

JAUNE QUICK-TO-SEE SMITH: MEMORY MAP OBJECT LABELS

Trade Canoe: Forty Days and Forty Nights, 2015
Oil, acrylic, oil crayon, paper, and charcoal on canvas

Collection of Judith Liff Barker and Joseph N. Barker; courtesy Hood Museum of Art, Dartmouth College, Hanover, New Hampshire

Artist Andrea Carlson reflects on the title of this work.



Self-Portrait, 1974
Pastel, graphite pencil, and charcoal on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

Ronan Robe #2, 1977
Oil, beeswax, charcoal, and soot on canvas with lodgepole

Yellowstone Art Museum, Billings, Montana; gift of Miriam Schapiro

From left to right:

Wallowa Waterhole: The Horizon, 1979
Pastel and charcoal on paper

Collection of Timna Rosenheimer

Wallowa Waterhole: The Holy Tent, 1979
Pastel, colored pencil, and charcoal on paper

Collection of Timna Rosenheimer

Wallowa Waterhole Series: Game Stick, 1979
Pastel and charcoal on paper

Collection of Stephen Dull

Saguaro, 1991
Oil, watercolor, pastel, charcoal, graphite pencil, and oil stick on paper

Whitney Museum of American Art, New York; gift of Altria Group, Inc. 2008.139

Blackwater Draw II, 1983
Acrylic and fabric on canvas

The John and Susan Horseman Collection; courtesy The Horseman Foundation

The artist reimagines Native American sites.

 504

Escarpment, 1987
Oil on canvas

Shah Garg Collection

Learn about Smith's activism.

 505

From left to right:

Petroglyph Park, 1987
Pastel and charcoal on paper

Collection of Abigail Lewin Mor

Petroglyph Park, 1987
Pastel and charcoal on paper

Collection of Sascha S. Bauer

Petroglyph Park, 1987
Pastel on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

Petroglyph Park, 1987
Pastel and charcoal on paper

Collection of Sascha S. Bauer

The Garden (C.S. 1854), 1989

Oil, rubber hose, crushed tin and aluminum cans, and nails on canvas

Akron Museum of Art, Ohio; gift of David H. Jacobs 1996.13a, b

Fabricated by Neal Ambrose-Smith

Sunlit (C.S. 1854), 1989

Oil, acrylic, ferrous metal, light bulb, electrical cord, outlet, string, nails, and screws on canvas

Eiteljorg Museum of American Indians and Western Art, Indianapolis; gift of David Henry Jacobs Jr. 1999.12.1

Fabricated by Neal Ambrose-Smith

Tongass Trade Canoe, 1996

Oil, acrylic, paper, newspaper, and fabric on canvas with wood shelf and plastic bins

Yellowstone Art Museum, Billings, Montana; gift of John W. and Carol L. H. Green

Fabricated by Bill Ambrose

I See Red: Snowman, 1992

Oil, acrylic, paper, newspaper, and fabric on canvas

Collection of Beth Rudin DeWoody

The Red Mean: Self-Portrait, 1992

Acrylic, paper, newspaper, charcoal, and shellac on canvas

Smith College Museum of Art, Northampton, Massachusetts; partial gift from Janet Wright Ketcham, class of 1953, and partial purchase from the Janet Wright Ketcham, class of 1953, Acquisition Fund SC 1993.10

Indian Drawing Lesson (after Leonardo), 1993

Oil, acrylic, paper, newspaper, fabric, pastel, and charcoal on canvas

Collection of the artist; courtesy Garth Greenan Gallery, New York

The Vanishing White Man, 1992
Oil, ink, paper, newspaper, and fabric on canvas

General Mills

The King of the Mountain, 2005
Oil and acrylic on canvas

Collection of Sascha S. Bauer

War is Heck, 2002
Collage of lithograph and photolithograph

Whitney Museum of American Art, New York; gift of Dorothee Peiper-Riegraf and Hinrich Peiper 2006.287

Printed by Catherine Chauvin, with Matt Ebert
Published by P.R.I.N.T. Press, Denton, Texas

Hear Smith reflect on her thinking when she made this work.

 510  510 Access

Imperialism, 2011
Oil, acrylic, charcoal, and paper on canvas

Gochman Family Collection

House and Home, 1996
Acrylic, paper, newspaper, fabric, thread, and charcoal on canvas

Collection of Terri Weissman

War Horse in Babylon, 2005
Oil and acrylic on canvas

Forge Project Collection, traditional lands of the Muh-he-con-ne-ok

Flathead Vest: Father and Child, 1996
Acrylic, paper, newspaper, and fabric on canvas

Missoula Art Museum, Montana; gift of the artist

What Is an American?, 2003

Lithograph with chine collé, paper, acrylic, and metal grommets

Montclair Art Museum, New Jersey; gift of Marilyn and Michael Dove 2007.7

Printed by Eileen M. Foti

Published by Brodsky Center, Rutgers University, New Brunswick, New Jersey

Green Flag, 1995

Acrylic, paper, newspaper, fabric, charcoal, and graphite pencil on canvas

Collection of Barbara and Eric Dobkin

In center of gallery:

Jaune Quick-to-See Smith

b. 1940; Confederated Salish and Kootenai Nation, MT

Neal Ambrose-Smith

b. 1966; Pasadena, TX

Trade Canoe: Making Medicine, 2018

Pinewood lath, plastic water bottles, Styrofoam and paper coffee cups and take-out containers, wooden crosses, hypodermic needles, acrylic, and synthetic sinew

Collection of Beth Rudin DeWoody

Target: The Wild West, 1999

Oil, acrylic, paper, and newspaper with dartboard and darts

Autry Museum of the American West, Los Angeles; purchased by Marilyn B. and Calvin B. Gross and D. A. and William Eaton through the 2005 Gold Acquisitions Committee 2005.43.1

Smith's artistic homage contains a pointed message.



From left to right:

Tonto and the Lone Ranger Series: One Day, I Will Be Discovered, 2002

Collage of paper with graphite pencil, charcoal, and pastel

Tonto and the Lone Ranger Series: No Comment!, 2002
Acrylic and charcoal on paper

Tonto and the Lone Ranger Series: Not!, 2002
Charcoal, graphite pencil, and pastel on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

Going Forward/Looking Back, 1996
Oil, acrylic, paper, newspaper, and fabric on canvas

Collection of Garth Greenan and Peter Kelly

Listen to the artist discuss the coexistence of the past, present, and future.

