



Library podcast

yəhaw' Artist in Residence Panel

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[00:00:35] Hello everyone. Hi welcome to the library. My name is Orlando Lugo. I want to start by acknowledging that I have a raspy voice today. I am a little under the weather but it's perfect because my voice is a little deeper for public speaking. So it worked out I think. All kidding all kidding aside I want to welcome everyone to the library and I want to acknowledge that we are on Indigenous land and the traditional territories of the coast. English people so I thank you all for coming tonight. I will hand the mike to Tracy and we'll get started.

[00:01:08] Hey everybody. My name's Tracy Rector and I'm one of the uh producers for this experience today as well as the installation of your house here at the Seattle Public Library.

[00:01:20] Before we get into a little bit more information I want to first invite that my colleague Asia tale because we want to acknowledge these amazing artists who have entrusted us with your time and your work and your creativity can hear better this way.

[00:01:38] All right.

[00:01:40] We're just so very grateful that you helped us to launch your how and when it's important to us to acknowledge your presence today as well as all the contributions that you have given to energy of this exhibit.

[00:02:00] We have at the far end of the table Denise Emerson pot to pit Sean Gallagher rowdy and Fox spears and a hearty thank you to our colleagues here at the Seattle Public Library to We truly truly appreciate the partnership.

[00:02:26] So thank you again.

[00:02:30] Uh we are on Coast Salish territories the traditional territory of the do Amish people and that's always good to gather here in this way when we gather together we are doing good work we're

bringing medicine to the space we are uplifting one another and so thank you for taking your time out today to share this moment with us. The library's Indigenous sovereignty series and how we're made possible through the support of the Seattle Public Library Foundation and not LGA fund. Special thanks again to our artist or curator Denise Emerson. This is her first curated show. Round of applause because it's a big deal.

[00:03:12] It's a lot of work. Um and then just again I want to extend my appreciation thanks to my colleague Asia tell who is really a visionary for quite a bit of this work that we are launching here in the. Traditional territories of the Coast Salish people.

[00:03:30] Also I want to give thanks to everyone who helped to organize than digital indigenous is the library here at this Yale Public Library centering Native American communities and making space to consider how libraries can be relevant and accountable to Coast Salish and urban Indian families here in the Seattle area. All right. And we will go straight to Denise to present on her work here at the Seattle Public Library.

[00:03:56] This is our home where we belong is a statement that I was raised with. My mother taught me that we all belong here because I am so Cornish. I am enrolled go commish. I am Navajo on my father's side. I was raised here in Seattle. But even though we were raised in Seattle we had very strong connections to our reservations. My parents took us to visit family on the reservations. They taught us how to live there what it was like for them growing up there. So we were very much a part of our families on the reservations. And my mother taught me that wherever I walk within Seattle or along the coast here or anywhere near Stockholm ish along the river there she taught me that this is where your people come from. You use this is who you are. This is where your people were before we were moved onto the reservation. So she taught me the whole land of of where the river runs and we belong there. That's where we live for thousands and thousands and thousands of years and you know she was angry when she drove me around it taught me but I learned that where our family traditionally lived all along the river.

[00:05:17] And she took me up to Lake Cushman where I'm born and my great great aunts lived so partied like Cushman was a part of our family too. She drove me all over and then she taught me that all of us people around here knew each other we all knew about each other because we would feast at least once a year where people would marry within other tribes. And she's you know I was curious about that. Like I'm growing up today and so I asked her Well how did we get here. And she said by canoe we can shoot our way down to Lake Washington and we all feasted together in the fall. At least once a year and being a kid I asked her again Well how did we get back and she said by canoe we just it was just a harder trip back because we had to go against the flow of the river. But she did teach me that we married within like this one dimension the toilet. The Lummi. So I.

[00:06:15] She taught me that we're all connected all the time that it wasn't just because of the treaties we got separated but we still celebrated with each other.

[00:06:25] Um so that those teachings that she gave me were very very important because it gave me a foundation of who I am as a native person and knowing that I belong to the school commission they belong to me.

[00:06:40] Those are very strong words that my father taught me. He taught me that. You are Navajo and you belong to the Navajo and they belong to you. Your school CORNISH They belong to you. It goes both ways. Who you belong to. And so I've always known where I belong And when I live here in the city it's a little bit harder but I do meet you know Indigenous people on the street and I acknowledge them because I know that we belong to each other. And I give them that respect and that honor. And that was a part of what I was thinking when I was curating this show is I had to reach back to what my parents taught me and really think about how my father really honored the land and how he felt lucky to have married my mother because she was so calm ish and she was rich. It he said all she had to do was walk out the door and there was food everywhere. And so he didn't think of wealth as in a monetary way but it was a way of living because he grew up on the Navajo Reservation where it was harder. They had to work the land every day if they wanted to eat. So my parents teaching me where I come from and the history of my family really it was the foundation of me to be able to go out the door every day as a kid knowing that I was Navajo was go Cornish and there were hard times with um playmates or my playmates as parents. But I was able to go home my mother would reshape me again and say you're Navajo was go commerce. That's all that matters. And I would go back out and play with my friends. And as I got older I was able to carry that on on my own with my my parents having to constantly remind me of that that that I am who I am because of my parents and I am Navajo go Cornish.

[00:08:35] They taught me a lot of cultural ways and one of them was my father painting and this is this was my um curatorial statement it's long but I'll talk as people can read that. They taught me how they lived off the land because I was always curious I would lay in bed with my mother and ask her different questions and she answered them and I talked to my father differently and he explained that it was really hard on the Navajo reservation but he also taught me that being a woman was very important to Navajo people that they are a matriarchal tribe. And I was special to him because I was his oldest and I'm female. And so I held a very special place for him.

