanagan II, installation view (detail, above)



Cul-de-Sac
2002

Woven waxed linen
6½ x 3⅞ x 3⅞ in.

Collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon, purchased with an endowment gift from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund



Parking Lot
2002

Woven waxed linen
5 x 4 x 4 in.

Collection of Preston Singletary, Seattle



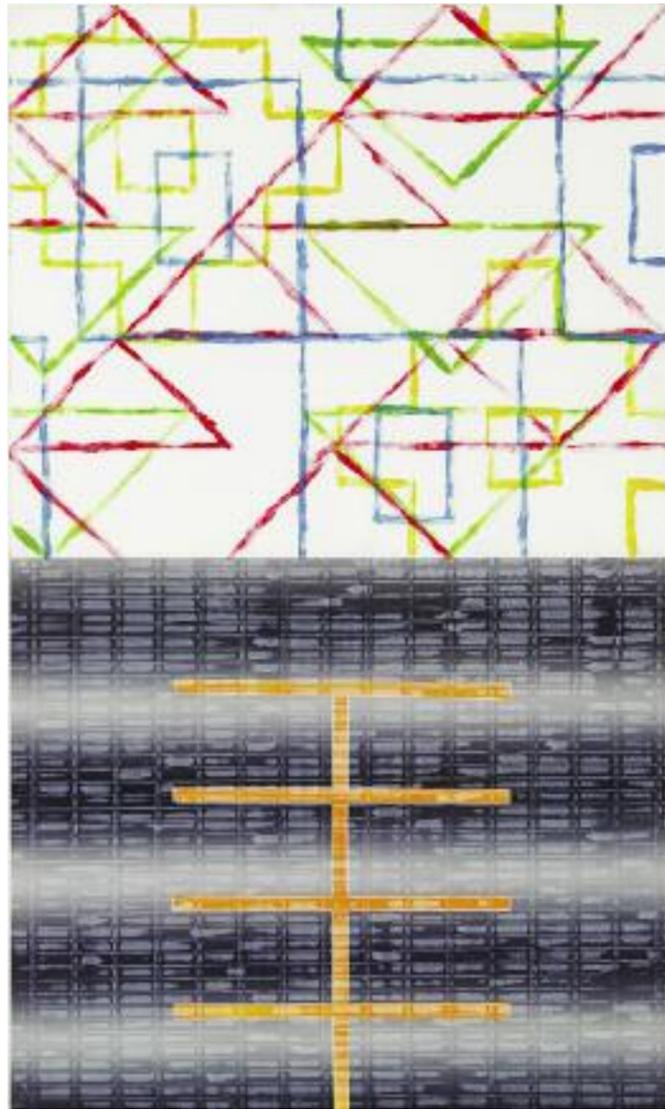
Cinder Blocks
2003
Blown glass, sandblasted
16 x 11¼ x 11¼ in.
Private collection



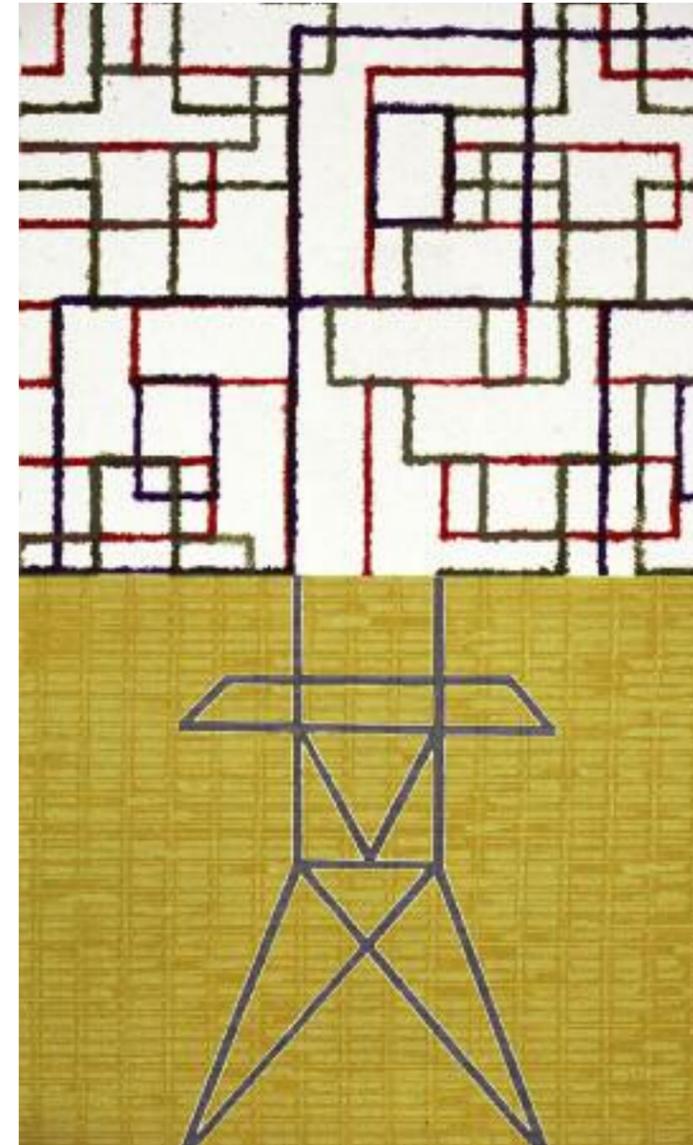
Cul-de-Sac
2003
Blown glass, sandblasted
14½ x 13 x 13 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



