FROELICK GALLERY

Gail E. Tremblay

Born
Buffalo, NY

Nation Affiliation
Onondaga and Micmac

Education
1969 Master of Fine Arts in Creative Writing, University of Oregon
1967 Bachelor of Arts in Drama, University of New Hampshire

Solo Exhibitions
2021 *Shattering Images*, Froelick Gallery, Portland, OR
2018 *Re-Imagining Film Images Of American Indians*, Froelick Gallery, Portland, OR
2017 *Art of Gail Tremblay*, Eastern Washington University, Cheney, WA
2016 *Unweaving the Colonial Discourse*, Froelick Gallery, Portland, OR
2013 *Reframing Images, Conceptualizing Indigenous Art*, Froelick Gallery, Portland, OR
2009 *Recycled Images/Iroquois Forms*, Froelick Gallery, Portland, OR
2005 *Iókste Akerweriá:ne/ It Is Heavy on My Heart*, installation at Palacio des Artes, Belo Horisonte, Brazil (part of the 5th Encuetro dos Performances)
2002 *Gail Tremblay: Twenty Years of Making*, Sacred Circles Gallery, Daybreak Star Indian Cultural Center, Seattle, WA.
1998 *Installation and Retrospective*, Gallery IV, The Evergreen State College, Olympia, WA
Peninsula College, Port Angeles, WA
1995-96 *The Empty Fish Trap Installation*, Sacred Circles Gallery, Daybreak Star Indian Cultural Center in Seattle, WA.
1994 *The Empty Fish Trap Installation* (with video of both images of sound tracks for presentation at the college and at the 4th World Conference on Women NGO Forum panel on Art and the Environment), Gallery 4, The Evergreen State College, Olympia, WA
1988 *Gail Tremblay: Fiber, Metal, Wood*, Museum of the Plains Indian in Browning, MT
1984 Exhibit of fiber pieces and drawings, Bemidji State University, Bemidji, MN
1982 Exhibit of weaving, drawing, silverwork, beadwork, pottery & moosehair embroidery, Gallery 4, The Evergreen State College, Olympia, WA

Group Exhibitions
2022 *Subversive Media,* Second Street Gallery, Charlottesville, VA (June 3- July 22)
2022 *Many Wests*, Organized by the Smithsonian American Art Museum, Whatcom Museum, Boise Art Museum, Jordan Schnitzer Museum of Art, Utah Museum of Fine Arts. National Traveling Exhibition (2021 – 2024)
2021-22 *Common Seeing: Meeting Points,* curated by Danielle Knapp, Jordan Schnitzer Museum of Art at the University of Oregon, Eugene, OR (October 9, 2021 - April 10, 2022)
Counterparts: Glass + Art Elements, guest curated by Lisa Young, Museum of Glass, Tacoma, WA (April 2, 2021 - March 2022)
2021 *Unexpected Turns: Women Artists and the Making of American Basket Weaving*, curated by Jill Ahlberg Yohe, Minneapolis Institute of Art, Minneapolis, MN (Mar 11 - Oct 24)
2020-21 *Climate in Crisis: Environmental Change in the Indigenous Americas*, Brooklyn Museum, Brooklyn, NY.
2017-18 *The Westernan: An Epic In Art And Film*, Denver Art Museum, Denver, CO, traveling to Montreal Museum of Fine Arts, Montreal, Canada
2017 *Freeze Frame: Justin Colt Beckman and Gail Tremblay*, Visions West Contemporary, Denver, CO

Group Exhibitions continued

2016-19 *Woven: The Art of Contemporary Native Basketry,* curated by Todd Clark (Wailaki) as part of the I.M.N.D.N exhibition series, Archer Gallery at Clark College, Vancouver, WA (March 1 - April 23, 2016); 2 years of travel in US
Additional Venues:
Schingoethe Center, Aurora University, IL (October 4 - December 16, 2016)
PDX International Airport, Portland, OR (April 2018 - March 2019)