[00:09:26] And his uncles are my uncles they're his brothers have taught me they continue that teaching with me they are constantly teaching me when I go visit them how important I am to them being their brothers oldest daughter growing up with being native and having native pride. I learned I practiced art form in many ways growing up and what did you know I sketch and I draw it and I painted um I sold and then I went to beading classes in the summer of 1967 with my mother and I loved bead. I mean it just took off and I did as much as I could as I understood it at that time so I. I attended the Institute of American Indian Arts where I learned a lot more about bead work. I learned how to friends. I learned kind of back my work. I learned how to design my my bead work on graph paper with color pencils and so this is one of my designs of incorporating text with image. And these are this is the Edward Curtis photograph I designed this about almost 10 years ago and it takes about a year or two to design. This is my second bag. It was another Edward Curtis photograph there are many compositions when I create a design. It takes a year. There are about 20 iterations of of these

compositions. I have to figure out where the text goes what colors I'm going to use. What do I want to highlight. What do what I want to highlight. This is my third big. This is my latest break. I really worked hard at incorporating SCO commerce symbology into it in the night after I graduated from the UW.

[00:11:15] From the graphic design program and I started doing more and more text with image and I realized that I wanted to do treaty art 3D beadwork so I designed a necklace um with a treaty on it. It is interesting because I wanted I want people to know that there still exist they're still alive. Um we still follow them. Um and I just wanted to bring it forward to this time and have attention on it to educate people and this one was purchased from the Washington State History Museum for their collections. And I wanted earrings. I love earrings so I had to make earrings. I've worn them several times and when I do wear them people stop and ask me what does that mean. And I talk to them. It's exactly what I wanted to happen with people to question me and I contacted my Moscow commish. I am from my mother's tribe. Um I was born out there I would visit my family there. So I want people to know that this is our treaty. And I've had doctors ask me I had Dennis ask me. I've had people on the bus ask me.

[00:12:31] And it's exactly what I wanted to happen. It's it's a really good feeling when I cannot talk about them. This is was my first mother and baby necklace and earrings at it came from. Edward Curtis photograph um I love the image of Mother and baby because the way my father raised me women are important and so I'm really becoming more focused on women motherhood and babies. And I just love that image. This was my first set at this uh that beadwork came into this poster design this is I had to put something novel in there because I am not a hole. I created a novel a woman necklace called Shinola. She became a poster. This is what my latest works of a historical photograph of women and their babies. This is a B design and I still need to build another one I need to build. This is from a powerful village bag Moscow commissioned basket and when my nephew had a baby I took one of my designs and transferred it into cloth in my future work.

[00:13:46] I want to continue beating um I want to acrylic paint dreams that I've had about my father the night he died.

[00:13:53] The dream that he gave me away. To Jeanette and her family. It was my wedding it was a wedding dream and he told me he was giving me away to her family and I was scared because I didn't even hadn't even met her yet. And he said that's who you belong to now. And they were singing and as I walked by them he was taking me to them. And it was a dream. And then a month later I met Jeanette and it was the same people in my dream and I thought it was such a beautiful thing when I met her through my dream and then I met her on the ferry. And then I went to paint um memories of my grandmother weaving a rug. I would lay in bed like at five o'clock in the morning and she'd be humming and singing to her rug weaving to put good thoughts into her rugs.

[00:14:45] And that's another vision that I have to paint.

[00:14:55] All right. And pot to pay I'm half of native country. Sean Gallagher is the other half. I'm from the Confederated Tribes of Warm Springs which is located in central Oregon where originally am from

along the Columbia River and its tributaries. We are somewhat located in our traditional homeland but kind of on the what feels like the edge sometimes. If you're familiar with Oregon there's Mount Hood where on the other side of Mt. Hood. So if you just follow the cascades down basically we're right there as far as where a reservation is located. My mom's side of the family I'm from Portland. I'm also Yakima and Pit River and some of the things that actually um that's kind of like an unfinished piece that I started here and I'll probably put this person into a canoe I decided. But that's a little bit of a loose self-portrait just kind of the kinds of things that I like to do. I have a few years back. Uh I would be able to be on the Columbia River with my people and it really meant a lot to me. Each you want each you want to or we move because our traditional name for that. And I met my partner at art camp and actually we were both camp counselors there and there was also an accomplished person there who is teaching carving and so that's where I got to start learning a little bit with the carving stuff and prior to that experience I had started down with bought prints that gave me that feeling of carving and making thing and another kind of powerful piece. So that experience was just kind of meeting people like you because a Chinook Jargon is based upon partly my tribal language and partly Hi dad it's kind of the trade language of this area and so we have a lot culturally in common with the accomplished people and the less you see speaking people of this area.

[00:16:56] And so for me as somebody from Oregon that's quite Oregonian I actually consider this Oregon territory that it feels good to you know even though like my heart is definitely in my traditional homeland it feels good to be a guest here and with a special shout out to the Amish people because as an environmental person that's something that I'm always thinking about is that river and the spirit of that river and how much does that river do to us and do for us.

[00:17:24] And you know just has the really beautiful spirit and you know hoping to make my word kind of more relevant in that way.

[00:17:33] And so I had fun with the um these two people are from my tribe. They when we actually got married we did have paddle dancers at the wedding. We had a cultural exchange between the King Island Inupiat people or Newport more broadly and then the Warm Springs was go dancers and the paddle that is still a part of our tradition that we're able to carry forward which feels really good wherever these people are. I tend to feel just really happy and connected and I think it's something that I wanted. So put them in there just to show that our young people are always kind of putting their best foot forward and that's kind of something.