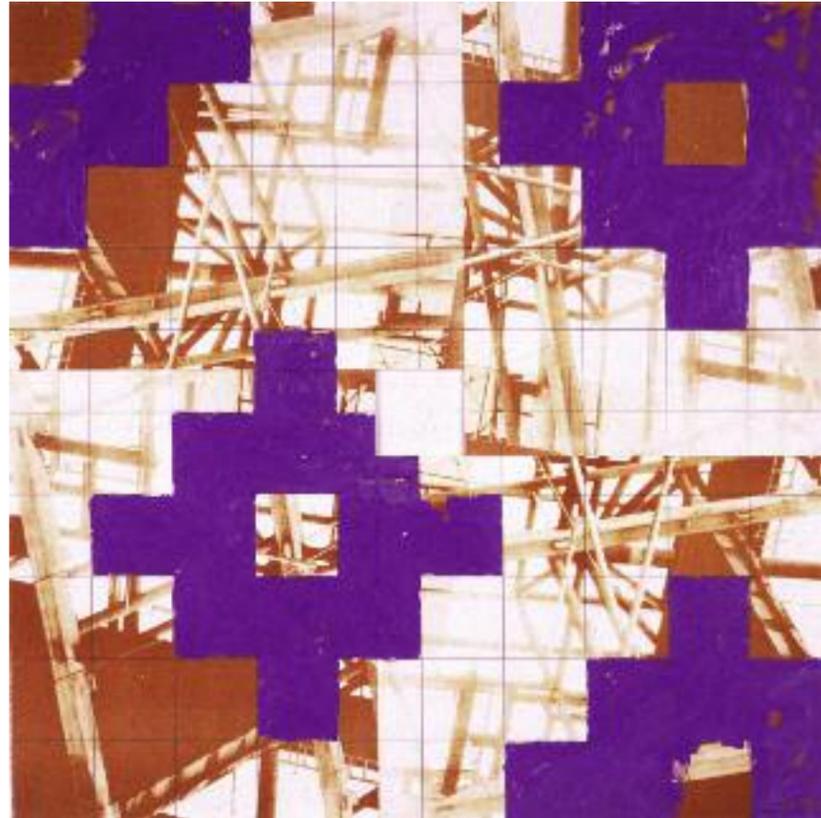
Freeway with HOV
2003
Blown glass, sandblasted
14 x 11 x 11 in.
Collection of the National Museum of the American Indian, Smithsonian Institution



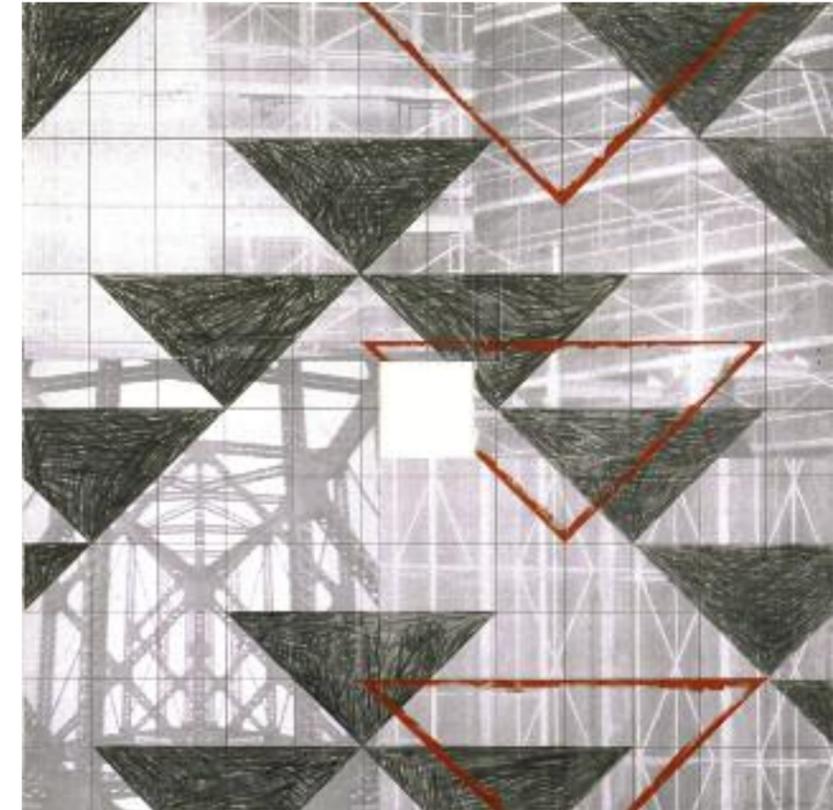
Urban Indian Series
2003
Monoprint
37 x 20 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Urban Indian Series
2003
Monoprint
37 x 20 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Cultural Landscape III
2004
Monoprint with acrylic and graphite
34 x 34 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Cultural Landscape IV
2004
Monoprint with acrylic and graphite
34 x 34 in.
Collection of the City of Seattle Office of Arts & Cultural Affairs



Rugged Trail I
2005
Blown glass
21 x 11 x 11 in.
Private collection



Timberline
2005
Blown glass, sandblasted
21 x 11 x 11 in.
Collection of John and Joyce Price, Mercer Island, Washington



Firehawk
2005

Blown glass, sandblasted
21½ x 9½ x 9½ in.

