Working with multiple materials allows Sara Siestreem to layer her work with deeper meaning.

Compassionately Fierce

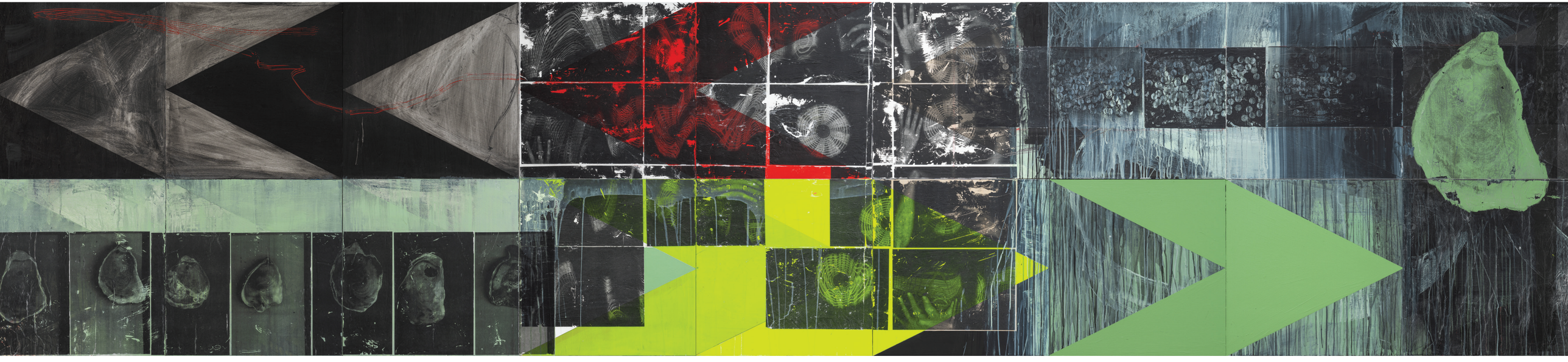
Artist Sara Siestreem confronts viewers through comforting beauty

written and photographed by Daniel O'Neil

SOMEWHERE IN PORTLAND, Sara Siestreem places culturally significant items on a Xerox machine—buttons, oyster shells from Coos Bay and baskets she has woven, often adding her own hands to the composition—and presses the copy button. More than art emerges from the black-and-white print. Siestreem has lived most of her life in Portland, but she spent her early years living in the territory of her Hanis Coos ancestors in the Umpqua River Valley. As an artist and an activist, her multicultural background finds fruition in her multidisciplinary approach.

Siestreem's latest public art piece, *night flyers*, a commission for the Vernier Science Center at Portland State University, references this interconnection. With migration as the central theme, revealed through the basket pattern for geese, Siestreem alludes to the patterns and rhythms of animals, people and life in general.

The Xeroxed oyster shells and buttons evoke histories of genocide against the Coos and other Indigenous peoples, and against Mother Nature. Siestreem found the shells at the edge of village sites in the Coos Bay estuary, where ancient oyster beds grew until colonization arrived. Working with these and other elements, and adding paint, water and pencil, Siestreem combines natural materials



with her own energy in an idiosyncratic process that pries open difficult and intertwined themes of social and ecological justice. Her work honors the fundamental interdependence and equality between people, plants, elements, animals and the cosmos.

"My process is based on observations of nature combined with a formal structure and improvisational practice," she said. "As I create a visual noise through this improvisation, I'm looking for basic forms from nature to emerge. When something elemental shows itself to me, I refine the picture plane to support that event."

Siestreem likens large-scale works like *night flyers* to a Trojan horse—monumental beauty is the vessel for messages that challenge accepted views of society and the environment. "It's really important in my work to confront you with excruciating truth, but also give you a way out emotionally and spiritually, a positive endgame," she said. In *night flyers*, the resilience of nature provides that hint of hope. Oysters, though non-native, grow again in Coos Bay today, for example, and geese continue to migrate.

Composed of eighteen panels, which Siestreem arranges as though weaving, *night flyers* spans 18 feet across a dedicated space in the atrium of the Vernier building. "I like to work big because of the confrontational nature of the scale. So I want to make works that are bigger than the body of the viewer, to help them understand the enormity of the topics that I'm confronting them with."

> "It's really important in my work to confront you with excruciating truth, but also give you a way out emotionally and spiritually, a positive endgame."
>
> — Sara Siestreem

Portland-based artist and curator Mack McFarland has known and worked with Siestreem for more than a decade. In her work he finds a striking ability to converge abstraction, tradition (including Indigenous and DIY Portland punk) and institutional reform, using what he called a "compassionate fierceness."

"I think *night flyers* is beautiful and multilayered, which is really what you want out of a piece of public work," McFarland said. "For people who are seeing it multiple times—hundreds of times, even—in spaces like that, there are many, many things that will be revealed to them over time, and it creates a myriad of understandings."

Siestreem holds an MFA in painting and has studied with local Indigenous masters like carver and painter Greg Robinson (Chinook), carver Greg Archuleta (Grand Ronde) and renowned Warm Springs sculptor Lillian Pitt (Wasco/Yakama). She also teaches art, currently as an MFA mentor at the Institute of American Indian Arts. Working on a commission for a science building made sense for an artist with such a studied yet instinctive technique.

A clam basket features in *night flyers* along with Siestreem's hands. In some of the images, the two appear natural and whole, a representation of the power and beauty possible when science respects nature and cross-cultural values. In others, the hands and basket are distorted, a suggestion of the dangers science and technology possess when employed for objectification and profit.

"Those people will be doing actual work in the world that will affect the things I care most deeply about," Siestreem said. "To create something that will speak to those people's bodies and those people's morality and spiritual center when they're at science class, to me this is a really powerful opportunity."

Siestreem has other upcoming public art projects in the Northwest, and she is busy creating art for the Elizabeth Leach Gallery in Portland and the Cristin Tierney Gallery in New York. Her works, large or small, build upon the same principles as expressed in *night flyers*, because, for Siestreem, art only begins with surface beauty.

"My cultural, spiritual and social belief is that this work is alive, that it's animate and powerful," she said. "My hope is that, in the same way we receive an energetic charge from contact with the land, other animals or a natural event, these paintings will affect the viewer."

FROM TOP Sara Siestreem's *night flyers* spans 18 feet in the Vernier Science Center at Portland State University. Siestreem peels the paper off a Xerox transfer, revealing its nature underneath.

ARTnews Est. 1902

15 Native American Women Artists to Know

BY PETALA IRONCLOUD March 31, 2025 11:34am

PHOTOCOLLAGE BY DANIELA HRITCU.

Native American artists, especially women, have only recently gained a spotlight within the mainstream art world. For centuries, Native art was siloed on reservations, at trading posts, and in Indian markets, with no dedicated Indigenous commercial galleries either in urban Indian centers like New York City, San Francisco, Tulsa, or Phoenix or in other areas with significant Native populations. But lately they are finding their way into major galleries and institutions from Miami to New York to Venice.

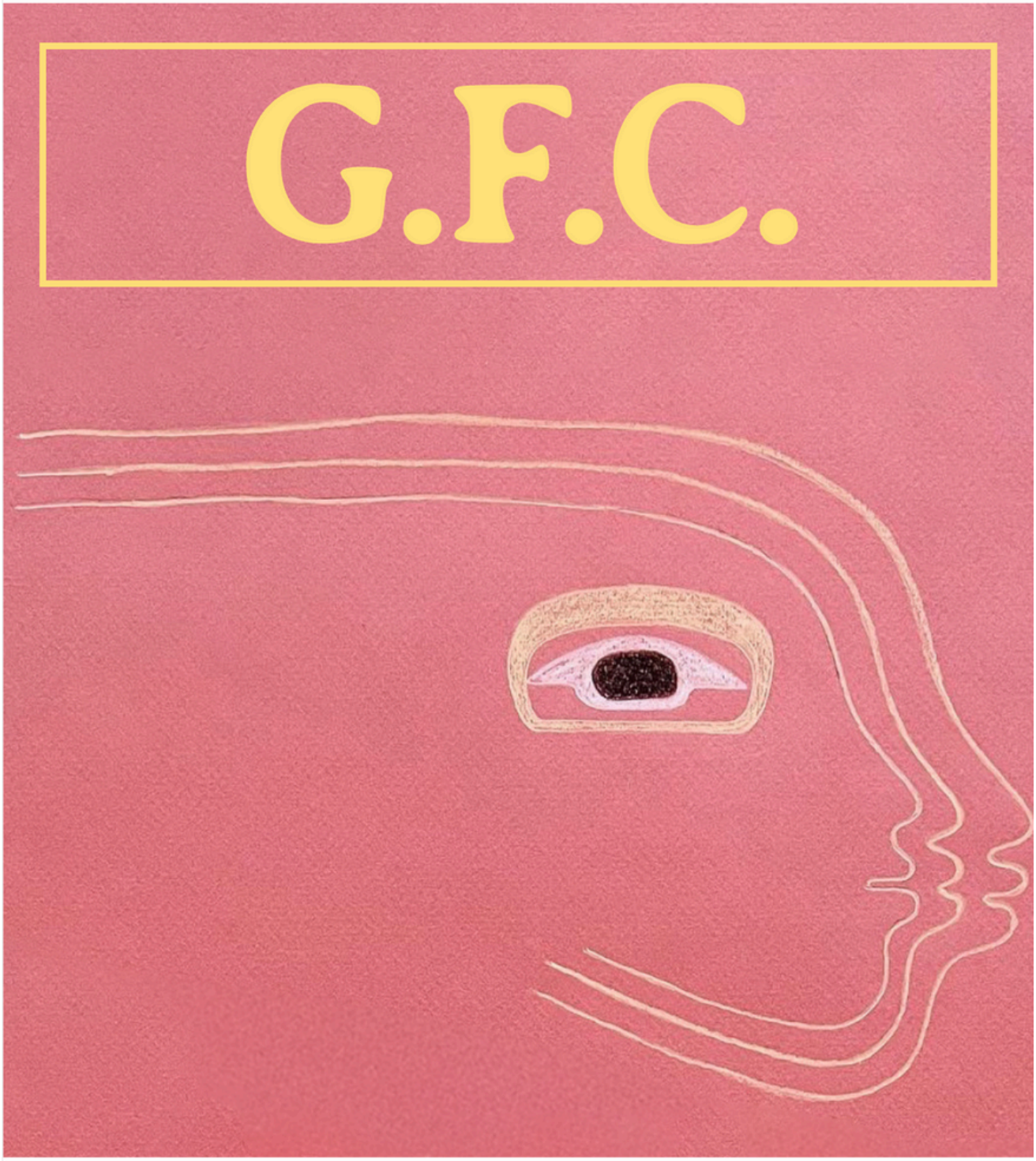
For Women's History Month, we delve into art from 15 Native American, Alaska Native, and Native Hawaiian women. While not an exhaustive list, these artists represent a broad spectrum of artistic innovation spanning multiple generations and mediums, from foundational pottery to contemporary Ravenstail weaving. Shattering conventional ideas about fine art while honoring historical techniques and cultural knowledge, they underscore the vitality of Indigenous women's contributions to contemporary art and the ongoing need to ensure that their voices and visions are centered in mainstream art discourse.

Sara Siestreem

Sara Siestreem, *transtemporal clam basket*, 2022
Photo : Courtesy of the artist and Elizabeth Leach Gallery, Portland, OR.

A Pratt MFA graduate, Sara Siestreem's practice includes ceramics, photography, weaving, painting, and installation art. *Skyline* (2024) is a series of Hanis Coos baskets nontraditionally cast in clay and topped in gold, evoking the commodification of Native culture. *transtemporal clam basket* (2022) is a 3D print of a handwoven basket. *Minion* (2024) is composed of four ceramic black and white ceremonial caps underpinned by cascading scarlet beads, referencing systemic violence against Indigenous women and girls. *Un-ring Bells* (2013) incorporates photographs and representations of oyster shells the artist found along the local Coos and Millicoma Rivers' shores long after the extinction of local tribes, the effect of white settlement and industrial fishing.