 514

Worlds within Worlds, 1996
Oil, paper, newspaper, fabric, charcoal, and graphite pencil on canvas

Private collection

Genesis, 1993
Oil, paper, newspaper, fabric, and charcoal on canvas

High Museum of Art, Atlanta; purchase with funds provided by AT&T NEW ART/NEW VISIONS and with funds from Alfred Austell Thornton in memory of Leila Austell Thornton and Albert Edward Thornton, Sr., and Sarah Miller Venable and William Hoyt Venable 1995.54

War-Torn Dress, 2002
Oil and newspaper on canvas

Virginia Museum of Fine Arts, Richmond; Arthur and Margaret Glasgow Endowment 2018.3353a-b

Who Leads? Who Follows?, 2004
Oil and acrylic on canvas

Albuquerque Museum, New Mexico; gift of the artist PC2013.16.1

State Names Map I, 2000
Oil, acrylic, and paper on canvas

Smithsonian American Art Museum, Washington, DC; gift of Elizabeth Ann Dugan and museum purchase 2004.28

Memory Map, 2000
Oil, acrylic, and paper on canvas

OZ Art NWA, Bentonville, Arkansas

Homeland, 2017
Oil and acrylic on canvas

Buffalo AKG Art Museum, New York; bequest of John Mortimer Schiff by exchange 2018.12

Map to Heaven, 2021
Acrylic, ink, charcoal, and paper on canvas with framed print

Glenstone, Potomac, Maryland

Fabricated by Neal Ambrose-Smith

Survival Map, 2021
Acrylic, ink, charcoal, fabric, and paper on canvas

Arte Collectum

Artist Jeffrey Gibson draws out the linguistic nuances in this work.



From left to right:

The Natural World: Mother and Child, 2003

Charcoal and graphite pencil on paper

The Natural World: Horsetails, 2003

Charcoal and graphite pencil on paper

The Natural World: A Thousand Drops of Dew, 2002

Charcoal and graphite pencil on paper

The Natural World: Grains of Pollen, 2002

Charcoal and graphite pencil on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

American Indian Artist Series II: Jaune Quick-to-See Smith, 1982

Video, color, sound; 24:49 min.

Courtesy Vision Maker Media, Lincoln, Nebraska



519 Access

The Swamp, 2015

Oil, acrylic, and charcoal on canvas

Collection of Marlene R. Brody

Waltz, 2002

Oil and acrylic on canvas

Collection of Sascha S. Bauer

Trade Canoe: The Garden, 2016

Charcoal, graphite pencil, conté crayon, and pastel on paper

Collection of Sasha and Charlie Sealy

Which Comes First? (The Insects or the Humans), 2004

Oil and acrylic on canvas

Collection of the artist; courtesy Garth Greenan Gallery, New York

Trade Canoe: False Gods, 2015

Charcoal, graphite pencil, conté crayon, and pastel on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

American Landscape, 2006

Collage of paper and lithograph

University of North Dakota Art Collection, Contemporary Native North American Art Collection, Grand Forks; purchased with funds from the Myers Foundation

Printed by James Tesky

Published by Tamarind Institute, Albuquerque

Transformation, 2009
Charcoal on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

Celebrate 40,000 Years of American Art, 1995
Collagraph

Whitney Museum of American Art, New York; purchase with funds from
The Horace W. Goldsmith Foundation 2000.191

Printed by Kevin Garber
Published by Island Press Collaborative Print Workshop, Saint Louis

Hear how Smith repositions the timeline of “American art.”

 300  300 Access

Coyote Sees the World Clearly, 2009
Charcoal on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

Smith's art continues the storytelling tradition she grew up with. From an early age she heard the creation stories of the Salish people from her grandmothers and aunts, and Coyote plays an important role in them. First sent by the Creator to prepare the earth for humans, Coyote taught the Salish about spirituality and the sacred relationship of people to the land and all living creatures. But Coyote is also a trickster, whose lessons reveal the chaos and hubris of human lives and actions. Smith embraces the duality of teacher and trickster in her artistic practice: "The creator, inventor, satirist must show the flip side of things. They turn things upside down in order to lampoon the immorality or insincerity of politicians, priests, or heads of government or show the human condition."

In center of gallery:

Indian Madonna Enthroned, 1974

Burlap, fabric, polyester batting, dried corn, leather thongs, beaded leather bands, necklaces, book (*God Is Red* by Vine Deloria Jr.), pheasant wings, American flag, beaded hide moccasins, two framed ink and graphite pencil drawings, Masonite cradleboard, animal hide, sheepskin and fleece, bird feet, wood chair, and painted plywood

Collection of the artist; courtesy Garth Greenan Gallery, New York

Fabricated by Andy Ambrose

In *Indian Madonna Enthroned*, Smith considers how the Madonna has been used to reinforce religious concepts through art, and remakes the figure from an animistic and Native American perspective. Smith's frequent visits to museums and galleries in New York in the mid-1970s, including important encounters with the work of Edward Kienholz and Marisol, also influenced the form this sculpture takes. Corn and pheasant wings represent an immediate connection to the land, while the portraits of mother and child—framed and under glass—point to the impulse of museums and other cultural institutions to collect and preserve static representations of Indigenous life. Smith stenciled the hide that covers the top of the chair with “Property of BIA” (the abbreviation for the Bureau of Indian Affairs) to remind viewers of the US government's regulation of Native American peoples.

Hear about the significance of the materials Smith combines here.



Ronan Robe #4, 1977

Oil, beeswax, charcoal, and soot on canvas with lodgepole

Tia Collection

Smith named the Ronan Robes series after a town on the reservation of the Confederated Salish and Kootenai Nation in Montana. She treated each raw canvas as if it were a bison hide, referencing the tanning traditions of her relatives. In these works, Smith draws, paints, and uses wax to make marks and symbols on the canvases—an early development in the creation of her own visual language, which in these works also included the three-dimensional form of a tipi lodgepole. At the time she was making these paintings, the artist was enrolled in graduate school at the University of New Mexico in Albuquerque. Despite living in a landscape that was new to her, she held her memories of Montana close. She based many works, including this one, on those recollections. In an exhibition booklet displayed nearby, Smith wrote a poem to accompany the series; in it she positions her artistic practice as a bridge between peoples, cultures, places, and times.