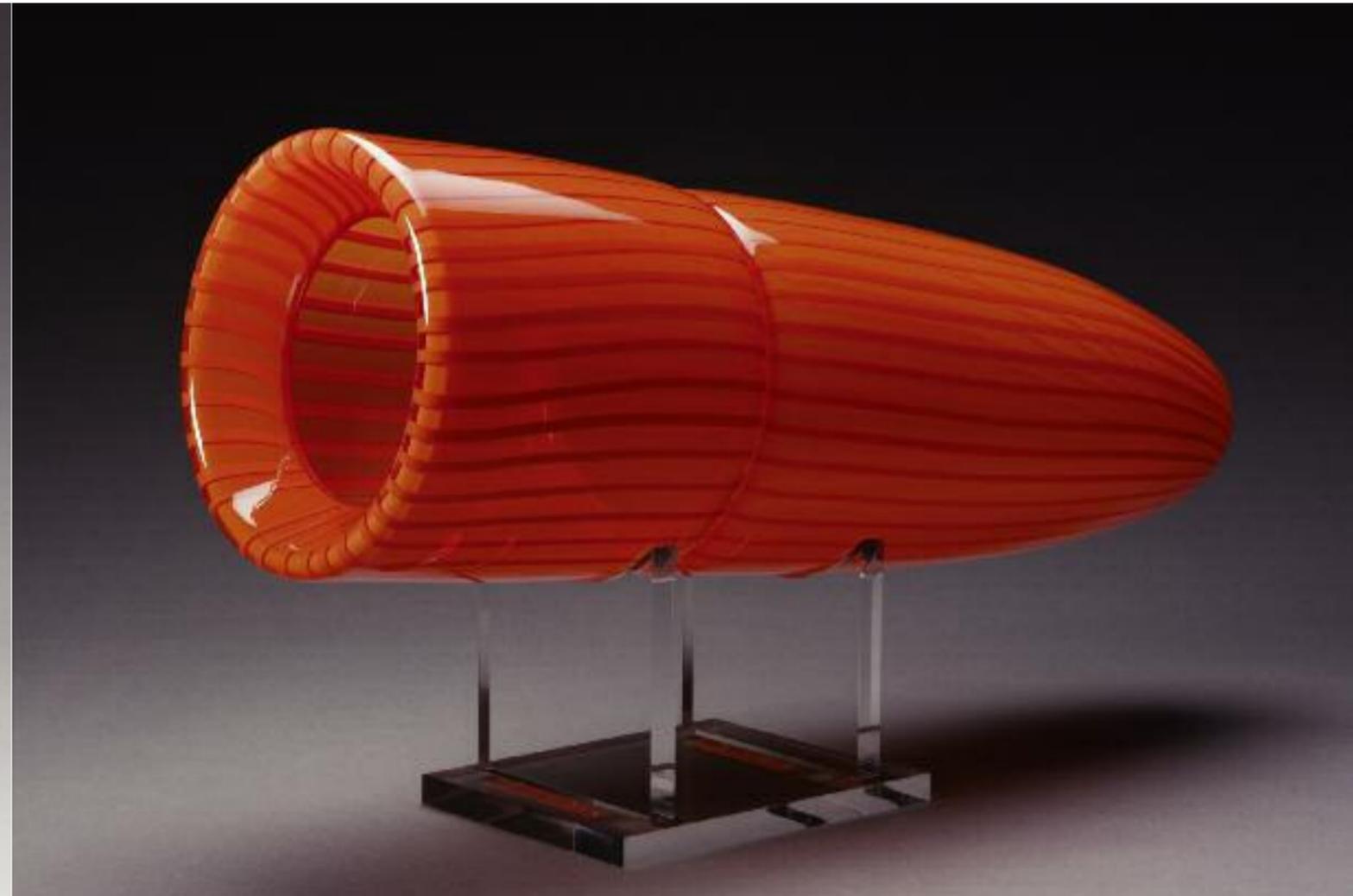
Collection of Jordan D. Schnitzer, Portland, Oregon

Opposite, left to right: *Firehawk*, *Winter Force*, *Rugged Trail I*





Fish Trap II
2005
Blown glass
14 x 14 x 22½ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



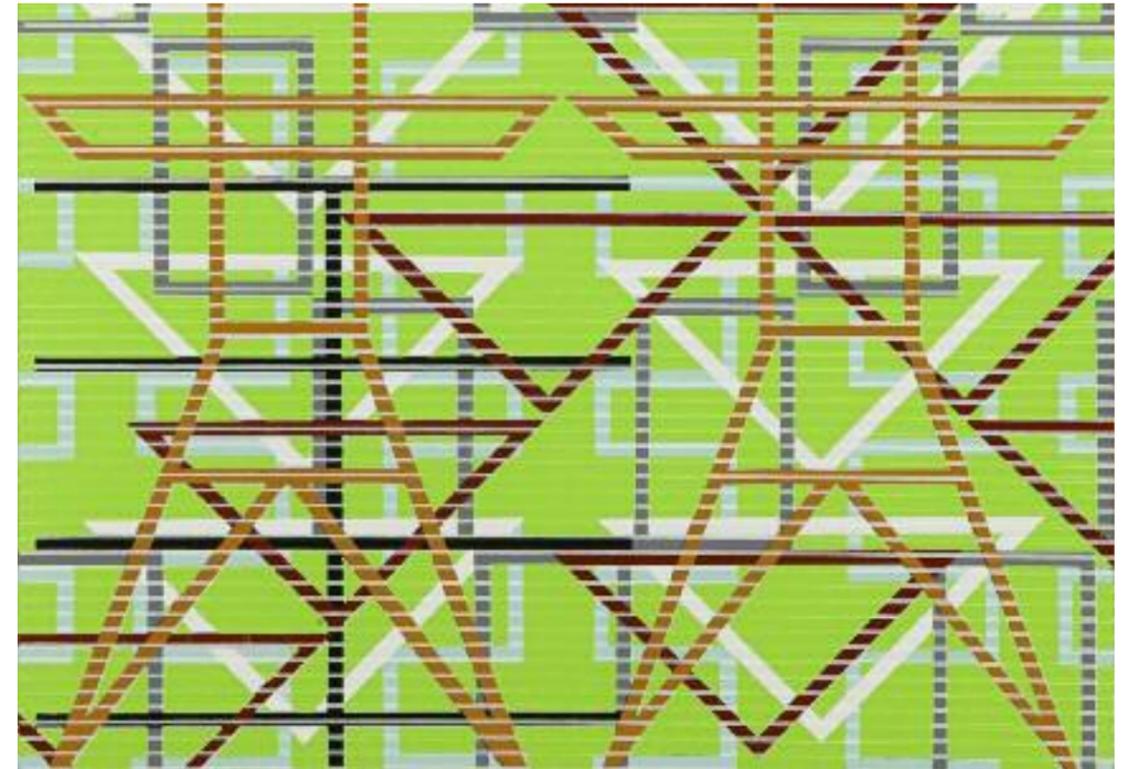
Fish Trap VI
2005
Blown glass
9¼ x 9¼ x 27½ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Eagle I
2005
Blown glass
20 $\frac{3}{4}$ x 10 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in.
Private collection



