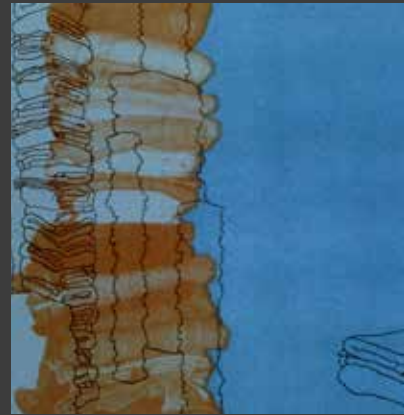


COLLECTION GUIDE

Confederated Tribes of Grand Ronde Gallery



Ancestral Dialogues

CONVERSATIONS IN NATIVE AMERICAN ART



THE CONFEDERATED TRIBES OF GRAND RONDE Gallery's installation, *Ancestral Dialogues: Conversations in Native American Art*, is organized around the concept of dialogue and features works from the Hallie Ford Museum of Art's permanent collection of American Indian art. The focus is upon Native American art history as a dynamic, rich legacy from which contemporary arts grow today. Artworks are placed in conversation, juxtaposed so that the work of many generations is in visual dialogue across time, telling stories of creation, transformation, and renewal.

The land on which the Hallie Ford Museum of Art and Willamette University are situated is the ancestral home of the Kalapuyan people, whose descendants are today members of the Confederated Tribes of the Grand Ronde and of the Siletz Indians. The gallery is named in honor of the Confederated Tribes of the Grand Ronde, who made an endowment gift through their Spirit Mountain Community Fund to the Hallie Ford Museum of Art when it was opened in 1998.

The permanent collection is itself reflective of Willamette University's changing historical relationship with Native communities. The founding fathers of the university originally came to the Oregon Country in the 1830s as missionaries, intending to transform the lives of its original inhabitants. The collection, for example, includes a Clatsop basket given in the 1840s to Rev. J. L. Parrish, a missionary and founding trustee of the university. At the turn of the twentieth century, Native American basketry was considered an essential dimension of Victorian and Arts and Crafts home décor while sculptures and carvings were avidly collected as curiosities. Many of the baskets in the collection were collected by Edwin C. Cross of Salem during the 1890s and early 1900s, and were later given to the university by his daughter, Veda Cross Byrd. Others were collected by E. M. Polleski around the same period. U.S. Army Major Oliver S. McCleary amassed an extensive lithic (stone) collection from the Columbia and Willamette River areas that he then sold to Willamette University in the 1940s. In the 1930s and beyond, amateur archaeologists associated with the university excavated and collected Native American burial goods and human remains that have since been repatriated to contemporary Native American communities.

In keeping with their times, collectors such as these did not record the voices of the makers or descendant communities but rather left the objects to speak for themselves. Now, these objects are being reanimated in dialogue with contemporary arts, artists, and scholars. Tribal attributions and approximate dates of manufacture for the baskets included in this gallery derive from an ongoing research process. One of the first Willamette professors involved in the creation of the collection

in the 1920s to 1960s was sociologist Sceva B. Laughlin, who, along with his son William Sceva Laughlin, conducted archaeological excavations in the Willamette Valley. The younger Laughlin graduated from Willamette in 1941, became a physical anthropologist, and taught at the Universities of Oregon, Wisconsin, and Connecticut. Later, Dr. Erna Gunther of the University of Washington, a renowned scholar of Northwestern basketry, researched the collection and prepared an exhibition in Waller Hall in 1964. Sociology professor James Bjorkquist curated the collection from the 1970s through the 1990s. Anthropology professor Rebecca Dobkins initiated an inventory of the collection in the fall of 1997, assisted by Willamette students and Yvonne Lever, a graduate student at the University of Oregon at the time. In the spring of 1998, Margaret Mathewson, a respected ethnobotanist and expert on Native American basketry, examined the collection and made further identifications based on weaving techniques, designs, and materials of manufacture. In the twenty-first century, many Native American artists and Willamette students have worked with the collection for research and exhibition purposes.