From left to right:

Exhibition booklet (facsimile) for *Flathead Wellspring*,
Salish Kootenai College, Pablo, Montana, c. 1982

Collection of the artist

Artist's sketchbook, c. 1976

Collection of the artist; courtesy Garth Greenan Gallery New York

In 1976, Smith moved from Framingham, Massachusetts, to Albuquerque to attend graduate school at the University of New Mexico. Influenced by memories of fireweed, bitterroot, and camas—plants that grew on her reservation—her sketchbooks and poetry reveal the ways that Smith was considering her evolving personal relationship to the land and history.

From left to right:

Kalispell #3, 1979

Pastel and charcoal on paper

Whitney Museum of American Art, New York; gift of Altria Group, Inc. 2008.138

Kalispell #1, 1979

Pastel and charcoal on paper

Whitney Museum of American Art, New York; gift of Altria Group, Inc. 2008.137

“Oceans, mountains, rivers, streams, and canyons defined territorial space before the advent of surveying and barbed wire,” Smith writes in her 1980 master’s thesis. While the geopolitical boundaries indicated on traditional maps are meant to be definitive, Smith’s maps of places like Kalispell, Montana, and Wallowa, Oregon, demonstrate the dynamic and living quality of landscapes. “Songs, storytelling, poetry, symbols, dreams, and art are the essence of explanations for defining [Indigenous] peoples’ territories,” she continues. For Smith, these early drawings established an important relationship between personal or cultural memory and place, and the significance of the landscape inhabited by her tribe for the past 40,000 years.

The artist talks about her home landscape.



503



503 Access

From left to right:

Cheyenne Series #53, 1984

Collage of paper and fabric with watercolor, pastel,
and graphite pencil

Tia Collection

Cheyenne Series #5, 1984

Collage of paper and fabric with watercolor and
graphite pencil

Tia Collection

In this series, Smith imagined traveling to various sites with her horse Cheyenne, the artist's steadfast companion and inspiration at the time. The two equine figures, representing both Smith and Cheyenne, appear in colorful and atmospheric settings that reject the horizon lines and perspectival distance of conventional Euro-American landscapes. As Smith says in an artist statement on the works, "These aren't realistic paintings of sites, but the essence of my feelings about the site. I do love the land, and these are landscapes."

Herding, 1985

Oil on canvas

Albuquerque Museum, New Mexico; museum purchase, 1985 General
Obligation Bonds PC1986.98.1

For this painting, Smith took inspiration from ancient petroglyphs, particularly those at the West Mesa in Albuquerque. She was also considering the advent of private land ownership and, in particular, how commercial ranching changed human and animal movements. Smith compresses pictographic imagery of figures between sharply defined zigzag lines, suggesting the imbalanced relationship between Indigenous peoples and the settler state, and specifically reflecting the role of the United States government in “herding” Native Americans into a patchwork system of federal reservations.

Printed

From left to right:

Binder of Smith's West Mesa research and photographs,
c. 1986

Award, 1986

Button, c. 1986

Invitation (facsimile), 1988

The Public Library, Albuquerque and Bernalillo County, New Mexico

Tour booklet (facsimile), written by Gordon Bronitsky
with illustrations by Sue Orchant, c. 1987

Office of Open Space, Albuquerque, New Mexico

All items from the collection of the artist unless otherwise indicated

In the mid-1980s, Smith became involved in local efforts to save the petroglyphs of the West Mesa escarpment that runs from Albuquerque to Bernalillo, New Mexico. Plans for a housing development threatened to destroy the formations, which contain more than 20,000 designs and symbols carved onto volcanic rocks, most from between 400 and 700 years ago. Smith supported Friends of the Albuquerque Petroglyphs, participating in letter-writing campaigns and donating art to fundraisers. "If the developers would act more like concerned and responsible resident citizens of Albuquerque," she drafted in a letter, "they might come to care about this land and begin to act like stewards and caretakers of our precious cultural heritage." Petroglyph National Monument was established by the federal government in 1990 to protect cultural and natural resources, but the land remains vulnerable to continued development nearby.

Rain (C.S. 1854), 1990

Oil, wax, silver spoons, and nails on door; ink on paper, framed; and engraved metal plate on wood

Heard Museum, Phoenix; purchased with funds provided by the National Endowment for the Arts and the Goldsmith Foundation IAC2394 A, B, C

Fabricated by Neal Ambrose-Smith

Smith's travels through the northeast United States around 1990 with Seneca artist G. Peter Jemison inspired her to create this painting. She recalls, "When I went up to Buffalo and Syracuse [New York], the Iroquois up there were saying the maple trees were dying because of acid rain." Long-handled spoons adhered to oozing layers of paint punctuate the work's surface like drops of rain. "The silver spoons are from the mouths of the ones who own the steel mills that harm the environment," Smith says, referring to the industrial use of fossil fuels, the main cause of acid rain in the region. The work highlights the sense of capitalist entitlement that allows factories to pollute so recklessly, while also evoking the significance of class and privilege in the unequal distribution of both environmental harm and financial benefit.

Artist G. Peter Jemison discusses the objects in this painting.



Printed

From left to right:

Draft of Smith's statement for the College Art Association conference, Washington, DC, 1991

Christopher Columbus brand trick candy, 1989

T-shirt designed by artist Corwin Clairmont (b. 1946; Confederated Salish and Kootenai Nation, MT), c. 1992

How to '92: Model Actions for a Post-Columbian World, 1992

Button, c. 1992

Postcard for *The Submuloc Show/Columbus Wohs*, exhibition curated by Smith at Sacred Circle Gallery, Seattle, 1993

All objects collection of the artist

In the early 1990s, Smith met with a small group of artists, activists, and educators in Montana to brainstorm ideas for anti-celebrations marking the quincentennial of Columbus's landing. Salish artist Corwin Clairmont proposed turning around the name "Columbus," and the Submuloc Society was formed. As part of the group's efforts to counter the predominating Eurocentric stories of contact, Smith organized exhibitions of other artists' work, including *The Submuloc Show/Columbus Wohs: A Visual Commentary on the Columbus Quincentennial from the Perspective of America's First People*, which was presented at twelve venues across the country from 1992 to 1994.