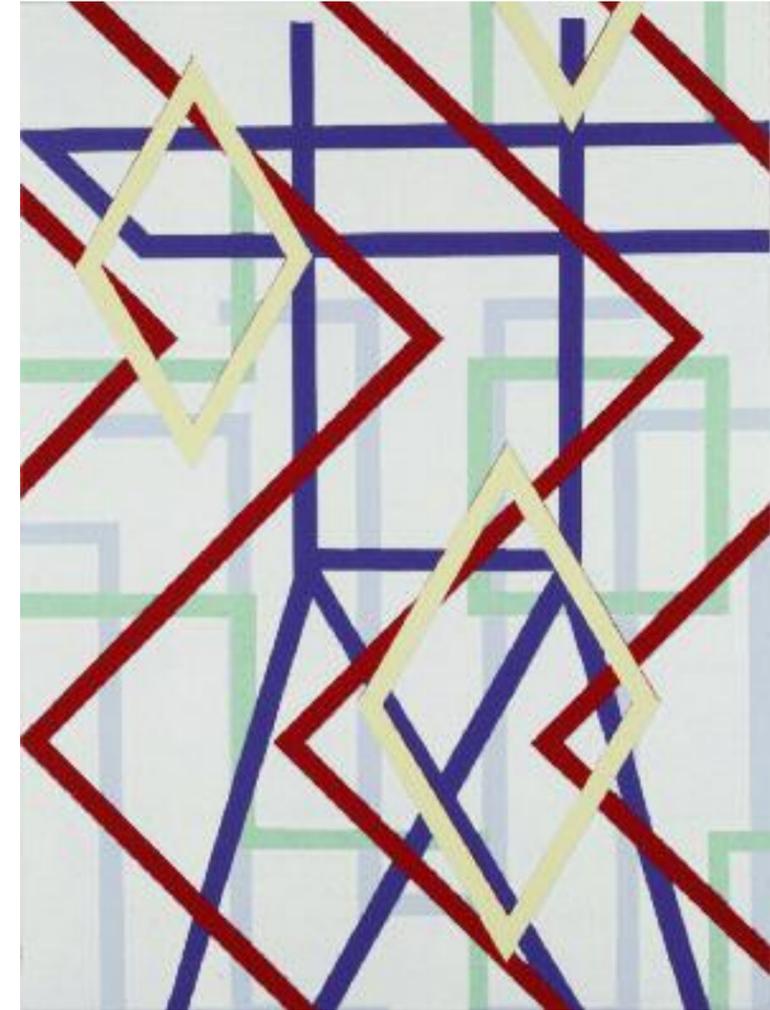
Brick Mountain
2006
Blown glass, sandblasted
9¼ x 10¼ x 10¼ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Sound Transit IV
2006
Reduction linocut
15¼ x 19¾ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



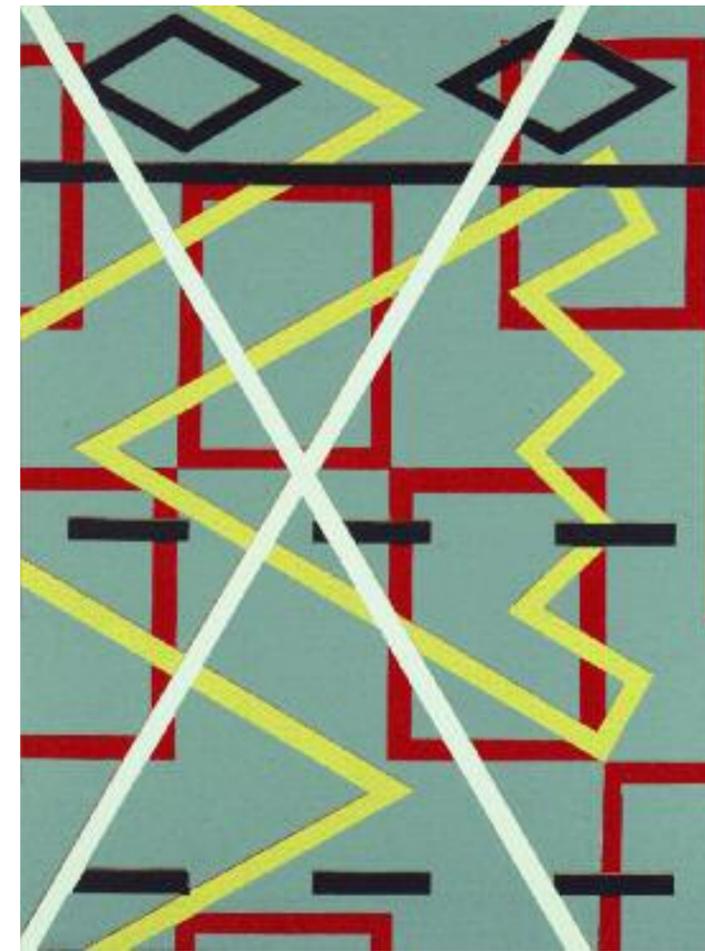
Lydia 3
2007
Reduction linocut
19 x 14½ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



