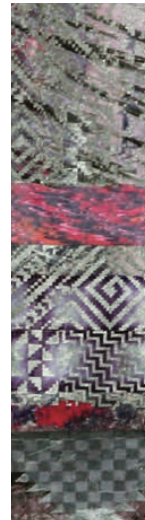


INTERTWINED

BASKETRY & BEYOND





NOVEMBER 2019 - MARCH 2020

INTERTWINED

BASKETRY & BEYOND

ARTISTS | GEMMA BENTON, LORETTA BURDEN, JACKY CALANCHINI,
DENISE DAVIS, SARAH BISCARRA DILLEY, ROSE HOLLOW HORN BEAR,
KARMA HENRY, TOPAZ JONES, JEAN LAMARR, MELISSA MELERO-MOOSE,
JAIME LANOQUETTE, MEYO MARRUFO, SHANTI PARKS, LYN RISLING,
MAUREEN SELF, CAROLYN SMITH, MONIQUE SONOQUIE
GUEST CURATOR | MELISSA MELERO-MOOSE

A LOLMĚN PUBLICATION

INTERTWINED: Basketry & Beyond

Exhibition

Lolmĕn Gallery
5291 Honpie Road
Placerville, CA 95667
November 16, 2019 - March 7, 2020

Sierra Arts Foundation Gallery
17 S Virginia Street
Reno, NV 89501
October 1-31, 2019

INTERTWINED: Basketry & Beyond

Catalog

Art Direction: Jacky Calanchini, Melissa Melero-Moose, & Sigrid Benson
Design: Stephanie Sauer

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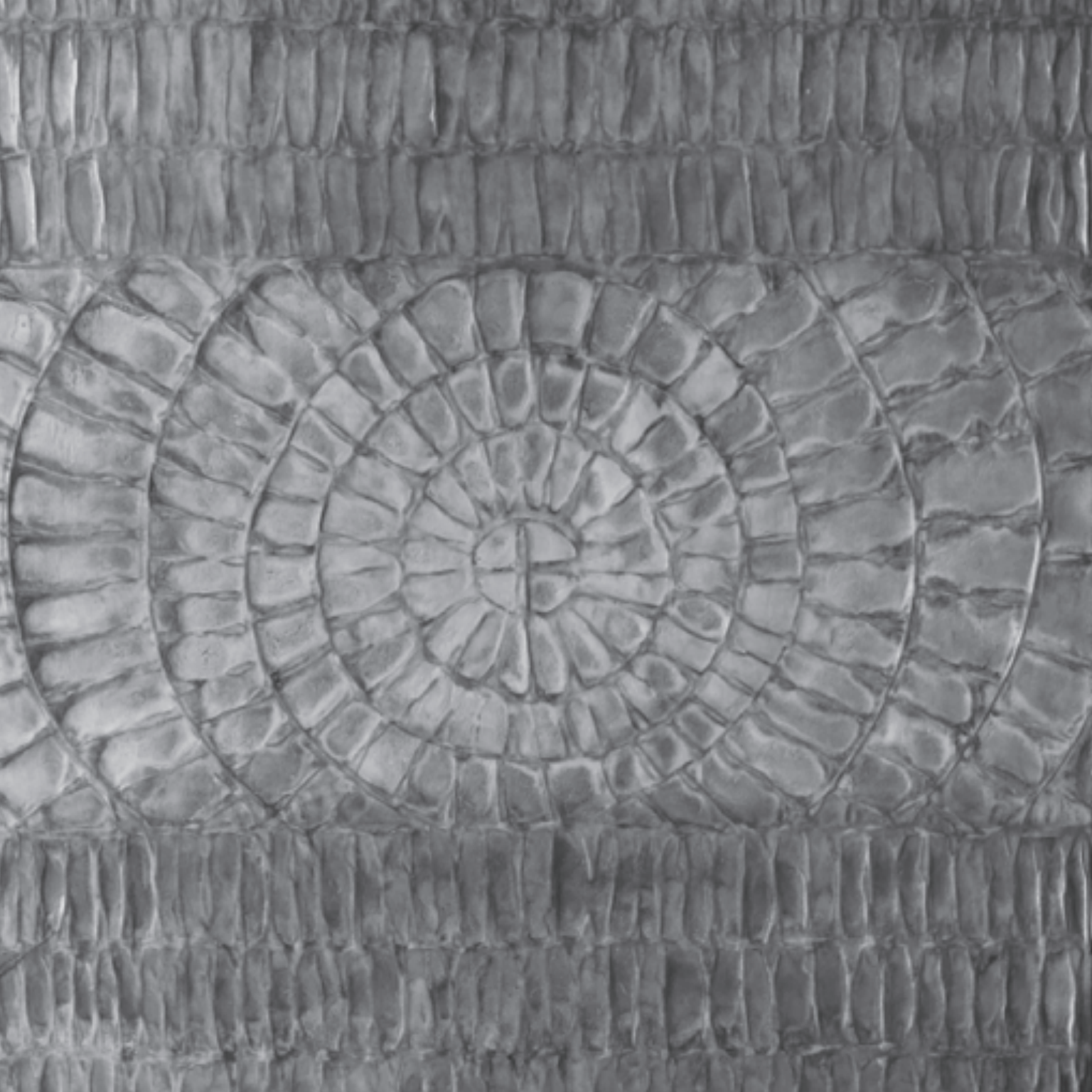


The Mission of the Shingle Springs Band of Miwok Indians' Exhibits & Collections Center (ECC) is to protect, preserve, and interpret the living cultural heritage of the Shingle Springs Band of Miwok Indians and their ancestors. The ECC supports heritage research and Indigenous scholarship, privileging the cultivation of Cultural Arts, Visual Sovereignty, and Testimonial Justice through community exhibits, collections development, cultural programming, and outreach.

CURATORIAL STATEMENT

The *INTERTWINED: Basketry and Beyond* exhibition features Indigenous contemporary art from California and the Great Basin. In this body of work, we see how the influence of the culture arts, including basketry, transcends through the descendants of these lands into their contemporary practices.

INTERTWINED was originally shown at the Sierra Arts Foundation Gallery in Reno, Nevada. The Shingle Springs Band Exhibits & Collections Center is proud to collaborate with the Great Basin Native Artists to promote spaces for Native artists, culture sharing, and cultural arts education for Native and non-Native communities.



INTRODUCTION

AN INTERVIEW WITH MELISSA MELERO-MOOSE

SHINGLE SPRINGS BAND OF MIWOK INDIANS' EXHIBITS & COLLECTIONS CENTER (ECC): Can you describe your relationship to basket weaving? How has it grown or changed over time?

MELISSA MELERO-MOOSE: Like many from my generation, I grew up without baskets in the home and without regular exposure to them. Boarding schools and the processes of colonization had cut my family off from traditional practices like basket weaving. I saw Native baskets once in a while at gatherings or in the homes of relatives, but they were not a regular fixture in my everyday life. So, I missed out on that tactile relationship that you develop with objects in your home, objects that you can touch and hold and encounter in different ways over time. Basketry is an integral part of my Northern Paiute and Modoc cultures; I knew that and yet I had little access to traditional baskets. I longed to be among them, to study them up close and see the evidence of my ancestors' work in their details. It's the details that interest me, especially as a painter. I paint the intricacies of baskets, their weaves and patterns and texture, details that are revealed when I personally encounter a basket.

Eventually, I began to see other California and Great Basin Native Artists—both those who do and do not weave baskets themselves—engaging with

basket culture through other artistic mediums, such as painting, drawing, installation, and video. It made me curious to learn more about how people's lives are intertwined with basketry in both positive and negative ways.

ECC: In addition to curating, you have been a working artist and founder of the Great Basin Native Artists (GBNA). How did you come to that work, and how have those experiences informed your curatorial practice?

MMM: In 2001, the Nevada State Museum opened *Under One Sky*, a new permanent exhibition that sought to interpret the cultures of the Great Basin from multiple Tribal perspectives. I was asked to sit on the advisory board and co-curate the contemporary art portion of the show. Artist Ben Aleck (Pyramid Lake Paiute) joined me on the advisory board for this long overdue exhibition, one of the few major opportunities for Native artists that had occurred in Nevada in the last two decades.

After this show, I relocated to Santa Fe, New Mexico, to advance my art career, returning to Reno, Nevada, in 2011. At that time, the Nevada Museum of Art was organizing the exhibition *The Way We Live: Contemporary Native American Art of the Great Basin and the Sierra Nevada*. Ben Aleck and I, as well as a few other *Under One Sky* artists, participated in this show. It had been ten years since that last opportunity for Native artists from the Great Basin to exhibit and before that, decades. The exhibit was very successful and revealed that there was great interest in the community to exhibit and be exposed to regional Indigenous contemporary art.

