

"PASSIONATE ABOUT COMMUNITY ENGAGEMENT, ENHANCEMENT, AND EMPOWERMENT"

ASTRUD REED

"CURATOR / WRITER"

"BELIEVES PARTICIPATORY ART & EDUCATION, ALONG WITH EVOLVING URBAN DESIGN TECHNIQUES, ARE PARAMOUNT FOR CREATING A HEALTHY CITY"

"EXCEEDS EXPECTATIONS IN VARYING ENVIRONMENTS"

"STRATEGIC ANALYST"

"PHOTOJOURNALIST WITH AN EYE FOR TRUTH AND JUSTICE"

WWW.ASTRUDREED.COM | 405-863-1752



Curriculum Vitae Professional Overview

I am passionate about community engagement, enhancement, and empowerment. I believe participatory art and education, celebrating diversity in culture, race, sexual gender and orientation, economic status, and age, along with evolving urban design techniques, are the keys to achieving these goals. No one should be left out. No idea is insignificant. We are stronger and happier citizens when we work, live, and play together, in aesthetically pleasing environments.

I just completed my Master of Arts in Museum Studies. My research focus is "Tactical Urbanism and the Dynamic Shift to Embrace Deviance and Diversity: The Beauty and Tone of LA Street Art in Twenty-first Century Communities." I am fascinated with contemporary art, and take advantage whenever possible to meet local and visiting artists to speak with them, watch them work, and observe how they connect with the communities in which they create and display their art. I recently volunteered as an ongoing exhibit docent for the fabulous art and activism event, INTO ACTION! It was an amazing experience sharing my passion and knowledge with visitors and working with the incredible organizers. I also take great pride in being a Native curator, as trained by heather ahtone, Senior Curator at the American Indian Cultural Center and Museum in Oklahoma City. I regularly attend events promoting Native art and culture, as well as events addressing ethical museum collection practices and misappropriation of Native culture in art and popular culture. I have spoken at various UCLA workshops and events on Native thought in relation to museum policies and exhibit curation.

I am available for work in the fields of art curation, public art / urban planning, education, marketing, photography, social media management and analysis, collection / gallery management, community and cultural event planning and organization, and healthy living projects (with a focus on exercise as meditation and growing our own food). In addition to my degree focus on art history and architecture, photography, community organization, public planning, cultural, and environmental studies, I have extensive experience in Human Resources, finance, purchasing, marketing, printing and design. In my positions, I have exhibited a strong eye for detail, the ability to thrive and exceed expectations in varying environments, exceptional communication skills, and the capacity to meet deadlines in individual or team situations with an extremely high level of accuracy. I have studied organizational structure and change, with a focus on the role policies and procedures play in large institutions.

Education

2017-20: Urban Design, Community Engagement, Tactical and Sustainable Urbanism
Working toward American Planning Association AICP Certification

2015-17: Master of Arts in Museum Studies
University of Oklahoma, Norman, OK

2013: Bachelor of Science in Cultural and Environmental Studies, Minor in Art History
University of Oklahoma, Norman, OK

ASTRUD J. REED

Professional Experience

- 2019-2020: Contracts and Grants / Research Administrator
UC Berkeley, Professional Schools Region, Berkeley, CA
- 2019-2020: Volunteer Youth Sports Coach, Coaching Corps, Berkeley, CA
- 2015-2020: Professional Sports Photographer and Journalist
News4UsOnline and T.G. Sports LLC, Los Angeles, CA
- 2014-2019: Administrative Coordinator and Fund Manager
UCLA Departments of African American Studies and Economics, Los Angeles, CA
- 2018: Volunteer Art Exhibit Docent / Gallery Management Consultant
INTO ACTION! A Celebration of Community Power + Cultural Resistance, Los Angeles, CA
- 2009-2014: Payroll and Personnel / Financial Specialist
University of Oklahoma Department of Chemistry and Biochemistry, Norman, OK
- 2013-2014: Fred Jones, Jr. Museum of Art, James T. Bialac Collection Curatorial Intern
Focus on contemporary Native American art
Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, OK
- 2012-2014: Sam Noble Museum of Natural History Archaeology Collection Intern
Focus on collections management, archaeology, ethnology, photography
Sam Noble Oklahoma Museum of Natural History, Norman, OK
- 2011-2015: Photojournalist (Primarily sports, local events, and special features)
The Oklahoma Daily, Norman, OK
- 2004-2009: Assistant to the Directors / Acquisitions Assistant
University of Oklahoma Press, Norman, OK
- 2001-2004: Manager of the Production, Purchasing, and Human Resources Departments
Creative Security Systems, Inc., Westlake Village, CA
- 2000-2001: Corporate Non-Production Buyer
Alcatel Internetworking, Inc., Calabasas, CA
- 1999-2000: Purchasing Manager / Merchandising Specialist
Maximum Products, Thousand Oaks, CA
- 1990-1999: Independent Contractor, providing the following services: Graphic Designer, Printing
Broker, Marketing Consultant, Retail Associate and Buyer, Los Angeles area, CA
- 1988-2014: Photographer, education and experience includes: dark room film processing technician,
dark room and machine printing technician, photographic equipment and supply sales, studio
and event photography, research and museum collection photography, assist research and
museum collection staff in assessing, using, and formally requesting equipment

Artistic Experience

2002 – 2020:

- Consultant for Native art / artifact handling and documentation
- Teaching art classes for students of all ages
- Providing K-12 school presentations on indigenous art
- Working with K-12 teachers and administrators in organizing, promoting, and submitting purchase orders for indigenous art projects and events
- Organizing and promoting community / gallery art events

2004 – 2020:

- Professional photographer and photojournalist
- Galley exhibits of three-dimensional art in various mediums
- Gallery exhibits of photography
- Featured artist at City of Norman Hispanic Heritage Festival

Curatorial Projects

2015-19: Participated in UCLA Information Studies workshops and graduate courses as an expert speaker in Ethical Practices and Thought in Indigenous Museum and Research Collections

2014: *Battling Americana: Taking the Indian Out of the Cupboard*, James T. Bialac Gallery, Fred Jones, Jr. Museum of Art, Norman, OK

References

Work: George Richter-Addo, Chair and Professor, Department of Chemistry, University of Oklahoma, 101 Stephensen Parkway, Room 1000, Norman, OK 73019
Cell: 405-306-0517 / Office: 405-325-4811 / Email: grichteraddo@ou.edu

Curatorial: heather ahtone, Senior Curator, American Indian Cultural Center and Museum, 659 American Indian Blvd., Oklahoma City, OK 73129
Office: 405-594-2100 / Email: info@aiccf.org

Research: Lesley Rankin-Hill, Professor, Department of Anthropology, University of Oklahoma, 455 West Lindsey, Dale Hall Tower 517, Norman, OK 73019
Cell: 405-514-3832 / Email: lesrh@ou.edu

Work / Management: Brian Romo, Former UCLA Student Employee in the Department of Economics
Cell: 704-254-2240 / Email: btromo@outlook.com

Work: Carol Jones, Office Manager, Department of Chemistry, University of Oklahoma, 101 Stephensen Parkway, Room 1000, Norman, OK 73019
Cell: 405-314-9152 / Office: 405-325-4811 / Email: caroljones@ou.edu

ASTRUD J. REED

Work / Educational: Byron Price, Director of the Charles M. Russell Center for the Study of Art of the American West, Director of the University of Oklahoma Press, Professor of Art History, University of Oklahoma, 409 West Boyd, Norman, OK 73069
Office: 405-325-7694 / Email: b_byron_price@ou.edu