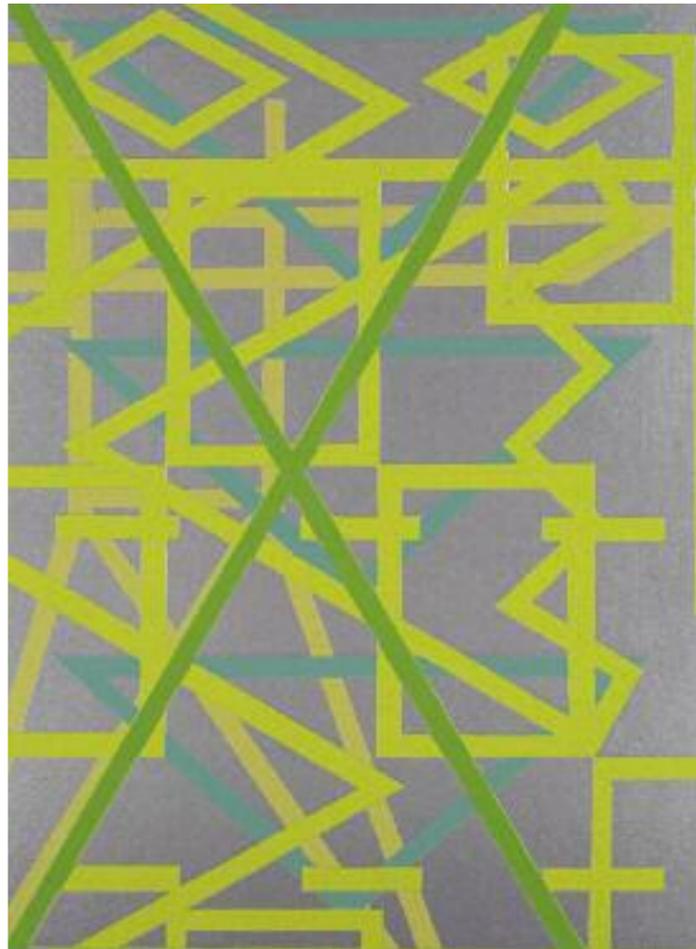
Lydia 9
2007
Reduction linocut
19 x 14½ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



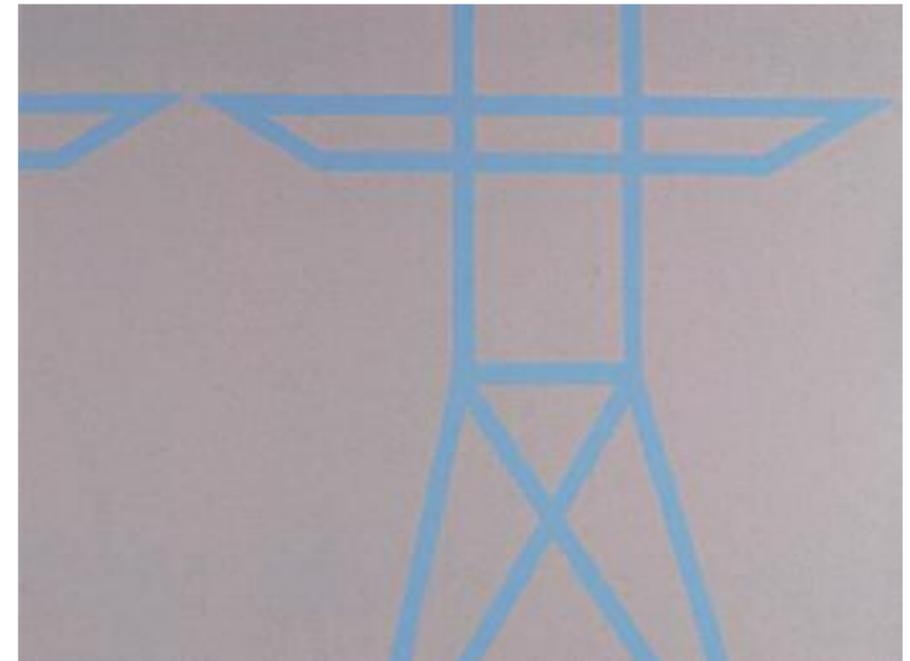
Mary Ann 5
2007
Reduction linocut
19 x 14 1/2 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Mary Ann 8
2007
Reduction linocut
19 x 14 1/2 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Mary Ann 10
2007
Reduction linocut
19 x 14 ½ in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Sophie 3
2007
Reduction linocut
11 x 14 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Sophie 10
2007
Reduction linocut
11 x 14 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Sophie 27
2007
Reduction linocut
11 x 14 in.
Courtesy of the artist and Froelick Gallery, Portland, Oregon



Left to right: *Urban Vernacular: Freeway with HOV*
2008

Handblown glass, mirroring, copper leaf
17 1/2 x 15 x 12 1/4 in.