This time I took note of the artists included and started to compile a list of local Native artists for my personal records. I knew many more Native artists lived in Nevada and the Eastern Sierras but locating them

was challenging. I wanted to work with other artists to curate our own shows, as well as put them in touch with regional art spaces and museums. *Why were the Indigenous artists of the Great Basin so underrepresented compared to other regions of the country? What was the history behind this?* I wondered.

Fast forward to 2014, when I became a contributing writer for *First American Art Magazine* with the intention of bringing Indigenous art news from the Great Basin and California to the magazine's national audience. The editor, America Meredith (Cherokee Nation), fully supported reporting on any Great Basin art news I suggested, but now I had to go out and find some. I asked Ben Aleck if I could write an artist profile on him for the magazine, and we began discussing the limited opportunities available to Native artists in our region. We concluded, "Maybe we don't have time to wait for opportunities to come up for us; we need to create our own!"

Within weeks, we reached out to Native artists we knew and started hosting informal get-togethers, finding venues to share our art with the community, curating our own exhibitions, and helping our artists with art business classes.

By 2018, we had presented more than 20 large and small group exhibitions, and I found myself the primary administrator, curator, and organizer of the group. My ongoing goal with this work is to help Indigenous artists of the Great Basin and California be acknowledged for their amazing talents and their important part in our regional history—not only in the West but across the globe.

ECC: What inspired you to conceptualize the *Interwoven* and *INTERTWINED: Basketry & Beyond* exhibitions?

MMM: In 2016, while working on my Basket Series paintings, I had the opportunity to work with basket collections as part of a residency program with the School for Advanced Research (SAR) in Santa Fe, New Mexico. Their Great Basin collection was small, but it was an enriching experience that placed me on the path for another fellowship and more basket research.

That path led me back west on a trip to the California State Parks' State Museum Resource Center (SMRC), as suggested by Lisa Barrera, Collections Manager at SAR, and Sigrid Benson, Curator of the Maidu Museum and Historic Site in Roseville, California. Sigrid and Lisa had both worked on the three-year-long project of relocating the State's collections to this facility. With their help, I connected with Curator of Collections Nancy Jenner, who facilitated a tour through the State Indian Museum's collection, which contains over 3,000 Native American baskets and items of cultural patrimony. The colossal SMCC warehouse is located in the former McClellan Air Force Base in Sacramento and houses over one million historic objects and artifacts from parks around the state, with an enormous 12 miles of shelving and 3.5 miles of pallet racking.

My proposal was to visit the basketry collection, conceptualize design ideas, and create a series of works inspired by visiting the baskets. After the initial visit, I created various new works for the American Indian Arts Marketplace at the Autry Museum in Los Angeles, California.

Later that year, Sigrid suggested that we conduct a group visit to the State Museum Resource Center collection with California Indigenous artists

Sarah Biscarra Dilley (Chumash), Shanti Parks (Miwok), Dixie Rogers (Karuk), and Maureen Self (Mt. Maidu). We invited these artists to respond to the experience and the baskets they encountered there. The visit resulted in the first group exhibit, *Interwoven*, shown in the Indigenous Art Gallery at the Maidu Museum from December 16, 2016 through March 31, 2017.

This new exhibition, *INTERTWINED: Basketry & Beyond*, is an extension of that original project. Our intention was to continue the conversation around the centrality of basketry in contemporary communities and to create a catalogue, much needed documentation of Great Basin and California Indigenous Women's artwork. We were also excited to add the element of exchange, by including the Great Basin Native Artists and traveling the exhibit from the Sierra Arts Gallery in Reno to the Lolm n Gallery at the Shingle Springs Band of Miwok Indians' Tribal Administration building.

ECC: Can you elaborate on how the *INTERTWINED* exhibition built upon and expanded the ideas and themes of *Interwoven*?

MMM: Sigrid and I wanted to share our privileged access to baskets in institutional collections with other Native artists from California and the Great Basin. We wanted to invite others to experience, study, spend time with, and be inspired by these incredible beings. We wanted to forefront the relationships that baskets maintain with their creators and their communities. As Dr. Vanessa Esquivado so beautifully articulated in her *Decolonizing the Archive* presentation that closed out the *INTERTWINED* exhibition, baskets are indeed Relatives.

These ancestors seemed lonely there in that stark environment without us, after being away from their original families and communities for so many

years. It was very hard to see this history of separation that has not been adequately acknowledged. Visiting the baskets was an emotional experience, and many of us had to reconcile the grief we felt about what we had missed in not having them as part of our everyday lives and the grief brought about by the loneliness of the baskets themselves. But visiting them in the collection also felt like we were bringing hope in some way. Exhibiting work inspired by them was one way to draw attention to their plight.

We encouraged emerging and seasoned artists to visit collections and to make work that engaged the baskets they encountered there. The work that these artists created in the wake of their visits moved us, surprised us, and inspired us. There were themes and textures that emerged and wove themselves into the pieces, and these are the elements that I worked to highlight in the way the show was installed and presented.

∞

ECC: How accessible are these collections of ancestors? Can these artists or others return easily to visit them and learn from them?

MMM: A historical lack of access to collections of Native baskets and other cultural art forms across the country means that most of us have limited opportunity to see or spend time with these ancestors and apply their lessons to our own traditional and artistic pursuits. In this particular case, it took us one full year to gain access to the California State Indian Museum collection and we were able to do so only through a research request made by the Maidu Museum on behalf of the *Interwoven* artists once the exhibit was formally organized. It would have been difficult for these artists to access the collections on their own, due to the limited resources allocated to individual research requests at the time.

Because of the violent processes of colonization in the Great Basin and California, our Indigenous documentary heritage has been rendered fragile, undervalued, or out of reach. By 'documentary heritage,' I mean our history as it has been recorded by us in formats that include basketry, painting, storytelling, beadwork, and much more. Our cultural formats, however, have until recently been deemed invalid and unimportant, or been inadequately or erroneously interpreted. Only in recent decades have Native scholars, artists, and activists been able to recover and revalorize the significance and nuance of this documentary heritage, in ways that are intelligible to both those inside and beyond their communities. But a full understanding of their value has not yet made its way into the broader culture.

These shows and the establishment of a Tribal Liaison within the California Department of Parks and Recreation, however, are indicators of a shift. I think things are changing now that institutions are becoming more aware not only of the contemporary cultural importance of the collections but also of the crucial nature of accessibility. Additionally, Native artists and other individuals are becoming increasingly aware of the existence of these collections, the vitality of their content, and the idea that they can and should be made accessible to us. We hope that exhibitions like *INTERTWINED* shed light on the importance of this access to all Native communities.

ECC: You have been actively engaged in your own arts practice and in raising awareness of the work of other artists through the Great Basin Native Artists for some time now. How has your involvement in *Interwoven* and *INTERTWINED* informed or deepened this work?

I have come to understand that arts and culture are the root we must start with in all of the work we do in community. Every infrastructure initiative or attempt at social change must begin with arts and culture because arts and culture are the foundation. Basketry is integral to that for us in California and the Great Basin, so we must start there and honor the centrality of this rich cultural heritage.

Throughout the process of organizing and curating these exhibitions and working on behalf of the collective, I have also come to appreciate the power of publications. Our documentary heritage in the Great Basin has been historically undervalued and destroyed, downplayed or damaged, and it is up to us now to recover all that we can, to create all that we can. And we benefit from documenting, disseminating, and preserving all of it in the form of publications. Publications hold a very powerful cultural status in contemporary culture—the same elevated status that basketry carries for us—and our art deserves that level of respect and the assurance of longevity that publication brings. The ability for us to disseminate our cultural work widely through both digital and print publishing is vital.

The lesson that underscores all of this for me, though, is the importance of cultural representation for our children. Kids need to grow up with visual and tactile exposure to our traditional baskets, and experience all the technologies and practices that go into basket weaving. They need to grow up immersed in representations of their culture, and to see themselves and their ancestors as active creators of culture and art. Children themselves are living expressions of this culture and, as such, they must be exposed to all that can nourish and support them.



INTERTWINED
BASKETRY & BEYOND

GEMMA BENTON | Menominee/Filipino | I heard an elder say that if you live long enough you get to see just how much your life is intertwined with everything around you. At this point in my life, I've lived long enough to see the way the stories in my art, but not just the stories—the entire process of making my art—has influenced my life and shaped the person I am today. Everything in my art and in my life starts from those foundational elements of creation: the Earth and a prayer. Every layer made from dirt, ash, prayer, and song. Layer after layer laid down and fused with all the previous layers until somewhere around fifty to a hundred layers later some kind of beauty emerges—first from my soul and then in the art. It is an honor to be part of this exhibit as we explore what it means to be intertwined and woven with this moment in time, with the Earth, and with our ancestors.

