

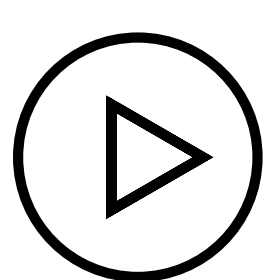
For nearly five decades, Jaune Quick-to-See Smith (b. 1940), a citizen of the Confederated Salish and Kootenai Nation, has charted an extraordinary course as an artist, activist, curator, and educator. *Memory Map*, the artist's largest and most comprehensive exhibition, gathers more than 130 objects—including drawings, paintings, prints, sculptures, and ephemera—to illuminate the full arc of Smith's career. The retrospective's title reflects Smith's singular approach to artmaking, which is rooted in her abiding respect for and connection to the land. Today she lives and works in New Mexico, but she spent her early years in both the Pacific Northwest and the Confederated Salish and Kootenai lands of western Montana, and these places hold profound meaning for her. Smith's work persistently draws attention to the fact that Indigenous peoples exist and flourish in the United States, despite centuries of attempted erasure by waves of European invaders, subsequent generations of white settlers, and the policies of the federal government. She feels strongly that her works should, in her words, "leave an imprint on the land that says, we are here, we have been here, and these are our stories. These are my stories, every picture, every drawing is telling a story. I create memory maps."

Since the 1970s, Smith's inventive visual language has included images of trade canoes, horses, bison, and flags, and often incorporates newspaper, fabric, and found objects. These recurring symbols and materials serve as vessels and prompts for her driving concerns: ecological disaster, the misreading of history, and the genocide of Native Americans, but also the restorative power of kinship and education. Rejecting a strict chronology, the exhibition instead offers moments to discover the linkages between Smith's images and ideas across time. *Memory Map* makes clear that the deep sociopolitical commitments running through Smith's work can be potent reminders of our responsibilities, to each other and the earth.

The exhibition continues on the Museum's third floor.



Hear from Jaune Quick-to-See Smith, scholars, and artists—and find access resources—at whitney.org/Guide.



500 Introduction

Generous support for *Jaune Quick-to-See Smith: Memory Map* is provided by Judy Hart Angelo; the Carl & Marilyn Thoma Foundation; Lise and Michael Evans; the Henry Luce Foundation; the Horace W. Goldsmith Foundation; Kevin and Rosemary McNeely, Manitou Fund; the Terra Foundation for American Art; and the Whitney's National Committee.

Major support is provided by Forge Project, Garth Greenan Gallery, Sueyun and Gene Locks, and Susan and Larry Marx.

Significant support is provided by Chrissy Taylor and Lee Broughton, Stephanie and Tim Ingrassia, Ashley Leeds and Christopher Harland,

Susan Hayden, John and Susan Horseman Collection/Horseman Foundation, The Keith Haring Foundation Exhibition Fund, the National Endowment for the Arts, Brooke Garber Neidich and Daniel M. Neidich, and Nancy and Fred Poses.

Additional support is provided by Komal Shah and Gaurav Garg.

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Since the 1970s, Smith's inventive visual language has included images of trade canoes, rabbits, coyotes, and flags, and often incorporates newspaper and fabric. These recurring symbols and materials serve as vessels and prompts for her driving concerns: ecological disaster, the misreading of history, and the genocide of Native Americans, but also the restorative power of kinship and education. Rejecting a strict chronology, the exhibition instead offers moments to discover the linkages between Smith's images and ideas across time. *Memory Map* makes clear that the deep sociopolitical commitments running through Smith's work can be potent reminders of our responsibilities, to each other and the earth.

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