Trade (Gifts for Trading Land with White People), 1992
Oil, paper, newspaper, and fabric on canvas with found
objects on a chain

Chrysler Museum of Art, Norfolk, Virginia; museum purchase in memory of
Trinkett Clark, Curator of American and Contemporary Art, 1989–96, 93.2

Fabricated by Andy Ambrose

Trade (Gifts for Trading Land with White People) is the first painting in which Smith depicted a trade canoe, a subject she frequently returns to. Here, Smith uses the painted canoe as a vehicle for examining the history of exploitation in this country, which she underscores with collaged photocopies of old photographs, zoological illustrations, and clippings from newspapers and magazines—many from the publication of her reservation, *Char-Koosta News*. As an allusion to the worthless trinkets, spoiled food, and contaminated goods offered by the United States government in its treaty negotiations with tribal nations (from the first agreement in 1778 to today), she included contemporary objects with offensive sports mascots and cheap, mass-produced children's toys such as faux-feather headdresses and plastic tomahawks. That many of these items are still widely available in 2023 speaks to the persistence of cultural stereotypes in American society.

Artist Jeffrey Gibson discusses this canoe's
“chaotic world.”

 507

Paper Dolls for a Post-Columbian World with Ensembles Contributed by the US Government, 1991

Watercolor and graphite pencil on xerographic paper copies

Eiteljorg Museum of American Indians and Western Art, Indianapolis; museum purchase from the Eiteljorg Fellowship for Native American Fine Art in honor of Gail Kirchner for her commitment to Native American artists and the Eiteljorg Museum 1999.9.3

In these drawings, Smith uses the playful quality of paper dolls to satirically yet critically comment on forced assimilation. *Paper Dolls for a Post-Columbian World with Ensembles Contributed by the US Government* depicts an imagined Salish Kootenai family—Barbie, Ken, and young Bruce Plenty Horses—accompanied by a Jesuit priest, Father Le de Ville (whose name is pronounced like “devil”). Smith’s work underscores the effects of missionary-led residential boarding schools where Native American children, taken from their families and communities, were subjected to horrific abuse that sometimes led to their death. The artist chooses the dolls’ clothing and accessories, from smallpox suits and funeral shrouds to maid uniforms, to reference the colonial invasion of her nation’s lands and the dispossession of her Salish ancestors. As Smith says, this work offers “a different perspective of history than what we think we know about the Great Invasion (my words), the genocide and assimilation process that took place in this country.”

Smith addresses the legacies of residential boarding schools with these paper dolls.

 508

The Vanishing American, 1994

Acrylic, newspaper, paper, fabric, printing ink, fabricated chalk, and graphite pencil on canvas

Whitney Museum of American Art, New York; gift of Dorothee Peiper-Riegraf and Hinrich Peiper in memory of Arlene LewAllen 2007.88

“So much of what we see in the media leads us to believe that Indians are either . . . vanishing and dead, or that we are romantic visions. Neither of which is true,” says Smith. This mistaken belief in the disappearance of Indigenous cultures was promoted at the turn of the twentieth century through the work of photographer Edward Curtis, whose portraits of Indigenous peoples circulated widely and were designed to record a “vanishing race.” Smith uses sensational headlines like “The Making of a Comeback” and clippings of one-liners like “What Americans” to poke fun at the absurdity of the narrative of “white saviors” and “vanishing Indians.”

Learn more about the title of this work.



509



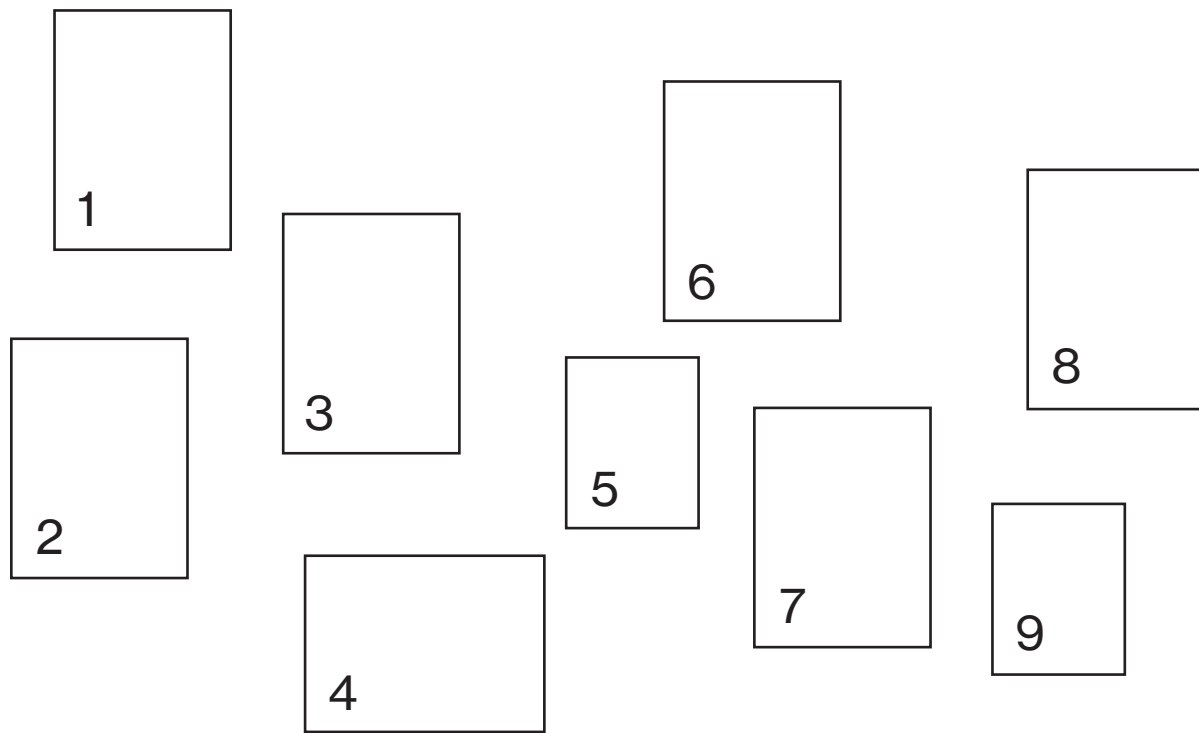
509 Access

Trade Canoe for Don Quixote, 2004

Oil, acrylic, charcoal, and graphite pencil on canvas

Denver Art Museum; William Sr. and Dorothy Harmsen Collection, by exchange
2005.62A-D