Ancestors

Encaustic, Mixed Media

36" x 24" x 2"

2016



DENISE DAVIS | Mt. Maidu | In all of my work, there is a representation of a sense of place through a deeply rooted connection with nature. Each project is like a puzzle, whether I am painting, printing, designing, or weaving. Working with combinations of stucco paint, roots, sticks, glass, and natural pigments, the results of these combinations show how the final pieces fall into place, forming something from memory past or tradition in new form. Each finished project defines the art of creating by extending beyond utility and beauty. My enjoyment is seeing the constant renewal.

Water Woman shows a woman's endurance in her life. The water pours through her as she stands in the rain and continues nurturing the acorn and oak tree represented by acorn and oakleaf. The traditional basket designs swirling around her are giving her the ability to continue.

Water Woman

Tempera with Acrylic Medium and Earth Pigments on Canvas, Abalone and Czech Beads

78" x 59"

2017



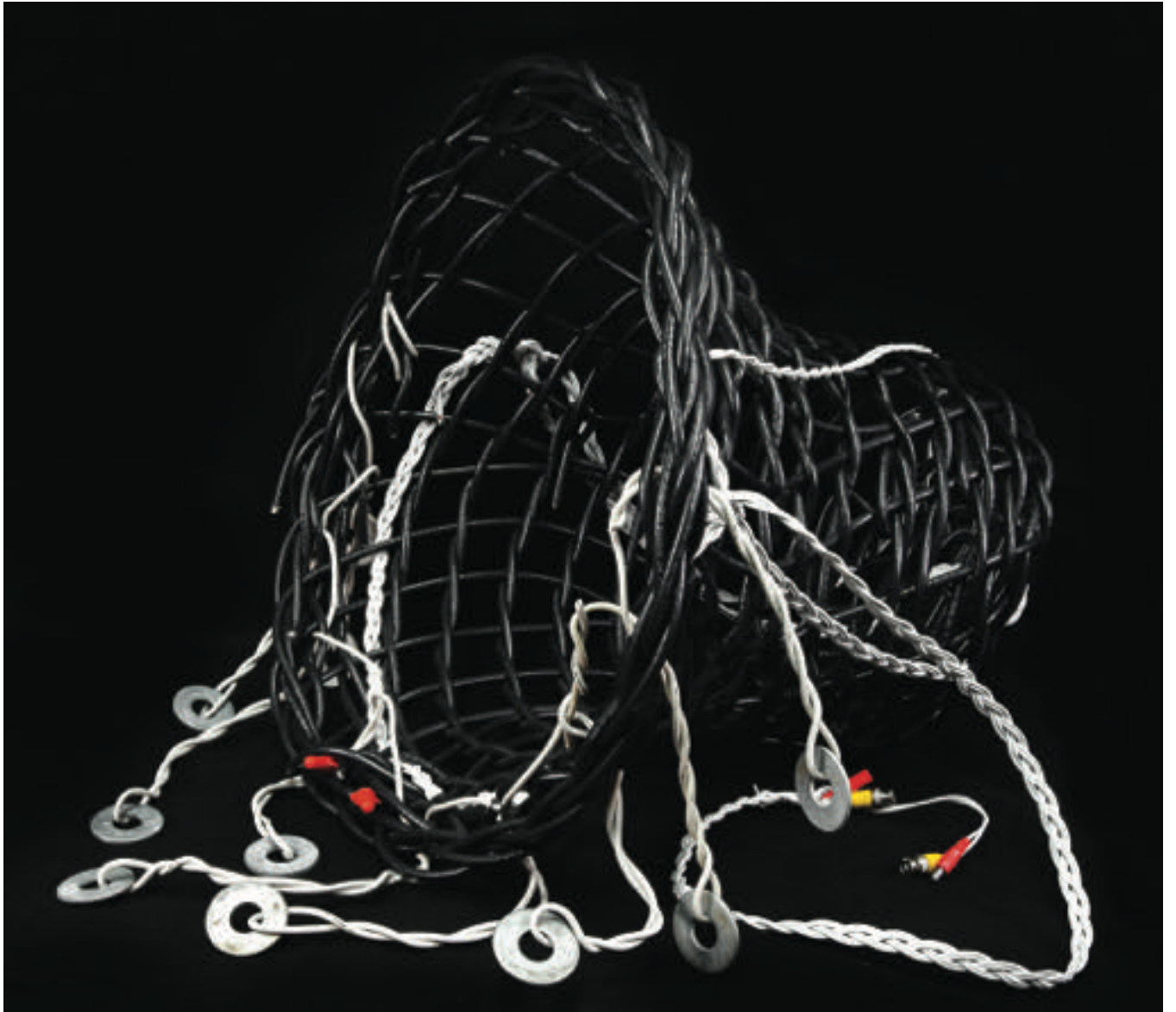
MONIQUE SONOQUIE | Chumash/Apache/Yaqui/Zapotec/Irish | My degrees in Political Science, Teledramatic Arts and Technology, and Early Childhood Education and Administration have prepared me for my work in teaching and developing cultural and educational curriculum. Although I teach, I identify as a student first and have found myself in the middle of a lifelong journey of gratitude and righteousness. Although I have been an artist all my life, I have just recently started to exhibit my own work, outside of teaching art to youth. I believe there are no limits to our creativity, so I encourage YOU to create what you love, express yourself and history with respect and dignity. My work with recycled materials supports my Traditional Ecological Knowledge and solutions to the pollution issues we face today.

Post Industrial Work Basket

Mixed Media with Reclaimed Electrical Wire

2.5' x 3'

2018



SARAH BISCARRA DILLEY | yak tit^yu tit^yu yak tithini [Northern Chumash] | Recognizing that our movement has always followed waterways, *ts̓iqinat^yi nitst̓itimi* emphasizes our interdependence with the life-giving possibilities of our rivers, streams, and creeks. In the artist's own homelands, many central waterways have been impacted by hydroelectric dams, have impeded access due to privatization, and run dry by diversion, which affects everything from weaving materials to fisheries. This piece is an alternate representation, centering sustenance, kinship across nations, and material cultures uninterrupted by settler incursion. *ts̓iqinat^yi nitst̓itimi*, they are dancing in our rivers, streams, creeks, paths.

ts̓iqinat^yi nitst̓itimi

Paper, Gold, Foil, Mugwort, Sage, Pine Needle, and Polyvinyl Acetate on Canvas

48" x 36"