[00:18:19] It's an older person that I'm just really happy about and proud of because you know I think one of the challenges that I have with the artistic process is like feeling like I can have freedom to really represent myself and that's something I'm really grateful to the whole program for creating that space because they think a lot of times the world's been pretty invalidating and there is the you know it's like Warm Springs never heard of that and it's like well it's the people from this area you know broadly this area but just how often we meet people that don't haven't heard anything about us or have some type of judgment about us. And so for me I'm trying to let the experience change me a little bit and part of that being like take up a little more space and create more time for myself to do things like this. And that's something that these youth do like they're going to practice there are

learning things that are being taught that their grandmothers taught them. And that's kind of what else inspired me through this process. It's just the Grandmothers love and how that carries on. And part of that is like they might not ever know the grandma or grandpa that taught these teachings originally but they have that love with them and they're going to carry that forward with someone else. And in the background there is a kind of like a transformer from the power lines because that's very much a part of the impact that our generations live with.

[00:19:40] And for me I think the other part of it is like as far as creating that space that's hard to not get into that like poverty porn zone when you speak your truth and really having ownership of that cause like for me my generation in a lot of my generation died and that's like really really hard for me to deal with on a daily basis. And that's something I really carry with me. But with that said I try to get out there and represent and show faith and then also put out there that I'm one of many people I'm like very much a part of a diverse constituent. And so this why it's a little harder to tell what's happening here. But my mom she I call her the tail into my generation. We're from the same block basically. Her grandmother and great grandmother um kind of raised a lot of us and her great grandmother only spoke the language. That's how my grandmother was too. So when I lost my grandmother I just kind of felt like I was absorbed a little bit into their household. But she's the youngest tribal member elected to tribal council. She's definitely not afraid to use her voice to definitely encouraging me I'm like Oh I'm feeling kind of like a B right now. She's like I don't have to shrink that back. You go with that. And I found our relationship to really be positively validating and I think I've helped challenge her too because I have like I've lost this.

[00:21:04] You bring your broken self. Like you don't always have to be perfect. You don't always have to be 100 percent. Just bring it. And you know we'll create things for that. And and her I wanted to also show like the relationship with her dad because I think that's a wash go specific thing where you know like there is a special relationship I think kind of like what Denise described to like where the father daughter relationship is really powerful. And her dad is a Vietnam veteran too. And that's kind of a common theme that I have when I'm thinking about my work is how to make spaces more healing informed and this is a throwback part to the berry picker in the woods because they think a lot of our trauma comes from resource extractive policies that they buy a really imposed on our peoples. And so I like to try to find creative ways to bring about those issues to light. And this picture the found objects is actually a Navaho mill too but I have like you know and it's from a library actually a library getting rid of their stuff. Like I'll take those. And so that was like What else about the variant experience that's been really awesome. Also I'm a big fan of foxes and I was like super intimidated to be like.

[00:22:24] I'm gonna be in the same group. Um but you know that's kind of one of the things that's just really like I appreciate you how for making that deliberate space for all of us to come together and be a part of the experience is it is really awesome to have been able to participate in it in that way and really take the time out to bring to light some of these things that I would like to have more out in the universe and to step into that space. And of course like my goal is to help create space for other people to do the same. And I've really had a lot of fun working with Native youth in that path and I know I've been getting some more interest in having people you know either learn from people or

teach with people and I think that's like one of the the fun things about getting to be a part of an experience like this and especially in Seattle where I've gotten to see some of you are working really really closely with some of you.

[00:23:21] And you know and then I might leave go back to my rez and then might come back. But just to have these things kind of keep coming full circle because that is something that we tend to experience within our you know for me at least is like oh I got gentrified out of this neighborhood. But the next thing. But yeah it kind of create some of that stability in that space.

[00:23:49] Hello. Yeah I'm Sean Gallagher. I'm a UPI artist. My name is Sara. Oh those are you guys there. Yeah I'm not I'm not I don't do public speaking very often so bear with me. I do my best. Yeah a little bit about myself my I started doing art when I was very young. My uh both my uncles are stone carvers so I was always around that. As far as back as I can remember I'm an artist I'm also a union member of Sure I'll tell you Longshore Union. That's the other part of me which I'm very proud of. I do huh.

[00:24:32] A lot of art that Sir uh encompasses climate change and kind of reveals that and shows the effects of climate change on with within our communities based on what is happening to the animals. So I did a series of a with a series as part of this big show that was good.

[00:24:55] It was at Vermillion gallery.

[00:24:58] But I made a series of more spots to highlight the effects that climate change is having having on the wall as well most pop population and to also create a discussion around that. And essentially I wanted to highlight the fact that it's going to have a huge impact on our communities in Alaska because we depend on these animals for survival. We don't go to the grocery store like most people do.

[00:25:26] Over half of our food supplies are within the areas that we're from. So this is a huge concern for people. This is some of my TV work. This is our transcendence. Yeah. I'm gonna move through some of these pretty quickly. Yeah. This is. This is a piece I did.

[00:25:47] It's our transformation piece. I want to highlight what was happening with the owl populations and also how they're dependent on rodent populations first for survival and bird populations are in decline because of the permafrost is melting at a rapid rate. And uh rodents are dying in exponential numbers. So these snow owls are about 30 percent of what they used to be because of this problem. That's kind of what I want to highlight through this.

[00:26:21] And I wanted to display uh the transformation piece to go with like how uh these animals are connected to us and like um that's why I'm doing with this piece for here particularly. Uh.

