

American Indian Women Artists

Beyond Craft



American Indian Women Artists Beyond



D.Leland

Riverside Metropolitan Museum
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the American Indian
“Indigenous Contemporary Arts Program”*

*Riverside Museum
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Anita Fields (Osage), Pat Courtney Gold (Wasco/ Tlingit), Teri Greeves (Kiowa) and Margaret Wood (Diné [Navajo]/Seminole) are outstanding nationally and internationally recognized artists. Each has chosen a different material to create her art. For Anita Fields it is clay while Pat Courtney Gold transforms plant and other materials into baskets; Teri Greeves primarily uses beads and Margaret Wood uses fabric to tell her stories through quilts. The artists incorporate their tribal heritage into their art which shares a commonality through reflected themes of people, nature, and cultural beliefs.





ANITA FIELDS (Osage/ Muscogee Creek)

"Clay is soft, malleable and easily articulated into symbolic elements alluding to the presence of nature and human emotion. With each handful of moist earth I am given the opportunity to express myself in a manner that reflects what it is that has been left for me, that is; a way to look at the world and a way to think as an Osage woman. Constructed, pressed and arranged clay forms serve as metaphors for personal and cultural ideology. On small bits of torn clay, I create textures and patterns by impressing personal objects that are meaningful and important to me. My creative endeavors are how I acknowledge what I know to be true. It is the language I employ to define my place within the world."

January 2010

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"What the Earth Knows"; 2005; Collection of the Artist



PAT COURTNEY GOLD (Wasco /Tlingit)

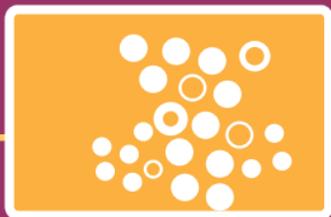
"My ancestors traditionally lived in the Columbia River area. My 12,000 year old Native Culture, the Wasco Nation, is known for twined baskets (called "Sally Bags") with unique geometric designs. My inspiration comes from researching the old baskets in museum collections. Each is unique in designs and materials. Each basket tells a story. As I hold these rare baskets, I imagine the stories they carry. I weave with traditional plant fibers such as sedge grass, cattail leaves, and dogbane. I experiment with plant fibers, commercial yarns, colors, and textures to emphasize the beautiful designs. I continue my weaving to preserve it for the next generations. My work honors the traditional twining technique handed down from my ancestors."

January 2010

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"Sturgeon"; 2005; Collection of Michigan State University Museum



TERI GREEVES (Kiowa/ Comanche/Italian)

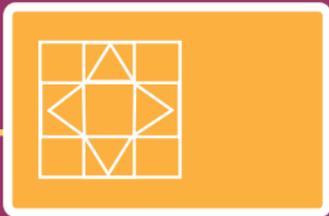
"I've been beading since I was 8 years old. I grew up on my mother's trading post on Highway 287 in Wyoming. My mother Jeri Ah-be-hill decided that she'd spend her life promoting and understanding beadwork. I grew up immersed in beadwork. My inspiration came from my mom's passion. I started off making traditional objects – pipe bags, moccasins and then belt buckles. When in college, I made a pair of beaded tennis shoes with Lakota designs in Plains-style beading. Eventually, I created different images for each shoe. More or less, I'm a storyteller. I just find beadwork to be my vehicle. I had a talent and technical ability from an early age. What I am allowed to do is a gift, a gift that has been passed through time, and I'm one of the people on the continuum. I'm proud to be able to use these techniques and materials."

January 2010

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"Indian Couture: A Book of Dance and Dress"; 2008; Collection of Cynthia Lovelace Sears



MARGARET WOOD (Diné [Navajo]/Seminole)

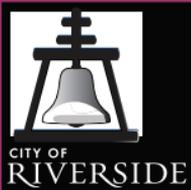
"I actually started out with doll clothes as a 9 year old. I sewed for myself and started designing.... As a child I had helped my mother. As an adult I made my first quilt in 1977 and submitted it to the Heard Museum national juried exhibition. I won an honorable mention, and it sold. I continued to do clothing and did quilts as a sideline. In 1990 I realized I liked making the quilts better. I now consider myself a quilter who does a little bit of wearable art. My work in quilts and clothing is based upon centuries of American Indian fiber and arts tradition. In accordance with a long history of embracing new materials and decorative ideas, I consider my work a continuation of the evolution of American Indian fashion and decorative work."

December 2009 and January 2010

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"Corn #4"; 2001; Collection of the Navajo Nation Museum



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