Trade canoes sent from early European explorers to Indigenous nations after first contact were often piled with bags of moldy flour, wormy beef, whiskey laced with lead, and blankets smeared with contagious smallpox—some of the first instances of the weaponization of goods during the early colonial period. Today, this kind of warfare is more commonly waged through economic coercion, such as sanctions against trading with particular nations. In March of 2003, US forces invaded Iraq, which deeply disturbed Smith; she saw similarities between the violence of colonial histories domestically and the imperialism of American culture abroad. Don Quixote, Cervantes's famous fictional character known for fighting imaginary enemies, became Smith's stand-in for then-President George W. Bush. He appears here as a skeleton, commandeering a canoe filled with skulls, hearts, crucifixes, pitchforks, and cans of Pepsi, a commodity that quickly returned to Iraq once sanctions against it were lifted.



The drawings and prints on this wall represent a sampling of Smith's works appropriating an iconic photograph of General George Armstrong Custer, whose defeat and death at the Battle of Little Bighorn in Montana in 1876 secured his place in US history. Custer's braggadocio played favorably to the press during his lifetime, but Smith deftly turns the printed page against him in an effort to rectify the historical record. In April 1993, Smith collaborated with master printer Maurice Sanchez at Smith College in Northampton, Massachusetts, to produce more than seventy monotypes in a three-day period. Drips and red handprints in the monotypes link the image of Custer with his violence against Native American people, while in the related drawings charcoal obscures his image and erases his famous—and infamous—presence.

1. *Custer Series: I Color My Angels Red (Putti from the Catholic Church)*, 1993

Acrylic, pastel, and charcoal on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

2. *Custer Series: Mischief (after Erased de Kooning)*, 1993
Collage of paper with charcoal and acrylic

Collection of the artist; courtesy Garth Greenan Gallery, New York

3. *Custer Series: Touring Native America*, 1993
Collage of paper with charcoal, acrylic, and pastel

Collection of the artist; courtesy Garth Greenan Gallery, New York

4. *Rain, I*, 1993
Monotype

Smith College Museum of Art, Northampton, Massachusetts; gift of Jaune Quick-to-See Smith through the Smith College Print Workshop SC 1993.5.9
Printed by Maurice Sanchez
Published by Smith College Print Workshop

Artist Andrea Carlson elaborates on this humorous takedown of General Custer.



5. *Headdress, II*, 1993
Monotype

Smith College Museum of Art, Northampton, Massachusetts; gift of Jaune Quick-to-See Smith through the Smith College Print Workshop SC 1993.5.1
Printed by Maurice Sanchez
Published by Smith College Print Workshop

6. *Coyote Made Me Do It!, II*, 1993
Monotype

Smith College Museum of Art, Northampton, Massachusetts; gift of Jaune Quick-to-See Smith through the Smith College Print Workshop SC 1993.5.5
Printed by Maurice Sanchez
Published by Smith College Print Workshop

7. *Custer Series: Peace Pipe (after Magritte)*, 1993
Charcoal and pastel on paper

Gochman Family Collection

8. *Custer Series: Mother and Child (after Baselitz)*, 1993
Acrylic and charcoal on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

9. *Indian Art History, II*, 1993
Monotype

Smith College Museum of Art, Northampton, Massachusetts; gift of Jaune Quick-to-See Smith through the Smith College Print Workshop SC 1993.5.2
Printed by Maurice Sanchez
Published by Smith College Print Workshop

McFlag, 1996

Oil, paper, and newspaper on canvas with speakers and electrical cord

Tia Collection

Fabricated by Neal Ambrose-Smith

With this painting, Smith critiques the commercialization of American nationalism by creating a US flag that directly connects the image with corporate branding and advertising. Contemporaries like Jasper Johns and David Hammons, whose work influenced Smith, have also taken liberties with the representation of this symbol, but Smith's use is explicitly anti-capitalist. In *McFlag* Smith affixes speakers to the canvas to mimic the dish-like ears of Disney's Mickey Mouse, and co-opts the big, bigger, biggest language of McDonald's slogans—conflating the power of the US government with the reach of multinational corporations. Smith's characteristic sense of humor underscores her distrust of, and irreverence toward, such iconography.

Artist Marie Watt sees *McFlag* as a rebuke to powerful empires.



Spam, 1995

Acrylic, paper, newspaper, fabric, and charcoal on canvas

University of Arizona Museum of Art, Tucson; museum purchase with funds provided by the Edward J. Gallagher, Jr. Memorial Fund 1995.016.001a-b

“For over a decade, I’ve been using Native American icons such as buffalo [bison], canoes, vests, war shirts, and women’s dresses to tell my stories,” Smith explained in an interview in 2003. She later noted that her stories importantly “redress American history as we learned it in school.” Here, the charcoal contour of a bison stretches across the canvas, over which Smith has layered newspaper clippings and semitransparent paint. The bison was once a primary food source for many Indigenous peoples across North America. But the introduction of bovine diseases and intentional overhunting by invading settlers brought the species to the brink of extinction. The transformation of foodways was further exacerbated by the US government’s seizure of hunting grounds and the forced relocation of many tribes. As a result, canned and processed goods such as Spam eventually became staples on reservations. Co-opting the style and slogans of food advertising, *Spam* suggests the detrimental health effects that accompanied the loss of nutrient-rich, traditional foods.