2018



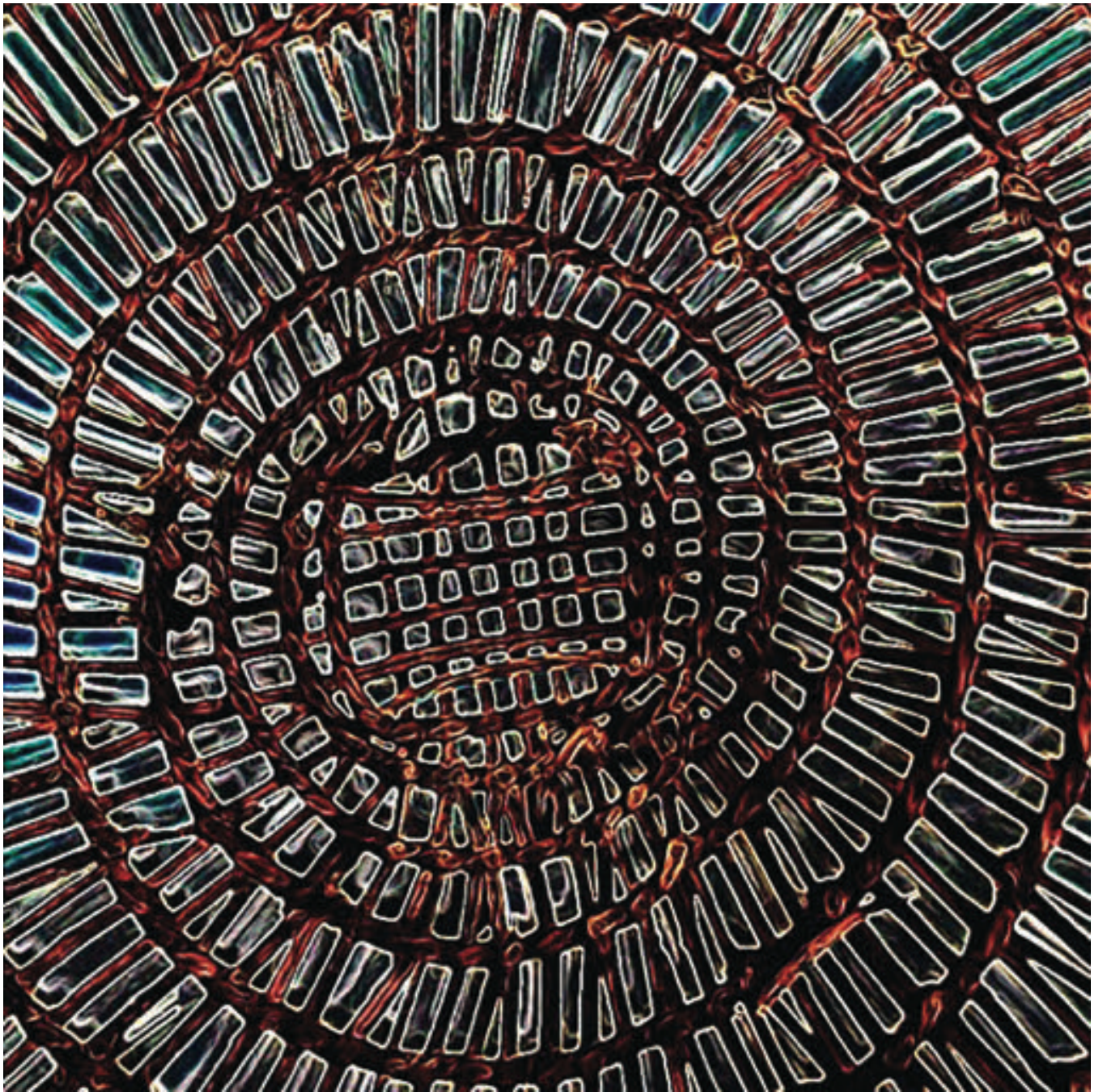
CAROLYN SMITH | Karuk | My photography, basketry, sculptures, and regalia making are embodied practices, shaped by a Karuk way of knowing. My photographic gaze is both inward and outward. There is a stillness in bringing the lens to my eye, where my senses and emotions become attuned to the subject and the space in which it is found. Instead of trying to capture an image of the subject, whether it is a finely woven basket or a delicate maidenhair fern frond, I do my best to honor its presence, its liveliness, and its spirit. It is the same when I am working with my hands. As a weaver, sculptor, and regalia maker, I sense the aliveness of the materials as they take shape. When I am attuned to the movements, rhythms, and cycles of embodied art practices, I sense an ongoing conversation with my materials. I have found that I cannot create when I am distracted or in a bad mood because the materials will not tolerate it; they will not put up with it. Materials, such as roots, sticks, clay, and abalone, respond to a more nuanced and caring touch, neither too gentle nor too forceful. I have found that these natural and lively materials express what they want to be even if I have planned otherwise. I engage all my senses to my artwork, knowing that these creations come into their own being and embody a life of their own as they are being formed. The conversations that occur among myself as maker, materials, and finished works reverberate from the very first stitch, the first movement of my hands against the clay, and the first resounding tone of the abalone pieces dancing together in long necklace strands. These beginnings and firsts are where each new piece develops its own personality, cultivating from the very start its own living presence.

Vúra vaa vikáyav (The Weaving Is Good)

Digital Art

12" x 12"

2019



JEAN LAMARR | Northern Paiute/Achomawi | In my *Cover Girl Series*, I have appropriated exploitative nineteenth century photographs of partially nude Native women and silkscreened them with clothing, jewelry, and basketry to restore the loss of dignity and respect of the women. I balance the seriousness of political issues with a witty sense of humor in *Cover Girl Series #15*.

Cover Girl Series #15

Mixed Media

30" x 40"

2015



MELISSA MELERO-MOOSE | Northern Paiute/Modoc | My works are mixed media paintings of images inspired by the landscape and culture of the Northern Paiute in the Great Basin and California areas. Willow, pine nuts and other organic objects, washes, and mediums are all layered intuitively to create a visual in which Indigenous life is told through the perspective of a Native woman, mother, and American artist. The process of my work has also focused on being environmentally conscious by recycling and repurposing materials, mixing my own acrylic washes to conserve paint, and leaving nothing to be washed down the drain. I combine many layers of the washes and mediums to create my landscapes and design images. These protruding images and highly textured surfaces transform from two-dimensional canvas to three-dimensional objects when I attach the willow, pine nuts, or found objects to the surface.

These works from the *Basket Series* have been an exploration of basket design, texture, and our connection with the landscape encompassing the Great Basin. As a novice beadwork artist and basket weaver, I was inspired to start this painting series when my son was born and I joined different members of my family in the creation of his baby cradleboard. I remember seeing each piece as it arrived before assembly of his cradleboard: the willow frame, the woven hood sunshade, and the beadwork pieces applied to the deer hide to go over the frame. As a painter, I took those tangible precious objects and applied them to my visual creations, adding the approaches and colors of my Great Basin surroundings.

Yabano Wano (Fall Basket)

Mixed Media with Willow on Canvas

16" x 20"

2019



JAIME LANOUILLE | Nisenan | In the past several years, I have had the opportunity to learn so much more about my ancestors: how they lived, what they ate, their relationships to the land and each other, and their basketry. I am descended from the Nissim Pawenan. My people have lived here for thousands of years. One of our main village sites was at the place where the two rivers meet. And when we were forced off that land, my Koto and her family settled just across that river where they still live to this day. The plants that were used in this basket, such as willow, oak, and dogbane, were all gathered in the same way and place as my ancestors once gathered them. I am a new weaver and am still learning. This basket was commissioned by my cousin, Pedro, who asked me to weave him a backpack. I feel privileged to be able to learn and practice the basketry and the traditional knowledge of my people. My small apartment is full of sticks, rocks, bones, beads, fiber, and string and I wouldn't have it any other way at this time in my life.

Pedro's Backpack

Willow, Redbud, Ceanothus, Dogbane, Black Acorn, Buckskin and Organic Cotton String

12" x 9"

2020



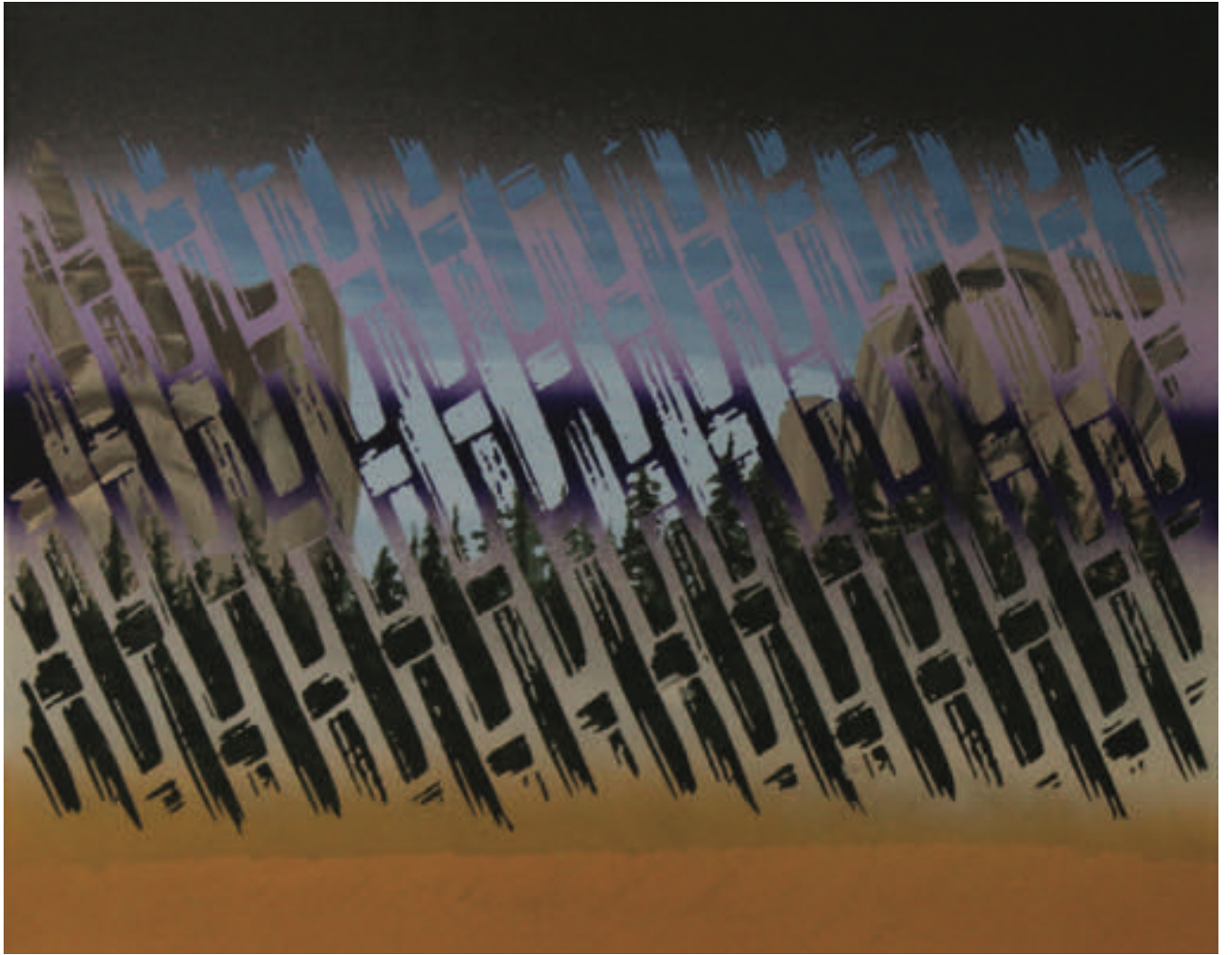
KARMA HENRY | Paiute | My *Yosemite Series* began after a weekend workshop in basket making (with Lucy and Julia Parker) taken in Yosemite National Park a few years ago. While in the park, I took a ton of photographs: shots from the workshop, as well as the vistas all around me during my time there. I went on a few gathering trips for willow and tule weeks later. The materials sat in my studio for some time. Years later, after developing a new technique for my painting practice (during my Sonoran Artist Residency in early 2019), I returned home and saw the basket materials in my studio. That's when I had my "Aha!" moment and the *Yosemite Series* was born. I used the landscapes from my photographs as my base layer for the new pieces. Then, I overlaid the basket weaving forms on top. Basically, I synthesized my experience into a painting through use of place, experience, and pattern. *Valley Floor* had to be done. Most park visitors eventually filter into the meadow from which you can see Half Dome and El Capitan. On a clear day, the valley floor provides some breathtaking views. When I look back at these and other paintings from this series, I have specific memories for each piece. Between the learning and making of a basket, the photography of such beautiful landscapes, and being on native lands which my ancestors most likely traveled to, my total Yosemite experience became a part of me and, eventually, my artwork. Mostly, I am grateful to have had an experience which intertwined so many elements of my life.