Another rich dimension of the Hallie Ford Museum of Art's Native American arts programming is its relationship with the Crow's Shadow Institute of the Arts (CSIA). Located in the historic Saint Andrew's Mission schoolhouse on the Confederated Tribes of the Umatilla Indian Reservation, CSIA was founded in 1992 by Walla Walla artist James Lavadour, one of the Northwest's most critically acclaimed painters. The institute's mission is the creation of educational and professional opportunities for Native Americans through artistic development. Crow's Shadow houses a state-of-the-art printmaking facility where Native artists from within and beyond the Northwest regularly participate in residencies. Beginning in 2010, a CSIA Archives was established at the Hallie Ford Museum of Art to safeguard all the prints and documents produced since the founding of Crow's Shadow. Selections from the CSIA collection have a prominent place in the gallery, and the Hallie Ford Museum of Art sponsors a biennial exhibition of new work from CSIA in even-numbered years. Our partnership with Crow's Shadow is a crucial way for the Hallie Ford Museum of Art to fulfill our goal of showcasing contemporary Native American art.

Today, the collection is not static but vibrant, a living and breathing part of the broader community. It continues to grow through gifts from donors, notably from Native American artists themselves, and from acquisitions made from the Spirit Mountain Community Fund endowment gift, and from the George and Colleen Hoyt Art Acquisition Fund. We give thanks for all those who, through their gifts, contribute to making this visual conversation dynamic and lively.

REBECCA DOBKINS

*Professor of Anthropology, Willamette University
and*

Faculty Curator of Native American Art, Hallie Ford Museum of Art



Rick Bartow
(Wiyot, b. 1946)

Salmon Prayer

2002
Carved cedar root, acrylic paint, and abalone shell
16 x 76 x 6 in.
Purchased with endowment funds from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund, 2002.053

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

For the Plains it was the buffalo. For us all up and down the coast, it was and still is the salmon. In *Salmon Prayer* man and fish are created in old-growth cedar root, a species which will show in its DNA signs of salmon, up to a hundred miles from the sea—probably eagle delivered the fish to the soil. *Salmon Prayer* is a story about interconnectedness and dependence on good water, abundant and clean for now and for future generations.

RICK BARTOW

Basket

Clatsop, ca. 1830s
Sweetgrass sedge, cattail, cedar bark, sea grass,
dune grass leaf, and beargrass
5 x 7.5 x 7.5 in.
Gift of Richard D. Slater, NA 26

The Reverend J. L. Parrish, a missionary and early trustee of Willamette University, was given this basket in the early 1840s by the Clatsop Indians on the Oregon coast, according to his descendants. Its design shows three rows of elk, which are topped by a row of birds believed to represent hell divers, a type of grebe. This is the oldest documented basket in the Hallie Ford Museum of Art collection.





Necklace

Western Oregon, late 19th century
Glass beads, dentalia, abalone, and thread
14.25 in. long
Department of Anthropology, Willamette University,
L2005.028.119

In 2008, the Confederated Tribes of the Grand Ronde requested that an abalone pendant necklace, identified as being from western Oregon, be borrowed from the Hearst Museum of Anthropology at the University of California, Berkeley, for display in the Hallie Ford Museum of Art's exhibition, *The Art of Ceremony: Regalia of Native Oregon*. When it arrived, museum staff realized it was nearly identical with this one from our collection. While neither necklace is well-documented, contemporary western Oregon tribal artists theorize that the similar placement and types of beads in both strongly suggest they were made by the same nineteenth-century hand.