2016 *WOVEN: The Art of Contemporary Native Weaving,* co-curated by Meg Bero of Batavia and Todd Clark (Wailaki), Schingoethe Center, Aurora University, IL (October 4 - December 16, 2016)
Native Hands: Indigenous Art of the Salish Sea, Bainbridge Island Museum of Art, Bainbridge Island, WA
All that You Touch, curated by Brad Isaacs (Mohawk), Ottawa Art Gallery, Ontario, Canada
*Circle Five: Contemporary Native American Artists***,** Rossetta Hunter Gallery, Seattle Central College, Seattle, WA

2015 *Thought Patterns*, Bainbridge Island Art Museum, Bainbridge Island, WA
Selection of Native American glass & woven baskets, curated by Allison South, Perkins Coie LLP, Seattle, WA

2014 Goudi'ni Gallery, Humbolt State University, Arcata, CA (two person exhibit with Brian Tripp)
Facets of Life, Ethnic Heritage Art Gallery, Seattle, WA

2013 SML, James Harris Gallery. Seattle, WA
On the Trails of the Iroquois, Art and Exhibition Hall, Bonn, Germany, curated by Sylvia Kapriycki
Together Again, Gorman Museum, UC Davis, Davis, CA (with Lillian Pitt, Rick Bartow & Joe Feddersen)
Changing Hands, Art without Reservation 3, Memorial Art Museum, Rochester, NY & McMichael Collection, Kleinberg, Ontario, Canada

2012 *Changing Hands, Art without Reservation 3*, Museum of Art & Design, New York, NY
Pacific Rim Exhibit, Quintana Gallery, Portland, OR
Pacific Rim Exhibit, Emergence from Place – Neo Traditional Indigenous Art, The Art Center Gallery, Clatsop Community College, Astoria, OR
Weave: *Contemporary North Coast Weavers*, Stonington Gallery, Seattle, WA

2011 *All Things Considered VI*, Fuller Craft Museum, Brockton, MA (catalog)
Cultural Confluence, Wing Luke Museum, Seattle, WA
Cultural Activism in a Time of Crisis, M. Rosetta Hunter Gallery, Seattle, WA
Coyote Forward: Contemporary Expressions of Native American Art, B2 Gallery, Tacoma, WA

2010 *Transcending Tradition*, Mesa Art Center, Mesa, AZ
Show of Hands, Northwest Women Artists 1880-2010, Whatcom Museum, Bellingham, WA
In/Sight 2010, Chelsea Museum, New York City, NY

2009 Rockwell Museum, Corning, NY

2008 *Tattered Cultures: Mended Histories,* Academy Art Center, Honolulu, HI
Reimagining the Distaff Toolkit, Amherst College, Amherst, MA

2007 American Indian Community House Gallery, New York City, NY (catalog)

2006-8 *Women Only! In Their Studios*, a seven city touring exhibit of works by 20 female artists, curated by Eleanor Flomenhoft

2006 *Forms of Exchange: Art of Native Peoples from the Edward J. Guarino Collection*, The Frances Lehman Loeb Art Center, Poughkeepsie, NY, April 28 - Sept 3 (catalog)

2005 *The Empty Fish Trap Installation*, Hallie Ford Art Center, Willamette University, Salem, OR

2004-7 *Artrain National Touring Exhibit,* Ann Arbor, MI

2004 *Iókste Akweriá:ne/It is Heavy on My Heart* installation, *Encounters: Contemporary Native American Art*, Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis and Clark College, Portland OR (catalog)

Bellevue Community College in Bellevue, WA

2003 American Indian Community House Gallery, New York City, NY

2002 *One Year Later*, Seattle Central Community College, Seattle, WA

Exhibit of pottery and basketry, LewAllen Contemporary, Santa Fe, NM

Group Exhibitions continued

2001 Halle Ford Museum, Willamette University, Salem, OR

Voices of Water (with Imna Arroyo, Betsy Damon, Shi Hui, Li Xiuqin, Laurie Meeker and Lillian Pitt), Interstate Firehouse Cultural Center, Portland, OR