Valley Floor

Acrylic on Canvas

16" x 20"

2019



JACKY CALANCHINI | Nisenan | Within the last five years, I've taken a special interest in traditional basketry. What started out as a commitment to myself to learn to make a basket has turned into an array of opportunities to learn about this deep-rooted artistry, as well as my family's lineage. Upon exploring family history, personalities begin to make themselves present. One of those personalities, for me, is bashful Blind Tom Cleanso of Pusune. Our family's original territories lay in the heart of the Sacramento Valley. Limited accounts of life in this area are available to learn from. Through ethnographic notes from C. Hart Merriam, we have been able to grasp enough information to validate our prior understanding of village sites and family practices. I'm ever appreciative of Tom for guarding such knowledge. This is my thank you to an uncle always lookin' out.

Tom of Pusune

Watercolor

17.5" x 14.5"

2019



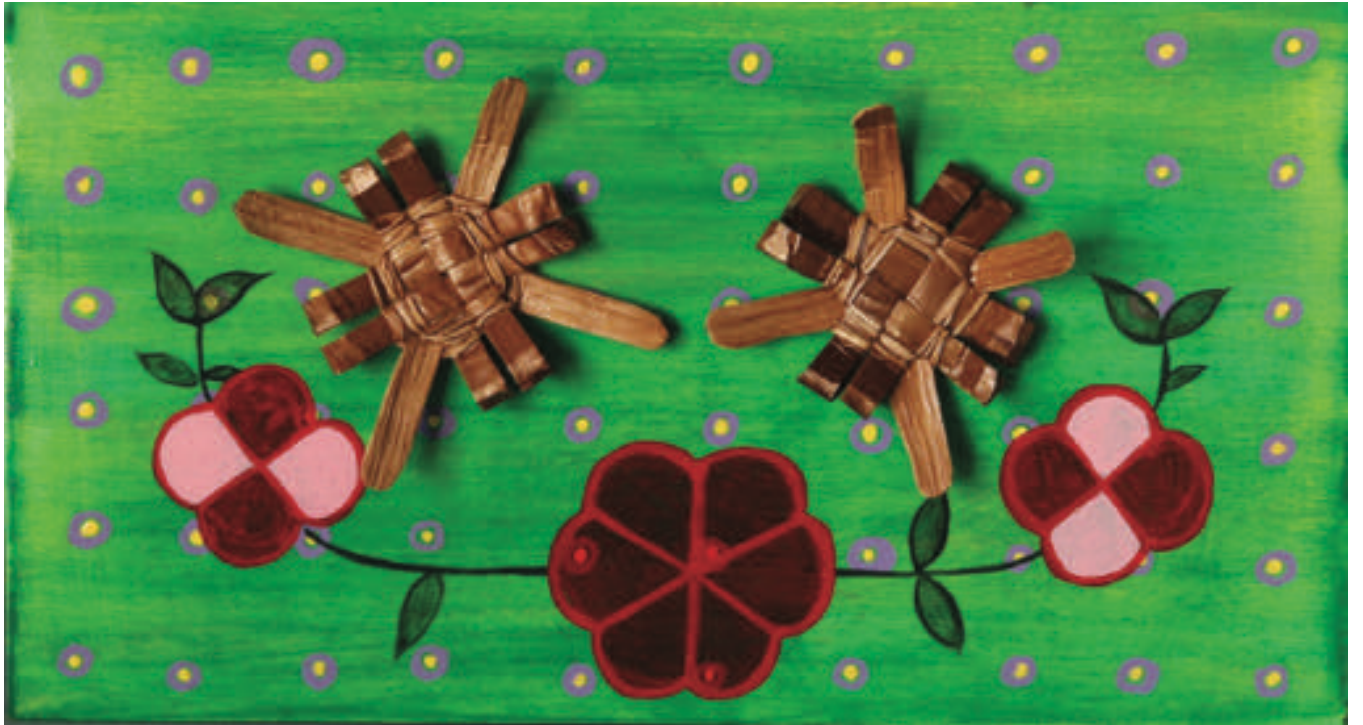
TOPAZ JONES | Western Shoshone/Kalapuya/Molala/Lummi | *Woven Floral* was created as part of a diptych. My original idea was to create these floral paintings inspired by traditional beadwork designs and to incorporate mixed media elements. Then, as the paintings came closer to completion, I became uninspired and abandoned this project. There they sat in the back of my mind, in my to-do pile, and even in my back seat. Finally, the inspiration hit when I was weaving baskets and I thought, "I bet, I could make a lovely flower from this cedar." Instantly, I knew how I was going to complete these two paintings. The materials also fit perfectly with my current concept, which is to incorporate various materials and techniques to represent my multi-tribal background. The painted backgrounds embrace the geometric symmetry of Shoshone beadwork and the cedar flowers are made from natural materials used by the tribes of the Columbia River, such as the Kalapuya and Molala Tribes.

Woven Floral

Acrylic, Red Cedar, White Cedar on Wood

6" x 11" x 0.75"

2019



LORETTA BURDEN | Fallon Paiute | I lived in Southern Nevada for many years where I attended cultural activities and enjoyed community involvement. I wanted to find a way to have basket classes for young and old even when there were not traditional materials readily available. I started teaching basket classes with materials like raffia, wicker, and BBQ skewers in place of willow and willow thread. My students praise my efforts because many of them went on to become well known basketry artisans. I moved back to Northern Nevada in 2015 and continue to attend and teach basketry and beadwork classes with a unique contemporary flair. I am a member of the Great Basin Native Artists and the Great Basin Native Basket Weavers Association.

Untitled

Willow, Raffia, Commercial Materials

36" x 16"

2019







< **SHANTI PARKS** | Mewuk | In all things that I create, there is my personal connection to my land and the people I love. I began painting seriously as an escape from the politics of cultural advocacy when words seemed to fail. Instead, I hope to convey my love of simple beauty and appreciation for my ability to see the world I live in. I find symbols and signs that reinforce my beliefs in nature every day. My art, while inspired by what is sometimes truly dark history, is focused on the beautiful and hopeful aspects of California Indian life. From a place of awe and appreciation is where I strive to create and celebrate this wonderful adventure in hopes that others might see the same and protect what they themselves find sacred.

Balance, Male

Gouache, Ink
2017

Balance, Female

Gouache, Ink
2017

MEYO MARRUFO | Eastern Pomo | The Miwok basket dance. The women dance with baskets of prepared acorn in order to bless the year's bounty. What a beautiful way to honor this food.