Urban Vernacular: Clearcut
2008

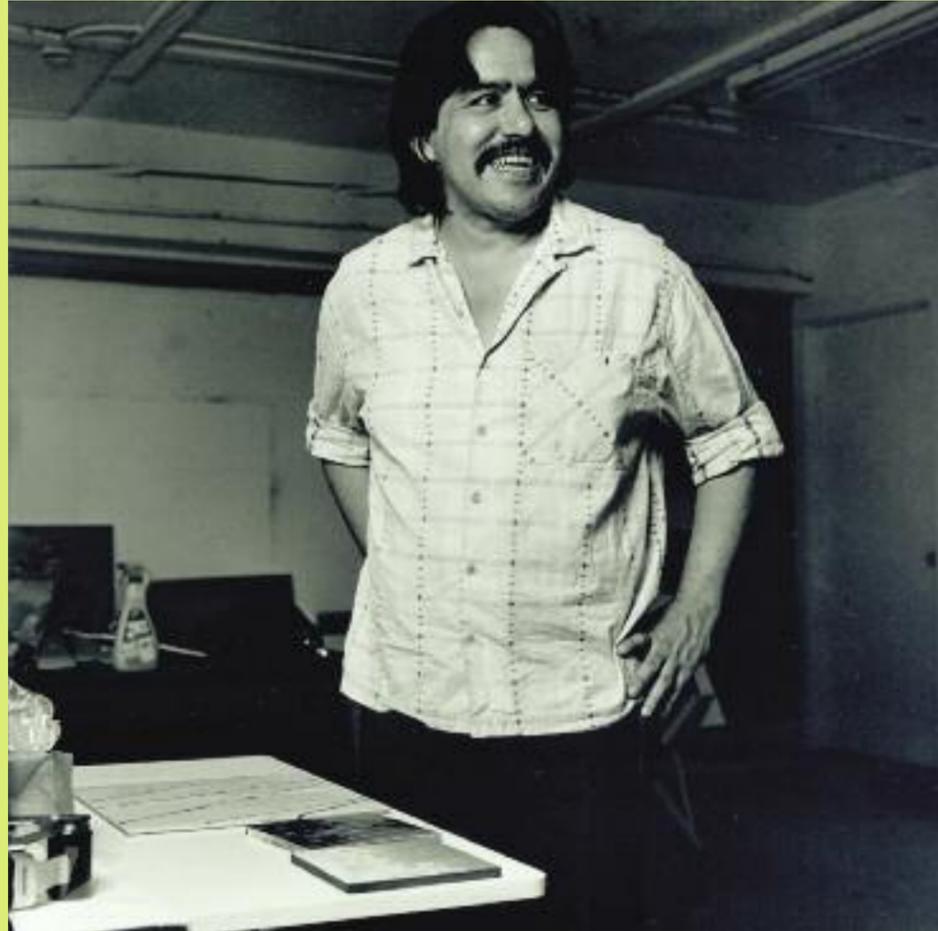
Handblown glass, mirroring, copper leaf
19 1/2 x 9 1/2 x 9 1/2 in.

Urban Vernacular: Parking Lot
2008

Handblown glass, mirroring, copper leaf
20 x 9 3/4 x 9 3/4 in.

Courtesy of the artist and Froelick Gallery, Portland, Oregon

ARTIST HISTORY



Joe Feddersen, Seattle, 1986.
 Photograph by Mary Randlett.
 © Mary Randlett, University of Washington Libraries.

ARTIST RESIDENCIES AND SPECIAL PROJECTS

- 2005 Museum of Glass, Tacoma, WA, Visiting Artist Summer Series
- 2002 *Within the Circle of the Rim*, lead artist, The Longhouse at The Evergreen State College, Olympia, WA
- 2001 *Lasting Impressions*, portfolio of prints by ten Native American contemporary artists, University of Arizona, Tucson, AZ, printer, Jack Lemon, Landfall Press, Chicago, IL
- 2001 *Rutgers Print Project*, Rutgers Center for Innovative Print and Paper—The State University of New Jersey, New Brunswick, NJ

FELLOWSHIPS

- 2001 Eiteljorg Fellowship for Native American Fine Art, Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN

COMMISSIONS

- 1999 *West Seattle Cultural Trail*, Seattle, WA, public art project; collaborators, Donald Fels and Jaune Quick-to-See Smith

CORPORATE AND PUBLIC COLLECTIONS

- Air Touch Cellular, Seattle, WA
- Burlington Northern, Seattle, WA
- Cheney Cowles Museum, Spokane, WA
- City of Ephrada, WA, Ephrada High School
- City of Portland, OR
- City of Seattle, WA, *Portable Works Collection*
- Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN
- Farmers Credit Bank, Spokane, WA
- Hallie Ford Museum of Art, Willamette University, Salem, OR
- Harborview Medical Center, Seattle, WA, *Cultural Heritage Artwork Collection*
- Heard Museum, Phoenix, AZ
- Johnson & Johnson Corporation, New Brunswick, NJ

- Kaiser Permanente Sunnyside Hospital, Portland, OR
- King County Arts Commission, Seattle, WA
- Missoula Art Museum, Missoula, MT
- Merrill Lynch, New York, NY
- Microsoft Corporation, Redmond, WA
- Northwest Hospital, Seattle, WA
- Pacific Northwest Bell Company, Seattle, WA
- People's National Bank, Seattle, WA
- Portland Art Museum/Gilkey Center for Graphic Arts, Portland, OR
- Pacific Northwest Bell Company, Bellevue, WA
- Rainier Bank, Seattle, WA
- Seattle Art Museum, Seattle, WA
- Seattle First National Bank, Seattle, WA

CORPORATE AND PUBLIC COLLECTIONS (CONTINUED)

Smithsonian Institution/National Museum of the American Indian, Washington, DC
 Tacoma Art Museum, Tacoma, WA
 United Nations Education, Scientific, and Cultural Organization
 University of Hawaii at Hilo
 University of Western Sydney, Penrith South DC, Australia
 U.S. Department of the Interior, Washington, DC, *Indian Arts and Crafts Board*
 U.S. Department of State, Washington, DC