January 2025



Welcome to the GFC Newsletter

Works Spotlight

**this one has to do with forest fires* 2017-2022
Red Cedar Bark (Siuslaw Forest), Sedge (Umpqua), Sweet Grass (Linton)
11 ½ × 6 × 5 ½ inches

Sara Siestreem
(Hanis Coos)

Sara Siestreem is an interdisciplinary artist from the Umpqua River Valley on the South Coast of Oregon. Sara's work synthesizes numerous specialized fields of study including material culture, environmental policy, cultural revitalization, traditional ecological knowledge, institutional reform, community engagement and education. The artist's basket-weaving practice is exemplary of the numerous interdependent facets that make up her work including self-determination, knowledge keeping, teaching, and land-based activism which ultimately come together as discrete woven art objects.

After training under weavers Greg Archuleta (Grand Ronde) and Greg A. Robinson (Chinook Nation), Sara brought her studies back to her community, beginning the process of restoring traditional knowledge to its home. Sara concurrently began securing permits to gather plant materials in the Coos Bay, training her relatives in the art of basketmaking, and over time cultivating a growing collection of baskets. These vessels operate as records of the reclamation process and tools of education. To this day Sara's handwoven baskets are largely kept from the popular art market and are only shared with institutions and communities who agree to uphold the artist's standard of cultural education. To multiply Hanis Coos vessels sustainably, Sara fabricates her designs using 3D printing and ceramic processes as well.

Where to Visit

6 **Sara Siestreem - yes/and (yellow is the medicine)**
January 16–March 13, 2025
Nina Johnson Gallery, Miami

For more information visit **gochmancollection.com**. To request loans, and tours or discuss exhibition opportunities, please contact **collection@goch.com**

Gochman Family Collection
Follow us on Instagram
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Art

5 Standout Shows to See at Small Galleries This February

Maxwell Rabb

Feb 4, 2025 9:41AM

Sara Siestreem (Hanis Coos), “yes/and (yellow is the medicine)”

Nina Johnson, Miami

Through Mar. 13

Sara Siestreem (Hanis Coos)
feast with my ancestors, 2024
Nina Johnson
Price on request

Sara Siestreem (Hanis Coos)
release the dead fire basket, 2024
Nina Johnson
Price on request

Each of Sara Siestreem's "minion" sculptures is crowned with what the artist calls the "Aretha cap," a ceramic dance cap named after Aretha Franklin. Draped beneath these crowns are strings of red abalone, glass beads, and plastic buttons, as well as strips of Japanese indigo-dyed and woven industrial cotton. According to the gallery, these minions are designed to resemble "protective beings," with the domes serving to "protect women and young people." Four of these minions are featured in the work *fiesta, forever (blue nights and rattlesnakes)* (2023–24), displayed on the walls of Nina Johnson's library in Miami for her exhibition "yes/and (yellow is the medicine)."

A member of the Confederated Tribes of the Coos, Lower Umpqua, and Siuslaw Indians, Siestreem weaves traditional practices into her art, as seen in skyline (2024), a series of seven slip-cast ceramic baskets with a golden rim. Another piece, *release the dead fire basket* (2024), crafted from red cedar bark, sedge, and sweetgrass, pays homage to her community's basket-weaving traditions while promoting modern-day healing, community building, and empowerment.

Siestreem, who earned an MFA from Pratt Institute in 2007, has hosted recent exhibitions at Elizabeth Leach Gallery in 2023 and Cristin Tierney in 2024.

MIAMI New Times

VISUAL ART

The Best Art Shows to See in Miami, January 2025

Miami is finally coming out of its post-Art Week, post-holiday hibernation.

By Douglas Markowitz | January 14, 2025

Carlton Ward Jr., *Survivor*, 2019. **Courtesy of the artist and Frost Art Museum**

Miami is finally coming out of its post-Art Week, post-holiday hibernation. While plenty of **galleries and museums will keep their Art Week shows up through the spring**, a few are opening new exhibitions this month. Here's a look at the best art shows you can see in Miami this January.

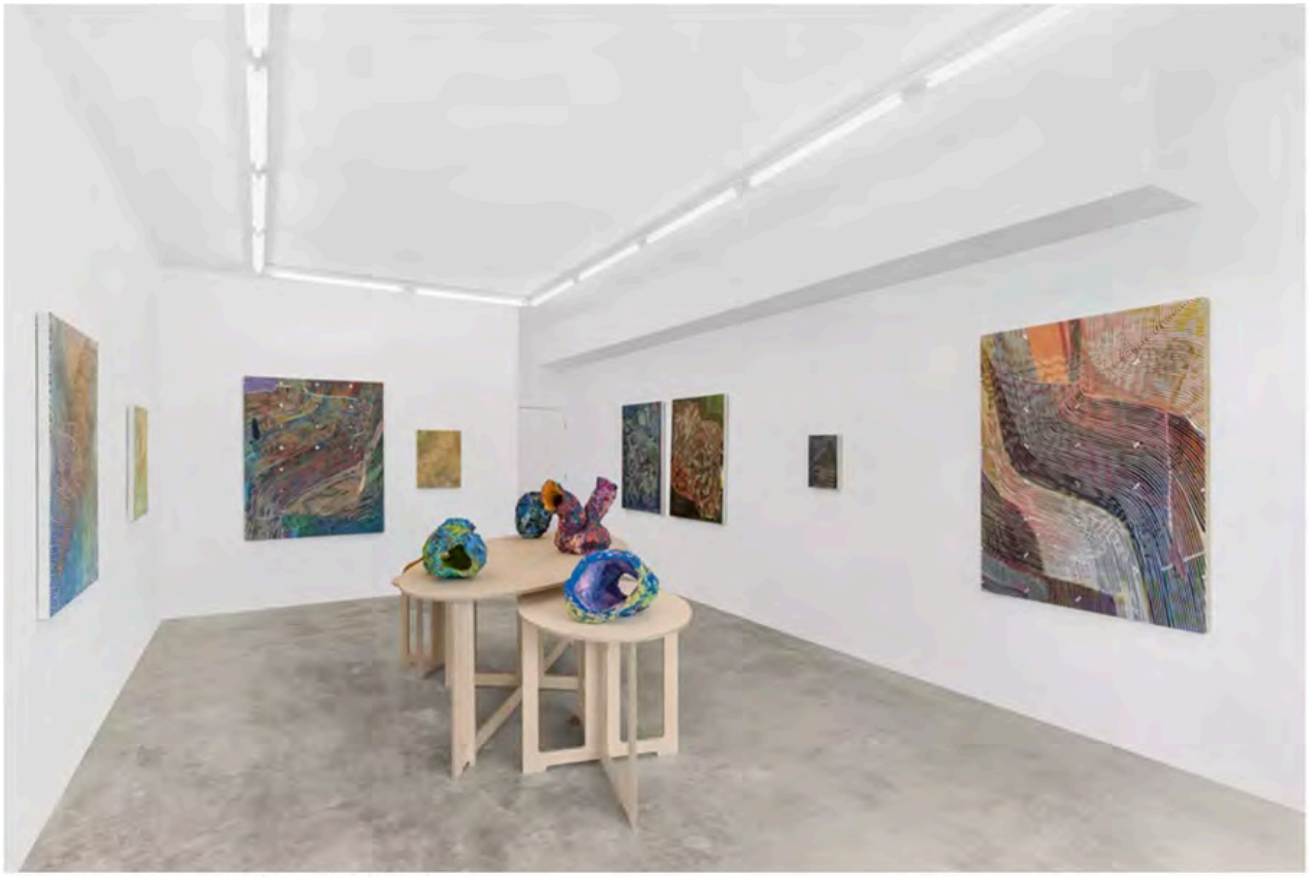
All presentations are listed in the order they opened. Unless otherwise noted, all listed events are free to attend and open to the public.

Installation view of "Where Color Transports" at The CAMP Gallery.

Courtesy of the CAMP Gallery

Three New Shows at the CAMP Gallery

North Miami's CAMP Gallery opened three new presentations on January 3. In "The Playground," Jason Michael Hackenwerth explores food and consumerism with a series of paintings called *The Champions*. In "(Human) Nature," Joana Ambroz and Magdalena Zych converse through their respective practices, Ambroz with moody portraiture and Zych with biomorphic abstractions. Last but not least, Vincent Dion and Miami local Andrew Arocho explore color in their arresting abstract paintings in "Where Color Transports." All three shows close on January 31, featuring Hackenwerth and Arocho in conversation. *Through Friday, January 31, at the CAMP Gallery, 791-793 NE 125th St., North Miami; 786-953-8807;* ***thecampgallery.com***.



Installation view of "Addison Wolff: l00king

Courtesy of the artist and Baker—Hall Gallery

Addison Wolff at Baker—Hall

Relocating to Allapattah from its previous digs in the Dimensions Variable complex in Little River, Baker—Hall has inaugurated its new space with a show from Fort Lauderdale-based artist Addison Wolff. Showing geometric abstract paintings and misshapen, fluorescent-colored ceramics, Wolff's practice is an exploration of queerness and identity. The show opened on January 4. *Through Saturday, February 8, at Baker–Hall Gallery, 1294 NW 29th St., Miami;* ***bakerhall.art***.

Regina Jestrow, *Lots of Little Pieces*

Courtesy of the artist

Regina Jestrow at MDC Kendall Campus

A native of Queens, New York, now based in Miami, Regina Jestrow looks back nostalgically at her family's love of kitsch, faux-luxury, and all that glitters in "Lots of Little Pieces (aka My Favorite Color is Glitter)." The new show, at Miami-Dade College's Kendall Campus Art Gallery, was curated by Art Seen 365's Dainy Tapia. It centers on Jestrow's large-scale quilts, made from repurposed textiles sourced from family and friends. *Through Thursday, February 6, at MDC Kendall Campus Art Gallery, 11011 SW 104th St., Miami; 305-237-2000;* ***mdc.edu***.

Summer Wheat, *Catching Thoughts*, 2024, acrylic paint and gouache on aluminum mesh, 68 x 94 inches (173 x 239 cm)

Courtesy of the artist and Andrew Reed Gallery

Summer Wheat at Andrew Reed

Exploring femininity and idyllic garden scenes, Oklahoma-born, New York-based artist Summer Wheat's show, "Safety Net," features disembodied female figures with fashion inspired by Barbie doll accessories. Materially, the artist is working with an interesting process involving acrylic paint pulled through aluminum mesh fabric, reminiscent of medieval tapestry-making. *Through Saturday, February 15, at Andrew Reed Gallery, 800 NW 22nd St., Miami;* ***andrewreedgallery.com***.

Lindsay Montgomery, *Queen Mab*, 2024 glazed red earthenware 20" x 12" x 13"
Courtesy of the artist and Mindy Solomon Gallery

"Fairyland 2" at Mindy Solomon

"Fairyland 2: Deeper, Darker," a sweetly sinister group show at Allapattah's Mindy Solomon Gallery, is a sequel to the gallery's 2021 show that seeks to exhibit a darker look at fantasy for a darker time. Twenty-nine artists examine folktales, feminism, haunted forests, and historical trauma as part of the show — Disney World this ain't. Through Saturday, February 15, at Mindy Solomon Gallery, 848 NW 22nd St., Miami; 786-953-6917; **mindysolomon.com**.

Erin Parish at Laundromat Art Space

Little Haiti's Laundromat gallery space and studio complex started the year with a show by Erin Parish that combines immersive art with sustainability. Inspired by Dushamp's readymades and conceived as a "buy nothing" project, "Submerged Realities: People Ain't No Good" takes on humanity's neglect and pollution of ocean ecosystems by forcing viewers to navigate a confusing, sub-nautical space full of random objects. *Laundromat Art Space, 185 NE 59th St., Miami;* ***laundromatartspace.com***.

Anna Betbeze, *Untitled Veiled object #6*, 2024. Velvet, found objects. 40 x 30 x 30 in.