[00:26:38] Yeah. So this is a part of a three part series it's called the point of no return. It's it's kind of depressing actually it's about the permafrost melting and releasing gigatons of of methane gas which is the gas is much more potent than a greenhouse gas that's much more potent than CO2.

[00:26:59] So if this happens then we. Yeah I mean we're pretty much doomed but anyway.

[00:27:09] I'm I'm I'm like Yeah I'm sorry.

[00:27:16] Yeah I like it. I should also say that my name. Oh sorry. I was given to me by my ex. It means dark person so I don't know if that has any reach as well as a lot to do with my personality. But yeah.

[00:27:32] And my artwork is kind of dark. Sorry. So anyway um this is the piece I did it's uh egg protector. It's also another one. That's a fucking climate change and the uh effects on fecundity with uh egg fecundity with uh birds with it in the tundra area that the that rely on frozen landscapes to reproduce and that's becoming more of a limiting factor within those areas as well. And I want to highlight that situation with this piece in the seriousness of it. And um yeah this is um the more a walrus piece that's part of the three part series uh described earlier as another transcendence piece uh dealt with spray paint yes. I said you spray paint or when I was younger when I was more of a delinquent. So I kind of like. It's kind of carried on through my art. I do a lot of stuff with spray paint and that's from that part of my life but this is another piece that I did. I haven't actually named this one yet. I wanted to reflect the affects oh everything that's happening on Wall and on our polar bears. And this is kind of the fiction of a polar bear stepping into a black hole um not knowing where it's going to go into the future with this big massive thing happening. Oh yeah. This is not another one. I should talking about the carving that you did here at the at the artist residency that's over there that takes Head and Shoulders boss piece. That's what I did during my stay here. I was using the library as a resource to study anatomy and to get a better idea on how to carve something like that. Because I've mostly done mass work. Well it so that was a good exercise on research that I was able to use the library to do and execute really well.

[00:29:41] And I feel like I'm out of time. All right.

[00:29:45] Thank you. Yeah.

[00:29:52] Hello. Hi everyone how y'all doing. Good. Good. Thank you again.

[00:29:55] I'm Traci Asia separate for allowing me to be a part of this. It's been a really amazing experience and also to the panelists and to the art that I was able to be surrounded by while I was here at the residency two to the knees to the exhibition that was there. I love when I first walked in I saw some artist that I met like Kimberly. I made a total show rattle like the day before. Look I got to the residency so that's really lovely to see. Also there were carving pieces there live in the space and to Fox to um for you coming on one of the days that I was here it was nice to kind of feel interconnected to so thank you so much.

[00:30:28] Click That's me right there.

[00:30:31] When I was young and fresh young and fresh.

[00:30:35] Years ago um but my name is Rudy um I am from Guam. It's one of the Pacific Islands way off and the blue continent. Um I moved here when I was 18 for college and I've been here since so I've been trying to figure out what does it mean to live on the land to be indigenous but not on the lands of your ancestors. And so I've been trying to figure out how to make maintain connections know the stories of land here and also to kind of be humbled by the awesome spirit that's here too as well. So that is Guam. So a t shirt that I have um we like flowers lots of flowers to super tropical but you may know Guam as an American territory. Yes we are a highly militarized. And we are one of the largest military bases in the US. And this was taken right after World War 2 when the US ended up um they say saving but I'd like to say invading Guam too as well. I love those two because if you look at the flag it just made out of the stick that they use is just just a sugar cane and they tied a flag to it needs a little boys that are being able to watch the word show. I guess a little propaganda a the way. But a lot of my work deals with land a lot with um body. A lot of I think body sovereignty too as well. Um so are some of the first things I did was photo series based on um Indigenous people from the Pacific.

[00:31:52] These are two my friends Dakota and um John and they wanted to find ways. They're also promoted they want to find ways to still be more here in this land. So they cut us on the left. Those are some sea shells that they brought with them from the island they were born here um into almost territory but they moved to Guam for a little bit came back and they were like just say super tomorrow like they want to beach and everything. And so I was like hey let's do a photo series and so this is a B. This is a beach that uh they wanted um on their backs we're kind of looking at tattooing in a way. And John was um who's queer and wants to look at how do you present Pacific ness. Um especially when you live in an urban setting too. So a lot of this work wanted to do work with kind of expression of body. And so I started to do some teaching gigs with um school. So this is done with the Seattle Girls School where we work with mixed race students and they looked at this idea like what is it to be two things and so this is one of the purchase that the students did which I think is really lovely it's like this Whoville kind of look I love that boy. And then I use I I also work at the wheels museum in Chinatown and so we did a summer camp and I was a teacher artist there and we looked the superheroes.

[00:32:55] And this is one of the um superheroes that this person made. They wanted to be called HP or agent activist girl. And so let me read it says Asian activist girls are superheroes fighting justice the enemies are gentrification racism and other rights that need to be fought for. They ride a horse named vanilla Kit Kat and carry swords a piece. And so their favorite foods are pundits all the puns the adorable watermelon mango etc. favorite drink watermelon. So she would like jelly. And so I worked with about 15 kids and they created own superheroes. Looking at what they want to fight and protect and then we place them all around the museum people get to go on and give them a quarter and they got to like talk to them to us all like a living museum. So I like this idea of creating spaces

like what party was in creating spaces for youth to actually express and find ways to feel centered in their voice too. I also do some performance art too I do drag sometimes. I mean as a gay man I like to dress up sometimes. And so this is um we looked at it if our pageant based on some of the Catholic dolls that um we're really present in Guam Guam as a super Catholic place we were colonized in the fifteen hundreds by Spain and we had been Catholic ever since.

