



Tire, 2003
Joe Feddersen (Colville Confederated Tribes [Okanagan/Lakes]), b. 1953
Sandblasted blown glass
26/2874

Joe Feddersen, Tire, 2003

Joe Feddersen is a printmaker, glass artist, and weaver. Sometimes all three of these skills come together in one artwork, like this one. The shape of this sculpture comes from baskets made by the Plateau tribes of the Northwest. Feddersen has created baskets from surprising materials, including waxed paper and glass, and he sometimes decorates them with unusual materials or patterns.

Find the label for this piece. This information is underneath the photo printed here, but if you're standing in the exhibition, find the label below this work. You can learn a lot from labels, including when something was made, who made it, and what they made it from. These can all be important clues in learning more.

LOOK Look at the black pattern the artist has added to this piece. What do you think it's supposed to look like? If you're not sure, check the label—the title will tell you. A lot of Feddersen's work is about the different things we do to land we live on, and the marks that we leave there. NMAI has another glass basket by Joe Feddersen in its collection. Its title is *Freeway with HOV**, and its pattern looks like the lane markings on a highway.

Like Joe Feddersen, many Native artists working today make traditional Native objects, such as baskets, out of contemporary (or modern-day) materials. Other artists might do the opposite, taking more traditional Native materials such as beads or feathers and using them to make objects that aren't traditional at all. We see this in Nadia Myre's artwork *Indian Act*. And other Native artists might use contemporary methods like photography to make objects that at first might not seem Native.

As you walk around the National Museum of the American Indian, remember that all the objects you see were made by Native people from the Americas. Some of these objects are old, and some of them are new, but nothing here is more or less Indian than anything else. The realization that there is no one way for an object—or a person—to be Native might be surprising, but this understanding can lead you to all kinds of other interesting discoveries.

THINK Walk around the Vantage Point exhibition, or look at it online at www.nmai.si.edu.

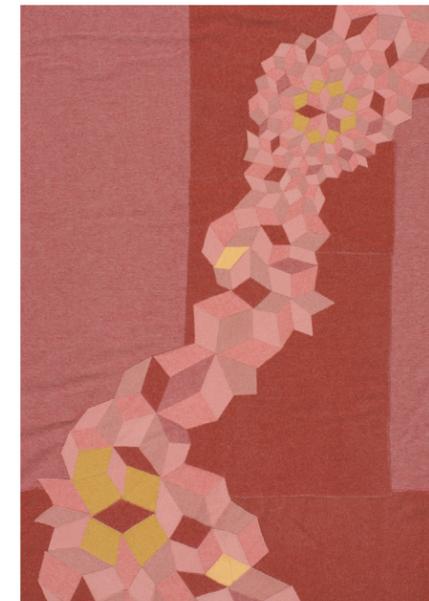
Find an artwork you like or are interested in, then locate its label and read the list of materials the work is made from. Would you say these materials are traditional, contemporary, or a mix of the two? Would you say this artwork is traditional, contemporary, or a little bit of both? Why?

ASK YOURSELF Read the rest of the label to learn more about this work. What else did you learn? Is there anything you'd like to know more about?

*If you are in the museum, you can see *Freeway with HOV* at the 4th-level overlook.

TAKE ANOTHER LOOK

A Guide to Vantage Point for Families and Educators



In the Garden (Corn, Beans, Squash)
(detail), 2003
Marie Watt (Seneca), b. 1967
Reclaimed wool blankets, satin
bindings, and thread
26/5807

Marie Watt, In the Garden (Corn, Beans, Squash), 2003

The name of this work comes from the Iroquois or Haudenosaunee story of the Three Sisters. When the food crops corn, beans, and squash—the Three Sisters—are planted together, they give each other strength and support. The squash grows at the base of the corn stalks and the bean vines climb up them, and in this way all three plants work together. And when corn, beans, and squash are cooked together, they provide a healthy and tasty meal. The abstract design of *In the Garden* is also about the Iroquois creation story of Sky Woman and her fall to earth, which marked the beginning of the world as we know it.

Marie Watt often creates artwork from textiles, or fabrics. This piece is made from old blankets that she has recycled for this new purpose.

LOOK Take a long look at this piece. Were you surprised to learn that it was sewn from blankets? What do you think it would feel like to touch it?

Look again: Is there more than one texture here? How would you describe the colors, or the palette, that Watt has chosen?

THINK Study the different colors in *In the Garden*, and think of this work as a puzzle. Can you figure out how many blankets Watt cut up and sewed together to make it?

CREATE Watt used several different shades from the same family of colors. When you get home, choose a color, then take a large box of crayons and pull out every crayon that might be considered a version of that color. How many crayons did you pull out? It's sometimes hard to decide where one color ends and the next one begins—it's okay to choose those crayons, too. Make a drawing using only those crayons.

She is interested in the personalities blankets develop over time as they become worn out, stretched, and faded. Watt's art often explores activities that were once thought of as "women's work," such as quilting, weaving, and embroidery.