Artistic / Personal: Susan Greer, President, Norman Arts Council, 122 E. Main Street, Norman, OK 73069
Cell: 405-740-0877 / Office: 405-325-3701 / Email: Susangreer@ou.edu

Artistic / Personal: Aleen Ferris, Owner / President, AB Johnson, 1595 Bodie Avenue, Simi Valley, CA 93065
Work: 805-582-0947 / Cell: 805-559-0963 / Email: aleenj@earthlink.net

Awards and Honors

2014: Inducted into the University of Oklahoma Honor Society of Phi Kappa Phi

2013-2014: University of Oklahoma Honors College Undergraduate Research Opportunities Program

2013: University of Oklahoma Morris E. Opler Memorial Endowment

2012-2013: University of Oklahoma Bernard Osher Foundation Reentry Award

Professional Organizations

2013-20: Emerging Arts Professionals, Los Angeles / San Francisco

2012-20: California Association of Museums

2013-20: American Alliance of Museums

2013-19: Association of Art Museum Curators

2014-19: College Art Association

2014-19: Mural Conservancy of Los Angeles

2014-19: Los Angeles Conservancy

2013-19: Society for American Archaeology

2014-15: Mountain-Plains Museums Association

2014-15: Native American & Indigenous Studies Association

2014-15: Native American Art Studies Association

2013-14: American Society of Media Photographers

2013-14: Museum Educators of Southern California

2013-14: Oklahoma Museums Association

2012-14: National Press Photographers Association

2011-14: Norman Arts Council

Tribal Affiliation

Enrolled member of the Cherokee Nation

Member of the Cherokee Community of Central California

Member of the UCLA Native American Staff Association

Research

Art and Art History

- 2014-18: “Tactical Urbanism and the Dynamic Shift to Embrace Deviance and Diversity: The Beauty and Tone of LA Street Art in Twenty-first Century Communities
- 2013-18: “Indigenous Curators for Native American Collections: Decolonializing Museum Thought”
- 2013-14: “Battling Americana: Addressing Stereotypes and Redefining Identity in Contemporary Native American Art”
- 2013-14: “Ethical Practices in 21st Century, Post-Colonial, Indigenous Museum and Research Collections”
- 2013-14: “Traditional Themes in Contemporary Cherokee Art”
- 2012-13: “Feminist Theory as it Relates to Creative Expression in 20th and 21st Century Female Artists”
- 2011-14: “Archaeology in the American Southwest: Environment, Culture, and Symbology”
- 2011-14: “Mimbres Pottery: Structure, Design, and Cultural Significance”
- 2010-10: “Renaissance Art in Italy: 1200-1600”
- 2009-14: “Pre-Columbian Art and Architecture of the Americas”

Information Studies

- 2015-18: “Historical and Evolving Conceptual Foundations, Major Professional Institutions, Key Practices, and Contemporary Issues and Concerns of Archival Studies and the American Archival Profession, especially as it relates to Native American Collections”
- 2016-18: “Data Archival Systems for Museum and Research Collections”
- 2016-18: “Cultural and Ethical Concerns in Collections Management”

Photography

- 2013-14: “Museum and Studio Photography: Techniques and Lighting for Objects and Portraits”
- 2013-14: “Specialized Skills and Procedures for Pathology Documentation, Publication, and Digitized Collections Management of Indigenous Bone, Teeth, and Artifact Photography”
- 2012-12: “Photographic Responses to the Landscape of the American West from 1865 – 2012: From Exploration and Tourism, to Urban Sprawl and Environmental Protection”
- 2011-13: “Sports Photography: Considering Action, Emotion, Participants, and Color When Building an Online Portfolio”
- 2011-12: “Dorothea Lange’s ‘Migrant Mother’: Iconic Images, Photojournalism, and the Staging Conflict”
- 2011-12: “20th Century Photography: Theory and Criticism”

ASTRUD J. REED

Architecture and Urban Planning

2015-18: Urban Design, Community Engagement, Tactical Urbanism

Planetizen through Urban Insight, Inc.

2015-18: “Frank Gehry, The Los Angeles Projects”

2012-13: Cleveland County Habitat for Humanity Compressed Earth Block project through the University of Oklahoma College of Architecture Sustainable Building Program

2012-12: “Form Verses Function in Modern Museum Architecture: Frank Lloyd Wright, Frank Gehry, and Daniel Libeskind, from 1940 - 2010”

2012-12: Multi-Story, Gallery Floor Plan Design Project

Environmental Studies

2015-18: Sustainable Urbanism and Green Urban Planning (focus on utilizing street art and group gardens in community wellness designed urban spaces)

Planetizen through Urban Insight, Inc.

2015-18: “Designing for Natural Lighting: The Frank Gehry Projects”

2011-18: “Gardening, the Community, and the Environment”

2012-12: “Corporate Environmental Strategies: Nissan, and its Desire to be the Leader in Zero Emission Vehicle Innovation”

2012-12: “The Southern California Water Reclamation Project”

2012-12: “Sustainability and Organizational Thinking Innovations in the 20th and 21st Centuries: Government Agencies, Corporations, and Non-Profit Industries”

2012-12: “The Transformation of American Environmental Law from 1960-2010: Acts, Agencies, and Ownership”

2011-14: “Industrial Symbiosis: Kalundborg, Denmark”

2011-14: “Principles of Sustainability: Cradle to Cradle Products Innovation”

2011-12: “The World Bank and its Role in the Sustainable Economy Concept”

Sociology / Physiology

2014-20: NFL Rebranding Initiative: Removing Native Mascots from American Sports

2017-20: Social Media as a Weapon: Capitalism and the Cloud Community

2014-18: Changing Public Attitudes on Socially Constructed Labeling

2015-18: Neuroplasticity: Altering Brain Pathways in Creating a Healthier Lifestyle

2012-18: Physio-Anatomy, Exercise, and Meditation to Heal Physical Injuries: Retraining the Body

Addendum to the Application Packet for the
Community Service Supervisor – Fine Arts Position at the City of Irvine

Astrud Reed

Impactful Art, Editing, Teaching, Training, and Community Service Work

The purpose of this document is to provide additional insight into my skills, experience, groups worked with, and community arts focus. I feel that my artistic vision and leadership style is ideal for building strong community arts and recreation programs that enhance people's lives through well-trained and passionate staff and exciting programming.

Art Classes / Workshops created and taught by Astrud Reed

ArtzPlace Oklahoma, formerly Studio Mid-Del
Midwest City, Oklahoma

- Created / taught classes and workshops for students of all ages and skill levels
- Provided students with both verbal and written instruction and cultural context
- Worked with director on website design for newly constructed community arts center

Firehouse Arts Center
Norman, Oklahoma

- Created / taught classes and workshops for students of all ages and skill levels
- Provided students with both verbal and written instruction and cultural context
- Artist with multimedia pieces, photographs, and instruments regularly featured in the Firehouse Gallery.

Whittier Middle School – Spanish Language Program, all grades, and Gifted and Talented Program / Norman
North High School – Spanish Language Club / Monroe Elementary – Gifted and Talented Program
Norman Public Schools
Norman, OK

- Worked with teachers, program directors, volunteer groups on providing art / cultural programming and activities to the students through lesson plans, purchasing requisitions, promotional and instructional documentation, plus materials needed for the activities.
- The teachers / administrators that I worked with there are still utilizing the program that I created for them to train new teachers and provide this instruction to each year's students.