The Rancher, 2002

Acrylic and charcoal on canvas

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire;
purchased through the William S. Rubin Fund 2005.13

The Rancher reflects the layers of time and history that define contemporary life. In this painting and others in the gallery, Smith appropriates the style of Pop artists such as Andy Warhol because it can be easily read as “symbolic of American mainstream culture.” As the base of this painting, Smith uses an 1832 George Catlin painting of a Hidasta man identified as Ee-he-a-duck-chee-a (He Who Ties His Hair Before), which she surrounds with fragmented corporate logos, price stickers, and other labels. Catlin, as much a showman and pseudo-anthropologist as an artist, produced hundreds of portraits of Native American people. Presented as authoritative records, they in fact conform to and reproduce the expectations of white audiences at the time. By adding Pop imagery, Smith challenges stereotypical understandings of Native life as being confined to the past, and suggests the contradictions and complexity of contemporary Indigenous culture.

Grasp Tight the Old Ways, 2011

Oil, acrylic, paper, fabric, and charcoal on canvas

Sheldon Museum of Art, University of Nebraska-Lincoln; Robert E. Schweser and Fern Beardsley Schweser Acquisition Fund through the University of Nebraska Foundation U-6293.2013

“The skeletal figure is a warning,” Smith writes of this work. Surrounded by the slushy grays of melting snow, a grimacing figure peers from a web of connected points, paths, and beings. The central figure looks forward while the others represent earlier generations “looking back at the old ways.” The layered composition interlinks the knowledge of the past with directions for the future.

From left to right:

Alien Nation, 1996

Lithograph and collagraph

Chazen Museum of Art, University of Wisconsin-Madison; transfer from Tandem Press 1997.8

Printed by Andrew Rubin and Bruce Crownover
Published by Tandem Press, Madison, Wisconsin

Our Communities, 1996

Lithograph and collagraph

Chazen Museum of Art, University of Wisconsin-Madison; transfer from Tandem Press 1997.7

Printed by Andrew Rubin and Bruce Crownover
Published by Tandem Press, Madison, Wisconsin

Alien Nation and *Our Communities* grapple with issues of identity and belonging, some of the oldest questions for humanity. As in other works, Smith pointedly pairs text and images to challenge the connotations of words like “alien.” In these prints, the artist combines the imagery of ancient petroglyphs with the contemporary medium of lithography to highlight the importance of intercultural exchange and communion. Not unlike the prehistoric technique of marking rocks to create pictograms, lithography involves drawing on large slabs of stone (which are then inked and run through a press). Printmaking has been integral to Smith’s practice since the very beginning of her career, and these works on paper demonstrate the artist’s ability to use different material techniques to convey her ideas effectively.

Jaune Quick-to-See Smith

b. 1940; Confederated Salish and Kootenai Nation, MT

Neal Ambrose-Smith

b. 1966; Pasadena, TX

Warrior for the 21st Century, 1999

Electrical motor, metal box and mechanical timer, metal chains, steel, hardware, acrylic sheets, photograph, Salish Kootenai College T-shirt, deck of cards, copy of Hellgate Treaty, fry bread, beaded cuffs, cotton gloves, aspirin, bottle of echinacea, plastic sewn with sinew (with Salish Kootenai Health Department Reservation Snag Bag, condoms, sage, red ochre), cassette tapes (Black Lodge's *The People Dance* and Star Blanket Jr.'s *Get Up and Dance! Pow-Wow Songs Recorded Live*), wooden crate, and CD player with sound

Collection of the artist; courtesy Garth Greenan Gallery New York

Smith collaborated with Neal Ambrose-Smith to make *Warrior for the 21st Century*, a figural sculpture that periodically dances to the sound of a rattle while a voice counts to ten in the Salish language. The work is constructed of objects that, as Ambrose-Smith notes, “every warrior needs,” from aspirin and echinacea to playing cards. The artists created the sculpture to reflect serious issues affecting contemporary Native Americans, and armed their warrior with items for facing the challenges of the new millennium. Included are red ochre and sage for ceremonies, as well as the Indian AIDS Hotline telephone number (an important resource given the growing rates of HIV and AIDS in Indigenous communities in the late 1990s, when this work was made). The warrior also carries a copy of the 1855 Treaty of Hellgate, which established the reservation lands of the Confederated Salish and Kootenai Nation, where Smith was born and returns to often; it serves as a reminder of past struggles with the federal government and the limitations of working within a colonial legal structure to protect land, water, and resources.

Artist Neal Ambrose-Smith discusses making this work with his mother.



516



516 Access

Flathead Dress: Women Who Run with the Wolves, 1998
Oil, acrylic, fabric, paper, and newspaper on canvas

Collection of the artist; courtesy Garth Greenan Gallery, New York

Smith's paintings often use the cut-wing dress to tell stories about the essential contributions Native American women make to contemporary society. "In dress after dress, I re-state the tough role that Indian women have in today's world, including being leaders," Smith says. In this work, the artist collages photocopies and newspaper clippings with references to mothering and education. Smith's work was informed by her community advocacy and personal understanding of feminism: "What is the notion of feminism if not a woman who takes up issues in her community to open doors for other women—and perhaps men as well along the way." The title of this painting comes from Clarissa Pinkola Estés's 1992 book *Women Who Run with the Wolves*, a collection of stories that illustrate the power of women's instinctual knowledge and creativity, an evident theme in Smith's work as well.

Artist Jeffrey Gibson talks about traditional clothing and community.

 515

Woman in Landscape, 2021

Acrylic, ink, charcoal, paper, and copper on canvas

Private collection

Fabricated by Neal Ambrose-Smith

Woman in Landscape engages with themes of fertility, gender, and the natural world. A nude female figure appears beneath a copper butterfly—an animistic symbol of transformation—against a background of repetitive patterns and pictographic elements that radiate from the central form. Further reinforcing the ideas of nonlinear time apparent in this work, Smith says it reflects how “Mother Earth gives life to everything—the animals, plants, everything comes from the Earth Mother and we come from her, too.”

