

press
release

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for immediate release

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digital images available upon request



Changing Hands: Art Without Reservation

Contemporary Native North American Art from the West, Northwest, and Pacific

Exhibition dates: October 26, 2007–January 13, 2008
Preview party: Thursday, October 25, 8:00 p.m.–10:00 p.m.

From the political performance artist **James Luna** to the self-taught ceramist **Pahponee**, *Changing Hands: Art Without Reservation* features a diverse array of contemporary Native American artists whose work at once acknowledges and pushes the long tradition of Native American visual art.

This exhibition, the second in the *Changing Hands* series organized by the Museum of Arts & Design, New York, features approximately 150 works of art by more than 130 artists from areas west of the Mississippi including the Plains, Plateau, West Coast, Western Canada, Alaska, and Hawaii.

The curators of *Changing Hands* offer an alternative to the anthropological approach of many Native American art exhibitions that focus on tribal affiliation and emblematic styles. *Changing Hands* is instead organized in four conceptual categories: The Human Condition, Material Evidence, Beyond Function, and Nature as Subject. These interpretive frameworks address the ideas, materials, and practices at play in the arena of contemporary Native art, and elucidate how these works fit not only in the context of Native culture, but also in the contemporary art world.

Works identified with “The Human Condition” explore provocative questions about personal and cultural identity in the twenty-first century, with reference to political and environmental concerns, belief systems, and the individual’s place in the cultural context. The diverse artists featured in this section include **James Luna**, **C. Maxx Stevens**, **David Bradley**, **Susie Silook**, and others.

The work in the category “Material Evidence” acknowledges the centrality of the artist’s engagement with materials and the role specific materials have played in the visual heritage of Native North Americans. The work in this section, featuring artists such as **Rick Bartow**, **Preston Singletary**, **Sonya Kelliher-Combs**, and **Juanita Pahdopony**, rejects hierarchical distinctions between art, design, and craft.



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In the category “Beyond Function,” references to everyday objects reveal cultural meaning and status above and beyond the practical. Artists working in this thematic area include **Teri Greeves**, **Tom Haukaas**, **Lisa Telford**, and Minnesota natives **Todd Defoe** and **Todd Lonedog Bordeaux**.

An engagement with flora and fauna, topography, and the progression of seasons is at play in many of the works in the category “Nature as Subject.” Artists highlighted in this category include **Pahponee**, **Glen Nipshank**, **Mary Longman**, and **Kevin Pourier**.

The presentation of such accomplished and thought-provoking work by so many and so diverse a group of living Native North American artists begs the question: Is there a renaissance of creative work by this community or is this a long-overdue recognition of the cultural and artistic contributions made and still being made by the Native population of this continent? As *Changing Hands* demonstrates, it is in reality, both. The Weisman Art Museum is pleased to offer this opportunity to view and engage with this work and this question.

Credit information:

Changing Hands: Art Without Reservation 2 has been made possible through a grant from the National Endowment for the Arts as part of the American Masterpieces Program and the Dobkin Family Foundation. Support for the catalogue has been provided by a major grant from Oldcastle Glass. Additional support has been provided by the Achelis Foundation, Alice and David Rubenstein, and American Express Company. The national tour is supported in part by Lowry Hill.

The Weisman’s presentation is sponsored by Target, with additional funding provided by the Shakopee Mdewakanton Sioux Community.

General museum information:

The Weisman is located at 333 E. River Road in Minneapolis. Museum hours are Tuesday, Wednesday, and Friday: 10:00 a.m.–5:00 p.m.; Thursday: 10:00 a.m.–8:00 p.m.; and Saturday and Sunday: 11:00 a.m.–5:00 p.m. Public Parking is available in the museum ramp for the posted rates. There is no admission fee to the Weisman. For more information, please visit www.weisman.umn.edu or call 612-625-9494.

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weisman art museum

RELATED PROGRAMS

CHANGING HANDS: ART WITHOUT RESERVATION

Changing Hands programs are free unless otherwise noted.