Courtesy of the artist and Nina Johnson Gallery

Reynaldo Rivera, Anna Betbeze, and Sara Siestreem at Nina Johnson

Three new solo shows open at Nina Johnson Gallery in Little Haiti this month. In "Danse Macabre," LA-based photographer Reynaldo Rivera offers a tribute to the Mexican stage performer Miss Alex that also references medieval and Baroque artistic themes. Oregon-based Sara Siestreem (Confederated Tribes of the Coos, Lower Umpqua, and Siuslaw Indians) will show sculptural works inspired by Indigenous traditions in "yes/and (yellow is the medicine)." Finally, Anna Betbeze will focus on concealment and darkness in "In the Quarry," which references Paul Klee's painting of the same name. *Opens Thursday, January 16 at Nina Johnson Gallery, 6315 NW Second Ave., Miami; 305-571-2288;* ***ninajohnson.com***.

Alejandra Abad at Coral Springs Museum of Art

Up in Broward, Venezuela-born artist Alejandra Abad will showcase her immersive art installations in "Tres," at the Coral Springs Museum of Art. "Garden of Memories" and "Lexicon de Plantas" both draw on her family history, while a new piece, "Water Slate," reimagines Broward County as a place of refuge through experimental animation. The work was funded by a grant from the county through its Cultural Division. *Opens Friday, January 17 at Coral Springs Museum of Art, 2855A Coral Springs Dr., Coral Springs; 954-340-5000;* ***coralspringsmuseum.org***.

Will Cotton, *Shoeing*, 2021. Oil on linen, glitter. 96 x 72 in.

Courtesy of the artist and Ross + Kramer Gallery

Will Cotton at Ross + Kramer

Cowboys and unicorns, anyone? New York-based figurative painter Will Cotton will channel Brokeback Mountain in a new show at Ross + Kramer in Miami Beach. Inspired by a residency in Wyoming, these ten studies and one large-scale painting will deal with themes of gender and the mythology of the American cowboy. *Opens Thursday, January 23 at Ross + Kramer, 1910 Alton Rd., Miami Beach; 786-380-4811;* ***rkgallery.com***.

Diego Waisman, *Grow, from For I Shall Already Have Forgotten You*, 2021, 22 x 33 inches, Purchased with Funds from the Dorothea Green Emerging Artists Fund, FIU 2024.9.2

Courtesy of the artist and Frost Art Museum

Diego Waisman & "Path of the Panther" at Frost Art Museum

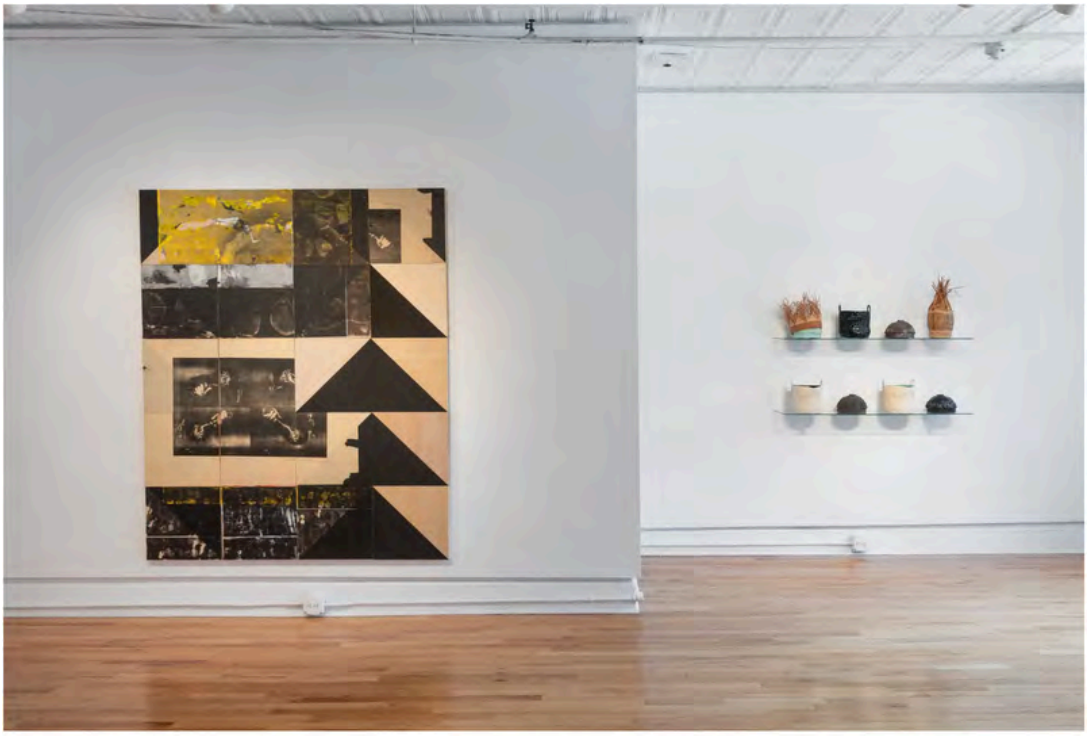
FIU's campus art museum will open two photography shows at the end of this month, both dealing with Floridiana. First, on Sunday, January 26, is "Path of the Panther," a show all about Florida's elusive, endangered state mammal (and FIU's mascot). Photographer Carlton Ward Jr. has photographed the Florida Panther with the support of National Geographic since 2015, and he'll present some of those images at FIU. Then, on Wednesday, January 29, Argentina-born Miami local Diego Waisman will show images of Florida's economically precarious mobile home communities in "Sunset Colonies." *Patricia and Philip Frost Art Museum at Florida International University, 10975 SW 17th St., Miami; 305-348-2890; **frost.fiu.edu**.*

THE BROOKLYN RAIL

ArtSeen

Sara Siestreem (Hanis Coos): *milk and honey*

By Farren Fei Yuan



Installation view: *Sara Siestreem (Hanis Coos):* ***milk and honey,*** Cristin Tierney Gallery, New York, 2024. Courtesy Cristin Tierney Gallery, New York, NY, and Elizabeth Leach Gallery, Portland, OR. Photo: Adam Reich.

milk and honey
Cristin Tierney Gallery
September 6–October 19, 2024
New York

The first solo exhibition of the Oregon-based artist Sara Siestreem (Hanis Coos) in New York marks her return to the city's consciousness. After earning an MFA from Pratt Institute in Brooklyn in 2007, Siestreem returned to her homeland in the Umpqua River Valley to teach traditional Indigenous weaving to her Coos, Lower Umpqua, and Siuslaw Indian community. A central piece of this show at Cristin Tierney Gallery, 3/15/2020 minion (2024), was made collaboratively with her students, mostly young women. Consisting of four slip-cast ceramic dance caps draped with strings of red abalone, glass beads, and plastic buttons, the "minions" swayed ever so slightly as I approached, further animated by their shadows. For Siestreem, they call attention to the presence of ancestral protectors, who are attracted to the scarlet iridescence of abalone.

The palpable materiality of Siestreem's art is irresistible. Everything desires to be touched. I wanted to feel the texture of the beads and Siestreem's woven baskets, and to work out where the weave begins and ends. This tactility of her art is truthful to the sensory abundance of Indigenous culture, and contrasts with the primacy of the visual in Western art traditions. The baskets emanate the faint scents of medicinal plants—cedar bark, sweet grass, and spruce root—whose olfactory values serve as agents in the Indigenous ceremony of smudging. In glass bat (2024), the mixed-media painting to the left of the baskets, serial images of her hands shaking rattles further introduce a musical rhythm and dancing motion, as if to animate the countless extinct oysters Xeroxed across the composition.

Installation view: *Sara Siestreem (Hanis Coos):* ***milk and honey,*** Cristin Tierney Gallery, New York, 2024. Courtesy Cristin Tierney Gallery, New York, NY, and Elizabeth Leach Gallery, Portland, OR. Photo: Adam Reich.

The multi-dimensional experience—albeit only a taste of the wealth of Indigenous ecologies—is the artist's offering to the attentive viewer. Siestreem deftly mediates between the two realms, not only through her singular mastery of both Native and Western art forms but also her command of poetic language. Her haiku-like titles, such as un-ring bells (2013–24) or not enough sweetness in the world to drown you out///so the tsunami came and washed you away (2024), convey an entwining sense of loss and persistence echoing throughout Indigenous communities as they contend with the ravages of settler colonialism and climate catastrophe. Yet such weighty messages are channeled through the whispering lightness of the lowercase, a minor mode of speaking that unsettles signification, like a soft breeze.

The simultaneous precarity and persistence of memory is also captured in the incantation of hollow forms in un-ring bells: the red ellipses drawn repetitively by hand to form a loose grid, the spectral Xerox scans of oyster shells and an empty Dansk dish (Siestreem's predilection for this technique stems from her teenage zine-making years). This complex eight-foot-wide painting took eleven years to complete; it resists comparisons with the Rauschenbergian flatbed picture plane, the gestural abstraction of Informel, or Morris Louis's drip paintings. Rather, Siestreem appropriates elements of Western art forms only to re-contain them within the geometric language of Native traditions, subverting the former's claims to originality. Her radical juxtaposition of the ancient and modern, the organic and manufactured, questions these binary categories while insisting on the longstanding vitality and contemporaneity of Indigenous art.

Installation view: *Sara Siestreem (Hanis Coos):* ***milk and honey,*** Cristin Tierney Gallery, New York, 2024. Courtesy Cristin Tierney Gallery, New York, NY, and Elizabeth Leach Gallery, Portland, OR. Photo: Adam Reich.

But the most vivid sensation is certainly the gustatory delight of milk and honey. The exhibition title is taken from the name Siestreem gave to her white slip-cast ceramic basket with golden glazed edges, shown concurrently at this year's Armory Show. The significance of milk here harmonizes with the view of a distant thinker, Roland Barthes. Milk is "anti-wine," Barthes writes in Mythologies, "because in the basic morphology of substances milk is the opposite of fire by all the denseness of its molecules, by the creamy, and therefore soothing, nature of its spreading. Wine is mutilating, surgical, it transmutes and delivers; milk is cosmetic, it joins, covers, restores."

By casting her baskets with a mixture of milky white clay, Siestreem symbolically nourishes her craft tradition and allows it to spread. At the same time, milk embodies the symbiotic relationship between Indigenous artists and their materials. In the Indigenous worldview, plants and oysters are animate beings; the process of artmaking involves praying and caring for them throughout the year and asking for their permission to participate. milk and honey—both the work and the exhibition—therefore positions the Native weaving tradition as a practice of sustenance, subsistence, and sustainability.

As is characteristic of Siestreem's practice, themes are often developed through different iterations of the same work. For this occasion, the artist has placed seven of her slip-cast ceramic baskets in a row facing the windows to form a new work, titled skyline (2024). Their subtle variations, under the soft glow of contre-jour light, quietly index the passage of time. Siestreem has also alternated the color and order of the dance caps in her minion for different presentations: for example, four white caps at the Armory Show, three white caps and one black at a group exhibition at the Sun Valley Museum of Art (Intertwined: Weaving in Community, April–June 2024), and three black caps and one white here at Cristin Tierney. Playful and duplicitous, Siestreem's work resists explanation: meaning is coded but open, hence always residual. For the curious, her art is generous and nourishing, like milk and honey.

CONTRIBUTORS

Farren Fei Yuan is a writer and curator based in New York.

Art

10 Must-See Gallery Exhibitions during Armory Week 2024

Annabel Keenan

Sep 3, 2024 12:12PM

Stephen Thorpe
We Live Not Only by Day, but Also in Our Dreams, 2024
DIMIN
Sold

Anthony Cudahy, *Dowsing (studio)*, 2024. © Anthony Cudahy. Photo by GC Photography. Courtesy of the artist and GRIMM.

With the dog days of summer behind us, the art world is reemerging and looking ahead to the fall season. In New York, the so-called Armory Week anchored by The Armory Show marks this return. The week brings with it additional fairs, including Independent 20th Century, Art on Paper, and the scrappy, artist-forward SPRING/BREAK.