Events organized / materials & programming provided by Astrud Reed

University of Oklahoma OU Student Life Department / Latino Student Life Association
Norman, Oklahoma

- Annual OU Dia de los Muertos Festival, 2012-2015
- Made assorted size / style sugar skull blanks with multi-colored icing bags, decorations, and accessories for events expecting 500 – 1500 attendees
- Provided volunteer training to OU student groups on cultural / activity aspects
- Provided descriptive / educational information to hand-out to event attendees

City of Norman / Norman Arts Council Monthly Art Walks
City of Norman Public Library Cultural and Artistic Events and Festivals

- Featured artist at many various events
- Created event-specific art projects and materials
- Co-organizer / planner

City of Norman Events / Parades

- Professional Event Photographer for the City to use for documentation and future event promotion

Consulting / Mentoring / Graphic Design / Editing

UCLA Veteran Resource Center Student Veterans of America Chapter/ UCLA Urban and Regional Planning Graduate Program / U.S. Department of Veterans Affairs / VA Greater Los Angeles Healthcare System
Los Angeles, CA

- Community VA Garden Project Annual Report

UCLA Undergraduate and Graduate Students
Los Angeles, CA

- Fellowship Application, Research Proposal and Projection Statements
- Graduate Program Application, Personal Statements
- Grant Application Writing / Material Preparation

UCLA / Local Art Galleries / Community Groups
Los Angeles, CA

- Promotional Event Flyers
- Formal Business Correspondence
- Brand Identity Creation / Building

Cleveland Elementary School / Whittier Middle School
Norman Public Schools

- Monthly Newsletter from 2003 – 2009
 - Material Compilation
 - Correspondence with multiple groups
 - Editorial writing and editing
 - Photography
 - Graphic Design

Courses Created and Taught by Astrud Reed

Indigenous Art Series

PALEOLITHIC CAVE ART - 11 and up

Tuesday, January 27, 2009, 6:00-9:00pm ♦ Cost: \$24.00 + \$11 material fee

Cave painters from around the world first put charcoal to rock 30,000 years ago. The earliest surviving form of art is often referred to as "Cave Art." This type of art typically depicted animals, but also included humans, weapons, crude maps, and symbols. In this class, we will decorate a gourd bowl based on the cave art found at Lascaux, France, while also learning traditional gourd pine needle weaving. These elegant pieces are beautiful around the home and make very unique gifts!

MASKS OF THE WORLD- 11 and up

Wednesday, February 18, 2009, 6:00-9:00pm ♦ Cost: \$24.00 + \$9 material fee

In this class you will make a gourd mask using various gourd-working techniques and materials. Each student will learn about different indigenous cultures and their use of masks through provided hand-outs, books, and instruction. Your imagination is the only limit in making beautiful works of art!

HUICHOL INDIAN BEADED EGG GOURDS - 11 and up

Monday, March 2, 2009, 6:00-9:00pm ♦ Cost: \$24.00 + \$9 material fee

The Huichol Indians from Central Mexico, an ancient culture founded on strict oral traditions, have been using symbols in their colorful art for over 1,600 years to record their history. Each student will learn how to make traditional designs on an egg gourd – just in time for Easter! Come experience this beautiful art form and the culture that it comes from!

NATIVE AMERICAN GOURD BIRDHOUSES - 11 and up

Tuesday, March 24, 2009, 6:00-9:00pm ♦ Cost: \$24.00 + \$9 material fee

Native American Indians, long ago, hung gourds on their trees to invite birds to visit and to eat the bugs which plagued their crops. Gourds have been used by cultures around the globe since man's beginning. Learn how to dry, clean, cut, engrave, dye, paint, decorate and finish gourds. Students will leave with Native American designed birdhouses that can be displayed as beautiful yard art!

NORTHWEST COAST FIRST NATIONS DREAM KEEPERS - 11 and up

Monday, April 13, 2009, 6:00-9:00pm ♦ Cost: \$24.00 + \$10 material fee

Northwest Coast First Nations art is distinguished by the use of form lines and characteristic shapes. The patterns depicted include natural and abstract forms, as well as legendary creatures. Totem poles are the most well-known artifacts produced using this style. In this gourd crafting class, students will learn how to use the Dremel Tool to make a beautiful gourd vessel with a dream catcher woven into the side surrounded by Northwest Coastal art. These dream keepers are perfect for keeping your hopes, dreams, ideas, as well as your favorite trinkets!

AUSTRALIAN ABORIGINAL SYMBOLS AND DOT ART - 11 and up

Wednesday, April 29, 2009, 6:00-8:30pm ♦ Cost: \$20.00 + \$6 material fee

Indigenous Australian art has a history which covers over 30,000 years, and represents a large range of native traditions and styles. Aboriginal art involves story telling, myths, rituals, and magic. Students will learn basic drum-making skills and gourd-working techniques while creating beautiful, miniature pieces of art that focus on traditional Aboriginal symbols and dot painting! These mini drums can be worn as necklaces, used as rearview mirror, home, or office decorations.

YORUBA SHEKERES - 11 and up

Tuesday, May 12, 2009, 6:00-9:00pm ♦ Cost: \$24.00 + \$10 material fee

Gourd musical instruments have been identified in every recorded ancient culture and are still used today in many forms throughout the world. In this class, students will learn how to decorate with traditional African designs and play this percussion instrument that is predominantly called shekere by the Yoruba people in Nigeria. Schools and music classes around the country now keep shekeres as a staple item – kids love them!

Holiday Workshops at the Firehouse

W06 - HOLIDAY WORKSHOP - A TO Z GOURD ART - ADULTS

This is a two-day course.

Gourds have been used for practical and decorative purposes by cultures around the globe since man's beginning. Learn how to dry, clean, cut, engrave, stain, dye, paint, decorate and finish gourds. The class will focus on making gourd ornaments and birdhouses but with the skills learned, each student will be able to finish many other projects on their own. Students will leave with finished pieces that can be used to decorate their own homes or as gifts. Instructor will provide materials. Please request a tool list upon enrollment. Call Astrud at 863-1752 with any questions about the workshop.

Instructor: Astrud Reed

Fee: \$68 Class Fee

Material Fee: \$0 Material Fee

Date/Time: Wed Nov 30 & Dec 7 - 6:00-8:00pm

W06 - HOLIDAY WORKSHOP - MAKE IT! WRAP IT! DECORATE IT!-ALL AGES

This is like 2 art projects for the price of 1!! Your child can have fun and learn new crafts while making holiday gifts and ornaments! Each child will have the opportunity to make two family or teacher gifts, wrap them with handmade wrapping paper, decorate them with handmade ornaments, and make a card for the recipient. Children will be working with clay (to make jewelry and ornaments), paint, glitter, and many items from nature. Instruction sheets for each craft will be sent home so your child can use the skills they've learned to make other gifts. This class is ideal for children ages 8-12. Children 4-8 may attend, if accompanied by an adult.

Instructor: Astrud Reed

Fee: \$59 Class Fee

Material Fee: \$0 Material Fee

Date/Time: Mon, Dec 5 & 12 from 4:00-5:30pm

WORKSHOPS - JICARA: Beaded Gourd Bowl - 13 and up
Tuesday, September 5 & 12, 2006, from 6:00-9:00PM
Norman Firehouse Art Center

The Huichol Indians from Central Mexico, an ancient culture founded on strict oral traditions, have been using symbols in their colorful art for over 1,600 years to record their history. Each student will learn how to make a Jicara bowl from a gourd, decorating the inside of the gourd with beads adhered by a bees wax mixture. Come experience this beautiful art form and the culture that it comes from! All materials are included. Ages 13 and up are welcome.