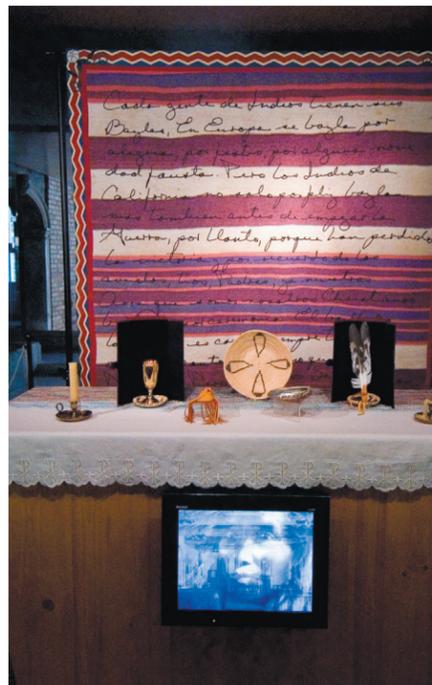
James Luna, Chapel for Pablo Tac, 2005

This work by James Luna honors Pablo Tac, a Luiseño boy who was born in 1822. Pablo was a good student, and when he was 12, Roman Catholic missionaries sent him away from his family in California to Rome, Italy, to study to become a priest. Pablo never returned home again—he became ill and died just before he turned 20—but before he died, he began writing a handbook of Luiseño grammar and a dictionary of his language. He also wrote about the recent history of his people. Pablo's writings are still important to historians and the Luiseño people today.

Before the arrival of Europeans in the late 1700s, southern California was home to more than 10,000 Luiseño Indians, in addition to many other tribes. By the 1930s, only about 700 Luiseño people remained. Much of this had to do with the mission churches established in the early 1800s by Catholic missionaries. The Native peoples of southern California were forced into slavery and exposed to deadly diseases. Many Luiseño people died, and those that remained lost their homelands to settlers. It was a very sad time. In more recent years, the Luiseño population has tripled, and tribal members are working to preserve their language and culture.

In *Chapel for Pablo Tac*, Luiseño artist James Luna has made a small Catholic mission church. This work is an installation, or a created space, and in it the artist is asking us to look at objects used in Luiseño rituals beside those used in Catholic rituals, and to think about the similarities

and differences between them. The altar of the installation is shown here. The objects on it include candles and candleholders, Native baskets, shells, feathers, and a chalice, or special cup. The red and black cases are for the chalice and feathers. In other places in the installation, Luna shows Native rattles beside church bells, and an incense burner next to bundles of sage and tobacco.



Chapel for Pablo Tac (detail), 2005
James Luna (Puyukitchum [Luiseño]),
b. 1950
Mixed media
Audio composition by
Jorge Arévalo Mateus
Video composition by Eto Otitigbe
26/7735

THINK If you're inside the *Vantage Point* gallery, take a seat on one of the benches within this artwork. Take a long look at this work, and think about Pablo Tac's story. What do you think 12-year-old Pablo felt as he was sent to study another religion, in another language, in another country far from his family?

Imagine you could somehow tell Pablo Tac that his writings are still important today. How do you think he would feel?

What do you think James Luna is trying to tell us in his installation?

THINK SOME MORE If you were an artist creating an installation that represented what is or has been important in your family's history or culture, what objects would you include in it? Make a list of some of those objects.



**Nora Naranjo-Morse,
Stories upon Stories, 2005**

Nora Naranjo-Morse is from Santa Clara Pueblo, in New Mexico. Many of the ideas she explores in her work are about home and community. In addition to sculpting objects from clay and other materials, she is a poet and filmmaker. Many of the shapes and symbols in this sculpture, *Stories upon Stories*, are found in pueblo life and ceremonies. As the artist put these different symbols together, she abstracted them, meaning that she didn't necessarily want them to look exactly like the original. She has re-made them into something new.



TOP:
Stories upon Stories, 2005
Nora Naranjo-Morse
(Santa Clara Pueblo), b. 1953
Cast aluminum, ed. 1/4
26/5837



BOTTOM LEFT:
Jar, ca. 1935
Lela Gutierrez (Santa Clara Pueblo),
1895-1969, and
Van Gutierrez (Santa Clara Pueblo),
ca. 1870-1956
Pottery, paint
24/3732

BOTTOM RIGHT:
Bowl, ca. 1970
Ramona Tapia (Santa Clara Pueblo),
b. ca. 1950
25/4471

LOOK Now take a look at these two Santa Clara pots.

These pots are both made from clay. They are also both made by hand, although the potters who created them used different techniques. Study the pot on the left. Can you see how some shapes in the design are similar to the shapes in the sculpture by Nora Naranjo-Morse?

Now take a long look at the second pot. It looks very different than the first one, doesn't it? Even though this is true, can you see how the designs here are also similar to, or are abstracted in, the sculpture?

IN AND OUT OF THE MUSEUM Go to the reading area of the *Vantage Point* exhibition and find the book *Mud Woman*. These are poems written by Nora Naranjo-Morse. Read a couple of her poems to yourself, then write your own poem about your home, or what home means to you.

As you leave the museum, visit *Always Becoming*, a set of outdoor sculptures by Nora Naranjo-Morse. They are located just outside the south entrance of the museum.

* If you are in the museum, you can see both these objects in *Our Universes*, on level 4.