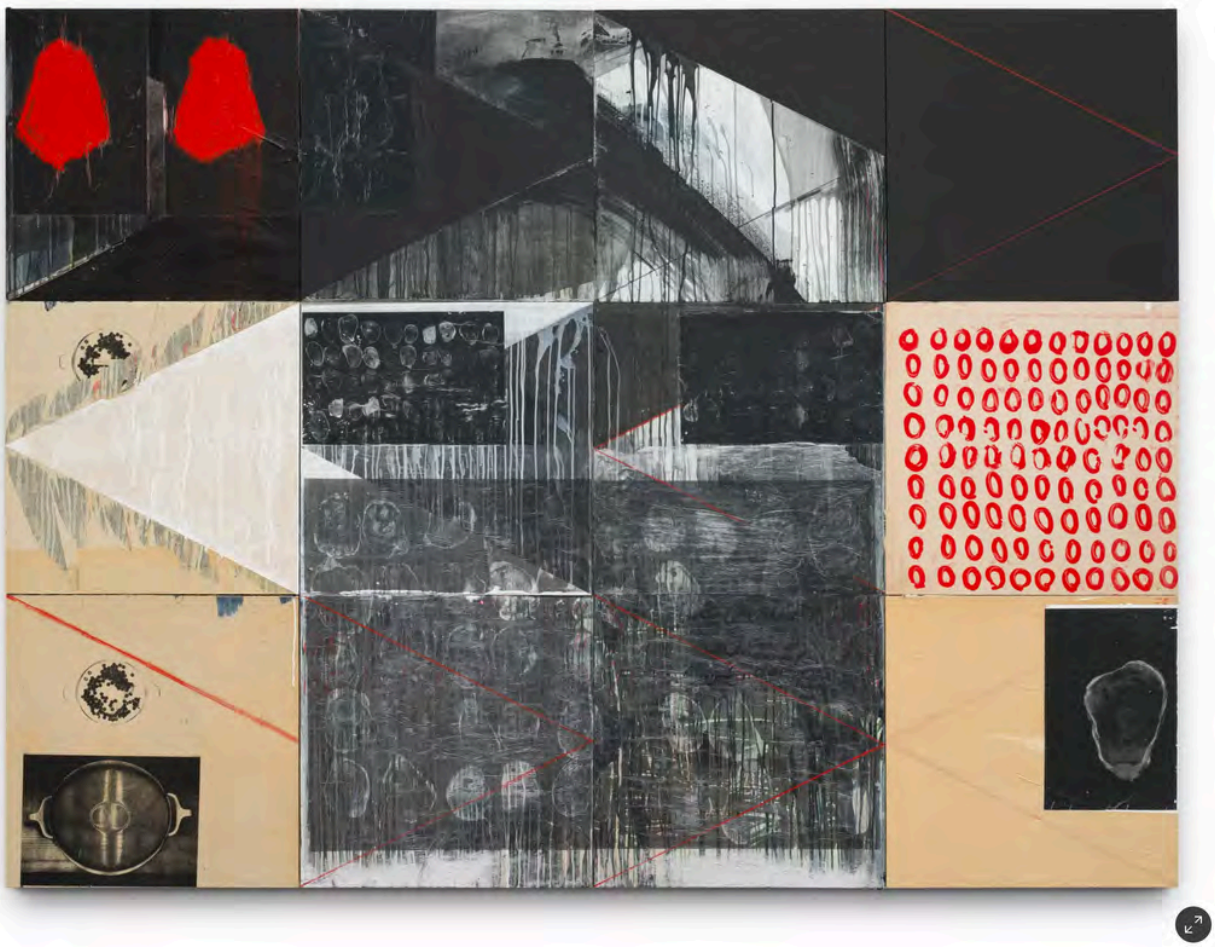
In “Dream House,” New York–based British painter Stephen Thorpe draws inspiration from Carl Jung’s concept of the same name, in which the home symbolizes the human psyche. In this theory, each room is seen as an extension of a different part of the mind—both the personal and the collective. Drawing inspiration from psychoanalysis, sociology, and symbolism, Thorpe blurs the lines between the real and the abstract, illustrating the tensions between the internal and external worlds.

Thorpe focuses on the corners of rooms, at times filling this narrow, intimate vantage point with vibrant imagery, such as landscapes and exotic birds. In Sacred Landscape of Inside Things (all works 2024), for example, the mid-career artist depicts a serene landscape with an expansive perspective. This forms a contrast with works like A Symbol of Solitude for the Imagination and A Place of Reasoning Between the Inside and the Outside, in which thick, expressive swathes of paint cover the walls, perhaps symbolic of the physical and psychological barriers we build around us.

Sara Siestreem (Hanis Coos), “milk and honey”

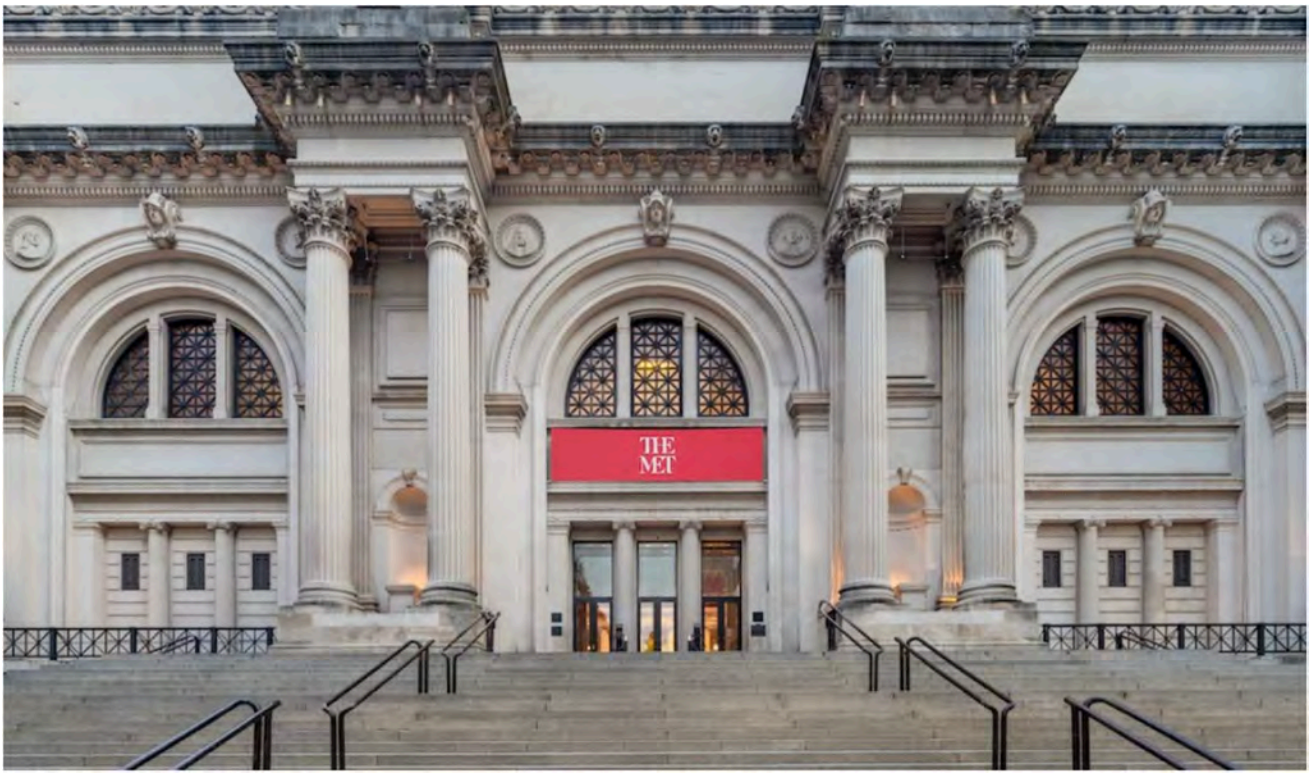
Cristin Tierney Gallery

Sep. 6–Oct. 19



Sara Siestreem (Hanis Coos)
unring bells, 2013-24
Cristin Tierney
US$25,000

whitewall



Must-See New York Exhibitions: Lee Bul, Mestre Didi, and More

The upcoming art season in the city dazzles with vibrant presentations at top institutions and galleries such as The Metropolitan Museum of Art, Friedman Benda, and more.

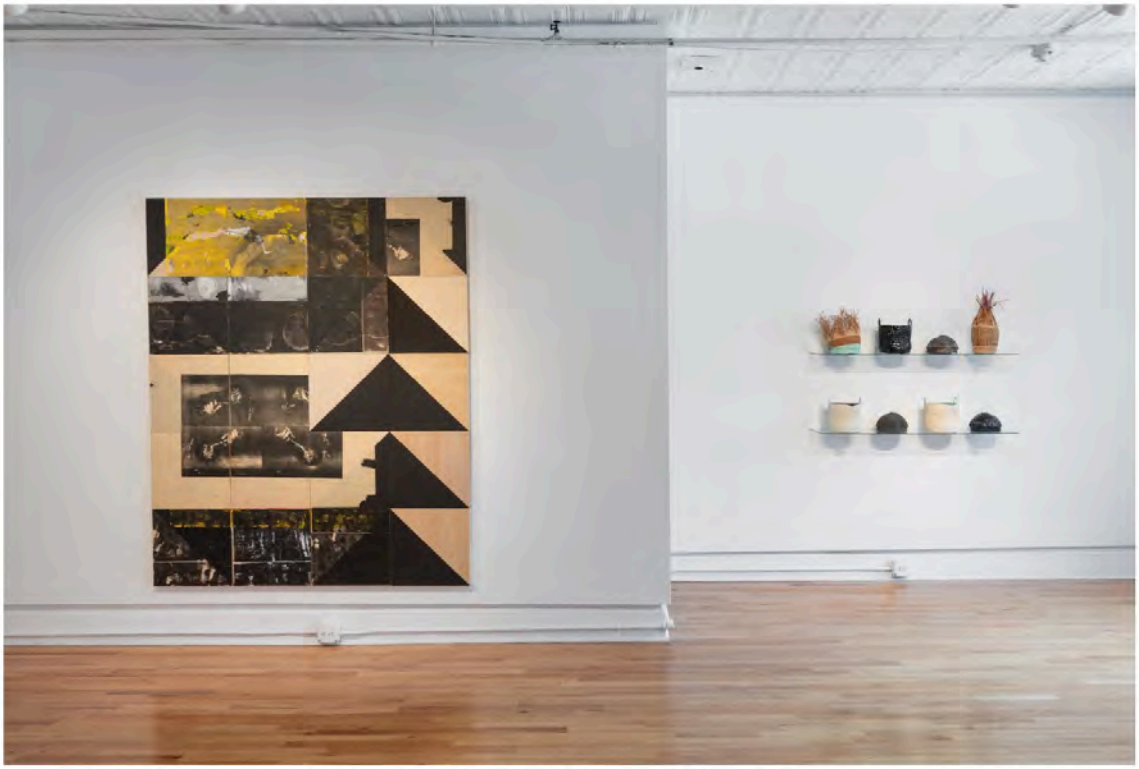
ERICA SILVERMAN

SEPTEMBER 03, 2024

The majesty of fall in New York brings with it a parade of new gallery exhibitions spotlighting the supreme imagination and unparalleled skill of artists like **Lee Bul**, **Andile Dyalvane**, and more.

Sara Siestreem (Hanis Coos): “milk and honey”

Cristin Tierney



Installation View Of Sara Siestreem (Hanis Coos): “Milk And Honey,” Courtesy Of The Artist And Cristin Tierney Gallery, New York, Photograph By Adam Reich.