Who Stole the Teepee, National Museum of the American Indian in the Customs House in New York City. (catalog)

2000 *Voices of Water* (with Lillian Pitt, Imna Arroyo, and Betsy Damon), CESTA Festival in Tabor, Czech Republic

Exhibit curated by Steve Charles, Sacred Circles Gallery for the Washington State Convention Center

Exhibit of Native American Artists living in the Northwest for the Women in Western History Conference, Washington State University, Pullman, WA

Circle of Friends: Distinct Visions, Bush Barn Gallery, Salem, OR

1999 *Shadow Magic Traps Sweet Meat*, Northern Michigan University, Marquette, MI

Contemporary Native American Basketweaving, Froelick Adelhart Gallery, Portland, OR

Shadow Magic Traps Sweet Meat, Centro Cultural El Juglar, Mexico, D.F.

1998 Group Exhibit, Sunbird Gallery, Bend, OR.

Indian Humor Show, National Museum of the American Indian, the Heye Foundation, Customs House in New York City, NY

Contemporary Native Indian Basketweaving, Froelick Adelhart Gallery, Portland, OR

Sex and Shamanism: The Seduction of Stereotypes and Misrepresentations of Native Peoples, C.N. Gorman Museum, University of California, Davis, CA

1997 Native American Group exhibit at the University of Wisconsin-LaCrosse that toured to various colleges and art centers in Michigan and Wisconsin

1996 *Beijing and Beyond*, Women's Caucus for the Art, United Nations, New York City, NY

Calyx Cover Girls, Interstate Firehouse Cultural Center in Portland, OR

The Empty Fish Trap Installation, Bush Barn Art Center, Salem, OR

Woman of Color in Art, Federal Reserve Bank Gallery, Boston, MA

The Empty Fish Trap Installation, Sacred Circles Gallery, Daybreak Star Indian Cultural Center in Seattle, WA

1995 *Women's Caucus for Art*, Non-Governmental Organization Forum of the United Nations Fourth World Conference on Women, Huairou, China

Sculpture,'95, Sacred Circles Gallery, Daybreak Star Indian Cultural Center, Seattle, WA

Agents of Change: New Views by Northwest Women, Washington State Convention and Trade Center, Seattle, WA

In the Shadow of the Eagle, Castellani Art Museum, Niagara University, NY

1994 *The Empty Fish Trap Installation*, Gallery 4,The Evergreen State College, Olympia, WA

Watchful Eyes: Native American Women Artists, Heard Museum, Phoenix, AZ (catalog)

The Empty Fish Trap Installation, Stanford University, Palo Alto, CA

Native America: Reflecting Contemporary Realities, Warms Springs Museum, OR

Indian Humor, American Indian Contemporary Art, San Francisco, CA (catalog)

Gathering Medicine Show, Art-in-General, New York City, NY

1993 *Greetings from 93 for '94*, Steinbaum-Krauss Gallery, New York City, NY

Women of the New World III, Native American Women's Group Exhibit, Cunningham Gallery, Women's Center, University of Washington, Seattle, WA

Northwest Native American and 1st Nations Art, Western Gallery, Western Washington State University, Bellingham, WA.

19 Rhythms of Visions: 15 Contemporary Native American Artists, Renshaw Gallery, Linfield College, Linfield, OR
Installation (with Betsy Damon), WCA National Juried Exhibit, Seattle, WA
For the Seventh Generation: Native American Artists Counter the Quincentenary, Arts Council Gallery, Norwich, NY (catalog)
Native America: Reflecting Contemporary Realities, Craft and Folk Art Museum, Los Angeles, CA

Group Exhibitions continued

1992-94 *The Submuloc Show - Columbus Whos: A Visual Commentary on the Columbus Quincentennial from the Perspective of America's First People*, curated by Jaune Quick-To-See Smith, organized by ATLATL, funded by NEA, opened at The Evergreen State College, Olympia, WA, Exhibition traveled to 12 locations over 2 years (catalog).