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References Letters for Astrud Reed



FRED JONES JR.

Museum of Art

The University of Oklahoma

July 7, 2014

To Whom It May Concern:

Please accept this letter of recommendation for Astrud Reed, who for the last eighteen months has been working with me to develop her curatorial experience in developing an exhibition. She has primarily been working with our museum's James T. Bialac Native American Art Collection for the summer gallery rotation which she has titled, "Battling Americana: Taking the Indian Out of the Cupboard."

During the course of working on this exhibition, Astrud researched the contents of the almost 5,000 object collection to develop the working checklist, researched an exhibition concept through historical references and contemporary art historical texts, wrote both a gallery didactic and object labels for fifteen objects, and cooperated with the museum's Curatorial Department oversight and review.

In all matters, Astrud was cooperative, professional, and efficient with her time and work product. It has been my pleasure to get more acquainted with Astrud who has an excellent sense of humor, is naturally inquisitive, and thoughtfully engaging.

While our time to work together has been relatively brief, I have every confidence that given the opportunity Astrud will prove to be an excellent curator. She is full of great ideas and a positive attitude.

It is with my absolute encouragement that Astrud is pursuing more opportunities to develop and work as a curator. There is no doubt that she will be successful at whatever she attempts. Please let me know if there is any way that I can provide further information or testament to support your interest in working with Astrud Reed.

Sincerely,

heather ahtone
James T. Bialac Asst. Curator of Native
American & Non-Western Art

Fred Jones Jr. Museum of Art
555 Elm Ave.
Norman, OK 7301

T: 405.325.1664
F: 405.325.7696
www.ou.edu/fjjma

Expressionist painter. *Head of the Meadow*, painted in 1967, reflects a sense of impulsiveness with the vibrant colors of blue, yellow, green and orange and expresses Frankenthaler's desire to pursue her own path within the male-dominated realm of Abstract Expressionism.

Curator Comments



One of the great pleasures of curating at the FJJMA is working with students to broaden our impact on the museum field. For the past year 2013 OU College of Arts & Sciences graduate Astrud Reed has been working with the James T. Bialac Native American Art Collection to curate a small exhibition for this summer's gallery rotations. For the next few months, visitors can come see *Battling Americana: Taking the Indian Out of the Cupboard* in the Bialac Gallery. Reed

writes, "By employing a wide range of techniques and modern influences, these artists were instrumental in merging Native identity with mainstream artistic styles...This exhibition examines the ability of art to deftly engage sensitive themes and bridge perceptual gaps in popular culture."

The museum continues to seek opportunities that promote our commitment to the university community and to support students' professional development. Reed will be moving on to Los Angeles by summer's end -- we wish her the very best of fortunes and will be keeping tabs on her continued success.

heather ahtone

James T. Bialac Asst. Curator of Native American & Non-Western Art
Fred Jones Jr. Museum of Art

More Ways to Enjoy

[Museum Association](#)



The Museum Association welcomes Stephanie O'Hara as the new Association Board President. See the new slate of Association Board officers and members [here](#).

[Muse](#)



The University of Oklahoma

DEPARTMENT OF CHEMISTRY AND BIOCHEMISTRY

March 18, 2014

To Whom It May Concern

I am very pleased to provide my strong recommendation for Astrud J. Reed who is applying for a position with you. Astrud joined my department as our payroll and personnel specialist in 2009. Although she had no previous experience with this job duty, she came highly recommended as a dedicated and fast learner from a contact I had in our university Human Resources office and from her former supervisor at the University Printing Services.

Astrud exceeded all my expectations! She very quickly came up to speed with our departmental procedures and immediately recognized that our procedures were, in fact, quite inefficient and fertile ground for payroll errors. She dedicated herself to modernizing our procedures to make them easy to understand by even someone like me! She does a fantastic job of explaining procedures to other personnel. She has created down-to-earth and color-coded flow-charts (detailing the various steps involved by different campus units, and "who does what and when") for my colleagues to refer to when thinking about appointing personnel. These standard operating procedures, and the way she documents all procedures/processes, have now become models that other staff can use to create their own SOPs.

You should hire her! She has my full trust and support. I do not have to double-check anything that she does, because I know that she has thought things through carefully and consulted with the right people regarding the issue. She is totally dependable, and works very well with faculty, staff, and students. She is a mature, calm mannered individual who thoughtfully responds to any adverse environment. Her calm attitude is an asset. She leads by example, and has the patience to listen to conflicting views and work through opposing ideas to help arrive at a consensus that is practical for the work environment. I can easily see her in a managerial position and doing a great job!

In summary, I would have loved to keep Astrud here in our department, as she has been a modernizing influence on our departmental growth. However, I totally understand that, for family reasons, she is moving to the west coast. She will be greatly missed.

Please do not hesitate to contact me if you have any questions.

Sincerely,

George B. Richter-Addo
Professor and Department Chair
email: grichteraddo@ou.edu
Tel: 405-325-4812

Sigma Xi
The Scientific Research Society



Devoted to the Promotion of Research in Science

Certificate of Recognition

Presented by the
University of Oklahoma Chapter

To

Astrud J. Reed

For Outstanding Service in Support of Research Scientists
2011



Donna J. Nelson
Chapter President

Thomas McEvoy
Chapter Secretary

Ucla[®]

Staff Achievement Award

In recognition and appreciation of outstanding service
and contributions as the Personnel/Department Services Analyst
for the Economics Department.

Astrud Reed



Kathleen McGarry

Kathleen McGarry
Department Chair

Nancy Blumstein

Nancy Blumstein
Chief Administrative Officer

June 18, 2015

Astrud Reed Inducted into The Honor Society of Phi Kappa Phi

2014 Apr 22

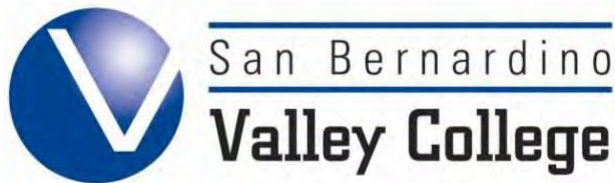
The Honor Society of Phi Kappa Phi is pleased to announce that Astrud Reed of Norman, Okla. , was recently initiated into [Phi Kappa Phi](#), the nation's oldest and most selective collegiate honor society for all academic disciplines. Reed was initiated at The University of Oklahoma.

Reed is among approximately 32,000 students, faculty, professional staff and alumni to be initiated into Phi Kappa Phi each year. Membership is by invitation and requires nomination and approval by a chapter. Only the top 10 percent of seniors and 7.5 percent of juniors, having at least 72 semester hours, are eligible for membership. Graduate students in the top 10 percent of the number of candidates for graduate degrees may also qualify, as do faculty, professional staff, and alumni who have achieved scholarly distinction.

Founded in 1897 at the University of Maine and headquartered in Baton Rouge, La., Phi Kappa Phi is the nation's oldest and most selective all-discipline honor society. The Society has chapters on more than 300 college and university campuses in North America and the Philippines. Its mission is "To recognize and promote academic excellence in all fields of higher education and to engage the community of scholars in service to others."