September 6 — October 19, 2024
219 Bowery, Floor 2 New York, NY 10002

In an inaugural solo show at **Cristin Tierney** and in New York, interdisciplinary artist **Sara Siestreem (Hanis Coos)**, a member of the Confederated Tribes of the Coos, Lower Umpqua, and Siuslaw Indians, summons the vital rituals of her ancestors with a modern feminist and ecological perspective. The Oregan-based visionary’s prismatic magnetic exhibition titled “milk and honey” deftly intertwines collage, geometric weaving motifs, and expressive brush strokes, championing social justice in every masterly gesture. The sweeping work ***un-ring bells*** spans eight feet and took eleven years to develop. A harmony of organic wood with black and white elements gives way to crimson shapes and lyrically dripping paint. A wondrous layering of reclaimed objects such as a fortune cookie message and a fractured string of Cobalt beads evoke a sense of loss in the wake of Colonial brutality.

What we love: The stunning exhibition is presented in conjunction with Sara Siestreem (Hanis Coos)’s presentation at this year’s edition of **The Armory Show** alongside the acclaimed **Elizabeth Leach Gallery**.

HYPERALLERGIC

Art

10 Art Shows to See in New York Right Now

Artists including Leon Golub, Charles Yuen, Naudline Pierre, and Manny Vega are kicking off the fall art season with must-see shows.

Natalie Haddad, Hrag Vartanian and Valentina Di Liscia 19 hours ago

Naudline Pierre, "Longing For" (2024), oil on canvas, 48 x 96 inches (121.9 x 243.8 cm) (photo Natalie Haddad/*Hyperallergic*)

It's officially the fall art season and the New York art world was abuzz last weekend with fairs and openings. With so much to choose from it's hard to single anything out, but below are 10 of our favorite shows right now, featuring artists ranging from museum heavyweights (Leon Golub) to Asian-American pioneers (Charles Yuen of the Godzilla art collective), and from technology virtuosos (Rafael Lozano-Hemmer) to brilliant mosaicists (Manny Vega). This will be our only guide to New York City exhibitions in September, but next month we'll be back to our biweekly schedule. And a few great summer shows remain open through this weekend, so before you rush to see the new ones, check out Richard Serra's film and video works at Dia Chelsea, Frank Walter: To Capture a Soul at the Drawing Center in Soho, and the Art Students League of New York's 2024 Juried Selection Exhibition at the Lower East Side's Gallery Onetwentyeight. —Natalie Haddad, Reviews Editor

Sara Siestreem (Hanis Coos): milk and honey

Cristin Tierney Gallery, 219 Bowery, Floor 2, Lower East Side, Manhattan
Through October 19

Various sculptural objects on display at Sara Siestreem's *milk and honey* exhibition at Cristin Tierney Gallery (photo Hrag Vartanian/*Hyperallergic*)

This is Sara Siestreem's (Hanis Coos) first New York City exhibition, and it demonstrates her ease with various artistic registers that include, but are not limited to, petroglyph-style mark making, beading, weaving, abstract painting, and various printmaking techniques. Her process-based art makes you conscious of time, whether as a cumulative effect — as in her weaving, where you can see how things are made and sometimes cast or 3D printed — or in her paintings, where we see layers of line, image, and shape come together to reinvent notions of ceremony, ritual, and ancestral inheritance.

In "skyline" (2024), seven glazed slip cast ceramic baskets are placed in front of the windows, making us aware of the pattern of urban structures across the street from the gallery, which denote another type of rhythm in stacked forms. The three large paintings here are more austere than previous panel works, using graphite, acrylic, Xerox transfer, and other techniques that reclaim cultural forms that went into "hibernation," a term she's used before, during the 1850s, when her own tribe was dispossessed and persecuted by the US government almost to the point of complete genocide. Each of these art pieces, particularly the baskets and dance caps, renew the promise that art has an alchemical power that can be born from humble yet proud origins, and with the right care it can be woven into gold. —HV

Intertwined: *Weaving in Community*

APRIL 5–JUNE 15, 2024

Sun Valley Museum of Art

THE MUSEUM
191 Fifth Street East, Ketchum, Idaho
Tue–Fri, 10am–5pm
Sat, 11am–4pm

HAILEY CLASSROOM
314 Second Ave South, Hailey, Idaho
Scheduled Class Times

SUN VALLEY MUSEUM OF ART
P.O. Box 656, Sun Valley, ID 83353
208.726.9491 • svmoa.org

COVER:
Sara Siestreem (Hanis Coos), *diamonds and pearls*, 2019, Red Cedar Bark (Kingcome, BC) gathered with Marianne Nicolson (Dzawada'enuxw), Spruce Root (Jordan Cove, Coos Bay, OR), Bear Grass (Baldich), Juncus (Schofield Creek), Hemlock Dye (Siuslaw Forest), Sedge (Umpqua River) and Sweet Grass (Linton), courtesy the artist and Elizabeth Leach Gallery, Portland

INTRODUCTION PANELS:
Installation photograph, *Tanya Aguiñiga, Border Quipu / Quipu Fronterizo*, 2016-2018, Los Angeles County Museum of Art, Purchased with funds provided by AHAN: Studio Forum, 2018 Art Here and Now purchase, in New Abstracts: Recent Acquisitions at the Los Angeles County Museum of Art, November 12, 2022-September 17, 2023, photo © Museum Associates/LACMA

Installation photograph, *Tanya Aguiñiga, Border Quipu / Quipu Fronterizo*, 2016-2018, Los Angeles County Museum of Art, Purchased with funds provided by AHAN: Studio Forum, 2018 Art Here and Now purchase, in New Abstracts: Recent Acquisitions at the Los Angeles County Museum of Art, November 12, 2022-September 17, 2023, photo © Museum Associates/LACMA

AMBOS (Art Made Between Opposite Sides), documentation from *Border Quipu / Quipu Fronterizo* project, 2016-2018

Tanya Aguiñiga, *Extraño 15*, 2021 (detail and installation view), ice-dyed cotton rope, synthetic hair, flax, courtesy the artist and Volume Gallery, Chicago

BACK PANEL:
Sara Siestreem (Hanis Coos), *this clam basket stops pipelines and chevy*, 2022, glazed slip cast ceramic baskets, ed. 10, courtesy the artist and Elizabeth Leach Gallery, Portland

INTERIOR
CLOCKWISE FROM TOP RIGHT:
Sara Siestreem (Hanis Coos), *facing widespread opposition pembina withdraws application to Oregon department of state lands to create an ecological disaster in Jordan Cove, Coos Bay January 23, 2020*, 2020, acrylic, colored pencil & graphite on paper, courtesy the artist and Elizabeth Leach Gallery, Portland

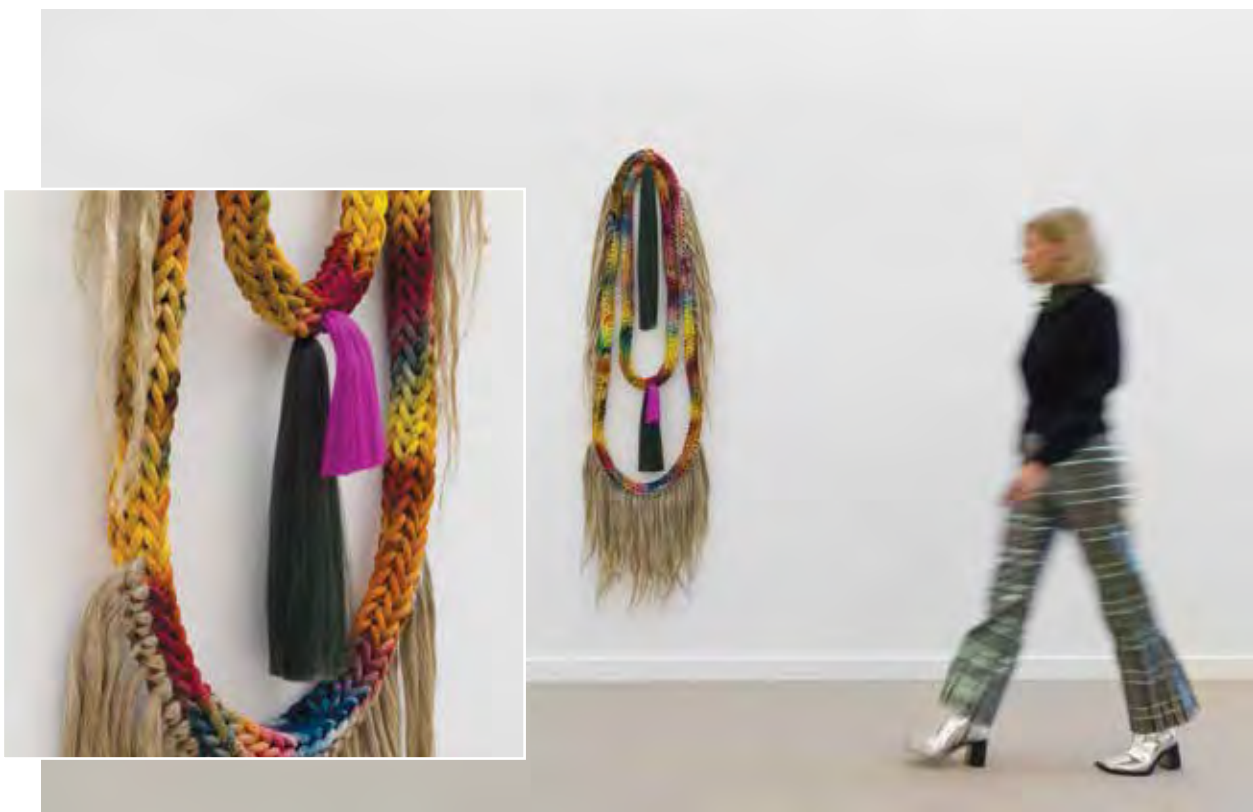
Sara Siestreem (Hanis Coos), *ARETHA*, 2022, glazed slip cast ceramic dance cap, ed. 10, courtesy the artist and Elizabeth Leach Gallery, Portland

Sara Siestreem (Hanis Coos), *transtemporal clam basket*, 2022, 3D printed scan of a handwoven basket (Nylon 12 Powder), courtesy the artist and Elizabeth Leach Gallery, Portland

Sara Siestreem (Hanis Coos), *acorn basket / whale ovation*, 2015-2022, acrylic and graphite on BFK Rives paper, courtesy the artist and Elizabeth Leach Gallery, Portland

Tanya Aguiñiga, *Internal Body II* (installation view and detail), 2023, cotton rope and low-fire terracotta, aluminum armature, courtesy the artist and Volume Gallery, Chicago

Intertwined: Weaving in Community considers ways artists have used traditional weaving as social practice and a platform for activism. The exhibition features artwork by Portland-based artist Sara Siestreem (Hanis Coos), Los Angeles-based artist Tanya Aguiñiga, and AMBOS (Art Made Between Opposite Sides), a collective Aguiñiga founded in 2016.



Intertwined:
Weaving in Community

APR 5–JUN 15, 2024

MUSEUM EXHIBITION

Artist **Sara Siestreem (Hanis Coos)** has created a self-sustaining weaving program for the Coos, Lower Umpqua, and Siuslaw people. Siestreem is an activist who uses the practice and teaching of traditional Native weaving to preserve Indigenous knowledge while healing communities and the relationship between humans and the environment. The exhibition includes a newly commissioned sculpture made from ceramic, fiber, and a variety of natural and human-made materials, as well as woven, 3D printed, and cast ceramic baskets. Also a painter and printmaker, Siestreem makes large-scale works on paper and board covered with patterns, marks, and imagery related to her weaving practice and activism.

Tanya Aguiñiga was born in San Diego, California, and raised in Tijuana, Mexico. Her experiences as a binational citizen who crossed the border daily for school inform her approach to textiles and other forms of craft. Drawing on Mesoamerican and Indigenous Andean weaving traditions, Aguiñiga makes sculptures that are radically contemporary. Often they reference the human body, including terracotta hands and other body parts, or synthetic hair. She thinks of some of them as portraits—woven figures, sometimes interconnected like networks of family or friends.