1992 Exhibit with Joe Feddersen and R.E. Bartow, Skagit Valley Community College, WA
Workshop/Exhibit of handmade paper pieces (with Naoaki Sakamoto), Clatsop Community College, Astoria, OR
Face of the Soul, 1078 Gallery, Chico, CA
Native American exhibit, Columbia Art Center, Hood River, OR
5th Biennial Native American Fine Arts Invitational, Heard Museum, Phoenix, AZ
Seattle Women Artists, Seattle Central Community College, Seattle, WA

1991 *Definitive American Quilt Exhibit*, Steinbaum Krauss Gallery, New York City (catalog)

1990 *Artifacts to the Seventh Generation* (catalog), Festival 2000, San Francisco, CA
Never Been Shown, Seattle Arts Commission, Bumbershoot Festival of the Arts in Seattle, WA
Eleven Stories: Work by Eleven Contemporary Native American Artists, Sacred Circle Gallery, Seattle, WA
Americas Pan Native Exhibit, Windhorse Gallery, Seattle, WA
Ancestors Known and Unknown: Box Works organized by Coast to Coast: National Women Artists of Color, Art in General, New York City, NY

1989 *Feddersen, Parsons, Tremblay*, Evergreen State College, Olympia, WA
Changing Forms Enduring Spirit, Pacific Arts Center, Seattle, WA
Traditions Emerging into the Future, Contemporary and Traditional Art of American Indian Women, University of Wisconsin Fall River, WI
Native Expressions of Surrealism, Sacred Circle Gallery, Daybreak Star Indian Cultural Center, Seattle, WA
Masks: Cultural and Contemporary, Afro-American Historical and Cultural Museum, Philadelphia, PA
Four-person exhibit of masks, American Indian Community House Gallery, New York City, NY
As in Her Vision, American Indian Contemporary Arts in San Francisco, CA & Museum of the Rockies, Montana State University, Bozeman, MT
Coast to Coast Women of Color Book Exhibit (catalog), Diverse Works, Houston, TX

1988 Exhibit of contemporary Native American art to support the coming of Iroquois leaders to plant the Peace Tree in Washington, DC
Native American Artists, Graystone Gallery, Portland, OR
Coyote, Sunbird Gallery, Bend, OR

1987 *New Directions Northwest: Contemporary Native American Art Exhibit*, Portland Art Museum, Portland, OR. Traveled for 2 years in the PNW. (catalog)
Masks, Art with Textures, Seattle, WA
The Soaring Spirit: Contemporary Native American Arts, curated by Kay Walkingstick, Morris Museum, Morristown, NJ

1986 *Native American Art: Our Contemporary Vision (*in conjunction with the NIEA Conference*),* City Hall Gallery, Reno, NV

Group exhibit, Quintana Gallery, Portland, OR in conjunction with the "Women of Sweetgrass, Cedar and Sage Exhibit" at the Portland Art Museum.

1985 *The Visage Transcended*, American Indian Contemporary Art Gallery, San Francisco, CA (catalog)

Spectrum: Art by Native Americans, The Evergreen State College, Olympia, WA

The Mask: Traditions/Innovations,The Stonington Gallery, Seattle, WA

Native American artist exhibit, North Central Washington Museum, Wenatchee, WA

New Ideas from Old Traditions: Contemporary Native American Art, Yellowstone Art Center, Billings, MT

Women of Sweetgrass, Cedar and Sage National Touring Exhibit, American Indian Community House Gallery, New York City, NY

Group Exhibitions continued

1984 *Northwest Art from Alaska, Washington and OR*, American Indian Contemporary Art, San Francisco, CA

Mask exhibit at Greystone Gallery, Portland, OR

Artistas Indigenas, Mujeres Unidas,Skylark Studios, Portland, OR

No Beads, No Trinkets, Palais des Nations at the United Nations, Geneva, Switzerland

Ancient Visions Through Contemporary Native American Art, Hallie Ford at Willamette University, Salem, Oregon.