More About Phi Kappa Phi

Since its founding, more than 1.25 million members have been initiated. Some of the organization's more notable members include former President Jimmy Carter, NASA astronaut Wendy Lawrence, novelist David Baldacci and YouTube cofounder Chad Hurley. The Society has awarded approximately \$15 million since the inception of its awards program in 1932. Today, more than \$1 million is awarded each biennium to qualifying students and members through graduate fellowships, undergraduate study abroad grants, member and chapter awards and grants for local and national literacy initiatives.



San Bernardino Valley College Bookstore

701 S. Mount Vernon Avenue
San Bernardino, CA 92410
Main Number: (909) 384-4435
www.bookstore.valleycollege.edu

December 09, 2017

Hammer Museum
10899 Wilshire Boulevard
Los Angeles, CA 90024

To whom it may concern,

I am writing to recommend Astrud Reed for the position of Assistant Manager of Gallery Operations at the Hammer Museum. I have had the privilege of knowing and working with Astrud for the last four years. During my time at the University of California, Los Angeles, I have come to know Astrud as a friend, colleague and as a brilliant academic with an extensive knowledge of art and its historical impact both regionally and throughout the world. Her passion for all forms of art and its history translates into her everyday life. Astrud has been able to kindle an interest and appreciation for art and art forms I had previously not recognized or understood. This is especially true in her explanation of complex and culturally sensitive artwork.

As a student worker during my time with the UCLA Department of Economics, Astrud supervised me and several other students. She has been a great mentor to me and other student workers in the past. Her high standards of professionalism and quality and her encouragement of creativity has prepared me, and the other student workers, to be effective and creatively skilled problem solvers as we navigate our careers and interact with diverse and dynamic communities.

I believe Astrud Reed will be a wonderful and invaluable addition to the Hammer Museum. Her character and professionalism are second to none. I look forward to seeing what achievements both Astrud Reed and the Hammer Museum can achieve together. Please feel free to contact me if you have any questions.

With great sincerity,

Brian Thomas Romo
Customer Service Assistant
San Bernardino Valley College Bookstore
Office | (909) 384-8537
Email | bromo@sbc.cd.cc.ca.us

From: Benson, Veronica <vbenson@bunche.ucla.edu>
Sent: Tuesday, December 11, 2018 1:23 PM
To: Astrud Reed (Afam)
Subject: Fwd: Recommendation letter for Astrud Reed

To Whom it May Concern,

I have worked with Astrud Reed for the past four years at UCLA, as we are in sister departments / units. When she started the UCLA Social Sciences Financial Staff group in the Summer of 2017 she asked me to help, particularly with suggestions on the staff that we should invite that were strong in their positions and who would benefit the most from the group. For each meeting we would decide which topics were most important and pressing for the group. She did an excellent job organizing the meetings, allowing time for both presentations and discussion, providing any and all relevant documentation, and creating an environment where all attendees could easily become acquainted with and contact other group members.

On a daily basis, she has become one of my most trusted campus resources for getting accurate and thorough information on University of California policy and procedure. Her communication and organization skills are excellent. On many occasions, she has assisted me in preparing documentation for urgent and important tasks that needed to be perfect.

In the past year, she has also become my friend. She is a kind and happy person who is very active in attending events and activities, on and off campus, relating to social justice, art, environmental protection, and building stronger communities. I believe that she would be a good addition to any department or organization for who she is as a professional and as a person. I would be happy to answer any additional questions and have provided my contact information below.

Sincerely,

Veronica Benson-Cole
Business Coordinator
UCLA Ralph J. Bunche Center for African American Studies
vbenson@bunche.ucla.edu
143 Haines Hall
310-206-5293

From: Tracy Humbert
Sent: Friday, December 7, 2018 3:50 PM
To: Astrud Reed (Afam)
Subject: Astrud recommendation ltr

To Whom it May Concern,

I met Astrud Reed in the Summer of 2017 when she started a UCLA Social Sciences Financial Staff group. The meetings were well organized with new policy and procedure presentations, upcoming deadline task training, and discussion on current issues individuals in the group were working to resolve. She also made sure that everyone in the group was introduced to each other and provided contact / job duty lists to the entire group. She has become a trusted resource any time that I have questions on how to process a task or on the policies relating to an item, as well as a kind, calming friend that puts a smile on my face and reminds me to breathe during the stressful times.

I am happy to recommend her as she is an asset to any organization on a professional and personal level. Please contact me with any questions or for further details.

Sincerely,
Tracy Humbert
Accounting & Personnel Analyst
UCLA Department of Anthropology
[Email: thumbert@anthro.ucla.edu](mailto:thumbert@anthro.ucla.edu)
Phone: [\(310\) 825-1360](tel:(310)825-1360)



The University of Oklahoma

DEPARTMENT OF CHEMISTRY AND BIOCHEMISTRY

March 17, 2014

Re: Letter of Recommendation
Astrud Reed

To Whom It May Concern:

It is with great pleasure and enthusiasm that I write this letter of recommendation for Ms. Astrud Reed. I have known Astrud since she began working in the Department of Chemistry and Biochemistry in August of 2009. She was chosen from highly competitive applicants to fill our payroll and personnel staff opening. Our department is quite large and this position processes all hiring, termination, payroll, budget revisions to fund certain positions, and earnings paperwork for everyone in our department (200+ employees).

I have observed Astrud interact with our students, faculty, researchers, and staff. She is always considerate, helpful, and polite. She freely gives her time and talents to those around her. She is a very diligent worker and pays attention to pertinent details. Her positive outlook and interest in learning are great assets as well.

When Astrud entered her position with the department, she followed multiple transitioning employees and was not given much training. From this adverse beginning, she has developed into an extremely knowledgeable payroll and personnel staff member. Multiple times over the years, her process has been the model used by our Dean's Office or Human Resources as an example to other departments regarding best practices. Astrud has gone beyond just the basic knowledge and designed various website pages to direct hiring managers and employees regarding department processes. This is something never before created in our department and now allows access to important documents 24-hours a day, 7 days a week.

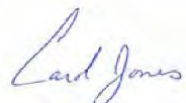
In addition to excelling at her current position, she has offered her talents as a photographer to our department. This is above and beyond her job responsibilities. She is always willing to take pictures of our events or employees as needed. Many of the pictures she has taken of our facility have been incorporated into our annual brochure as well as our website.

Personally, Astrud is an insightful and interesting person with which to interact. I am in awe of her thoughtfulness to family, friends, and co-workers. I feel she has enormous potential and the

right skills to excel in any position or field she chooses to pursue. Her dedication, hard work, maturity, leadership qualities, and her commitment to completing a job to the best of her ability lead me to recommend her in the *highest regard* for an opportunity to serve within any organization. I hope that you will strongly consider her application for a position within your department.

Please do not hesitate to contact me if you have any questions about this letter or my work with Astrud.

Sincerely yours,

A handwritten signature in blue ink that reads "Carol Jones". The signature is written in a cursive style with a large initial 'C'.

Carol Jones
Office Manager/Assistant to the Chair
Department of Chemistry and Biochemistry
University of Oklahoma
(405) 325-4812
caroljones@ou.edu

June 25, 2009

To whom it may concern:

I am writing in support of Astrud Reed's application for employment. Recently I was reflecting on the people I had hired during my term as director of the University of Oklahoma Press. They are an excellent legacy. And among them Astrud is a standout. Were I in a position to hire her anew, I would do so in an instant. During the five years we worked together, I looked forward without fail to seeing Astrud in the morning. She was always bright, positive, and well-informed on company matters. And, with very few exceptions, she was on duty when I arrived, having unlocked my office and prepared the building for the day's business.