Sovereign Nations, 2002

Oil and paper on canvas

Danforth Art Museum at Framingham State University, Massachusetts

In this work, Smith layers the garments of three generations of women atop one another: a grandmother's dress, a daughter's dress, and a granddaughter's dress, each painted with the distinct stars of the American flag—a reference to Jasper Johns's *Three Flags* (1958). On top of the granddaughter's dress, Smith collages the seal of the Confederated Salish and Kootenai Tribes. Filling the surrounding space is the text of the Treaty of Hellgate, which in 1855 established the reservation and pledged to give the tribes the right to live by their traditional ways, an agreement often disregarded by the US government. The painting emphasizes how Native women serve as leaders in their communities and play a vital role in the continued sovereignty of tribal nations.

Indian Map, 1992

Oil, paper, newspaper, and fabric on canvas

Private collection

Joy Harjo, former US poet laureate and member of the Muscogee (Creek) Nation, has said of Smith's map paintings, "There are no easy boundaries or lines in this nation." *Indian Map*, the first work in which the artist includes the United States map in a painting, is a potent example of Harjo's statement. Paint and collage transgress state borders, stitching them back together with winding marks and drips. Smith uses text clipped from newspapers, magazines, photocopies, and comics to demonstrate a Native American presence in every corner of the country. "Words are powerful," Harjo continues, "and create the reality of the world in which we live."

From left to right:

Ed Singer, Emmi Whitehorse, Paul Willetto, and Smith,
c. 1978

Photograph by Andy Ambrose

Exhibition booklet for *Grey Canyon*, American Indian
Community House, New York, 1979

Letter from Smith to Grey Canyon artists about a
forthcoming exhibition at American Indian Community
House, New York, 1979

Exhibition announcement, 1979

National Cowboy and Western Heritage Museum, Oklahoma City

Grey Canyon featured in *Turtle* quarterly, 1980

Exhibition booklet for *The Grey Canyon Artists*,
Wheelwright Museum, Santa Fe, 1980

Exhibition booklet for *Jaune Quick-to-See Smith e gli
amici del Grey Canyon*, Galleria del Cavallino, Venice,
Italy, 1980

Exhibition booklet for *Grey Canyon and Friends*, Portland
Art Museum, Oregon, 1983

All objects facsimiles; collection of the artist, unless otherwise noted

The Speaker, 2015

Oil, acrylic, and charcoal on canvas

Private collection

In a recent interview with art historian, curator, and longtime friend Lowery Stokes Sims, Smith describes the impulse behind this work. *The Speaker* “was painted when women were running for office all over this country in unprecedented numbers. You see a woman standing on rocks, like a mountaintop. She is holding something called a talking stick, but this is actually a tool that women use at home to dig bitterroot and camas roots. I made it a symbol for her speaking her mind. I also put a mask on her, and above her head is a form that looks like a snake but it represents her speaking loud and strong. Could this be me? Maybe, sometimes.”

Trade Canoe for the North Pole, 2017

Oil, acrylic, paper, newspaper, and fabric on canvas

OZ Art NWA, Bentonville, Arkansas

Trade Canoe for the North Pole is one of Smith's most recent works from the Trade Canoe series. As if a culmination of the many artistic styles Smith developed over the years, the canoe—adrift in a sea of watery blues—is piled high with pictographic forms, collaged elements, icons, patterns, and satirical text. She has packed the canoe with everything she imagines society would need to reestablish itself in a new climate, transforming the vessel into a floating island. Smith includes imagery like rubber duckies and cartoons to introduce moments of levity—strategic additions by the artist designed to keep a viewer looking longer, with the goal of allowing for the deeper consideration of the urgent and ominous issues of rising sea levels and the climate emergency.

Learn about the historical crossroads depicted here.

 518

We Are All Knots in the Great Net of Life, 2007

Collage of paper and lithograph

Missoula Art Museum, Montana; purchased with a gift from the estate of Bill and Helga Hosford

Printed by Aaron Shipps
Published by Tamarind Institute, Albuquerque

While Smith is known for work that confronts political, social, and international issues, she also depicts subjects that are more personal to her—including her backyard garden. Smith shares, “I am an organic gardener and a constant observer of nature. I plant indigenous plants that feed and create habitats as well as ecosystems for small animals, butterflies, wild bees, insects, and birds around my home. This lithographic drawing is a symbolic microcosm of my life but has analogies to the larger system on our planet.”

From left to right:

Memories of Childhood #1, 1994

Collage of paper and fabric with acrylic, charcoal, pastel, and ink

Memories of Childhood #2, 1994

Collage of paper with acrylic, charcoal, pastel, and ink

Memories of Childhood #3, 1994

Collage of paper with acrylic, charcoal, pastel, and ink

Memories of Childhood #4, 1994

Collage of paper with acrylic, charcoal, pastel, and ink

Memories of Childhood #5, 1994

Collage of paper and fabric with acrylic, charcoal, pastel, and ink

Memories of Childhood #6, 1994

Collage of paper and fabric with acrylic, charcoal, pastel, and ink

Memories of Childhood #7, 1994

Collage of paper with acrylic, charcoal, pastel, and ink

Memories of Childhood #8, 1994

Collage of paper and fabric with acrylic, charcoal, pastel, and ink

Memories of Childhood #9, 1994

Collage of paper with acrylic, charcoal, pastel, and ink

Memories of Childhood #10, 1994

Collage of paper and newspaper with acrylic, charcoal, pastel, and ink

Collection of Barbara and Eric Dobkin

Smith knew from an early age that she wanted to be an artist. The series of collages titled *Memories of Childhood* captures moments from Smith's past. The first work includes the many faces she imagined might have belonged to her mother, who left the family when the artist was two years old. Smith moved frequently due to her father's work as a horse trader, often had little to eat, and sometimes shuffled between foster homes, but despite these hardships, the collages recall dreams of flying above the trees and nights sleeping under the stars with her sister. The natural world permeates the memories Smith chooses to depict, as seen in the flora and fauna drawn, stamped, and pasted into her compositions.

Smith describes these autobiographical drawings.