Forms of Exchange: Art of Native Peoples from the Edward J. Guarino Collection, The Frances Lehman Loeb Art Center, Vassar College, New York

Contemporary Native American Art, touring exhibit curated by Oklahoma State University, funded by the National Endowment for the Arts

Group exhibition, Sacred Circles Gallery in Seattle, WA

1982 Faculty show, The Evergreen State College, Olympia, WA

1980 Omaha Weavers' & Spinners' Guild Show, D'Angelo Gallery, College of St. Mary, Omaha, NE

1979 *40 Fiberworks*, Nebraska Arts Council, NE

Nebraska Crafts Exhibition, Sheldon Gallery, Lincoln, NE

Morningside College, Sioux City, IA

1978 Western Heritage Museum, NE

Sheep to Shawl Exhibit, Eastern Nebraska

Omaha Weaver's and Spinners' Guild, Gallery 72.

1976 *The Image of Poetry* (with George Starbuck, Rosellen Brown, Paul Brown, Marie Harris, Jeanine Dobbs, and Michael McMahon), Thorne Art Gallery, Keene State College, NH

1975 New Hampshire Weavers' Exhibition, Jaffery Civic Center, NH

1968-69 Wesley Foundation and the New World Gallery in Eugene, OR

Books

2017 Kristin Schwain & Josephine Stealey, *Rooted, Revived, Reinvented: Basketry in America* **(**Atglen, PA: Schiffer Publishing, Ltd., 2017), 68-69.

2011 Jennifer Vigil, "Gail Tremblay," in *Manifestations***,** Museum of Contemporary Native Art, ed. (Sante Fe, NM: Museum of Contemporary Native Art, 2011), 178-179.

Susan Noyes Platt, *Art and Politics Now: Cultural Activism in a Time of Crisis* (New York, NY: Midmarch Arts Press, 2011).

2010 Barbara Matilsky, "A Gathering of Women," in *Show of Hands, Northwest Women Artists 1880-2010*, ed. John Pierce (Bellingham, WA: Whatcom Museum, 2010), 33. Published in conjunction with the exhibition of the same name, shown at the Whatcom Museum from April 24 - August 8, 2010.

2008 Debra Everett & Elayne Zorn, *Encyclopedia of Native American Artists, Artists of the American Mosaic*, (Westport, CT: Greenwood Press, 2008), 216-219.

2006 *Forms of Exchange: Art of Native Peoples from the Edward J. Guarino Collection*, The Frances Lehman Loeb Art Center, Vassar College, New York, April 28 – Sept 3

2004 Clifford E. Trafzer and Gerald McMaster, eds., *Native Universe: Voices of Indian America*, (National

Geographic Society, 2004). Project of the National Museum of the American Indian in conjunction with National Geographic.

Periodicals

2021 Noelle Foye, "Uncommon Denominators: Gail Tremblay, Jan Hopkins, Audrey Armstrong," *National Basketry Organization* **(**Fall 2020/Winter 2021): 18-21.

2020 Nadja Sayej, "How Artwork Shows the Impact of Climate Crisis on Indigenous Americans," *The Guardian* (March 9).

2016 Victoria Hutter, "Finding a Place for Contemporary Native American Art," *Challenges in the Arts in the 21st Century*, *NEA Arts*, Number 2 (2016): 11.

2013 Richard Speer, "Gail Tremblay: Reframing Images, Conceptualizing Indigenous Art," *Willamette Week*, (May 29): 43

Suzanne Beal, "Reweaving History," *American Craft Magazine* (April/May): 34-35

Periodicals continued

2011 *National Basketry Organization* (Summer 2011).

2009 Richard Speer, "Recycled Images/Iroquois Forms at Froelick Gallery," *art ltd* (July/August): 20

Bob Hicks, "Review of *Recycled Images/Iroquois Forms," The Oregonian* (May 29).