[00:33:59] And so I wanted to become this doll. I made this rosary out of um bamboo um flooring and for this this pageant I was and I just kind of dragged it along the floor as kind of like a ball and chain which religion is kind of sometimes yes. But then I also wanted to do some printmaking too. Um so this is the one of the writers of first print that I did based on cave drawings found on the island. And so this one right here is what we usually see um like regalia unlike clothing but I was like What about the other ones. What about the other ones too so I'm trying to do a series on based on all the other cave paintings too and this is one of ones that kind of stuck out to me um which I was able to show at the Guam Museum a couple years ago I was to do some sculpture too based on sea urchins and this is actually the one on the right. I really love because there was this festival in Guam called Festival of Pacific Arts where all the artists from the Pacific get to meet in one island and to share culture dance music tattooing and I got to work with a Maori artists who brought um Earth from New Zealand. And I got to mix it with earth from from Guam and I created these little pieces based on some ceramic um motifs that we have there too.

[00:35:05] I also like poetry. And so there was a time when I was really falling in love and falling out of love. And so I wanted to try to have poetry in my native language so some of them. The one I wrote before I was like before you my left to them and quite uh I forgot to love but now my heart swells like the ocean meat and land once again. So I'm thinking about how do you love to. Because I think love is so super important and healing right. And then I was having a really hard time with love and so I started making some other ones too. So the one in the middle was like I swam once I was lost floating aimlessly I search the skies for an answer and so a bird shit on me. And so I wanted to find ways to let her in like hard love to kind of just transform it into something else because I think words are really fun. Um and also I think for myself as an Indigenous person as a queer person and as a person who mixed race working class for a time going to college you know I don't see these stories here so sometimes you have to make it yourself. Right. And my work at the Wing Luke I also curate. And so looking at climate change I was able to work with the specific artist looking at it um climate change from a Pacific viewpoint. And we will use stories sculpture poetry weaving um as a way to look at the ways that my islands in the Pacific are actually disappearing where the waters are rising.

[00:36:23] It tends to like who am I going to be without an island right. And so this is kind of some of the stories that I want to work to as well. My newest work is gonna be at the Wing Luke. It's gonna open next week on Thursday. Um it's gonna be um looking at Indigenous futurism or passive futurism with an O to look after futurism to like the idea like how do we talk ourselves into the future. And I think a lot of times my communities we always look at the past. We live in the past but not in the future. So what do we look like. How do we project and how do we look at ourselves. The 1000 2000 figure a thousand years from now what do we want that to look like. And so this is a friend of mine who's looking at um duality and the way looking at this idea of how do you honor not the masculine

feminine but how do you honor the warrior and healer in you. You always have that. And so I usually am a healer. I need to be more of a warrior. So I need to try to find ways to kind of stand up. So thank you again for giving me space to practice that warrior spirit. Um but also to honor the healer in me too as well.

[00:37:19] So thank you so much.

[00:37:26] Okay.

[00:37:28] I'm gonna stay here because I'm more comfortable um but my name is Fox Spears a key.

[00:37:34] I grew up in and around Seattle. But I am an enrolled member of the correct tribe. I put a map of there just because no one knows who we are where we're from up here. So our ancestral homeland is in the uh sort of red oval there along the Klamath River. It's in Northern California just south of the Oregon border. We obviously were a salmon tribe as well so I think there's a lot of a lot of similarities with uh some of the Northwest tribes here too which I think are interesting. Basket tree is important to a lot of individuals. A lot of indigenous cultures for sure. It's definitely important for Northern California. This is an Edward Curtis photograph and I looked at basket tree a lot as a source of inspiration for the print making that I do in the photograph. You know there's a variety of different shapes of baskets there's all sorts of different designs and you know these these were items that were used every day all the time. There's hats there's storage baskets cooking baskets all sorts of different things. You know even if something wasn't you know didn't have a physical purpose that was still maybe a ceremonial object. And then these are just some other uh baskets as well that are probably from around the same time period actually. But these were by a master Beaver named Elizabeth Hickox and I just think her work is interesting because um you know as as uh as America expanded there was also a um uh trying to think the creation of basket tree for viewing and collecting um.

[00:39:10] So these you know these were made to be pieces that people would collect and oh they're made to be looked at. But you know her her work is beautiful. So this is a kind of I think a good example of um how how my work relates to that. There's a couple of baskets on the other side there. They're these very simple repeating triangle patterns and they're probably the patterns that I worked with the most at first the print there um it's actually based off of the the basket below and you can kind of see that the shapes repeating there. But I definitely I'm not trying to specifically recreate the exact same thing there. I'm usually working to reinterpret it into a two dimensional design. I do a lot of work with pattern obviously a lot of layering um I'll share some images of some past prints as well. Uh red ink is probably one of the things that I use almost all the time and I do cut out my own stencils as well. I work in mono type so usually everything is one of a kind. It's not it's not like I'm creating an addition of the exact same thing but I do work within a series so obviously I use the same stencil here. This one actually used yellow which is surprising for me. Here's another one as well. Red and Blue. That's pretty pretty similar to me.

[00:40:31] Um I am always fascinated as well by the geometric patterns on baskets. Uh you know I I'm usually looking specifically at basket tree from my tribe or the the neighboring tribes as we were very culturally similar but you know there are so many patterns that you find in different tribes all over the place you know across the world even where it's like Oh look I recognize that or you know you can find so many so many similarities. This was a piece that I did as a collaboration. I had a friend who was making a rainbow rolls from the White to the very dark blue for some pieces of her own work. And she made me a couple of soil layer with them with my designs over this I did earlier this spring. Again just you know I do a lot of a lot of uh patterns over and over more um I'm losing my word for it I'm kind of the the contrast between these very sharp patterns and the more fluid um pieces that one actually also I didn't even realize it until maybe three months after I'd made it that one of my triangles on the stencil is actually off a little bit from where it should be which doesn't really bother me. I think it's a success because you kind of don't even notice it and then it's like Oh yeah. Oh where. It's it's kind of. So the top row one of the bottom triangles it should actually be shifted over to be centered under a piece but it's no.

