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Great Plains Studies, Center for

Spring 2008

**Review of *Migrations: New Directions in Native American Art.*
Edited by Marjorie Devon**

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Berlo, Janet Catherine, "Review of *Migrations: New Directions in Native American Art.* Edited by Marjorie Devon" (2008). *Great Plains Quarterly*. 1325.

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Migrations: New Directions in Native American Art. Edited by Marjorie Devon. Albuquerque: University of New Mexico Press, 2006. xvi +127 pp. Photographs, notes. \$24.95 paper.

The Tamarind Institute is a well-known and well-respected venue where contemporary artists collaborate with master printmakers to realize their work in multiples, principally in limited edition lithography. In the decades since its establishment in New Mexico in 1970, artists as diverse as Elaine de Kooning, Ed Ruscha, Fritz Scholder, Judy Chicago, Jaune Quick-To-See Smith, James Havard, and José Bedia have been in residence. As the above sample indicates, Native artists have long been a part of the collaborative mix.

This volume considers the work of six Native artists who collaborated with master printmakers to produce new work: Steven Deo (Creek), Tom Jones (Ho-Chunk), Larry McNeil (Tlingit), Ryan Lee Smith (Cherokee), Star Wallowing Bull (Minnesota Chippewa), and Marie Watt (Seneca). Of interest to the readers of *Great Plains Quarterly* is the fact that Deo and Smith are both from Oklahoma. All six artists were featured in an exhibit at the University of New Mexico Art Gallery in 2006 which is currently touring nationally.

The project was also a collaboration with another, less well-known organization, Crow's Shadow Institute of the Arts, established by Walla Walla artist James Lavadour on the Umatilla Reservation in Oregon as a resource for Native artists. Three of the artists worked with master printers there, while three worked at Tamarind. The resulting volume documents not only the prints that came out of these collaborative ventures, but considers the artists'

work in other media, too. So the book provides a concise introduction to the work of these artists, each of whom is represented by seven color plates. They are a diverse group, ranging from the self-taught (Wallowing Bull), to those with MFAs from art schools such as Yale (Watt).

If this were not enough to make the volume a must for anyone interested in contemporary Native art, the essays by noted critic Lucy Lippard, Plains Cree artist and curator Gerald McMaster, and art historian Jo Ortel clinch the deal. They situate the work and the artists in the history of Native art of the last fifty years and provide a critical framework for understanding. Moreover, McMaster presents a needed introduction to Crow's Shadow Institute. Kathleen Stewart Howe, for many years a curator at the University of New Mexico Art Museum, contributes a history of Tamarind's commitment to working with Native American artists. I recommend this volume for the libraries of all institutions and individuals with interests in Native art and contemporary art.

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