Basket Dance

Digital Illustration

13.5" x 16.5"

2019



LYN RISLING | Karuk/Yurok/Hupa | The title of my painting, *Uumkun Kári Ôok Ninay* (They are Still Among Us), are words in the Karuk language of my ancestors. The meaning refers to the spirits of those ancestors, who I believe are still with us. I also believe that the spirits of the remaining old baskets made by many of them still live on, whether they are in peoples' homes or in museums. Our ancestors and the spirits of the Earth also live through new baskets being made today and through ceremonies, songs, language, and other parts of our cultures that have continued or have been revived. They also live on through new forms of creation in our contemporary world, such as modern art, music, and dance. Sometimes we need to be reminded of our connection to our ancestors, to the Earth, and to each other. By doing so, perhaps we can think about how we can better take care of the Earth and all living things, and help bring about balance again to the world.

Uumkun Kári Ôok Ninay

Acrylic on Canvas

16" x 20"

2017



ROSE HOLLOW HORN BEAR | Miwok | I have always been inspired by the water and wildlife. When I moved closer to home I began to learn more about the rivers and salmon became a big part of my artwork.

Breaking Out shows the salmon coming through the wall of the egg, carrying an innate knowledge of the journey ahead. We too are from the river and it is amazing to see these tiny fish, coming back around every year, coming home.

Breaking Out
Clay
12" x 10" x 3.5"
1998



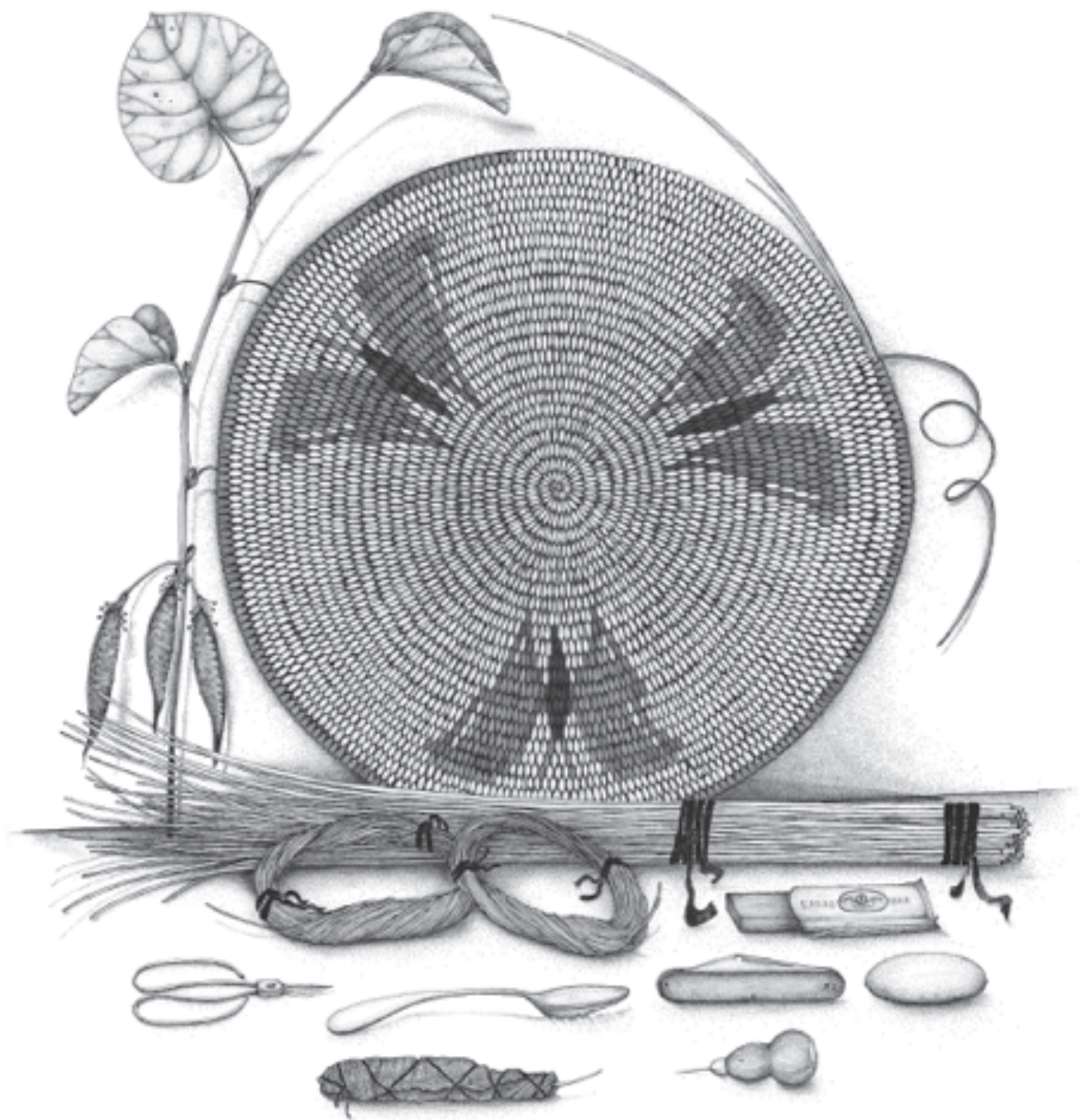
MAUREEN SELF | Mt. Maidu | This original pen and ink drawing was inspired by my love of baskets and the meeting of two master basket weavers. My ancestors have been passing down the technical aspects preserving the artistry of basket weaving for hundreds of years. It requires knowledge of harvesting of materials, preparation, patterns, and dedication. One basket can take years to complete. Here are some of the different weavers' tools used. The awls, knife, scissors, sharpening stones, and spoon gauge all have important roles in making these beautiful baskets come alive.

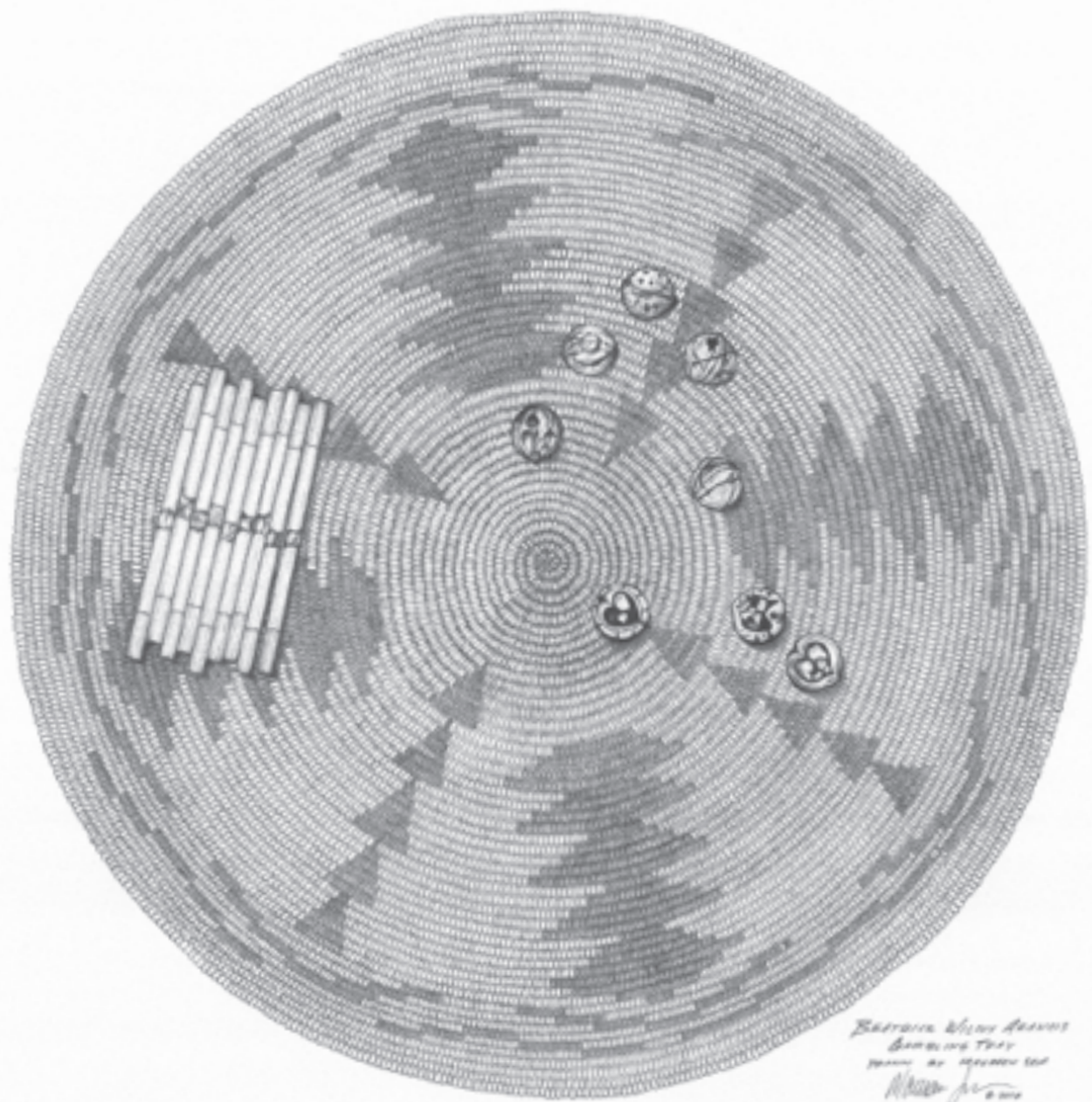
Pipevine Swallowtail Butterfly

Pen and Ink

35" x 29"