[00:41:58] So for what I was doing with the residency I was really thinking about water having grown up in and around Seattle. And I live in West Seattle now. You know the living on Duwamish land. All all of these things together are really what I was thinking about this is a map from the water lens project. And so the image on the left there shows you know the original path of the dormant river it shows the tide flats that were existing um in the southern part of Elliott Bay you know it was it was just very different. And that's around the eighteen fifties. And then looking at it today uh obviously the shoreline has changed. Those tide flats are completely gone. The river itself has been straightened out. It used to. It used to wind through Boeing field and all of this really has happened you know in less than 200 years. So it's it's uh it's something that I think about you know human activity and the impact on the land. Did you on this river is a Superfund site. There's you know a dramatic amount of pollution but the rule that this river played for for so long um you know millennia before before it was changed so quickly. So um I ended up making a series of 10 prints and I incorporated this uh image of the damage as it was into the type of work that I usually do. This is a close up. I made the prints before I came to the library.

[00:43:28] So I came with them already and then I was doing a little finishing work while I was here. So kind of drawing and stitching into the into the print um just to just to sort of finish off a little bit. Mainly around the central portion to to give it more definition. This is another one I don't I'm not going to show all ten but you can see this one not actually. Here we go to this. It's a little closer up so the left is the source image I had found that I was working with. It's from US Seattle and early Seattle came up in the eighteen. It shows these different plots of land and who who had made the claims at the top. There's Henry Eisler and Doc Maynard. So some familiar names. Yeah. So I was kind of redoing that I initially was really fascinated with the map and I was intending to really put the claims into all of the prints and I ended up only doing it on two of them partly because it was really tedious and fussy when I was printing all these little things on it and then partly because I was like well that you know that wasn't actually what I wanted to represent in most of them. So you can see in this other one as well that was photo taken while I was working on it. So I was poking holes in them and doing the thread versus actually stitching as I went.

[00:44:41] That would have been terrible probably but a lot of folks will ask me about my process for print making so I wanted to share a little bit about that too. I am working on a Plexiglas plate and I have all my stencils cut out so this on the left shows the stencils that are all cut out. They've been inked there placed exactly where I want them. And then you can see how that plate is sitting in a jig. It's ready to have the paper put down and run through the press. And I did start with all of the water pieces first. This is my workstation. It's just kind of kind of showing a little bit different with print making ink can get everywhere. So I try to be very neat and this is probably the neatest that I am in my life. Everything else is a little more disorganized. So usually then for the for the larger parts these more natural things like I will I will encompass the whole plate or put in some parts of the plate and then I mask off where I don't want the ink to transfer to the paper. I use torn paper quite a bit. This is just uh newsprint that I'll tear. And you know it's for the torn pieces I'm just sort of tearing. Do I like what I have. Maybe I'll tear it or tear some other pieces but that's it's kind of a very freeing part of the process for the geometric patterns.

[00:46:00] I make my stencils and these are definitely a little more controlled. It may be it may be a little hard to see but these ones take longer. I'm you know laying out my grid I'm figuring out where the pattern needs to go exactly and then I have to go in and cut it all out with an exacto knife. So um these ones were a little larger than I usually work and we're challenging but super fun to do as well. I actually kind of think a little bit like I don't do weaving but I'm doing my work based on baskets and so I'm very inspired by that. And it feels like part of that process a little bit. This is just kind of showing one of the plates after I was doing my geometric patterns. I'm normally inking the plate running it through multiple times to get a lot of ink off. Um maybe I'll take the stencil off put some other things down. That one is definitely near the end of its runs. And then of course the stitching This is just a shot of the backside of one of the prints. So they definitely look different. And then last. It's really just that area up in the gallery and I was just so so grateful to be part of this and coming in as the last artist I was able to be in this space with work from native cut and rowdy. And it was it was just beautiful. I really appreciate it. So thank you

[00:47:20] So we're going to open up for a few questions. It's great to see so many people here. Thank you. First off uh do either one of you have a question for each other.

[00:47:33] Well I'm with this shop course I would like the whole kind of paper you use for the stencils Oh sorry.

[00:47:43] Um for my stencils. Normally I use Bristol paper so it's like a heavier type of almost card stock for that the larger. When I was using uh actually vellum which is a little different. And it allowed some of the ink to transfer through. I have used Mylar sometimes and I do save all my stencils but I don't normally reuse them. I theoretically could but they are they are kind of fragile and and that is I'd say that's intentional. Like I haven't done a block printing or things like that. Not that I would. I think it's fascinating.

[00:48:11] Um yeah.

[00:48:16] All right. We'll take questions from the audience. I'm sure there is a lot out there. I have a ton of questions for thank you guys.

[00:48:28] Do I have to say my name or just uh huh.

[00:48:32] Anyway I have a question for Mr. number three. From the beginning of the show.

[00:48:40] Oh that's right sir.

[00:48:43] Yeah. Yes. If you don't mind I want to know if I'm wrong. Yeah but uh I saw you on uh no no drawings or you portray yourself at least couple of times in the house. Uh first I saw you know the brown head. We uh a chocolate Bird. Mm hmm.