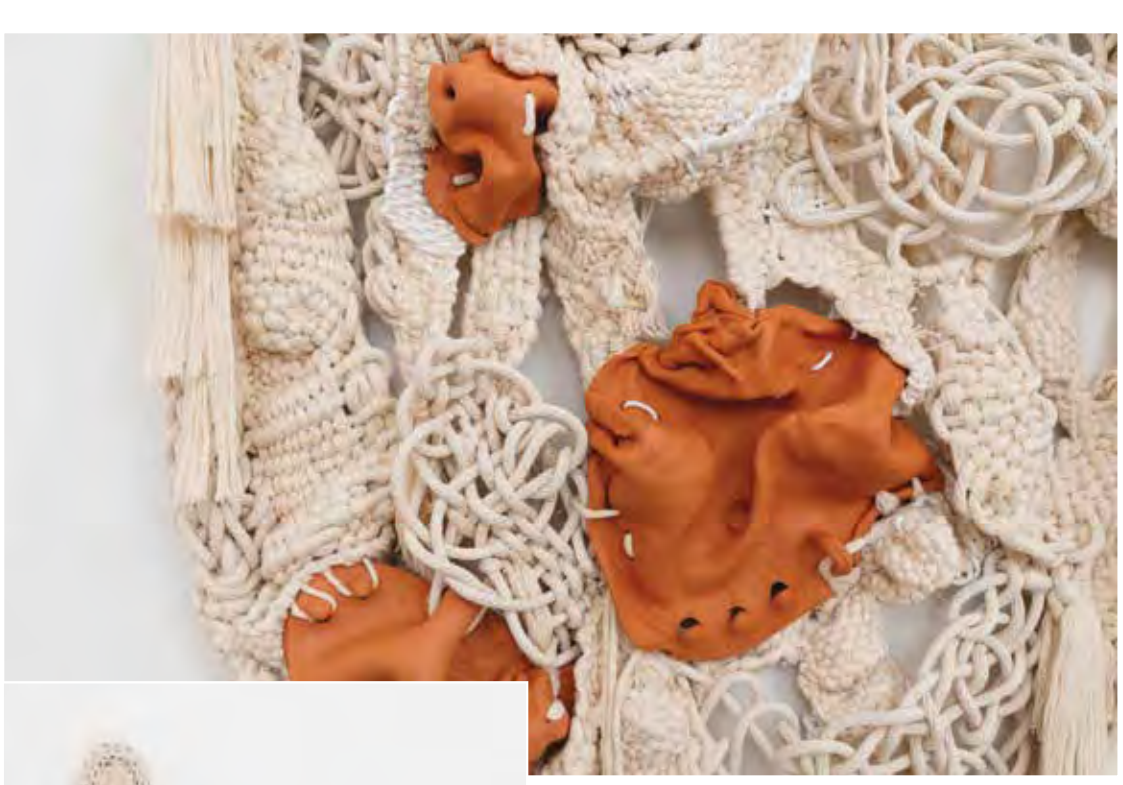
Aguiñiga, artist **Natalie M. Godinez**, and other members of the **AMBOS** collective are working with SVMoA to develop a community-based fiber artwork in the Wood River Valley. The artwork will emerge from workshops held with community partners in Tijuana, Bellevue, and Hailey and will grow over the exhibition as visitors add to it, incorporating their handwork and stories into the project. The exhibition also includes AMBOS's *Border Quipu / Quipu Fronterizo*, an enormous fiber work made by thousands of participants on both sides of the U.S.-Mexico border between 2016 and 2018. Inspired by Andean pre-Columbian quipus, systems of knotted strings used to store information and knowledge, the *Border Quipu* allowed participants to share their personal stories of life on the border.

SVMOA MEMBERS EXHIBITION PREVIEW AND OPENING CELEBRATION

Fri, Apr 5, 5–7pm
Sun Valley Museum of Art
FREE for SVMoA members; pre-registration required
SVMoA members are invited to join artists **Sara Siestreem**, **Tanya Aguiñiga** and **Natalie M. Godinez** for a walkthrough of *Intertwined: Weaving in Community* at 5pm, followed by an opening celebration.

EVENING EXHIBITION TOURS

Thu, Apr 11, May 23, and Jun 13, 5:30pm
Sun Valley Museum of Art
FREE; pre-registration recommended
Enjoy refreshments as you tour *Intertwined* with SVMoA's curators.



WORKSHOPS & PROGRAMS

BILINGUAL TEEN WORKSHOP:
TEXTILE CRAFTS

Wed, Apr 3, 2–6pm
Hailey Classroom
FREE, drop in anytime between 2 and 6pm
Join artists from AMBOS for a textile craft afternoon! **Tanya Aguiñiga** and **Natalie M. Godinez** will lead you in a variety of textile craft techniques, sewing, dyeing, embroidery, and weaving to create pieces for a collaborative art installation that will be part of *Intertwined*. The installation will be a collaboration between the artists, communities throughout the Wood River Valley, and people awaiting asylum along the U.S.-Mexico border.

BILINGUAL COMMUNITY WORKSHOP:
NATURAL DYES AND CYANOTYPE PRINTS

Thu, Apr 4, 2–5pm
The Hunger Coalition
FREE; drop in anytime between 2 and 5pm
Join artists from AMBOS, SVMoA, and the Hunger Coalition for a two-part workshop: dying fabric with natural dyes and making cyanotype prints. **Tanya Aguiñiga** and **Natalie M. Godinez** will lead you in using plants and vegetables to dye fabric and pillows and creating stunning one-of-a-kind photo prints using natural sunlight. Some of the art created will be included in *Intertwined*.

The Sun Valley Museum of Art acknowledges the Shoshone and Bannock peoples and their homelands here in the Wood River Valley, as well as their use of these lands, past, present, and future.

WORKSHOP:
SHIBORI SCARVES

Fri, Apr 5, 10am–1pm
Hailey Classroom
$125 member / $150 nonmember
Co-presented with The Alliance of Idaho
Join Los Angeles-based artists **Tanya Aguiñiga** and **Natalie M. Godinez** of AMBOS, SVMoA, and The Alliance of Idaho to learn various shibori dye techniques. Shibori, a traditional Japanese form of dying, allows makers to create beautiful, intricate patterns on fabric. With guidance from the artists, participants will leave the workshop with a shibori wool scarf of their own design.

ART CLUB:
ART21—TANYA AGUIÑIGA AND GUADALUPE MARAVILLA

Wed, Jun 5, 5:30pm
Sun Valley Museum of Art
Free for members / $15 nonmember
Join SVMoA for Art Club—a new program for those who want to learn more about contemporary art. On June 5, we will screen *Art21* episodes featuring artists Tanya Aguiñiga and Guadalupe Maravilla, followed by a group discussion of the artists and their work. *Art21*, a long-running documentary series on PBS, features contemporary artists sharing their work, processes, and studios in their own words. SVMoA invited Tanya Aguiñiga to select another *Art21* artist with whom to be paired, and she chose the El Salvador-born, New York-based Guadalupe Maravilla, whose interdisciplinary practice examines migration, illness, and healing.

artnet news

Gallery Network

Explore 7 Artworks by Native American Artists From the Artnet Gallery Network

Traditional beading techniques, lithographs, and photography are just a few of the mediums these creators are engaging with.

Artnet Gallery Network, December 26, 2023

Jeffrey Gibson, *THE FUTURE IS PRESENT* (2019). Courtesy of Sikkema Jenkins & Co.

Before we bid adieu to 2023 and welcome in 2024, we at the Artnet Gallery Network pulled together one last roundup for the year of art that intrigued or inspired us. Over the thousands of combined galleries, artists,

and artworks we came across, we found a distinct and exciting presence of art made by Native American artists. From pieces made using traditional, hand-beaded techniques and others showing innovative uses of abstraction in painting, this collection of works by Native American artists certainly caught our eye.

The works below are only a glimpse of everything that can be found with the Artnet Gallery Network, where you can search thousands of galleries and explore diverse art and artists from around the world with just a few simple clicks. And be sure to keep a lookout for our first Artnet Gallery Network deep dive of the year in January!

Sara Siestreem
couplet (2017)
Inquire Here

Sara Siestreem, *couplet* (2017). Courtesy of Elizabeth Leach Gallery, Portland.

ArtSeen

Converge 45 Biennial: *Social Forms: Art as Global Citizenship*

By Tess Bilhartz

(L-R) Narsiso Martinez, Lisa Jarrett, and Julian Gaines, *Assembly*, Converge 45, Parallax Art Center, Portland, OR, 2023.

For *Social Forms: Art as Global Citizenship,* the third iteration of the Converge 45 Biennial, curator Christian Viveros-Fauné sought out art that engages with the pressing questions of its time and that might intervene, somehow, in a reimagining of Portland and other places. Many of the biennial artists seek to give a place form and direction, either as a witness to devastation and change or a conjurer of sometimes hopeful visions.

Peter Gronquist floats a new mark, a simple line, a gesture, up into Portland's skyline with his billboard above the Eastbank Commerce Center. The polished steel backing disappears into a reflection that blurs with the sky, and Gronquist's neon flourish hovers weightlessly. Places are marked by signs and billboards and also subtle imprints like wind on dirt; they are marked by animals and plants who may leave bones or fossils behind; they are marked by climate disasters and industry. In Richard Mosse's immersive video, *Broken Spectre*, the mark is a scar as mercury stains the Amazon River where miners extract gold, and deforestation brutally gouges the rainforest, devastating Indigenous communities along the river.

Jorge Tacla also considers marks of damage in his panoramic painting of the destroyed Syrian city Homs, *Sign of Abandonment/Señal de abandono 34* (2018). Tacla paints primarily in black and white with an oil and cold wax mixture that allows him to make shapes and lines shiver. The architecture jitters, and every so often, rhythmically across the canvas, the jittery forms are rubbed out and dissolve into formless gray clouds. In rare moments the smearing and shakiness crystallize into clear lines, only to devastate with the contours of rubble. Above the city, the clouds hang heavy and corporeal, wrong in scale and density. They hover, briefly holding the dust and remains of the city.

Installation view: *Sara Siestream: Assembly*, Converge 45, Parallax Art Center, Portland, OR, 2023.

Some marks are ephemeral, like the lines left by skates on an ice rink or the brief and often imperceptible impact of a runner's shoe on the ground. There are also the invisible imprints of fragrance or breath that mark a place at the molecular level. In *Assembly* at Parallax Art Space, Sara Siestreem's (Hanis Coos) basket weaving materials hang, ready, at the entrance

in *cache eleven: straight to heaven*. As I walk around the gallery, I might inhale scents and bits of intentionally placed olfactory and medicinal plants that reciprocally absorb particles of my own skin, hair, or breath. We all take something with us, and we all leave something behind. I'm reminded of Malcolm Peacock's potent installation that also considers breath and the invisible comingling of molecules.

Peacock's own recorded voice narrates the exhibition, and he begins with a passage about a future when people literally struggle to understand where one person ends and another begins. What follows is an account of distance runners who "rub elbows," exchange breath, and share stories. As Peacock tells it, on a run through the Portland landscape he encounters Edward Gardner (1898–1966), a fellow Black distance runner whose own story structures the exhibition *next in line at the peak of the valley, his spine bent forward as he surrendered to his choices,* at SE Cooper Contemporary.

Peacock records this story as he runs, and his runner's breath is the ever-present rhythm of the piece, sometimes fast and shallow, sometimes slow and deep. As I listen, I'm lying next to another visitor on a large, braided, circular bed, its coils shifting from brown to deep green to gold. We follow Gardner on a 3,000-mile cross-continental marathon as he tackles the profound endurance of the race, harassed by two white men on horseback. Peacock mentions a desire to integrate into the landscape of the Pacific Northwest, but the landscape can be threatening. He finds a companion, though, in Gardner's story, his legend or his ghost, and a kind of fusion takes place between the two runners as their strides connect and they listen to each other's breath. My breath is in that room, too, as is my companion's. Throughout, Peacock substitutes the word "travel" for "run," and "traveler" for "runner", and he guides us on a kind of hero's journey, one that he has been on before and one that Gardner traveled before him.