Alfred (Bud) Lane, III
(Siletz, b. 1957)

Woman's cap

2001
Spruce roots, hazel sticks, maidenhair fern, and beargrass
4.5 x 7.5 x 7.5 in.
George and Colleen Hoyt Art Acquisition Fund, 2002.007

In the region now known as Northern California and southern Oregon, women's caps have long been highly valued not only for ceremony, but also for everyday use. Alfred "Bud" Lane, III, of the Siletz tribe explains the significance of the cap to his community: "The Siletz *xee-tr'at*, one of the most instantly recognizable ceremonial items that our women wear, is a very strong representation of our people. It represents to us our covenant with the Creator from which the new generations come. In the Feather Dance, our women and girls represent the promise of the Creator that, if we obey His laws, he will send us the new generations."



Ladle

Wishram/Wasco, pre-1900
 Mountain sheep horn
 4.75 x 4.625 x 7 in.
 Department of Anthropology, Willamette University, L2005.028.008

Chinookan-speaking peoples along the lower Columbia (from The Dalles westward) were carvers of stone, wood, antler, and bone. Mountain sheep, with their curved horns, were once plentiful in the Columbia Gorge, and provided ample material for carving. Boiled and softened, the horn could be transformed into a spoon or ladle shape. This ladle has incised triangles in a zigzag design as well as human figures with exposed skeletal elements, motifs also used in other Columbia River art forms such as weaving, petroglyphs, and stone carving.



Lillian Pitt
 (Warm Springs/Wasco/Yakama, b. 1943)

She Follows Her Dream

2003
 Steel and bronze
 84 x 36 x 26 in.
 Purchased with endowment funds from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund, 2004.021

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



Twined cylindrical bag

Wasco, pre-1900
Sisal and jute cordage, deerskin, and cornhusk
11.25 x 9.5 x 9.5 in.
NA 27

Twined cylindrical bags are an iconic element of Columbia River Plateau art traditions. Cylindrical bags, used for holding roots gathered by digging, were decorated with stylized animals, birds, fish, humans, and/or geometric shapes. Older bags made with dogbane and natural dyes serve as inspirations for contemporary Oregon weavers whose work is represented in the collection, such as Joseph Lavadour, who lives and works at the Umatilla Reservation; Natalie Moody, curator at The Museum at Warm Springs; and Patricia Courtney Gold, a Wasco weaver and member of the Warm Springs tribe.

Natalie Kirk Moody
(Warm Springs, b. 1972)

Legends of Nchi'wana

2004
Jute twine, hemp cord, wool yarn, smoked buckskin, and cut-glass beads
10 x 9.5 x 8.5 in.
George and Colleen Hoyt Art Acquisition Fund,
2005.002

Natalie Moody is a weaver as well as a museum curator who works at The Museum at Warm Springs, located in her home community. Working with the iconic design elements characteristic of the historic art of the Columbia River Gorge, Moody integrated the symbol for *Tsagaglalal* (*She Who Watches*), a petroglyph masterpiece, as well as condor and elk, in this cylindrical root bag. Made with wool, the basket's color scheme references the coiled berry baskets of the region, which traditionally are decorated with red (red dogwood bark), white (sun-bleached beargrass), and black (mud-dyed cedar-root skin).



Flat twined bag

Plateau, ca. 1900
Cornhusk, wool yarn, and hide
21.5 x 17 in.
The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades, 2007.045.003

In the Columbia River Plateau region, east of the Cascade Mountains, flat twined bags are among the most prized possessions in Native families. The flexible bags were originally used as containers for dried roots and other foods, clothing, and other personal objects. Before the ready availability of European goods, the bags were made of dogbane fiber or Indian hemp and dyed with native plants. Cotton twine, cornhusks, and the aniline-dyed woolen and cotton yarns introduced by outsiders beginning in the early 1800s eventually replaced dogbane. The designs for these bags may be geometric or representational, and the weavers took advantage of having two "canvases" for designs. Like this example, nearly all flat twined bags have a distinct design on each side, one usually more complex than the other.