2015





*Salvage Wood Boxes
Containing Toys
Found by Explorer Sir
Miles J. & Co.*

LIST OF WORKS

Gemma Benton
Papoose Meadows
Encaustic, Mixed Media
18" x 18"
2016



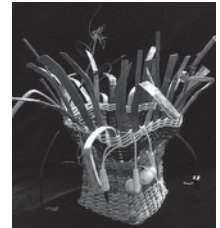
Karma Henry
Little Bridges
Acrylic on Canvas
24" x 24"
2019



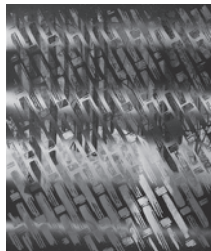
Gemma Benton
Standing Here
Encaustic, Mixed Media
24" x 36"
2016



Topaz Jones
Discord Basket
Red and White Cedar
Basket with Electrical Cords
8" x 8"
2019



Karma Henry
Morning Trail
Acrylic on Canvas
20" x 24"
2019

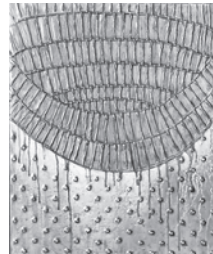


Topaz Jones
Woven Bloom
Acrylic, Red Cedar,
White Cedar on Wood
7" x 4" x 0.75"
2019

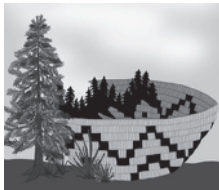




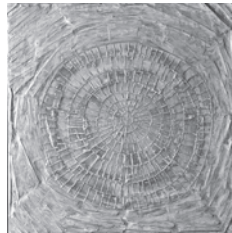
Meyo Marrufo
Evening Basket
 Digital Illustration
 13.5" x 16.5"
 2019



Melissa Melero-Moose
Starting to Live Again
 Mixed Media with
 Willow on Canvas
 16" x 20"
 2019



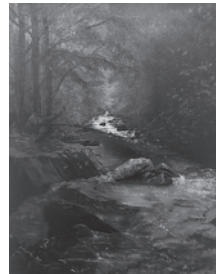
Meyo Marrufo
Big Pine
 Digital Illustration
 13.5" x 16.5"
 2019



Melissa Melero-Moose
Learning to Weave
 Mixed Media with
 Willow on Canvas
 36" x 36"
 2019



Meyo Marrufo
First Food
 Digital Illustration
 13.5" x 16.5"
 2018



Shanti Parks
Peavine Creek
 Oil
 2019

Maureen Self
Coming Home
Pen and Ink
35" x 29"
2017



Carolyn Smith
*Asíp'anamahach (Girl's
Soup Bowl) Made by
Grace Davis (Karuk)*
Digital Photography
8" x 8"
2019



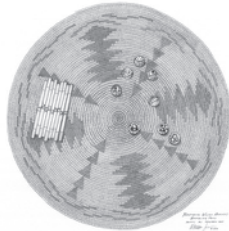
Maureen Self
Acorn
Pen and Ink
29" x 35"
2015



Carolyn Smith
Ápxaan (Basket Cap)
Digital Art/Altered
Photograph Printed
on Canvas
8" x 12"
2019



Maureen Self
Gambling Tray
Pen and Ink
29" x 35"
2016





ARTISTS

GEMMA BENTON

Gemma Benton is a traditional Native American singer, artist, and activist. She is Menominee and Filipino. In her work as an artist and spiritual activist, she shares teachings about healing and a “power with” the sacred and unseen mystery that rises up from wounded places.

LORETTA BURDEN

Loretta Burden (Fallon Paiute-Shoshone), born 1945, is a basket weaver, teacher, and multimedia sculptor. Her basketry was featured in the book, *Basket Weavers of Tradition and Beauty* by Mary Fulkerson, and exhibited with a statewide travelling art show called *Common Thread* in the 1980’s. Burden also worked with the Clark County Heritage Museum to create one of the first Native American exhibits and a Native basketry exhibition at the McCarren International Airport. Loretta has been featured as one of six “Nevada Women Making a Difference” for the Las Vegas

Centennial Celebration in 2005, and as a community leader making positive changes to the cultural fabric of Las Vegas in the documentary, *Women of Diversity*.

JACKY CALANCHINI

Jacky Calanchini is an artist, traditional basket weaver, and Tribal Curator. She advocates for visual sovereignty in tribal communities by promoting regional Native artists and creating youth oriented publications that familiarize her community with the practice of Traditional Ecological Knowledge (TEK). For Jacky, basketry has been a source for creative inspiration as well as an important outlet and support system. She takes pride in being raised within the boundaries of her family’s Indigenous territories. Becoming acquainted with that land and its plants has been her focus of interest from a young age. Basketry is now a way to apply that knowledge. It is also important to Jacky to make these resources available to her relatives.

DENISE DAVIS

Denise Davis has always enjoyed interacting with her natural surroundings and continues to be inspired by nature to create her work. Born in Northern California, she has lived in Europe for part of her adult career, absorbing new influences that have appeared in her work for over the last two decades. Denise received academic training in painting and printmaking, and has studied under both master painters and master basket weavers in the California tradition. Her weaving experience has brought her to a place where she has taught other young weavers who want to learn. One of her teachers was a distant relative who was able to preserve the technique and give Denise the proper education to weave, continuing the long line of prolific weavers in her Mountain Maidu family. In Europe, she worked with ancient stuccos creating modern interior design, as well as working on historical buildings and other public venues. Most recently, Denise is studying

Hawaiian basket weaving with traditional Hawaiian weavers.

SARAH BISCARA DILLEY

Sarah Biscarra Dilley (yak tit^yu tit^yu yak tithini [Northern Chumash]) is an artist and educator residing at xučyun [Huichin/Oakland], nitspu titit^yu tsʔitini chochenyo [in the unceded homeland of the Chochenyo-speaking people], unratified Treaty “E” region. Her written, visual, and material practice is grounded in collaboration across experiences, communities, and place, connecting extractive industries, absent treaties, and enclosure to emphasize movement, embodied protocol, continuity and self-determination. While her foundation is shaped by body, land, and the worlds in and around us, she is currently a PhD Candidate in Native American Studies at University of California, Davis, nitspu titit^yu tsʔitini patwin [in the unceded homeland of the Patwin-speaking people], unratified Treaty “J” region.

KARMA HENRY

Karma Henry belongs to the Great Basin Native Artists group. Her current bodies of work are related to place, experience, and pattern. Reflections of simple forms and shapes—from basketry designs, natural materials such as shells or plant life, as well as architectural elements and geometrical forms—have become overlays for landscape imagery. The juxtaposed images created a new way to interpret her experiences. You can see her work and updates at KarmaHenry.com

ROSE HOLLOW HORN BEAR

Rose is a Tribal Member of the Shingle Spring Band of Miwok Indians and a licensed mental health therapist. Art is Rose's joy. She is also very grateful for her love of motorcycle riding and has been riding for over 20 years. Rose is an aunt and great aunt and enjoys spending time with family, her tribal family, and her dogs.

TOPAZ JONES

Topaz Jones (Western Shoshone/Lummi/Kalapuya/Molala), born 1983, is a visual artist (painter), illustrator, sculptor, and basket weaver. She holds a Bachelor of Fine Arts from the Institute of American Indian Arts in Santa Fe, New Mexico. She explores the figure, symbols, and dreamscapes using several different techniques and media from both of her Oregon and Nevada cultural influences. Some of her major exhibits include: C.N. Gorman Museum, University of California, Davis, California; Sierra Arts Foundation, Reno, Nevada; Southwestern Association of Indian Arts, Santa Fe, New Mexico; and solo exhibit *Unpredictable Bliss*, Lloyd Kiva New Gallery, Santa Fe, New Mexico.

