

## Tipi Drawing

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Roll #: \_\_\_\_\_

For Siletz Tribal members to use during the Nesika Illahee Pow-Wow on Aug 7-9, 2015.

One entry per household. Must be a Siletz Tribal member to enter.

Deadline for entries is June 26, 2015. Name will be drawn soon after the deadline.

Return the form to Siletz Pow-Wow, Attn: Tipi Drawing, P.O. Box 549, Siletz, OR 97380-0549.

Note: You do not win the tipi. The drawing is only for a stay in the tipi during pow-wow weekend.

## Education Committee Vacancies

Any Tribal member interested in serving on the Education Committee must fill out this form and return it to the address below prior to July 8, 2015.

Please mail or fax your application to Confederated Tribes of Siletz Indians, Attn: Executive Secretary to Tribal Council, P.O. Box 549, Siletz, OR 97380-0549; fax 541-444-8325.

Name: \_\_\_\_\_ Roll No: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ ZIP: \_\_\_\_\_

Telephone: Day ( ) \_\_\_\_\_ Evening ( ) \_\_\_\_\_

\_\_\_\_\_ Education Committee (2 vacancies)

Committee appointments will be made at the Regular Tribal Council meeting in July.

For more information about the Siletz Tribal language program, please visit [siletzlanguage.org](http://siletzlanguage.org).

### Photos, continued from page 1

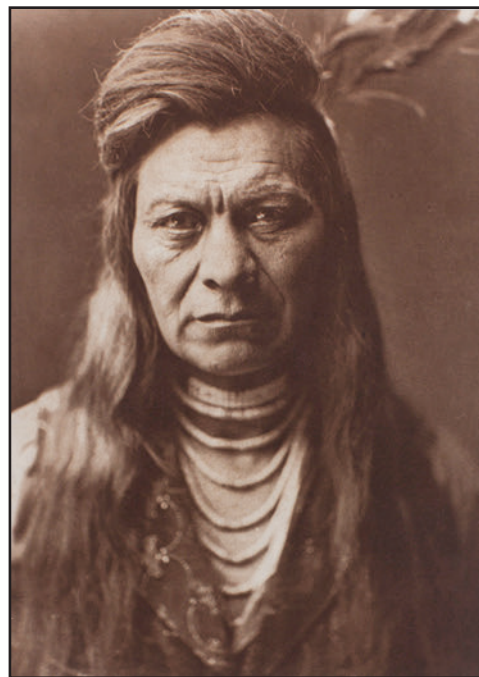
the exhibition will showcase contemporary portraiture by American Indian photographers alongside Curtis' work. In juxtaposing a non-Native with Native perspectives, the exhibition asks audiences to think critically about the portrayal of Native experience through photography.

Zig Jackson (Mandan, Hidatsa and Arikara, b. 1957), also is known as Rising Buffalo. A graduate of the University of New Mexico and the San Francisco Art Institute, he was the first American Indian photographer to enter the Library of Congress' distinguished photography collection.

Jackson explores the ways in which popular American culture continues to perpetuate the myth of the "noble savage." He works to dismantle stereotypes and paternal modes of thinking, drawing attention to the power relationship between photographers and their subjects in his series, including *Indian Photographing Tourist Photographing Indian*, and *Indian Photographing Tourist Photographing Sacred Sites*, which are both amusing and painful in their depiction of non-Natives who continue to treat American Indians as exotic subjects.

Portland-based artist Wendy Red Star (Apsa'alooke, b. 1981), studied sculpture at the University of Montana and earned her MFA from UCLA. Raised on the Crow reservation in south-central Montana, her multimedia works explore the intersections of traditional American Indian culture and contemporary society.

*Peelatchiwaaxpáash/Medicine Crow (Raven) & the 1880 Crow Peace Delegation (2015)*, a recent museum acquisition, will be on display in *Capturing Indians*. Red Star's reinterpretation of a famous historical photograph of Crow Nation officials during a visit to Washington, D.C., questions the original uses of representational photographs of American Indians by individuals such as Curtis while acknowledging their continued circulation in contemporary popular culture.



Edward Curtis, *Black Eagle*, Nez Percé, 1911, photogravure, from *The North American Indian*

Matika Wilbur (Swinomish, Tulalip, b. 1984) is a graduate of the Brooks Institute of Photography. She currently is working on *Project 562*, a documentary project that will, when completed, represent individuals from all 562 federally recognized Tribal nations in the United States.

Like Curtis a century ago, Wilbur photographs individuals and records their oral histories. She aims to demonstrate that American Indians are not a "vanishing race" as characterized by Curtis, but individuals belonging to strong and varied communities who contribute to and influence the greater American society.

Will Wilson (Diné, b. 1969) studied photography at Oberlin College and the University of New Mexico. His project, *The Critical Indigenous Photographic Exchange*, engages directly with Curtis' photographic legacy by replacing the dominant, 20<sup>th</sup> century non-Native perspective with a 21<sup>st</sup> century indigenous viewpoint.

His subjects actively participate in the photographic portrait process by including significant objects of their own choos-



Zig Jackson, *Untitled*, 1998, from the series *Entering Zig's Reservation*, gelatin silver print; courtesy of the artist

ing, actively reinserting personal voices and indigenous authority to the portraits.

*Capturing Indians: Native Photographers and the Edward Curtis Legacy* is organized by the Portland Art Museum and co-curated by Deana Dartt, Ph.D., Curator of Native American Art, and Julia Dolan, Ph.D., the Minor White Curator of Photography.

This exhibition is made possible by generous support from the Paul G. Allen Family Foundation, Pat and Trudy Ritz, Jim and Susan Winkler, and Exhibition Series Sponsors.

### About the Portland Art Museum

The seventh oldest museum in the United States, the Portland Art Museum is internationally recognized for its permanent collection and ambitious special exhibitions drawn from the museum's holdings and the world's finest public and private collections.

The museum's collection of more than 45,000 objects, displayed in 112,000 square feet of galleries, reflects the history of art from ancient times to today.

The collection is distinguished for its holdings of arts of the native peoples of North America, English silver and the graphic arts.

An active collecting institution dedicated to preserving great art for the enrichment of future generations, the museum devotes 90 percent of its galleries to its permanent collection.

The museum's campus of landmark buildings, a cornerstone of Portland's cultural district, includes the Jubitz Center for Modern and Contemporary Art, the Gilkey Center for Graphic Arts, the Schnitzer Center for Northwest Art, the Northwest Film Center and the Confederated Tribes of Grand Ronde Center for Native American Art.

With a membership of more than 22,000 households and serving more than 350,000 visitors annually, the museum is a premier venue for education in the visual arts.

The Portland Art Museum welcomes patrons with disabilities. For information on exhibitions and programs, call 503-226-2811 or visit [portlandartmuseum.org](http://portlandartmuseum.org).