Marks left on the ice by Amanda Ross-Ho's skates, like Peacock's breath, are a testament to physical demand and commitment. The wobbly lines where she falters and pulls herself back on track tell the story of her performance, *Untitled Figure, (THE CENTER OF IT ALL)* at the mostly vacant Lloyd Center mall. She guides her movements through muscle memory from that bygone era, the era of the American mall and the era when she skated competitively. Her skates repetitively draw a figure-eight, emphasizing its parameters and blurring them as she wobbles, catches herself, and re-finds the circle in this tongue-in-cheek embodiment of nostalgia and dreams.

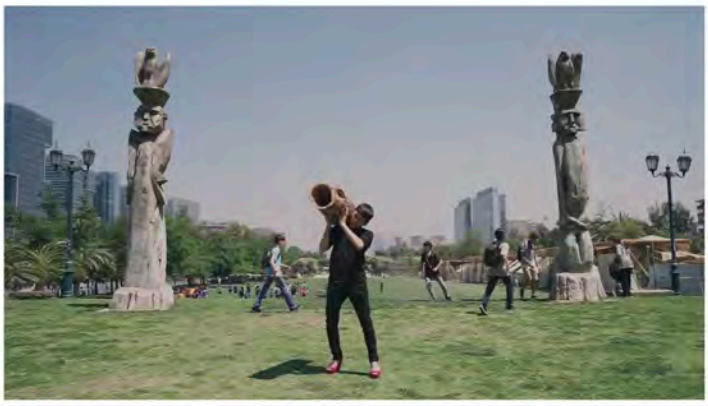
Installation view: *Malcolm Peacock: next in line at the peak of the valley, his spine bent forward as he surrendered to his choices*, Converge 45, SE Cooper Contemporary, Portland, OR, 2023.

Local galleries and arts organizations have taken up residence in some abandoned sections of the Lloyd Center mall. It straddles past and, maybe, some kind of future. Another transfer of intent and ownership occurs when, driven by conversations around Land Back, the Center for Native Arts and Culture acquires a turn-of-the-century red brick building that houses Marie Watt's monumental *Chords to Other Chords (Relative)*. Watt had extended an open call to Native artists, asking for fliers, slogans, and poster materials. She plasters their words to a panoramic wooden backing that runs the length of the room, and enormous red neon text: "Turtle Island And", glows over the collected ephemera. The small notes demand that I step up close to read them, and the large neon text, no longer legible as words, instead lights the notes. I step back to read the large words, and I step forward to read the small ones, the scale shift making apparent the cacophony of voices participating in this "Turtle Island And."

The chorus of personal notes in Watt's piece is reminiscent of the breath and intimacies exchanged in Peacock's, these small voices over time chip away at the contours of a place and reshape it. Jesse Murry's quiet and moving suite of small paintings shape an internal world. These are paintings about paint and the placement of the hand, abstract but with a disappearing horizon. Corporeality departs, and for a moment, we levitate.

Contributor

Tess Bilhartz
Tess Bilhartz is an artist and writer who grew up in Dallas, Texas and is currently based in New York City. Recent solo shows include Follow Me Down at Rubber Factory in 2022 and What On Earth at Super Dutchess in 2020. Residencies include the Skowhegan School of Painting and Sculpture (2017) and the Sharpe Walentas Space Program (2013). She teaches art at Borough of Manhattan Community College, City University of New York.



Seba Calfuqueo, "Alka Doma," courtesy of the artist and Converge 45.

ART

Explore the Vibrant Art Scene of Portland with Converge 45 Biennial

By Andrew Huff
August 10, 2023

The Converge 45 Biennial Opens This August in Portland

There was a moment, years before the COVID-19 pandemic, when it felt like a new art biennial was popping up every week. Different cities, unique offerings, and the promise of innovation often summarized these ambitious events. With the advent of COVID, there seemed to be a fear surrounding how often people would travel once restrictions were lifted, and how this might influence the ways in which people would experience culture and art post-pandemic. Thankfully, the world is in a place where traveling is safer, but still, there still seems to be a lingering hesitation to restart the need for constant travel; people seem a bit more selective about where they should go, and which biennials and art fairs they should commit to visiting. A relatively new biennial in Portland, OR is making its case as a show that's not to be missed.

Founded in 2015, **Converge 45** has sought to celebrate the city's vibrant arts scene, made up of new, smaller galleries and not-for-profit organizations, as well as established museums, by offering a biennial that is helping shed light on the wealth of world-class offerings throughout Portland. This is accomplished through key partnerships and inventive programs that engage in a city-wide cultural conversation between creative minds and incredible artists.

Their upcoming edition, entitled "Social Forms: Art as Global Citizenship" and organized by writer and curator **Christian Viveros-Fauné**, brings together a remarkable line-up of artists who are responding to the issues of their times through art, installations, and public works. Opening on August 24, 2023 the show will present a series of new commissions and major activations by more than 50 artists at 15 sites across the city of Portland.

We spoke with Converge 45 founder **Liz Leach** for an inside scoop into what to expect at this year's edition, as well as some information about the history of this important organization that continues to innovate exciting programs throughout the city of Portland.

Sara Siestreem (Hanis Coos), "they would prefer to be a cloud, fastened to the rock," 2013-2022, acrylic, graphite, Xerox transfer on panel board, 88 x 176 inches overall, photo by Mario Gallucci courtesy of the artist and Elizabeth Leach Gallery.

WHITEWALL: What was the impetus for creating Converge 45?

LIZ LEACH: Portland has a strong cultural ethos with a number of galleries and non-profit art institutions centered in the Pearl District near downtown and within walking distance of each other. The vibrant energy of the artists and arts organizations in Portland is inspiring. Artist-initiated spaces continue to emerge in Portland, primarily on the east side, such as **SE Cooper Contemporary**.

The more I traveled, the more I realized how rare it is now for a city, of any size, outside of New York City to have a core of visual arts organizations in the heart of a city. This realization motivated me to start Converge 45, art on the 45th parallel, to draw attention to the vibrant arts ecosystem of Portland and the surrounding region. The audience is multifold. First, to invite the residents of the city, many newcomers, to explore the region's abundance in the visual arts. Second, to invite the art world to convene in Portland in August for opening weekend and

beyond. Third, to create opportunities for artists and art students in the region to view the best contemporary art around. Overall, the experience in Portland in the summer and fall is sublime, with the proximity of nature in and near the city.

WW: Have the ideas and goals you set out for the organization changed over time, or have the artists and partners you've collaborated with over time influenced the way in which you have expanded the program?

LL: The goals and ideas for Converge 45 have remained true to the initial vision. Christian Viveros-Fauné is the third Guest Curator for Converge 45. **Kristy Edmunds** was the first, and **Lisa Dent** the second Guest Curator, which was interrupted by the pandemic.

The cycle of mounting an ambitious project that is city wide has influenced the timing of the exhibition to a longer engagement with the Guest Curator. The goal is to develop a rich relationship with the Guest Curator so that the artists, the art community benefit from this interaction as well as the artists in the exhibition who need time to create their work.

The collaborating institutions such as **PICA**, the **Cooley at Reed College** and numerous other non-profits have been generous in their partnership with Converge 45. Portland is and continues to be a very collaborative city in the arts.

Engaging the Portland Art Community with a Free, City-Wide Exhibition

WW: How important is community outreach and engagement, both to the organization as a whole as well as to each artist participating?

LL: Community outreach is critical to the organization, our partners, and the artists in the exhibition. The city-wide exhibition is physically held in every quadrant of the city with the intention to reach into all areas of the city including the outer east side where we will support **APANO** with their newspaper publication and North Portland where **Tavares Strachan** and **Sam Hamilton** will exhibit at **Oregon Contemporary**. Beyond being physically inclusive we are reaching out to numerous schools including **Portland Public Schools** and all the higher educational institutions in the region as well to inform the students. Sam Hamilton's project *Te Moana Meridian* which will be sited at Oregon Contemporary in North Portland interfaces with indigenous groups and the United Nations. There are also panel discussions and talks scheduled throughout the year that create opportunities to engage with multiple communities.

Richard Mosse, "Broken Spectre," photo by Jack Hems, courtesy of the artist and Converge 45.

WW: When selecting artists to participate, how collaborative is the experience of producing works for the exhibition? Do you have an idea in mind for what an artist will contribute, or is it a bit more of a surprise what you'll end up seeing in the end?

LL: This question is more appropriate for the Guest Curator. However, I do know that several of the artists commissioned for large-scale sculpture installations, including **Malia Jensen** and **Marie Watt** and a few others have been able to realize some ideas that these artists have long desired to make. I also am aware that there are multiple conversations between many of the artists and Christian Viveros-Faune and Converge 45's Artistic Director, **Derek Franklin**. The process is very involved in some cases and lots of details to attend to!

The decision by Christian Viveros-Fauné, who has organized this next edition, to focus on the ways in which artists respond to the challenges of their time, feels particularly pressing in a city like Portland, which has been a hotbed for political turmoil, specifically over the last few years.

WW: Can you talk about working with Christian Viveros-Fauné on this project in this particular climate?

LL: Christian is the perfect guest curator for Converge 45 and Portland at this moment. His city-wide exhibition, *Social Forms: Art As Global Citizenship,* is engaging the community on many levels. The exhibition spotlights the ideas of the artists in the show, whether it be climate change which is addressed in **Richard Mosse**'s four-channel film *Broken Spectre* or addressing the horrors of war as in the work of **Jorge Tacla** shown at the **Reser Art Center** in Beaverton and **Yishai Jusidman** exhibiting at the **Oregon Jewish Museum** in the Pearl District; and, of course, the late **Hung Liu**'s mini-survey at the museum at **Portland State University**. Regional artists address the challenges in our city and many cities at this time and are featured in the group show at the **Jordan D. Schnitzer** warehouse space in *WE ARE THE REVOLUTION*.

Marie Watt, "Companion Species (Envelop)," 2021, vintage Italian glass beads, industrial felt, thread, 13.5 x 112 inches, photo by Kevin McConnell, courtesy of the artist and Converge 45.

Converge 45 Portland, Art on the 45th Parallel

WW: It seems like a differentiator between Converge 45 and other biennials is how it doesn't just operate as a standalone show, but a city-wide initiative that seems a bit hard to simply define as an art exhibition. Is this intentional?

LL: The inspiration for Converge 45 is from European models such as the **Skulptur Projekte** in Munster, where one gets a map and bicycles around to discover the artworks all over the town and experience the city as well. **Prospect in New Orleans** is also a model. Prospect collaborates with the city's museums and outdoor spaces to mount exhibitions of importance. In both instances and in Converge 45, viewers get a broader feeling of a place than if an exhibition was mounted in one interior space.

WW: What are some of the unique qualities of Portland and its art scene that make it an exciting place to visit?

LL: Portland is much like a European city. One can land at our airport, take light rail into the heart of the city center, and walk everywhere. The blocks are 200 feet long and designed for walking. Nature is close by with forest park, the largest urban park in the country, and with the urban growth boundary we have an abundance of riches in weekly farmers markets throughout the urban core. This lush urban environment is complemented by a vibrant cultural community with numerous events such as literary readings, art openings, music and dance performances. Gardens such as the world class Japanese Garden, Lan Su, the walled Chinese Garden, the Rose Garden along with the proverbial stop at **Powell's bookstore**, the largest independent bookstore in America, create an enriching experience.

WW: I'm sure it's impossible to pick, but are there any projects you are most excited for this year?

LL: I am very excited about the Tavares Strachan neon piece *One Hundred More Fires* showing at Oregon Contemporary and also **Malcolm Peacock**'s interactive piece at **SE Cooper Contemporary** as well as the group shows at **Parallax**, **Stelo Arts**, and **PNCA**, and the paintings by **Jessie Murry** curated by **Lisa Yuskavage** and **Jarrett Earnest**, at the Cooley Gallery at Reed College.

WW: How might you define success for this next iteration of the biennial?