[00:49:07] Yeah I do that unintentionally actually it just happens that s that's kind of weird. Uh I don't know why that happens but it does like almost everything I draw or carve it always represents me in some way. Uh just uh. Yeah. I'm not sure what happens but it's okay. It's completely unintentional Yeah. Just most things that occur. They all resemble me in some way. And that looks like my angle just kind of weird. Yeah. But I like to think that a lot of the carvings that your representative one of my ancestors as well so that they represent me in that way that's uh that's uh unintentional but it's also good.

[00:49:53] It's a side effect of my artwork. Yes sir.

[00:50:05] Come on. Can we get the mike to Hello.

[00:50:11] Um I just want to thank you. I.

[00:50:13] I'm just it's hard for me to talk because I'm just so touched by you individually and collectively the sharing of your personal journey. Yes.

[00:51:03] Uh.

[00:51:05] So the question was Is there a way to follow each of the artists as well as to learn more about the show here and about you how and you can go to this yellow public libraries Web site.

[00:51:17] There'll be information there it's part of their indigenous program and you can also go to your how at y h a w show at dot com and on the library's Web site we have information and um uh tribal information and background information about each of the artist and then also on our Web site we do to you how a show dot.com uh there is an exhibit upstairs that will be up through December 9th so you can go upstairs to see the actual work on display. Yes. On the 8th floor other questions. Yes. Hello.

[00:52:01] I was actually wanted to thank you all for sharing so much about your work and where it comes from and how you're inspired. I'm wondering if each of you would also maybe briefly talk about what you want to be doing in the next few upcoming time period and like what things you you're feeling drawn towards you in a start at this end.

[00:52:26] Um maybe what's your upcoming work and perhaps how people can find you if you want them to find you.

[00:52:33] Some of my work will be in the year out. Um. King. King Street station show starts March March twenty third uh and I am currently working on a grant through the Washington State Center for traditions. I am working with uh a niece I am training her on how to do beadwork. She's 32 and I want to pass down what I know about beadwork to her um so that's a year's project. Other than vending and you know looking for Native American art shows that I will apply for. I did apply for the Tacoma glass five day residency so I'm hoping to get into that show.

[00:53:22] Oh okay. So yeah I kind of keep a low profile. I think native come on the good ole Facebook is the best way to sort of track me right now.

[00:53:30] I met her uh warm springs venture for my tribe and so some of my goals are kind of tactile but I would like to see us get a little more with the short film put together that talked about like collaboration that we have. Like for instance right now we have the time I think to man with which is a warm spring 31 group and at the board meeting I just keep repeating myself and hope that something happens and thankfully theory that women have made it happen. So we have a holiday market in one of our venues. And so that's really exciting for me. I hope to work more a little bit individually just on my own style and I like to experiment. So I get a little bit weirder. That's the goal. I think I'm open to collaboration with other people too. And that's something that I'm hoping to buy with and I would love to do a tiny bit more with film and then Fern and I are talking tough. I just have a couple funny stories for her but we're talking about the issue of appropriation and the ways that people like the Boy Scouts or non-Native women get into our space it is an appropriate where our voices should be and the issues with that.

[00:54:42] And I think fern is sorry to put you up for it is working on a play because there's just so many ways.

[00:54:49] Like how many ways can we say the kind of thing. And so I think it has to be all the way to really help get it out there how damaging this has been to native women in our voices and getting that out there. But I think the other thing would be gathering I keep talking about gathering theater with people and like not being in sync. And so I would love to get out there and get gathering and do some of those different types of things then you know just kick it with all kinds of people. I like the gender fluidity stuff that exploration I would love to see us have more spaces that are looking at things in the binary and like really think things like what can we do. You know as individuals but also as a group.

[00:55:31] Uh yeah. Um if you wanna check out some more of my work you can check it out. Sean Gallagher dot info. That's a new website just started. And yeah you later. That's a good voice. Uh some of the things that I would like to focus on the future or I want to start during a life size human sculptures. That's kind of like where I'm heading does it feel like your challenge. And also have fun. And some of the future projects are going to be working on as well. Yeah. Like the site is undetermined. But uh this is winter and just spring I'm gonna be rolling a 30 foot wide Douglas so we can do all the collaboration. A friend of mine sent in home. It's very august but we're working on that together. We're still out of the details with the stuff we have. Yeah. And I'd like to do more work with skin boats. I've been a skin boat builder since I was in my early 20s um so I kind of want to take that more seriously and eventually we're gonna be work.

[00:56:42] I want to be working on a boat that would be encompassing King Island kind of construction and also uh like people's history around it which would be my family. And um yeah that's kind of more of a life goal. Uh it's something I do like right now but I'm eventually gonna do that. And yeah in the next 15 20 years. So that's kind of like the long game or whatever but um. All right.

[00:57:09] Yeah.

[00:57:15] Uh sure. Yeah. Oh right now.

[00:57:22] It's uh it's like a switch.

[00:57:28] Hmm.

[00:57:30] Oh native. Yeah yeah yeah. It's uh. Yeah. Native. Cover the case of the cut for the okay.

[00:57:37] No sir I will spill the. Um hi.