Joe Feddersen
(Colville, born 1953)

Chain Link

2003
Blown glass, sandblasted
16.25 x 12.5 x 12.5 in.
George and Colleen Hoyt Art Acquisition Fund,
2004.024

Chain Link is part of Joe Feddersen's Urban Indian series. This wide-ranging body of work (glass, prints, and weavings) employs designs that inhabit the contemporary urbanscape, which are often juxtaposed with Plateau-derived designs that are themselves abstracted from the indigenous landscape. As Feddersen explains: "The newest 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. . . . (This) is where we live and it is part of our life today." 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 high-voltage towers in his artwork.





James Lavadour
(Walla Walla, born 1951)

Ice

2007

Oil on panel

48 x 60 in.

Purchased with endowment funds from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund, 2008.059

James Lavadour is a painter and printmaker who lives and works on the Umatilla Indian Reservation near Pendleton, Oregon. Working in tones of earth and fire, he uses processes of layering, scraping, and dripping that in macrocosm and over millennia also formed the hills and ridges the artist walked through growing up around the Confederated Tribes of the Umatilla Indian Reservation of eastern Oregon. Lavadour's work can be understood to illuminate the point where humanity and earth intersect across generations of memory and geology. As the artist has commented:

"My belief is that the earth is one country and humankind its citizen. This work is serving some kind of function in the world. It reveals things, it produces good things. Things that are connected to that original purpose of taking care of the land, creating a sense of social harmony and unity among all people."



Raven rattle

Northwest Coast, ca. 1900

Wood and paint

5.25 x 13 x 4.25 in.

NA 263

Raven rattles, with their whooshing sound, are instruments of spirit communication used by ceremonial leaders in Northwest Coast dances. In this version of the classic rattle, the body of the rattle is a raven with its beak parted, holding a small object. On its back is a reclining human figure; a kingfisher holds the human's tongue in its beak. On the underside is the face of a curved-beak bird. One of the stories this rattle draws on, and that contemporary Northwest Coast artists continue to reinterpret, is an account of the first creation, in which Raven brings a box of sun to the earth in his beak.



Basket

Tlingit, early 20th century
Spruce root, grass, commercial and native dyes
7 x 10 x 7.5 in.
NA 148

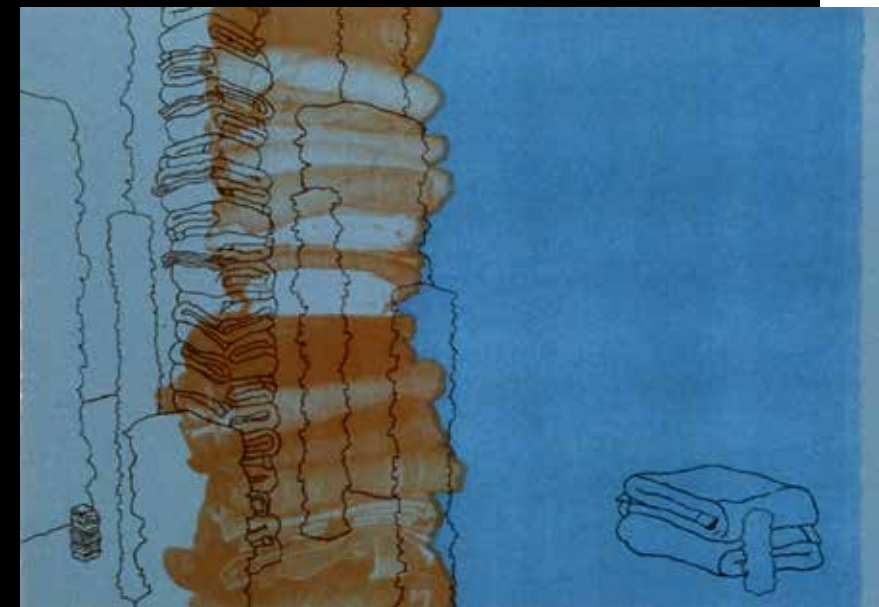
Abstract motifs in Tlingit basketry carry Native names that are drawn from nature and patterns found in the social environment. This basket shows what is called the blanket-border design, which refers to the border pattern found on some pre-contact ceremonial blankets; it also resembles the Greek fret-style borders found on Hudson's Bay Company blankets made especially for the Indian trade.