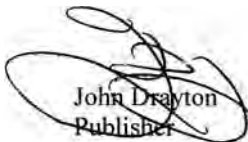
Astrud soon developed a sense of company loyalty, and her actions reflected that loyalty--and her general competence and good judgment. As a consequence, I never worried about how she would represent me to other employees or the Press to our public, including authors, patrons of various stripes, and University administrators.

Astrud appreciates the meaning of deadlines and budgets. In fact, it was often she who prodded me to complete specific tasks on time.

The range of tasks assigned to Astrud or that she undertook voluntarily is truly impressive. It will be some time before the Press director and I determine how to reallocate those tasks, and until then we are unlikely to function effectively.

If you have the opportunity to hire Astrud, I strongly encourage you to do so. You won't regret your decision. If you believe I can provide more insight into her potential as an employee in your organization, please e-mail me at jdrayton@ou.edu or call me at (405) 325-3177.

Sincerely,



John Drayton
Publisher

25 June 2009

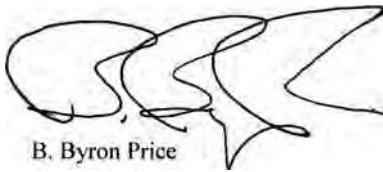
To Whom It May Concern:

I am pleased to provide this letter of recommendation for Ms. Astrud J. Reed. An employee of the University of Oklahoma Press for five years. Astrud has served as my administrative assistant since 2007. She served for several years in the same capacity for the previous OU press director and, in addition to her responsibilities as *my* assistant, also performed similar duties for the OU Press's Senior Associate Director and Publisher. Before coming to OU she had an excellent record of service in jobs with increasing responsibilities.

Astrud is intelligent, loyal, hardworking and organized. She is cheerful, a good communicator, competent in all phases of office management and has the full range of computer skills necessary for clerical tasks. In addition to preparing correspondence and other documents Astrud has been called upon to make purchasing decisions for supplies, oversee petty cash, arrange meetings and plan travel. One of the things I like best about Astrud is her ability to work independently on projects with minimal direction.

Astrud has consistently received stellar performance ratings at the OU Press. Please give her application every due consideration. If I can provide any additional information or answer any questions please do not hesitate to call upon me.

Sincerely,



B. Byron Price

Director

(405) 325-5666

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"STRATEGIC ANALYST"

"PHOTOJOURNALIST WITH AN EYE FOR TRUTH AND JUSTICE"

Writing and Design Samples for Astrud Reed

Fritz Scholder

U.S., English/French/German/Luiseño 1937-2005

Indian at the Circus

1970-1971

Lithograph

The James T. Bialac Native American Art Collection, 2010

The prolific artist, Fritz Scholder, often worked in thematic series. *Indian at the Circus* was part of his "Indians Forever" suite of prints that began in 1967. The dark, distorted individuals from the series were initially met with controversial reactions from viewers. Scholder justified these deformations as social criticism of the trivialization of Native culture. By defying "traditional" depictions of Native culture, Scholder challenged the oppressive restrictions that were placed on Native artists, marginalizing their art from the broader art history canon. In this piece, Scholder uses heavy, dark lines and bright, contrasting color fields to intensify his thematic portrayal of a Native American man in traditional clothing placed on display for the entertainment of an audience.



07/15

W. H. H. H.

SPECIALIZED SKILLS AND PROCEDURES
FOR PATHOLOGY DOCUMENTATION,
PUBLICATION, AND DIGITIZED
COLLECTIONS MANAGEMENT OF
INDIGENOUS BONE, TEETH,
AND ARTIFACT PHOTOGRAPHY

*Astrud Reed**



* *Museum Studies Masters Program, College of Liberal Studies, University of Oklahoma*

Abs tract

This paper will propose standardized ethical treatment practices and high quality, yet efficient processing techniques in the photographic documentation and information management of indigenous skeletal remains and artifacts. Training manuals organized by museum type and size, as well as collection elements will be created. These will aid collection experts (managers and curators) in completing these processes that will include capturing publication worthy images during the research and documentation stages, while being excellent stewards of these sensitive collections.

Ke ywo rds (us ing va rious muse um a nd a rcha eology indexes)

photodocumentation, information management, ethical treatment, indigenous curatorial practices



Intro duc tio n

Very little academic information exists on the photographic techniques used in anthropological skeletal and artifact documentation from indigenous peoples where accurate color, texture, and minute details are essential for proper identification and data interpretation in research and museum settings. Ancient skeletons and artifacts present additional challenges. Archaeological ethics must be employed that protect, preserve, document, and mediate between all applicable parties with the goal of perpetuating irreplaceable pieces and their history for future generations. (according to SAA Ethics in Archaeology Committee, 1996) Care should also be taken to restrict any damage or deterioration from handling, displaying, and harsh lighting methods. Current technologies allow collaborative work across disciplines, as well as on a regional, national, and global level. Clear digital images, accurate records and accessible research findings can then be inserted into other projects creating comprehensive macroscopic studies.

Handling, documenting, researching, and maintaining indigenous remains and artifacts not only introduces additional, more stringent, protocols, ethical indigenous treatment mandates an entirely different way of thinking. North American indigenous curatorial practices and curators have increased since the late 1960s (Lockyear, 2014), especially after the 1990 passing of NAGPRA (Native American Graves and Repatriation Act). But even with the increase of indigenous thinking through indigenous curatorial and research staff, creating a standard system that encompasses the beliefs and practices of all tribes is incredibly difficult. Ideally, museum and research staff will work very closely with the descendant tribe during every step of the process to create a respectful and accurately informative exhibit or research project.

This paper will look at standardizing the documentation and information storage process of museum and research collections containing indigenous skeletal remains and artifacts, no matter the size of the museum or specific pieces in the collection. (Although, addendums that address these differences can be created as the need arises.) To make this possible, detailed methodology and procedural guidelines will be created that discuss photographic presentation, and lighting techniques for accurate yet also visually appealing capture, proper handling of fragile and culturally sensitive pieces, preparation for exhibition and publication, and digitized collections management. My research includes work with various biological anthropology,

ethnology, and archaeology collections housed at the University of Oklahoma to photograph the projects, and learn the needs and challenges of the researchers. Internships, interviews, and visits to museums were also conducted in coordination with museum curators and collections managers at the University of Oklahoma Fred Jones Jr. Museum of Art, the Sam Noble Oklahoma Museum of Natural History, and the Southern Plains Indian Museum (overseen by the national Indian Arts and Crafts Board.)





ASTRUD REED

LIGHT & LINES: 21ST CENTURY PHOTOGRAPHY, ART, AND DESIGN

Art allows us to throw off the veils that the power structure has so deafly draped over us, to step out of the hamster balls where we reside and connect with each other and the world around us.

While I've always been impressed by the talents of artists who can replicate the world around them with photographic quality, I have never felt the passion about their work as I experience with artists who give their view of the world without making any attempt at imitation or replication. This blog will focus on brilliant lesser know works, rule breakers, and statement makers.

It's time to be awoken.