JEAN LAMARR

Paiute and Pit River artist, Jean LaMarr, lives on the Susanville Indian Rancheria in northeastern California, where she directs the Native American Graphic Workshop.

She studied art at UC Berkeley and has taught studio art at the Institute for American Indian Arts in Santa Fe, NM, and the California College of Arts and Crafts in Oakland, California. LaMarr describes herself as a community artist-activist. Her printmaking follows personal and community ideals of making art and its messages accessible through copies made in printmaking. Her artistic development was critically influenced by the Third World strike at UC Berkeley in 1969, as well as other political events in the early 1970s. LaMarr recalls balancing her activism with her formal art training at UC Berkeley's art department.

JAIME LANOUILLE

Jaime Lanouette (Nisenan of the Shingle Springs Band) is a weaver and student of Traditional Ecological Knowledge (TEK) who grew up on the Rancheria. A few years ago, she joined a small circle of women who were learning to weave baskets and

was immediately hooked. Losing herself in weaving, as her ancestors must have, has given Jaime a sense of connection. Through basketry, the world of TEK has become her passion and Jaime tends to and gathers materials for her art, food, and medicine from her peoples' aboriginal village sites. She has been known to stop the car for straight sticks which quickly become a basket start. Jaime lives with her partner along the American River in Sacramento and splits her time between her day job as NAGPRA Program Manager for her Tribe, family, and walking the river in search of treasures.

MEYO MARRUFO

Meyo Marrufo is Eastern Pomo from the Clear Lake Basin. Although tribally from Eastern Pomo, she has lived in several other California tribal areas, including Yurok, Hupa, Maidu, and Miwok territories. She feels lucky to have been part of and continue to be part of her other "family" from these

different tribes. When she started coming of age, she began her journey to learn regalia and traditional food processing from the ground up. Meyo states, "I have been lucky in my life to have known many gifted artists and have been able to learn some of those techniques." As Marrufo deepened her art practice, she began sharing her knowledge in cultural arts, regalia making, and traditional foods with others. She continues to share her skills and knowledge with her people. In 2014, she began making finger doodles. Finger doodles are images created using drawing applications. She started doing these "doodles" to share bits and pieces of life and culture with others. She has used these doodles to expand information on basket design patterns and Traditional Ecological Knowledge. This led to more detailed doodles of traditional dancing and life.

MELISSA MELERO-MOOSE

Melissa Melero-Moose is a mixed-media

visual artist, writer, and curator. She is a Northern Paiute enrolled with the Fallon Paiute-Shoshone Tribe with ties to the Fort Bidwell Paiute, California. She lives in Hungry Valley, Nevada, working as a professional artist, contributing writer for *First American Art Magazine*, and founder/curator of the Great Basin Native Artists art collective. She exhibits her art regionally and nationally and has won numerous awards and acknowledgement for her work. She has received artist fellowships and grants from the Institute of American Indian Arts, Santa Fe, New Mexico; Joan Mitchell Foundation, New York, New York; Nevada Museum of Art, Reno, Nevada; and School for Advanced Research, the Southwest Association of Indian Arts and the Wheelwright Museum.

SHANTI PARKS

Shanti Parks was born in Auburn, California, to a family of artists. Her mother, Sylvia, and Uncle Fritz had the largest influence

on her art, often drawing doodles of family on any available surface with pencils, pens, or even charcoal from an abandoned campfire. Her uncle encouraged her imagination from early on by making watermelon slices from wedges cut from trees and spray painted. Her family spent as much time as possible outdoors camping and working while she played in nearby meadows and creeks. Hearing stories about life and the environment developed a love of nature and culture. While Shanti excelled in her artistic endeavors, raising a family took precedence over a formal art education. After working in Native American environmental and cultural advocacy, in 2016, she began to focus on her art as her voice, seeking other successful artists and mentors to help hone her skills. She continues to advocate for her land and spirituality by painting her environment in hopes of conveying a sense of wonder and protectiveness that will ensure those things she finds so beautiful will find importance

to others and leverage the strength to be found in cooperation among the two leggeds and all their world.

LYN RISLING

Lyn Risling's work reflects the renewal and continuation of cultural traditions and the natural world of her tribal peoples, the Karuk, Yurok, and Hupa located along the Klamath and Trinity Rivers of northern California. She is a descendant of ceremonial and cultural leaders and her family has long been involved in traditional tribal arts, including basket weaving and ceremonial regalia, as well as more contemporary art forms. Lyn has been involved in many aspects of her cultures, such as revival and participation in tribal ceremonies and other traditions. Lyn Risling's interest in art began at an early age with influences from artists on both sides of her family and she eventually received a BA in art from UC Davis and later a Master's from Humboldt State University, where

she worked while raising her children. She continued to participate in her cultures and, with her partner, Julian Lang, initiated the revival of the lhuk, a Karuk coming of age ceremony for girls in 1996. Lyn has worked with local tribal programs to teach youth different aspects of culture, such as making girls' ceremonial regalia. She also worked with Native youth to create mural panels that reflect their history, culture, languages, and contemporary issues. Lyn has shown her work throughout California and her art can be found in tribal cultural curriculum, language materials, brochures, t-shirts, and posters. She was a recipient of The Community Spirit Award from First Peoples Fund for her artwork and commitment to her Native culture and community. A few years ago, Lyn illustrated *A is for Acorn*, an ABC book depicting California Native images and designs, as well as *Coyote at the Big Time*, a California Indian number book for children and families, both published by Heyday Books. Lyn was

recently honored with a retrospective of her work, *Reconnecting: A Cultural Journey*, at the Goudi'ni Gallery at Humboldt State University in March 2019, which covered her body of work over the past 40 years.

MAUREEN SELF

Maureen Self was born in Quincy, California, in 1960. She spent her childhood in the American Valley and Rush Creek, located in the beautiful Feather River Canyon. Her artistic abilities have been with her since her youth and have become her passion. After many years of research, she discovered her father's side of family and her Maidu heritage. This discovery changed her life and has provided a different direction and a deeper realm of personal purpose. Maureen's meticulous pen and ink drawings depict her Native American Maidu culture. In revealing her heritage, Maureen works to preserve an awareness of Native history and existing traditions by keeping the community connected through visual art.

CAROLYN SMITH

Carolyn Smith (Karuk Tribe) is a basketweaver, photographer, ceramicist, jeweler, and regalia maker. She is from the Ince family, who lived in the village Athithúvuunupma along the middle courses of the Klamath River, in what is now known as the town of Happy Camp, California. She grew up in the North Bay in a place nestled between two creeks and shaded by pepperwood trees. Carolyn earned her PhD in Anthropology in 2016 at the University of California, Berkeley, and is currently the Da'luk Youth Program Coordinator at the Northern California Indian Development Council. In addition to her art practice and academic work, she is co-authoring a series of how-to books with master basketweaver, Wilverna Reece, on gathering basket weaving materials.

MONIQUE SONOQUIE

As an artist, basketweaver, documentary filmmaker, youth advocate, traditional food and medicine gatherer, educator, Romiromi practitioner and EarthMother protector, Monique has learned to adapt to any terrain, inspiration, and/or affliction using her Indigenuity and multi-dimensional knowledge of mind, body, and spirit. Through her California non-profit, The Indigenous Youth Foundation, Inc., and independently, she provides community and classroom art and poetry workshops/ exhibits, basketweaving classes, sacred places lectures, and traditional food and medicine gathering trips. She is most proud of authoring the children's book, *The Beginning of the Chumash*, and a series of youth gathering picture books, as well as producing cultural videos for elders and youth. Each piece of art or cultural skill she learns, she tries to pass down to others.

ACKNOWLEDGEMENTS

INTERTWINED: Basketry & Beyond is co-curated by c:a+m, Melissa Melero-Moose of the Great Basin Native Artists, and Shingle Springs Rancheria Exhibits & Collections Department.

Great Basin Native Artists (GBNA) is a collective of Indigenous artists living in/ or originally from the Great Basin areas of Nevada, California, Southern Oregon, Southern Idaho, and Utah.

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melerom@hotmail.com

concept: art + movement (c:a+m) is a cultural arts coalition dedicated to exhibiting the work of artists and culture bearers of the Pacific Western region.

c:a+m supports California Indian, Native American, and Indigenous arts and curation through community centered contemporary art exhibits, professional development workshops, and educational programming.

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A LOMĚN PUBLICATION

