

COLLIDING CULTURES

Conquered, assimilation, manifest destiny, the spoils of war, blurring the lines, commercialization and counter culture are some of the influences present in the second thematic section of this exhibition entitled “Colliding Cultures.”

The paintings, photographs, sculptures, and videos embody these influences. The artists in this section used their art for social, environmental, and political comment.

ED RUSCHA

The artist who acts at the linchpin for this exhibition is Ed Ruscha (see Tim’s write up for Ruscha’s bio and a cross section reference to Richard’s description of Ruscha’s *Atomic Princess*). His painting *Lost Empires, Living Tribes* sends a message that transcends several centuries.

Many of the works in this exhibition raise provocative questions about modern day westward expansion: *Who or what is being conquered and colonized today?*

GRACIELA ITURBIDE

Examples of “culture clash” of indigenous tribes and the modern day world’s “commercialization” are depicted in Graciela Iturbide’s *Mujer Angel, Desierto de Sonora*. Here you see a Seri woman balancing herself with her left hand and grasping a boom-box in her right hand. (Page 17)

NICHOLAS GALANIN

Nicholas Galanin, an Unangax artist living in Sitka, Alaska creates a split image transforming Edward Curtis’s *A Tewa Girl* from the original photograph of this Pueblo Indian in her traditional garb wearing her hair in the squash blossom style to half *Tewa Girl* and half Princess Leia from Star Wars sporting a futuristic bun. In this case the dominant group absorbing elements of indigenous culture is Hollywood. (Front Cover)

BRUCE YONEMOTO

Bruce Yonemoto’s reframing of “The Hills Are Alive” performed by Julie Andrews in the *Sound of Music* changes the locale from Salzburg to the Andean Highlands. Instead of Julie Andrews singing it’s a young Peruvian boy singing in Quechua, the indigenous Incan language.

DA-KA-XEEN MEHNER

Da-ka-xeen Mehner's video serves as a history lesson where he recreates the stories of "whitewashing" that his grandmother told him about as a child when she would speak Tlingit in front of her teachers. In turn the teachers would wash her mouth out with soap as part of her conditioning to encourage conformity.

Mehner's *Reinterpretation* series is a study of photographs 2005 – 2007 where he has substituted his own personal objects into the original Case & Draper's 1906 photographs.

(Front inside and back inside cover and pages 74 - 75)

WENDY RED STAR

Wendy Red Star's photographic series the Four Seasons (2006) uses her postmodern feminist voice to poke fun at the romantic notions of Western culture's "idealized" perceptions of the Native American portrayal of the 'Indian Princesses' and 'tragic maidens.' (Pages 76 – 77 – from PSAM)

BRUCE JURGEN

Canadian First Nations artist, Brian Jurgen comes from a mixed Dunne-za (Beaver) and Swiss background. Brian repurposes emblematic symbols of Northwest Coast natives through the use of modern day commercial products such as Nike Air Jordans and golf bags. (Pages 64 – 67)

EMILY CARR

Emily Carr is considered to be one of the most celebrated Canadian artists of her generation.

As a result, the image of Carr the artist, with her magical forests and magnificent totems and Carr the eccentric, animal-loving recluse, figure prominently in the Canadian imagination.



Emily Carr's studio, Simcoe Street, 1930s - Victoria

NOTE: THIS IS PROBABLY WHERE THE 2 PAINTINGS IN THE EXHIBITION WERE DONE.



Zunoqua of the Cat Village, 1931
oil on canvas
Collection of the Vancouver Art Gallery,
Emily Carr Trust



Silhouette No. 2, 1930 - 1931
oil on canvas
130.2 x 86.5 cm
Collection of the Vancouver Art Gallery, Emily Carr Trust

The two paintings on Pages 62 and 63 in the catalog are not in the PSAM exhibition.

ANA TERESA FERNANDEZ

Born in Mexico she moved to the US as a young child. Her work reflects her binational identity. In Fernandez' performance piece, *Erasing the Border* (2012) she paints the border fence between Tijuana and San Diego making it appear to disappear. This piece is truly prophetic and ironic at the same time. (Page 102 and 103)

JAMIE QUICK-to-SEE SMITH

Herding (1985) from the series Petroglyph Park is another example of westward expansion and development. Here the subject matter is a threatened 17 mile stretch of land along the Rio Grande just outside of Albuquerque. This area is a sacred site to indigenous people home to over 20,000 ancient petroglyphs carved into volcanic rock. The painting pays homage to the horses, birds, native figures, and petroglyphs of this sacred area juxtaposed with the fence lines and borders created by westward expansion for humans and animals. (Page 1985)

Question for thought – would this happen to the 17 mile drive between Monterey and Carmel?