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The Soul of Pablo Picasso

July 4, 2018 | REDEFINING THE MASTERS



Picasso, Pablo, *El pintor y la modelo (The Painter and The Model)*, Oil on canvas, 1963, Museo Reina Sofía, Madrid, <http://www.museoreinasofia.es/en/collection/artwork/pintor-modelo-painter-and-model-1>

When in Spain, many years ago, I had the great privilege of visiting Madrid's three main museums: the Reina Soffa, the Prado, and the Thyssen-Bornemisza. At the Prado, I saw the great Spanish artists (those from there, as well as those who had settled there): Velazquez, Goya, Bosch. At the other two, I saw many of the art world's great masters and masterpieces: Picasso, Dali, Kandinsky, Van Eyck, Rembrandt, Gaugin, Chagall, Renoir, Klee, Van Gogh, Cezanne, Rubens. I stood in front of the massive *Guernica* painting, (although, I more enjoyed his opposite wall pre-sketches!) and many of the world's most iconic pieces of art, yet I found myself most fascinated with some lesser known pieces from these famous artists.

Pablo Picasso's *El pintor y la modelo* three painting series, done at the age of 83, captivated me. I still remember the location of the paintings in the Reina Soffa gallery. The depth of characterization in each of the pieces and the variation on his self portraiture was dynamic and moving, possessing a depth unlike any Picasso paintings that I had viewed prior. The static nature of the layout allows for thorough comparison of the individuals depicted in the series. Picasso is obviously quite at home with his chair and easel, while the nude models, seated on the bare floor, seem to vary in comfort level. Yet their faces all seem serene, possibly created by the closeness of the two figures and the equality of their level. There is a complete absence of power between the two - very rare in a sitting of this nature and an artist of his professional and social stature. This last aspect provided a beautiful insight into the artist as a man. I have not viewed any of his paintings the same since, and continue to seek works possessing the same humanity.





Picasso, Pablo, *El pintor y la modelo* (*The Painter and The Model*), Oil on canvas, 1963, Museo Reina Sofía, Madrid, <http://www.museoreinasofia.es/en/collection/artwork/pintor-modelo-painter-and-model-0>

The Soul of Pablo Picasso

Light & Lines: 21st Century Photography, Art, and Design

Light & Lines: 21st Century Photography, Art, and Design

Art allows us to throw off the veils that the power structure has so deafly draped over us, to step out of the hamster balls where we reside and connect with each other and the world around us.

While I've always been impressed by the talents of artists who can replicate the world around them with photographic quality, I have never felt the passion about their work as I experience with artists who give their view of the world without making any attempt at imitation or replication. This blog will focus on brilliant lesser know works, rule breakers, and statement makers.

It's time to be awoken.

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THE WORLD'S NOT RAT

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Survey Photographers Shaping the Persona of the American West

August 24, 2018



Timothy H. O'Sullivan (1842-1882), Buttes near Green River City, Wyoming, 1872, Albumen Print, Library of Congress, Prints and Photographs Division.

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Photo lesson 2 - Motion, Part 2

Jul 26, 2018



Photo Lesson 1 - Motion, Part 1

Jul 26, 2018



The Soul of Pablo Picasso

Jul 4, 2018

Landscape photography became popular with average people in the nineteenth century who believed that, unlike eighteenth century scenic paintings, this was an accurate depiction of the world. The photographers understood how subjective this thinking was. These new lands were seen by the outside world in the manner that the photographer chose with documentation of past and present indigenous peoples severely downplayed, existing western populations at times conveniently left out, often revealing only unique vistas there were not the standard features dominating specific large expanses.



Albert Bierstadt. *Among the Sierra Nevada Mountains, California* (1868), [Smithsonian American Art Museum](#), Washington, DC.

The landscape photography of the American West from 1865-1900 brought about more than an artistic shift in how the western world depicted their surroundings. American West landscape photography helped to shape *and* record a cultural explosion that saw interest in a less romanticized, and more "real", portrayal of a new domain. Beginning with survey work, photographers Timothy O'Sullivan, Eadweard Muybridge, and Carlton Watkins, along with many others, documented life and splendor in the barren desert and mountain landscapes of the virgin west that had previously been thought of as uninhabitable. and devoid of any beauty. What began as government and railroad funded, pictorial record keeping, ultimately morphed into a cultural identity linking the hardships of the West with *an* American character that could conquer the wilderness.



William Henry Jackson (1843 - 1942.) was an American painter, Civil War veteran, geological survey photographer and an explorer famous for his images of the American West.

"The pursuit of exactitude was a solitary activity, and no one else could verify that an illustrator had satisfied its demands." (1) Tasked with the responsibility to preserve history, spur on valuable economic exploration, while also portraying a reverence for nature and open spaces, the survey photographers from 1865-1900 each had to struggle with their own demons when finding balance between personal financial stability, science, art, and human perspectives. Ultimately, their artistic variance "calls attention to our dependency for what we see upon the photographer's choices and the camera's position, the pictures raise a question about cognition, the relation between seeing, investigating, and knowing - the question which lies at the base of the survey as a whole." (2)



Carleton Watkins (American, 1829-1916), Agassiz Column and the Yosemite Falls, near Union Point, 1866 -1872, Albumen silver, The J. Paul Getty Museum.

How much of the rugged American persona is still defined by the staged images shot during this period? How often does the public still choose to simply accept the snapshot that is provided for them as the only angle and the whole truth?

(1) Robin Kelsey, *Archive Style: Photographs and Illustrations for U.S. Surveys, 1850-1890*. (Berkeley: University of California Press, 2007), page 57.

(2) Alan Trachtenberg, *Reading American Photographs: Images as History. Mathew Brady to Walker Evans* (Farrar, Straus & Giroux, 1990). page 134 (Chapter 3) "Naming the View."

*Traditional Themes
in Contemporary Cherokee Art*



by Astrud Reed

Traditional Themes in Contemporary Cherokee Art

- xi Foreword
MARY JO WATSON
- xiii Introduction
HEATHER AHTONE
- 1 Chapter 1
CHEROKEE COSMOLOGY, HISTORY, AND CULTURE
- 11 Chapter 2
TRANSFORMATION OF TRADITIONAL CRAFTS AND UTILITARIAN ITEMS INTO ART
- 19 Chapter 3
CONTEMPORARY CHEROKEE ART THEMES, METHODS, AND ARTISTS
- 21 Catalogue of the Exhibition
- 39 Notes
- 42 Acknowledgements and Contributors
- 43 Bibliography



1

Cherokee Cosmology, History, and Culture

She was the myth slipped down through dreamtime. The promise of feast we all knew was coming. The deer who crossed through knots of a curse to find us. She was no slouch, and neither were we, watching. —from “Deer Dancer” by Joy Harjo

Anna Sixkiller Mitchell was credited with reviving traditional Cherokee pottery methods and designs in Oklahoma. Cecil Dick, often referred to as “the Father of Traditional Cherokee Art”, documented Cherokee life and its people. What are 21st century Cherokee artists giving back? Does their work keep the old ways alive, or is it taking a people into a new century far removed from the one of their ancestors, where culture and identity were tied to a place? In this paper I intend to show in an art history and ethnological manner, a resurgence of traditional themes and symbols used by contemporary Cherokee artists and how they are redefining present Cherokee identity.

Spearfinger and the Chickadee,
Roy Boney, Jr.







Unahmu Uk'tena (Terrible Uktena) II, America Meredith, gouache on paper.

To understand where a group is going and the momentum propelling them forward, it is important to know where they have been and the paths that were traveled. The Cherokee belief system was passed down for generations through stories and ceremonies. As with most indigenous groups, the Cherokee myths “contain a treasure of generally valid wisdom that extend far beyond the limited context of a people and a culture. They touch upon universal human experiences that people everywhere have always been exposed to, as well as existential, fundamental questions for

which they have always sought answers.”