OPENING RECEPTION

Thursday, October 25, 8:00–10:00 p.m.

Tickets: \$15/\$10 WAM members, students, and seniors

To RSVP, call 612-626-4747.

ARTISTS' FORUM

A View from the Inside: Contemporary Native American Artists

Rick Bartow and C. Maxx Stevens with moderator Joe Horse Capture

Sunday, October 28, 2:00 p.m.

Join artists **Rick Bartow** and **C. Maxx Stevens**, who will discuss their work and the issues of innovation and tradition in contemporary Native American art practice. Based in South Beach, Oregon, Rick Bartow creates sculpture and paintings in which figuration and abstraction merge, offering what he calls “transformational mythology, both personal and shared.” His wood sculpture, *Bear with Humor*, is featured in *Changing Hands*. C. Maxx Stevens, from Boulder, Colorado, works in mixed media to create intriguing, powerful installations and sculptures. Her exhibition piece, *Memory Prom Dress*, is made from printed digital images, chicken wire, a metal armature, braided horsehair, and found objects. Moderator **Joe Horse Capture** is associate curator of African, Oceanic, and Native American Art at the Minneapolis Institute of Arts.

GALLERY TALK

Jane Blocker and Andrea Carlson

Wednesday, November 7, Noon

Hear critical and artistic perspectives on work in *Changing Hands* and participate in the discussion. **Jane Blocker** is associate professor of Art History at the University of Minnesota with a specialization in contemporary art and critical theory. **Andrea Carlson** is a Minneapolis-based painter whose work explores cultural heritage and authenticity.

LECTURE

Of This Continent

W. Jackson Rushing III

Thursday, November 15, 7:00 p.m.

Art historian **W. Jackson Rushing III** will situate *Changing Hands* in a critical context, focusing on contemporary indig-enous art theory, environmentalism and aesthetic geography, and the intersection of tradition and new media. Rushing is professor of Aesthetic Studies and Associate Dean of Graduate Studies at the University of Texas at Dallas School of Arts and Humanities.

GALLERY TALK

Todd Bockley and Jeffrey Chapman

Thursday, November 29, 7:00 p.m.

Hear critical and artistic perspectives on work in *Changing Hands* and participate in the discussion. **Jeffrey Chapman** is an artist and a teaching specialist in Post Secondary Teaching and Learning at the University of Minnesota. **Todd Bockley** is a Minneapolis artist and independent curator.

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October 26, 2007–January 6, 2008

Digital images available upon request.

Contact Emily Foxen at wampr@umn.edu or call 612-626-5241.

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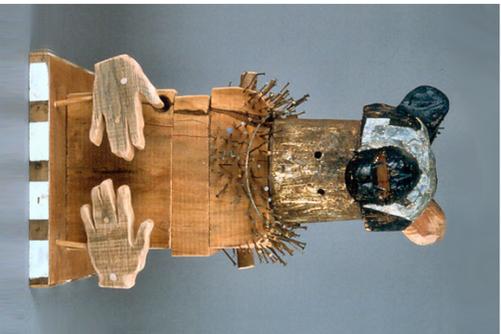
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Right: Teri Greeves
Khoiye-Goo Mah, 2004
Glass beads, silver-lined
glass beads, commercially
manufactured tennis shoes
Photo: Eva Heyd



Above middle:
Pahponee
New Age, 2003
White clay
Photo: Azad Photography

Above right:
C. Maxx Stevens
Memory Prom Dress, 2005
Printed digital images
on paper, mixed media



Rick Bartow
Bear with Humor, 2004
Wood, nails, metal, tar
Photo: Rebekah Johnson



Lisa Telford
A Night on the Village, 2004
Red cedar bark, guinea feathers, cotton
cordage, leather, ivory buttons
Photo: Craig Smith



David Bradley
Land O Bucks, Land O Fakes, Land O Lakes, 2003
Paint, paper, wood
Photo: Dan Morse