 301

From left to right:

Humor

Nature/Medicine

Tribe/Community

Wisdom/Knowledge

From *Survival Suite*, 1996

Lithograph with chine collé

Whitney Museum of American Art, New York; gift of Joe and Barb Zanatta Family in honor of Jaune Quick-to-See Smith 2003.28.4, 2003.28.3, 2003.28.2, 2003.28.1

Printed by Lawrence Lithography Workshop, Kansas City, Missouri
Published by Zanatta Editions, Shawnee, Kansas

In this suite of prints, Smith names and depicts the four main elements that she believes Indigenous peoples need for survival: tribe/community, nature/medicine, wisdom/knowledge, and humor. The prints, created at the Lawrence Lithography Workshop in Kansas City, Missouri, reflect Smith's adept use of eclectic visual references. With images ranging from cartoon clowns to figures from nineteenth-century ledger drawings, the works reach across time and cultural histories to bring their still relevant messages into the present. Smith has said, "Perhaps the preeminent issue in the Indian world is just plain survival. Beyond that it means retaining our own cultures, governments, languages, religions, and ceremonies . . . I am telling stories about hope with humor. We wouldn't be here if we didn't have hope."

In the Access section of the mobile guide, hear a verbal description of *Nature/Medicine*.



302 Access

All of My Relations Book 1 and 2, 2022

Accordion-style artist book, lithograph with chine collé

Tamarind Institute, University of New Mexico, Albuquerque

Printed by Valpuri Remling

Published by Tamarind Institute

Tamarind Institute, a fine art lithography workshop, opened in Los Angeles in 1960 and in 1970 became part of the University of New Mexico in Albuquerque. It was there in 1979 that Smith first began working in lithography, which grew to be a central and highly collaborative part of her creative practice. *All of My Relations Book 1 and 2* presents a story about the interconnectedness of all living things and offers other teachings of the natural world.

“On our reservation, teaching stories are always filled with animals,” Smith says. “Those stories tell us who we are and where we came from.”

Jaune Quick-to-See Smith

b. 1940; Confederated Salish and Kootenai Nation, MT

Coyote Speaks, 2009

Charcoal and acrylic on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

This work is part of the exhibition *Jaune Quick-to-See Smith: Memory Map*, on view on the Museum's third and fifth floors beginning April 19.

dec. white

dec. white

Jaune Quick-to-See Smith

b. 1940; Confederated Salish and Kootenai Nation, MT

Coyote Never Dies, 1998

Oil on canvas

Collection of Sascha S. Bauer

Jaune Quick-to-See Smith's art continues the storytelling tradition she grew up with. From an early age she heard the creation stories of the Salish people from her grandmothers and aunts, and Coyote plays an important role in them. First sent by the Creator to prepare the earth for humans, Coyote taught the Salish about spirituality and the sacred relationship of people to the land and all living creatures. But Coyote is also a trickster, whose lessons reveal the chaos and hubris of human lives and actions. Smith embraces the duality of teacher and trickster in her artistic practice: "The creator, inventor, satirist must show the flip side of things. They turn things upside down in order to lampoon the immorality or insincerity of politicians, priests, or heads of government or show the human condition."

This work is part of the exhibition *Jaune Quick-to-See Smith: Memory Map*, on view on the Museum's third and fifth floors beginning April 19.

Jaune Quick-to-See Smith

b. 1940; Confederated Salish and Kootenai Nation, MT

Heaven Is This Way—Hell Is That Way, 2009

Collage of fabric and thread with charcoal on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

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dec. white
(matching
*Inheritance in
June*)

dec. white

Jaune Quick-to-See Smith

b. 1940; Confederated Salish and Kootenai Nation, MT

Coyote Is Getting Taller, 1998

Charcoal on paper

Collection of the artist; courtesy Garth Greenan Gallery, New York

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Jaune Quick-to-See Smith

b. 1940; Confederated Salish and Kootenai Nation, MT

Urban Trickster, 2021

Cast bronze

Collection of Angel and Tom Papa

Jaune Quick-to-See Smith's art continues the storytelling tradition she grew up with. From an early age she heard the creation stories of the Salish people from her grandmothers and aunts, and Coyote plays an important role in them. First sent by the Creator to prepare the earth for humans, Coyote taught the Salish about spirituality and the sacred relationship of people to the land and all living creatures. But Coyote is also a trickster, whose lessons reveal the chaos and hubris of human lives and actions. Smith embraces the duality of teacher and trickster in her artistic practice: "The creator, inventor, satirist must show the flip side of things. They turn things upside down in order to lampoon the immorality or insincerity of politicians, priests, or heads of government or show the human condition."

This work is part of the exhibition *Jaune Quick-to-See Smith: Memory Map*, on view on the Museum's third and fifth floors.

Outdoor label
Floor 8 Terrace

7.5 x 12
1/8" white dibond,
black text

On terrace:

Jaune Quick-to-See Smith

b. 1940; Confederated Salish and Kootenai Nation, MT

Urban Trickster, 2021

Cast bronze

Collection of Angel and Tom Papa

Jaune Quick-to-See Smith's art continues the storytelling tradition she grew up with. From an early age she heard the creation stories of the Salish people from her grandmothers and aunts, and Coyote plays an important role in them. First sent by the Creator to prepare the earth for humans, Coyote taught the Salish about spirituality and the sacred relationship of people to the land and all living creatures. But Coyote is also a trickster, whose lessons reveal the chaos and hubris of human lives and actions. Smith embraces the duality of teacher and trickster in her artistic practice: "The creator, inventor, satirist must show the flip side of things. They turn things upside down in order to lampoon the immorality or insincerity of politicians, priests, or heads of government or show the human condition."

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Indoor version of
outdoor label
(with directional)

Floor 8

dec. white

Urban Trickster, 2021

Cast bronze

Gochman Family Collection

Smith's art continues the storytelling tradition she grew up with. From an early age she heard the creation stories of the Salish people from her grandmothers and aunts, and Coyote plays an important role in them. First sent by the Creator to prepare the earth for humans, Coyote taught the Salish about spirituality and the sacred relationship of people to the land and all living creatures. But Coyote is also a trickster, whose lessons reveal the chaos and hubris of human lives and actions. Smith embraces the duality of teacher and trickster in her artistic practice: "The creator, inventor, satirist must show the flip side of things. They turn things upside down in order to lampoon the immorality or insincerity of politicians, priests, or heads of government or show the human condition."