[00:57:46] Um. So for me there's a lot of things that I would love to do and I'm sure everyone here wants to do many things. I think an immediate future. Want to try to get to the Honolulu Biennial. There is a bunch of Pacific Indigenous artists will be going there creating this space called the savage club. So taking this taking back the idea what savages in this kind of expression of fierceness and strong. I want to try to go there like more adornment as an exploration for myself. I say that because for my culture we were colonized since the fifteen hundred. So we lost a lot of our traditions a lot of our stories I love our songs and chants and dances. So right now we're making it all up right now. And so it's been a lot of questions about authenticity like what is this what is that. But I think the idea is as long as you're creating something it's still valuable. Looking at the intention behind the table we're still trying to figure that out like what is the philosophy behind what we wear what we saying how we dance and how we move. And so I think for me in the long term I will have to create a cultural center where I'm from where we have a home guard where we can teach young folks about the land and plants and animals but also have a ceramic space where we can actually create pottery in my and my culture use I have a strong pottery tradition but it got lost during colonization. So we want to try to bring them back just a space to teach because I think mentorship is really important and I think for me

I wish I had mentors to help guide me. Um so I don't have to just keep picking things but being like hey here's a direction you can go into. So I really love this residency. I love hearing these panels and talking to other folks to be like Oh OK. That's a philosophy I don't think about. Well that's an approach that I think about. That's mature. I didn't use to as well.

[00:59:23] So I think of the long term I wanted to create a school because I think education is super important for the next generation.

[00:59:30] This year I'm finishing up a fellowship with First Peoples fund an artist and business leadership. So that's kind of a focus. I also am trying to think what else I have going on. Um I do have a corporate job so I'm always trying to balance balance everything which is a challenge but I'm so passionate about my art. Um I the printmaking that I do most of it I do at a place called uh Crow's shadow Institute which is outside of Pendleton Oregon on the mental reservation. And um normally I'm going there for four day workshops. Um but they do do um artist residencies and um fine art publishing uh. Of additions. So I've been talking to them about a possible uh residency. And um 20. There was something else I was thinking about but I can't remember some um you can find more about my work at my website. It's uh Fox. Anthony Spears dot com. I also have a page on Facebook um as well trying to think yeah.

[01:00:33] I work in a cell area. Thank you very much all of you. I'm very impressed and honored to have learned from you today. I'm wondering can you help me know how to work with our youth that we're helping as our new elders because we have plastic issues. We've got the Duwamish River issues we've got restoring natural habitat issues. I I have personally benefited from programs of the Port Gamble swim tribe who came to my elementary school when I was in third grade and they had immersion programs with the Carver families and the weaver families and I brought that to my life. I'm now almost 50. And I continue to do that work as a non-native person and feel responsible to do so. But also working with young people I I can see where they might be a little negative and I need to be positive to encourage them. I don't see how plastic is cool but is there any way to incorporate plastics into what we're doing in the future and please consider working with

[01:01:41] All a uh I'm. You know I kind of still have a plastic habit and I definitely drink squeeze it in the 80s. You know I think part of like environmental work is like understanding like the systems and like you know do the youth have water bottles or a water refill station is there like culturally relevant um plants in the water container. Are there like things like that that really can help the poor like minimizing um consumption but also if some of that messaging coming from people from their community or community that they identify with because I think like I went into the environmental sector because it's so Georgie and it's like kind of like a high and mighty type mentality and that's definitely not something that youth or myself like identify with. So I would like rethink about reaching out to like people that do kind of youth services with young Native people. I know there is like several in the Seattle area. Two to kind of continue like to answer that question. It could be rival the soccer game that could be um not early he find that could be um spacing out on the name most serious sensible since group B longhouse media uh clear sky and then also like got green too because of course like there is more broad diverse like group of people within our community. So like and I think

they get like what are some of those like barriers to having this discussion. I was super impressed with the woman's River Cleanup Coalition and in kind of how they're coming about things but I think a big part of it is like what.

[01:03:20] Like roll they talked about it's like making that space for you to kind of be the guide of that and then also you can chat like this morning I was on the phone call with a high school student. Like talking to her about all these issues too. And I'm like What am I doing with myself I'm on the. You know like my Saturday but. But it was cool. She's like well I researched the warmest tribe and they definitely didn't teach us enough about present day Native Americans in my classroom and here this is somebody that like actually coming from a more privileged place then especially if you're working with Native students we're not seeing our representation and there's this quality tribe there cultural um program local shoe. So like if you can ask some of those local tribes to hey can we do a field trip and bring up these things.

[01:04:04] I think they might be receptive to the kind of programming that you're looking for.

[01:04:14] Also I feel if you have a chance to maybe try to find ways to fund and pay and pay students to I think sometimes financial barriers could be a really great like impetus and have people be a part of something too not to say that you have to pay them in order to do it. But I think it helps people who may not have a chance to feel like maybe this is just a hobby but it could be a career or could be something that they can really invest in and go to school for it too as well because I think for me working with youth that tends to be um helpful to know that they're gonna get some course on a kind of compensation for the work because I think we all want competition for our work. And so how do we honor that too.

[01:04:49] So again so again I would just like to say thank you to Denise Emmerson PAC to Ted. Sean Gallagher rowdy and Fox Spears. And all of their work will be found at our show. Yeah. How. Which begins at the King Street Station.

[01:05:18] There's the grand grand beginning because really the energy started here at this Yale Public Library. But on March 20 3rd at the King Street station over two hundred artists will have their work on display at King Street station including all of them. So again thank you so much for helping to launch the energy of this work for the entire year.

[01:05:42] I heard that there was a library.

[01:05:46] We haven't met yet. We have a library acknowledgement for all of the artists and residents and also for the project producers for you. How. My colleague Valerie is going to bring some thank you's from the library up to you. We were so appreciative to be able to work with you all and more than anything. We're excited that this is just the beginning of the work so it's not the end of the work. So for our patrons who were in the audience are you all feeling like you want to keep celebrating with you. How can we give them a round of applause. And again thank you to all of the presenters their work it's been really beautiful to have in the library. Thank you so much

[01:06:32] This podcast was presented by The Seattle Public Library and Foundation and made possible by your contributions to The Seattle Public Library Foundation. Thanks for listening.