SOLO EXHIBITIONS

2008 *Urban Vernacular*, Froelick Gallery, Portland, OR
 2007 *A Survey of Prints since 1990*, Froelick Gallery, Portland, OR
Patterns, Stonington Gallery, Seattle, WA
 2005 *Encode: New Glass Sculpture*, Froelick Gallery, Portland, OR
Land Mark: Prints by Joe Feddersen, Northwest Museum of Arts and Culture, Spokane, WA
 2004 *Language of the Land*, Froelick Gallery, Portland, OR
 2003 *Continuum 12 Artists: Joe Feddersen*, National Museum of the American Indian, Smithsonian Institution, George Gustav Heye Center, New York, NY
Joe Feddersen: Baskets and Prints, Hallie Ford Museum of Art, Willamette University, Salem, OR
 2002 *Embracing Place*, Froelick Gallery, Portland, OR
 2001 *New Work*, Jeffery Moose Gallery, Seattle, WA
Joe Feddersen, Clatsop Community College, Astoria, OR

Washington State Arts Commission, Olympia, WA
 Washington State University, Pullman, WA
 Westfälisches Landesmuseum, Munster, Germany
 Whitney Museum of American Art, New York, NY
 Zimmer Museum of Art, New Brunswick, NJ

2000 *Joe Feddersen: Print Survey*, Sacred Circle Gallery at Daybreak Star Cultural Arts Center, Seattle, WA
 1999 *Ancestral Patterns: Works on Paper 1981–1998*, Port Angeles Fine Arts Center, Port Angeles, WA
 1997 *Prints*, Gallery 2, The Evergreen State College, Olympia, WA
 1994 *Archives*, collaboration with Elizabeth Woody, Tula Foundation Gallery, Atlanta, GA
 1993 *Joe Feddersen*, Elizabeth Leach Gallery, Portland, OR
Feddersen: Paintings and Prints, Evergreen Galleries, The Evergreen State College, Olympia, WA
 1990 *New Works on Paper*, Elizabeth Leach Gallery, Portland, OR
 1988 *Computer Graphics*, Lynn McAllister Gallery, Seattle, WA
Works on Paper, American Indian Contemporary Arts Gallery, San Francisco, CA

Fractured Spaces, Lynn McAllister Gallery, Seattle, WA
Photographs: Joe Feddersen, Y Galleria Posada, Sacramento, CA
 1987 *Dazzlers*, Elizabeth Leach Gallery, Portland, OR
 1986 *Mixed Media Prints: Joe Feddersen*, C.N. Gorman Museum, University of California, Davis
 1985 *Current Work*, Sacred Circle Gallery, Seattle, WA
 1984 *Paintings, Prints and Sculpture*, Sacred Circle Gallery, Seattle, WA

GROUP EXHIBITIONS

2008 *Native Voices: Contemporary Indigenous Art*, The Kentler International Drawing Space, Brooklyn, NY
 2007 *Crow's Shadow Press*, Print Arts Northwest, Portland, OR
8th Northwest Biennial, Tacoma Art Museum, Tacoma, WA
Ancestral Patterns: Joe Feddersen and Gail Tremblay, American Indian Community House, New York, NY
 2006 *New Art of the West 9*, Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN
Endangered Species/Endangered Planet, Simon Fraser University, Vancouver, BC, Canada
About Face: Self-Portraits by Native American, First Nations, and Inuit Artists, Wheelwright Museum of the American Indian, Santa Fe, NM
Visual Power: 21st Century Native American Artists/Scholars, Rueff Galleries, Purdue University, West Lafayette, IN
7th Triennale Mondiale de l'Estampes Petit Format, Chamalières, France
Made at the Museum: Northwest Selections, Museum of Glass, Tacoma, WA
 2005 *5th Lesedra World Art Print Annual*, Sofia, Bulgaria
Borne of Myth and Fire: Celebrating Northwest Coast Art in Glass, Stonington Gallery, Seattle, WA
Prints from Crow's Shadow Press, The Art Center Gallery, Clatsop Community College, Astoria, OR
Crow's Shadow Institute of the Arts Biennial, Hallie Ford Museum of Art, Willamette University, Salem, OR
Indigenous Motivations: Recent Acquisitions from the National Museum of the American Indian, George Gustav Heye Center, Smithsonian Institution, New York, NY
 2005 *Changing Hands 2: Art without Reservations*, organized by the Museum of Arts and Design, New York, NY
Woven in the Round, Contemporary Crafts Museum and Gallery, Portland, OR
Art Objects, Portland International Airport, Portland, OR
 2004 *Encounters*, Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, OR
Lewis and Clark Territory: Contemporary Artists Revisit Place, Race, and Memory, Tacoma Art Museum, Tacoma, WA

