

# TheFeministArtProject

## TFAP@CAA DAY OF PANELS

### Crossroads: Art + Native Feminisms

College Art Association Annual Conference 2017  
Saturday, February 18, 2017, 10:15am-6:00pm  
Museum of Arts and Design

#### ABSTRACT

#### **Panel: The Problematics of Making Art While Native and Female**

This panel asks an accomplished line-up of artists to talk about the problematics of making art while native and female. Artists included on this panel are producing work that challenges codified understandings of identity. Each artist will present their work and philosophy as a native, but also their approach to making art apart from an expected, totalizing schema.

Linda Tuhiwai Smith writes,

The project of creating is not just about the artistic endeavors of individuals but about the spirit of creating which indigenous communities have exercised over thousands of years. Imagination enables people to rise above their own circumstances, to dream new visions and to hold on to old ones. It fosters inventions and discoveries, facilitates simple improvements to people's lives and uplifts our spirits. Creating is not the exclusive domain of the rich nor of the technologically superior, but of the imaginative.\*

This storied conversation will address some of the shared frustrations and complications facing native artists today. How are indigenous feminist artists addressing the staying power of the modernists in our institutions? How are we navigating institutional racism, remaining critical while exhibiting in the very institutions who have omitted us in the past? How do we address being denied as a universal subject, or denied contemporaneity? How do we shed solely anthropological reads of our work? Are we artists who "happen to be native" or are we native artists?

These six artists are among those who have scrutinized, questioned and brightly respond with work that "has it both ways" as they speak from "a native perspective" that are uncompromisingly universal.

\*Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed Books (1999): 158.

#### **Moderator:**

**ANDREA CARLSON**, Artist

Andrea Carlson (born 1979) is a visual artists based in Chicago, Illinois. Her work has gained critical attention for its rigorous draftsmanship and cultural commentary. Carlson is a 2016 recipient of the Joan Mitchell Foundation Painter and Sculptors Grant. Her work has shown at the Smithsonian's National Museum of the American Indian at the George Gustav Heye Center, New York (2009–2010) and for the Venice Biennale at the University of Ca' Foscari, Venice (2009).

## Panelists:

### **CARLY FEDDERSEN**, Artist

Carly Feddersen is a Native American artist, born and raised in Wenatchee, WA. A graduate of the Institute of American Indian Arts with an emphasis in jewelry making, Feddersen has an expansive approach to materials utilizing print, glass, and fibers. Humor and irony are important elements of Carly's work, which is strongly influenced by the traditional stories of the Plateau people and pop culture. Her work is in the collections of many museums including the Portland Art Museum, the Seattle Art Museum and the Eiteljorg Museum.

### **RYAN ELIZABETH FEDDERSEN**, Artist

Ryan Elizabeth Feddersen (b.1984) is a mixed media installation artist residing in Seattle, WA. Her work utilizes tongue in cheek humor accompanied by interactivity inviting the viewer to engage with the irrationalities and hypocrisies of contemporary American culture. Feddersen's large-scale interactive installations have been on view at the Tacoma Art Museum, Spokane Arts, Bumbershoot, and the Henry Gala.

### **DR. JULIE NAGAM**, University of Winnipeg/the Winnipeg Art Gallery

Dr. Julie Nagam is the Chair in the History of Indigenous Art in North America, a joint appointment with the University of Winnipeg and the Winnipeg Art Gallery. Nagam leads the SSHRC project *The Transactive Memory Keepers: Indigenous Public Engagement in Digital and New Media Labs and Exhibitions* ([www.transactivememorykeepers.org](http://www.transactivememorykeepers.org)). Her artwork *Where White Pines Lay Over The Water*, was shown in, Toronto, Ontario, San Paulo, Brazil and Lyon, France. Her installation *Singing Our Bones Home*, was shown in Markham (2013), in London, England (2013), and in Winnipeg (2014). She is currently preparing for a residency and exhibition in Wellington, New Zealand.

### **GRACE ROSARIO PERKINS**, Black Salt Collective

Grace Rosario Perkins is based in Oakland CA, having spent most of her life moving between city centers, the Navajo Nation, and the Gila River Indian Community. Perkins is interested in disassembling her personal narrative and reassembling it as one that layers words, objects, faces, and signifiers built from cultural dissonance, language, and history. Perkins is one of the core founders of Black Salt Collective, an all women of color art collective that recently received a fellowship from Art Matters 2017.

### **CHARLENE TETERS**, Artist

Charlene Teters (b. 1952) is a Native American artist, educator, and lecturer. Her paintings and art installations have been featured in over 21 major exhibitions, commissions, and collections. Teters earned the Lifetime Achievement Award from The Women's Caucus for Art 2017. She has been active in opposing the use of Native American mascots and other imagery in sports since 1989 and is a founding member of the National Coalition on Racism in Sports and the Media (NCRSM).