Lisa Telford
(Haida, born 1957)

Clam basket

2000
Red cedar bark, yellow cedar bark, beargrass, and commercial dyes
6.25 x 9 x 9 in.
George and Colleen Hoyt Art Acquisition Fund,
2000.042.001

Lisa Telford was born in Ketchikan, Alaska, and now lives in Everett, Washington. She was inspired to weave this version of the blanket-border design because she remembers the Hudson's Bay blanket motif as one of her Haida grandmother's favorites. Telford explains that before she harvests cedar bark for use in her weaving, "I thank the tree for giving me her beautiful clothing. I remind the tree, she will live on in clothing and basketry for all to admire."



Gail Tremblay
(Onondaga and Mi'kmaq, born 1945)

And Then There Is the Hollywood Indian Princess

2002
16mm film, leader, rayon cord, and thread
9 x 7.25 x 7.25 in.
George and Colleen Hoyt Art Acquisition Fund,
2009.025

Gail Tremblay, of Onondaga (upstate New York) and Mi'kmaq (northeastern New England) heritage, is a writer and artist who has lived and worked in the Pacific Northwest since the 1960s. Since 1981 she has taught at The Evergreen State College, where she first began using recycled film from student projects to make baskets in the fancy stitch style of Native northeastern tribes. Tremblay explains that she enjoyed the irony of using film in basket-weaving as a way to regain control over a medium that has historically been used to stereotype American Indians. Her titles often reference the content of the film itself and comment upon the misrepresentation of indigenous people.

Marie Watt
(Seneca, born 1968)

Blankets

2003–2004
Lithograph on Rives BFK paper
13.75 x 19.75 in.
Purchased with endowment funds from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund, 2004.020.007
Collaborating printer: Frank Janzen, TMP, Crow's Shadow Press

Marie Watt, of Seneca (upstate New York) heritage on her maternal side, graduated from Willamette University in 1990, studied at the Institute of American Indian Arts, and received her MFA in 1996 from Yale University. Watt is particularly well-known for a series of works that feature stacks of woolen blankets and salvaged timber, and that explore the complexities of these everyday objects, as well as the human stories wrapped up in them. While many of these works are large, monumental installations, Watt explains that even the most ambitious sculptures have their basis in the mark-making essential to the drawing process. This print was produced while Watt was in residence at the Crow's Shadow Institute of the Arts in 2004.



HALLIE FORD MUSEUM OF ART,
WILLAMETTE UNIVERSITY

The Hallie Ford Museum of Art was founded in 1998 to serve as an artistic, cultural, and intellectual resource for Willamette University, the City of Salem, the mid-Willamette Valley, and beyond. It includes four permanent galleries, two temporary exhibition galleries, a lecture hall, offices, and support spaces for collections and exhibitions. Permanent galleries focus on European, Asian, and American art; Native American art; historic and contemporary regional art; and European, Asian, and American works on paper. Temporary exhibitions feature historic and contemporary art.

The Hallie Ford Museum of Art is located at 700 State Street (corner of State and Cottage Streets) in downtown Salem near the campus of Willamette University. Hours are Tuesday through Saturday from 10 a.m. to 5 p.m. and Sunday from 1 to 5 p.m. The galleries are closed on Monday. There is a modest admission fee, but Tuesday is always a free day. For further information, please call 503-370-6855, e-mail museum-art@willamette.edu, or visit our website at www.willamette.edu/arts/hfma.

Hallie Ford *Museum of Art*

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