2008 "'Tattered Cultures' at the Academy Art Center," *Artweek*, Vol.39. No. 9 (November).

2006 "Carriers of Culture," *Smithsonian National Museum of the American Indian,* Vol. 7, No. 2 (Summer 2006).

Selected Publications and Catalog Essays by Gail Tremblay

2020. Gail Tremblay, "Art to Help Save the Earth," in *Corwin Clairmont: Two-Headed Arrow/The Tar Sands Project* (Missoula, MT: Missoula Art Museum, 2020).

2017 Gail Tremblay, "Jaune Quick-to-See Smith: Remapping the American Narrative," in *Jaune Quick-to-See Smith: In the Footsteps of My Ancestors* (Billings, MT: Yellowstone Art Museum, 2017). Published in conjunction with the exhibition of the same name, on view March 23 - July 16, 2017.

2016 Gail Tremblay, "Notes about the Larger Historical Context Leading to the Birth of the Contemporary Native Art Movement, exhibition essay, *Not Vanishing: Contemporary Native American Art 1977-2015*, Museum of Northwest Art, La Connor, WA.

2010 Gail Tremblay, "Jim Denomie: Art that Sings and Stings," in *Art Quantam: The Eiteljorg Fellowship for Native American Fine Art 2009*, eds. James H. Nottage with Jennifer Complo McNutt and Ashley Holland (Seattle, WA, London: University of Washington Press, 2010).

2008 Gail Tremblay, "Speaking in a Language of Vital Signs," in *Vital Signs* (Seattle, WA: University of Washington Press and Hallie Ford Museum of Art at Willamette University, 2008).

2003 Gail Tremblay, "Corwin 'Corky" Clairmont" in *Path Breakers: The Eiteljorg Fellowship for Native American Fine Art* (Indianapolis, IN: Eiteljorg Museum of American Indians and Western Art in association with the University of Washington Press, Seattle and London, 2003).

Gail Tremblay, "Indigenous Identities: Diverse Visions" in *Women Artists of the American West,* ed. Susan R. Ressler (Jefferson, NC: McFarland & Co., 2003).

2002 Gail Tremblay, Catalogue Essay, in *Halfway Between Here and There: The Art of Corwin Clairmont*," ed. Laura McMillan (Missoula, MT: Art Museum of Missoula, 2002). Published in conjunction with the exhibition of the same name, on view March 16 - May 26, 2001.

1996 Gail Tremblay, "When Word and Image Dance Together: The Work of Jaune Quick-to-See Smith," in *Subversions/Affirmations: Jaune Quick-to-See Smith: A Survey,* ed. Alejandro Anreus (Jersey City, NJ: Jersey City Museum, 1996). Published in conjunction with an exhibition of the same name, on view from Dec. 11, 1996-Feb. 15, 1997.

Selected Poetry by Gail Tremblay

2014 Gail Tremblay, *Farther From and Too Close to Home.* Omaha, NE: Lone Willow Press, 2014.

1998 Gail Tremblay, *Indian Singing: Poems,* rev. ed. (Corvallis, OR: Calyx Press).

1994 Joseph Bruchac, ed. *Returning the Gift: Poetry and Prose from the First North American Native Writers' Festival,* Vol. 29 (Tuscon, AZ: Sun Tracks and University of Arizona Press, 1994).

1990 Gail Tremblay, *Indian Singing in Twentieth Century America* (Corvallis, OR: Calyx Press).

Andrea Lerner, ed., Dancing on the Rim of the World: An Anthology of Contemporary Northwest Native American Writing (Tuscon, AZ: Sun Tracks and University of Arizona Press, 1990).

1989 Joseph Bruchac, ed., *New Voices from the Longhouse: An Anthology of Contemporary Iroquois Writing.* (Greenfield, NY: Greenfield Review Press, 1989).

1988 Duane Niatum, ed., *Harper's Anthology of 20th Century Native American Poetry* (San Francisco, CA: Harper & Row, 1988).