- Changing Minds/Reading Minds: Printing on Alternative Surfaces and Pushing Boundaries*, Southern Graphics International Conference, New Brunswick, NJ
- 2003 *6th Triennale Mondiale de l'Estampes Petit Format*, Chamalières, France
- Dog Head Stew*, Massachusetts College of Art, Boston, MA
- 2002 *Native Voices on the Wind*, Myhelan Cultural Arts Center, Long Valley, NJ
- Transforming Traditions*, Whatcom Museum, Bellingham, WA
- Hiteemkliksix "Within the Circle of the Rim": Nations Gathering on Common Ground*, organized by The Longhouse, The Evergreen State College, Olympia, WA
- 2001 *Two Visions: Larry Ahvakana and Joe Feddersen*, The Gallery at Bainbridge Arts and Crafts, Bainbridge Island, WA
- Facing Each Other: Prints Concerning Identity from the Rutgers Center for Innovative Print and Paper*, Painted Bride Gallery, Philadelphia, PA
- Natural Histories*, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, FL
- 1999 *Begegnungen: Indianische Künstler aus Nordamerica (Indian Reality Today: Contemporary Indian Art of North America)*, Westfälisches Landesmuseum für Naturkunde, Münster, Germany
- Art in Two Worlds: The Native American Fine Art Invitational, 1983–1997*, Heard Museum, Phoenix, AZ
- 1998 *Kunc, Feddersen, Marcus*, Jan Cicero Gallery, Chicago, IL
- New Acquisitions*, Tacoma Art Museum, Tacoma, WA
- Labyrinth: The Second International Triennial of Graphic Art 1998*, Prague, Czech Republic
- New Art of the West 6*, Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN
- Sex and Shamanism*, C.N. Gorman Museum, University of California, Davis
- 1997 *Redefining Tradition: A Selection of First Nation Artists and Their Work*, Whatcom Museum, Bellingham, WA
- Entwined with Life: Native American Basketry*, The Burke Museum of Natural History and Culture, Seattle, WA
- 25th Annual National Invitational Drawing Exhibition*, Eppink Art Gallery, Emporia State University, Emporia, KS
- Northwest Print Invitational, Part I: Washington*, Davidson Galleries, Seattle, WA
- Who Stole the Tee Pee?* National Museum of the American Indian, George Gustav Heye Center, Smithsonian Institution, New York, NY
- Indian Time: Art in the New Millennium*, Institute of American Indian Arts Museum, Santa Fe, NM
- Cinquième Triennale Mondiale de l'Estampes Petit Format*, Chamalières, France
- New Art from Native America*, Elaine Langone Center Gallery, Bucknell University, Lewisburg, PA
- 1996 *Feddersen, Lavadour, Young, Walkingstick*, Gallery 210, University of Missouri–St. Louis
- Native Streams: Contemporary Native American Art*, Jan Cicero Gallery, Chicago, IL
- Paintings and Parfleches: Native American Abstract Designs*, Bush Barn Art Center, Salem, OR
- 1995 *La Jeune Gravure Contemporaine*, Salle de Fête de la Marie du Vieme, Paris, France
- Native Survival*, American Indian Community House, New York, NY
- Northwest Biennial*, Tacoma Art Museum, Tacoma, WA
- Contemporary Native American Prints*, Goshen College Art Gallery, Goshen, IN
- 1994 *Artists Who Are Indian*, Denver Art Museum, Denver, CO
- 1993 *Northwest Native American and First Nations People's Art*, Western Gallery, Western Washington University, Bellingham, WA
- 18th Annual National Invitational Drawing Exhibition*, Eppink Art Gallery, Emporia State University, Emporia, KS
- For the Seventh Generation*, Art in General, New York
- The Spirit of Native America*, American Indian Contemporary Arts, San Francisco, CA
- 1992 *Contemporary Northwest Native American Art*, Columbia Art Gallery, Hood River, OR
- The Submuloc Show/Columbus Wohs*, organized by Atlatl, Phoenix, AZ (traveling)
- 1991 *Without Boundaries: Contemporary Native American Art*, Jan Cicero Gallery, Chicago, IL
- We, The Human Beings: 27 Contemporary Native American Artists*, College of Wooster Art Museum, Wooster, OH
- Our Land/Ourselves: American Indian Contemporary Artists*, University Art Gallery, University at Albany, State University of New York
- 1990 *We Are Part of the Earth*, Centro Cultural de la Raza, San Diego, CA
- 1989 *Native Proof: Contemporary Native American Prints*, American Indian Contemporary Arts Gallery, San Francisco, CA
- Alumni/Faculty Exhibit*, Gallery '76, Wenatchee, WA
- 1988 *Native American Art: Our Contemporary Visions*, Stremmel Gallery, Reno, NV
- Lawrence Beck and Joe Feddersen*, Stremmel Gallery, Reno, NV
- 1987 *Lowe / Feddersen*, Wright Museum, Beloit, IL
- Third Biennial Native American Fine Arts Invitational*, Heard Museum, Phoenix, AZ
- 1986 *New Directions Northwest: Contemporary Native American Art*, Portland Art Museum, Portland, OR
- Contemporary Visions*, Read Stremmel Gallery, San Antonio, TX
- 1985 *The Photograph and the American Indian*, Princeton University, Princeton, NJ
- New Ideas from Old Traditions: Contemporary Native Art*, Yellowstone Art Center, Billings, MT

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- 1984 *Photographing Ourselves: Contemporary Native American Photography*, Southern Plains Museum, Anadarko, OK
- No Beads, No Trinkets*, Palais de Nations, Geneva, Switzerland
- Native American Artists: California and the West Coast*, Mission Cultural Center Gallery, San Francisco, CA
- Ancient Visions in Contemporary Art*, Hallie Brown Ford Gallery, Willamette University, Salem, OR
- Landscape, Landbase, Environment*, American Indian Community House, New York, NY
- Signale Indianischer Künstler, Amerika* Haus Hannover, Stuttgart, Germany
- 1983 *Contemporary Native American Art*, Gardiner Art Gallery, Oklahoma State University, Stillwater, OK
- 1982 *Maske und Regenbild*, Galerie Akmak, Berlin, Germany
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- “Continuum 12 Artists.” *Southwest Art*, August 2003, 187–94.
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- 5th Triennale Mondiale de l’Estampes Petit Format*. Chamalières, France, 2000.
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- . *Lewis and Clark Territory: Contemporary Artists Revisit Place, Race and Memory*. Exhibition catalog. Tacoma, WA: Tacoma Art Museum, 2004.
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