The myths that are the basis of Cherokee thought are the creation story uniting the people to their ancestral homelands in the southern Appalachian Mountains and explaining their strong ties to nature, the first fire story which explains Cherokee beliefs on the different levels of human existence, and the first parents story with all of its Adam and Eve similarities is an exile from paradise showing why farming and hunting are difficult and sometimes do not yield enough sustenance to keep the people full. Other myths were cre-



The Lost Hunter and the Little People, Cecil Dick, oil on canvas, c. 1960, from the collection of Deborah and Alan Kynes.

ated to prepare the people for situations and problems that they might encounter. These stories include learning how to recognize deception and betrayal through the teachings of the trickster, Deer Woman, Spear-finger, and Stone Man; while personal development and realization are dealt with in the myths about Tsuwe'nahi and Tsul'Kalu. Some stories were used to bring relief to confusion about life's mysteries like Tlanuwa's, great mythic hawks of the spirit world, defeat of Uktena, a monstrous winged serpent of the Below World, tales of the mischievous, yet helpful at

times, Little People, as well as the disappearance of the villagers of Kana'sta who were in search of a peaceful life with less suffering. Many other stories detail how various animals got their traits, the uses for different plants and gave examples for how the people could best handle all of the situations that arose in their lives.

In the late 1800s, James Mooney, a Bureau of American Ethnology researcher, lived with the Cherokee in eastern Tennessee. He learned their language and cosmology while also documenting all social, political, and economic aspects of the tribe. There is



Transformation of Traditional Crafts and Utilitarian Items Into Art

The introduction of a tourist demand created the need for unusual as well as traditional pieces. Resulting economic changes for Cherokee women also occurred through this market, which drove these artists to hone their skills for an increased supplemental income, and ultimately revitalize an aspect of Cherokee culture.—from “Selling the Indian” by Carter Jones Meyer

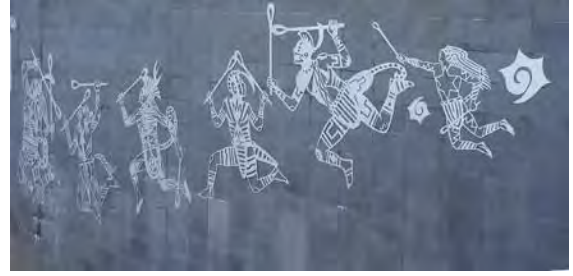
Pre-contact Cherokees were highly skilled in using the resources provided by their natural environment to create many utilitarian items that supported all of the needs that a stable, agricultural village required: clothing, tools, domestic utensils and vessels, weapons, as well as religious and ceremonial pieces. Formal art experts have historically dismissed these indigenous works as only craft but it is this highly developed craftsmanship, passed down for generations in apprentice-type educational systems, that elevated Cherokee basketry, beadwork, pottery, weaving, carving, and painting to articles of art. Contemporary thinking has changed as it pertains to tribal art as expressed by Roy Boney, Jr., in the initial issue of the First American Art Magazine,

The Fourth Estate bandolier bag,
Martha Berry. (2009.)





T eam Gadugi • The Passage



The Passage was a collaborative project with two generations of Cherokee artists working under the name Team Gadugi. Founded upon a dream of Bill Glass, Jr., to create monumental art for the Cherokee people, this Chattanooga, Tennessee, waterfront installation melds tribal history and symbolism with contemporary techniques and materials. Glass described the project in the Cherokee Phoenix article “Cherokee Monumental Art Returns to Origins” by Dan Agent, “ ‘It’s a celebration of our culture. It memorializes the past but celebrates the history, the present and the future.’ In addition to celebrating culture, traditional ancient Southeastern American Indian designs and motifs, the foundation of much of Cherokee art, are presented. ‘It shows Southeast design in a monumental way; it puts it out there for the public at a monumental site so its good to open people’s eyes up to Southeast art.’ ” The steps descending to the river are lined with ceramic disks that weigh 400 – 600 pounds and are six-feet high. One of the disks designed by Bill Glass, Jr., Coiled Serpent, represents the winged serpent found in late Mississippian shell gorget and pottery artifacts. Team Gadugi’s statement regarding The Passage was read at the opening ceremony, “To truly honor the memory of our ancestors, past and present, we felt it necessary to create contemporary public art that expresses true cultural relevance and establishes an aesthetic that inspires appreciation of Chattanooga’s artistic past, with narrative





Above: Coiled Serpent, Team Gadugi

Below: Sun Circle, Team Gadugi



Header left: Ball players, Team Gadugi.

Right: The Passage, Team Gadugi.



insight from an indigenous perspective. It is our team's honor and privilege to complete this circle begun by our ancestors so many years ago by bringing back to this area the vitality and visual strengths of our Cherokee forefathers' artwork. Through this art installation, we feel as though we are symbolically returning to our ancestral homeland."

Roy Boney, Jr. • Painter



Roy Boney, Jr., painter, animator, author, language revivalist, graphic designer, and graphic novelist, focuses his art on telling Cherokee stories. He uses ancient iconography, as he interprets them, and Syllabary characters to achieve a tribal connection. His art is always linked to his personal experience so the fact that it varies so greatly from the symbolic “Indian art” of the late 19th and early 20th centuries is completely logical. His early years were spent creating zombie and dark sci-fi comics with his first entry as an adult in a Native American art show in 2006, *Our Father*, winning Best of Show. This satirical, “zombified” Andrew Jackson piece was a shocking Trail of Tears Art Show winner at the time. Seven years later, it seems perfectly understandable. Boney’s, and other 21st century artist’s, work is redefining contemporary Cherokee identity. No longer do native people have to fit into a stereotypical mold that dictates what they should wear, how they should act, where they should live, or they type of art that they should be making. Thanks to the efforts of great 20th century tribal historians like Anna Mitchell, Cecil Dick, Lottie Stamper, Martha Berry, Jane Osti, Knokovtee Scott, and Bill Glass, Jr., just to name a few, 21st century Cherokee artists know their past and understand their culture better, making it possible to take their art to the next level. On this level, art can not only continue to teach but can bring a people closer together through language, technology, shared history, and blood, creating a bond that future trials will not break. When asked if there has been a recent increase in the use of traditional symbols and themes in contemporary Cherokee (and all native) art, Roy Boney, Jr. responded, saying “I believe there has been a resurgence of southeastern imagery, particularly starting with the work of Cherokee artist Anna Mitchell. It’s her re-



search and work that first helped bring the southeastern graphic language back to the forefront. As I learn more about the history of contemporary Cherokee art, there have been many artists, like Mrs. Mitchell and Bill Glass, Jr., in the last few decades working hard to make our imagery the forefront as opposed to southwestern & plains styles and, of course, the stereotypical touristy art. Far too long people associated native art with those aforementioned styles. I think every working Cherokee artist now has made it his or her duty to carry that mission forward. With that mindset, it has brought everyone up to a higher standard. I think because of that, right now in the 21st century is one of the best times to be fortunate to work as a Cherokee artist.”



Header left: Self-portrait, Roy Boney, Jr.

Left: Unknown, Roy Boney, Jr.

Left: Our Father, Roy Boney, Jr.

Above: Things Happen When She Twirls Her Skirt., Roy Boney, Jr.

Bottom: Booger, Roy Boney, Jr.