1983 John Frederick Nims and David Mason, eds., *Western Wind: An Introduction to Poetry, 2nd ed.* (New York: McGraw Hill, 1983).

1981 Alan F. Pater, ed., *The 1981 Anthology of Magazine Verse and Yearbook of American Poetry* (Beverly Hills, CA: Monitor Book Company, 1981).

Talking to the Grandfathers, (a book length collection of poems) in *Annex 21, Number 3,* University of Nebraska-Omaha

Related Employment

2015 *Not Vanishing: Contemporary Native American Art 1977-2015*, co-curator, Museum of Northwest Art, La Conner, WA

1980 - 2016 Faculty at The Evergreen State College, teaching programs in the visual arts

1999 Headed a Delegation of Women Artist's from the Women's Caucus for Art to meet women artists and art professionals in Beijing, Guillin, Hangzhou, and Shanghai.

1993 Curated *Defining Our Realities: Native American Women Photographers,* an exhibit with Hulleah Tsinhnahjinnie, Shelley Niro, Patricia Deadman, Glenda Guilmet, Carm Little Turtle, Carolyn Orr, Pena Bonita, Jane Ash Poitra, and Jolene Rickard at the Sacred Circles Gallery, Daybreak Star Indian Cultural Center in Seattle, WA

1992 Co-curated "Decolonizing the Mind - End of a Five Hundred Year Era" with Joe Feddersen at the Center on Contemporary Art in Seattle, WA. (catalogue)

1977-81 Full-time assistant professor in the Goodrich Scholarship Program with an adjunct appointment in Writer's Workshop at the University of Nebraska at Omaha

1980 Art Resource Person and Director of the Art Program at Camp Ny-Mu-Mah, a summer camp for Native American young people from several reservations and urban areas held on Warm Spring Reservation in Oregon and sponsored by Indian Youth of America

Art Resource Person and Director of Arts and Crafts at Camp Victorio, a summer camp for Native American young people from several reservations and urban areas held in Arizona and sponsored by Indian Youth of America

1979 Taught a course in Native American weaving techniques, The Evergreen State College, Olympia, WA

1978 Taught a course in Native American arts and crafts North of Mexico at the Nebraska State Penal and Correctional Institution in Lincoln, NE

1977 Art Resource Person and Director of the Art Program at Camp Ny-Mu-Mah, a summer camp for Native American young people from several reservations and urban areas held on Warm Springs Reservation, OR

Part-time lecturer in Textile Weaving, Department of Home Economics, Keene State College, Keene, NH

Awards and Honors

2001 Governor's Art Award for the State of Washington

1999-2000 President of the National Board of the Women's Caucus for Art.

1989-2000 Member of the National Board of the Women's Caucus for Art.

1993 Women's Caucus for Art Mid-Career Award for Distinguished contributions to the Women's Art Movement by the President of WCA

1988-89 Member of the Second Circle Board for the Northwest Region to the ATLATL Native American Arts Network

Collections

Arkansas Arts Center, Little Rock, AR
Brooklyn Museum, Brooklyn, NY
Denver Art Museum, Denver, CO
The Department of the Interior, Washington, DC
Hallie Ford Museum of Art, Willamette University, Salem, OR
Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR
Microsoft Art Collection, Seattle, WA
New York State Museum, Albany, NY
Oregon Convention Center Extension, Portland, OR
Peabody Essex Museum, Salem, MA
Portland Art Museum, Portland, OR
Portland Community College, Cascade Campus, Portland, OR
Renwick Gallery / Smithsonian American Art Museum, Washington, DC
Rockwell Museum of Art, Corning, NY (Smithsonian Affiliate Museum)

Collections continued

Schingoethe Center, Aurora University, Aurora, IL
Smithsonian / National Museum of the American Indian, Washington, DC
Tacoma Art Museum, Tacoma, WA
Tri-Met North Interstate Light Rail Station at Portland Boulevard, Portland, OR
University of Washington, School of Medicine, Olympia Clinic
Washington State
Whatcom Museum, Bellingham, WA

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