LL: For me, the success of this Converge 45 is to see the light go on in people about the significance of art in our world; for people to experience art as a way to confront pressing contemporary issues, to open hearts and minds, and create economic pathways to success. Connecting people to art is what motivates me. Hopefully reaching young people at schools like **Rosemary Anderson** and creating opportunities for them as well as creating opportunities for the artists featured in the exhibition.

Locating Portland as a significant center for relevant conversions about art in the world would be an achievement.

CONVERGE 45 PORTLAND PORTLAND BIENNIAL

A Naïve Belief in Global Citizenship as an Equalizing Force

Portland's arts biennial, Converge 45, adopts an idealist vision of what it means to be a citizen of the world

BY **CLAIRE VOON** IN **EXHIBITION REVIEWS, US REVIEWS** | 18 SEP 23

Around the world, signs mark the 45th parallel north, the circle of latitude roughly halfway between the equator and the North Pole. Considering this imaginary line as both a Western mapping tool and an emblem of cross-border unity, it's fitting that this year's Converge 45 – Portland, Oregon's biennial named for the parallel – is themed around art as global citizenship. Works by more than 50 artists, shown in various places around the city, including galleries and institutions, aim to shift our individual perspectives towards a responsibility to collective well-being.

How might the biennial complicate dominant ideas of global citizenship, which smuggle neoliberal Eurocentric viewpoints through purportedly benevolent acts in the name of some common, essentializing humanity? What does it mean to be a citizen in or of a world upended by climate crises, where personhood and rights of movement are entwined with legal status? Converge 45's artistic director, Christian Viveros-Fauné, has long been thinking about the changemaking power of art: the exhibition's main title, 'Social Forms', directly references his book *Social Forms: A History of Political Art* (2018). Speaking on the opening day of the biennial, Viveros-Fauné described citizenship as 'a fundamental right – a "right to have rights"', quoting former Supreme Court Chief Justice Earl Warren – who was himself channelling Hannah Arendt. Without citizenship, Viveros-Fauné went on, 'the vulnerable, the poor, the refugee don't stand a chance.' There's a lot of truth to this simple but powerful creed – not for nothing is Warren a giant of twentieth-century American liberalism – but there's something narrowing about neglecting the strategies of stateless people who have survived without legal recognition, while the idealization of citizenship as an equalizing status can sometimes feel naive.

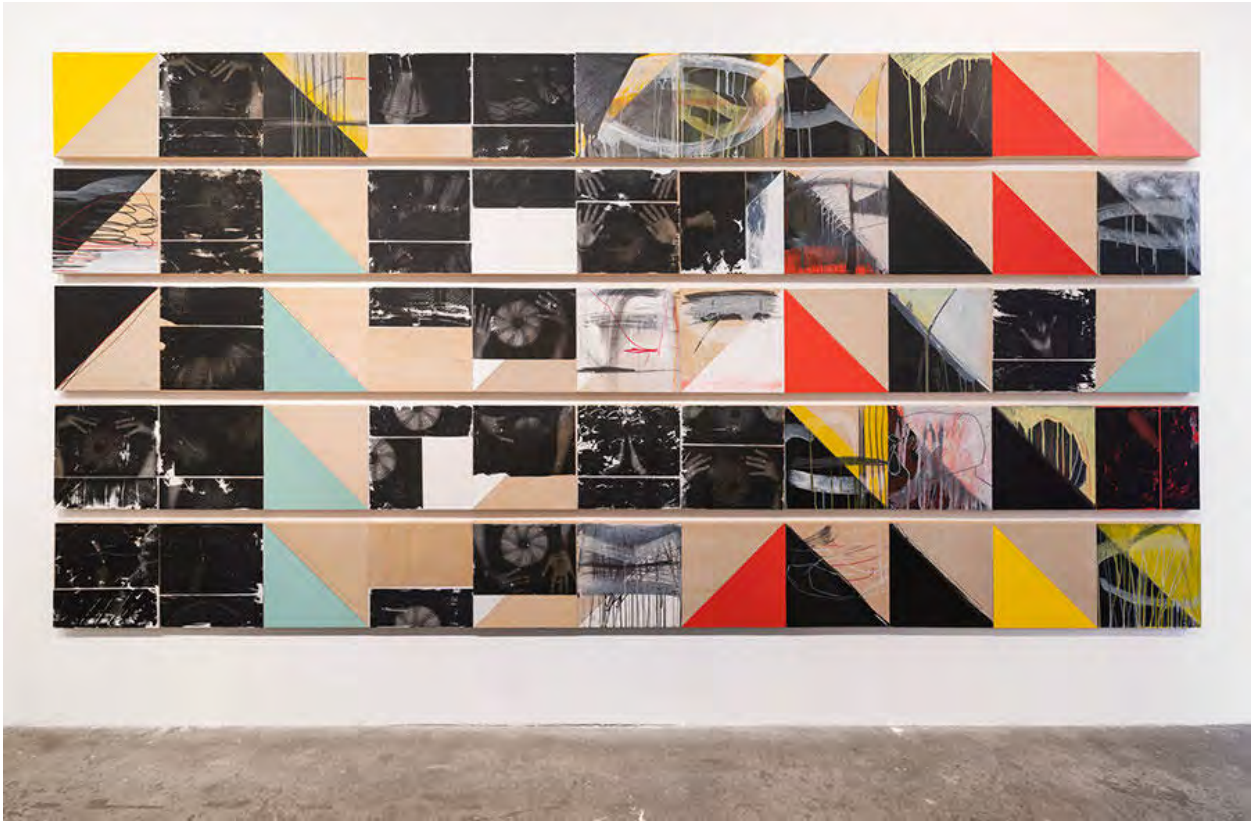
Richard Mosse, *Broken Spectre,* 2018–22, installation view, Lewis & Clark College. Courtesy: the artist and Converge 45; photograph: Mario Gallucci

Converge 45 adopts such thinking; the results are scattershot. Richard Mosse's *Broken Spectre* (2018–22), a five-channel video documenting the destruction of the Amazon through highly aestheticized and discomfiting footage, leans into an archetype of West-dependent global citizenship. (Mosse is Irish and lives in New York.) The installation at Lewis & Clark College also includes a QR code for visitors to donate to the Yanomami Nation in Brazil. Frustratingly, some of the most memorable works feel distant from the theme, contributing to the biennial's overall feel as a bunch of disjointed exhibitions. These include the late Jesse Murry's deeply moving abstractions at Reed Gallery, which reveal grandeurs that belie their scale; Amanda Ross-Ho's material and lexical explorations of memory through her past life as a competitive figure skater at ILY2 gallery; and Anna Gray and Ryan Paulsen's text-inscribed bricks, scattered treasure hunt-style throughout Converge 45, trailing a chain of shared secrets. The dearth, though, of critical engagements with diverse positionalities in a world of arbitrary borders, cascading displacement, climate migration and passport privilege feels like a missed opportunity.

Hung Liu, *A Question of Hu: The Narrative Art of Hung Liu, From the Collections of Jordan D. Schnitzer and His Family Foundation,* 2023, installation view, Jordan Schnitzer Museum of Art at Portland State University. Courtesy: Jordan Schnitzer Family Foundation; photograph: Deann Orr

The presentation most directly addressing citizenship and belonging is a compact survey of the late Chinese artist Hung Liu at Portland State University. Liu, whose life was ruptured during China's Cultural Revolution in the 1960s, moved to the US to pursue art, and later acquired citizenship. Her paintings and tapestries memorialize marginalized people like field workers and sex-trafficking victims, in portraits that feel heroic and intimate. Most intriguing is *Official Self-Portraits*, a trio of self-portraits from 2006, each overlaid with a different photo ID Liu received in China. Together they connote the complex ties between her ever-evolving identity and her homeland. Wall text (in English and Chinese) state that they depict Liu as a persecuted youth, an immigrant in a new country, and 'finally as a global citizen who has acquired a full set of rights' – a glib suggestion that America had finally afforded her emancipation. Liu's art is necessary viewing, but it is undermined by such declarations, that reduce her life to an easily digestible narrative of struggle and triumph, rather than examine the compounding, complicated experiences of living and working as an East Asian woman in the US. Jordan Schnitzer, who owns the works on view, said Liu's art appeals to him because it 'shows a defiance,' as he stated during the exhibition's opening. 'Look at those eyes. She's determined to persevere, and not just survive, but thrive.' I recalled this sentiment when viewing tapestries by Portland artist Vo Vo at Parallax Art Center, host to the biennial's most cohesive exhibition. Informed by the artist's comic-art practice, they feature images of wildlife and phrases conveying the exhaustion of survival – a riposte to the idea that there is beauty in struggle. One

weaving of an unfinished brick chamber, *Better out than in* (2023), is an understated portrait of rest and refusal.



Sara Siestreem, *Summertime*, 2021, installation view, Parallax. Courtesy: the artist and Converge 45

Nearby, ceramic baskets, a weaving and a multipaneled painting by Sara Siestreem, of the Hanis Coos people, are an expansive response to the notion of global citizenship, providing an Indigenous lens through which to consider one's relationship, and responsibility, to the nurturing force of land. Fragrant mugwort and sweetgrass, gathered and braided by Siestreem, adorn one wall as a sensory invitation into the indigenized space. Also at Parallax, Nariso Martinez, a former farm worker, shows portraits of migrant labourers on found produce boxes. Martinez's on-the-nose approach confronts us with the faces of people who are essential to the food-supply chain but often undocumented, underscoring the uneven access to citizenship.

The strongest curatorial statement of Converge 45 is at Oregon Contemporary, where a five-channel video by Portland-based, Aotearoa New Zealand-born Sam Hamilton (Sam Tam Ham) rejects the hegemonic world order in favour of a more equitable network of relations. An experimental opera/interdisciplinary project, *Te Moana Meridian* (2020–22) proposes relocating the Prime Meridian from the imperialist orientation on Greenwich, London, to the global commons of Te Moana-Nui-ā-Kiwa (the Pacific Ocean).

Voices of impassioned orators, filmed inside a parliament and an archive, merge with those of youth of the Lincoln City Children's Choir, seen dancing on a beach. Their sustained, intergenerational chants are a grounding thread through footage that aligns human gestures and nature's rhythms into a cyclic flow. *Te Moana Meridian* is an earnest consideration of something that might seem impossible, and a provocation to imagine what seismic changes we may will into existence. It's an example of what Converge 45 does at its best: affirm that communities can be united beyond arbitrary lines or normalized gestures.

Converge 45's 'Social Forms: Art as Global Citizenship' is on view across 15 venues in Portland, Oregon, and will close on a rolling basis starting in October, and continuing through the end of the year.

Main image: Richard Mosse, Broken Spectre, 2018–22, installation view, Lewis & Clark College. Courtesy: the artist and Converge 45; photograph: Mario Gallucci

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TAGS

Converge 45 Portland Arts Biennial Richard Mosse Amanda Ross-Ho Jesse Murry Anna Gray Ryan Paulsen Hung Liu Sara Siestreem Nariso Martinez Sam Hamilton

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Research, part of a Special Feature on Collaborative Management, Environmental Caretaking, and Sustainable Livelihoods

Indigenous caretaking of beargrass and the social and ecological consequences of adaptations to maintain beargrass weaving practices

Georgia M. Hart-Fredeluces [1,2], *Morey Burnham* [1], *Mehana Blaich Vaughan* [3,4,5], *George Hart* [6], *Jo Ann Hart* [6], *Elaine St. Martin* [7], *June Ward* [8,9] *and Tamara Ticktin* [10]

ABSTRACT. Indigenous ecologies have persisted through major social and ecological changes including settler colonialism. Adaptations have been a necessary part of this resilience, however little attention has been given to the consequences of these adaptations for Indigenous Peoples and ecologies. Without exploring these consequences, we are left with an incomplete understanding of adaptation that potentially obscures social and ecological costs associated with resilience. Here we describe the contemporary caretaking of a culturally-significant plant used in weaving traditions called beargrass (*Xerophyllum tenax* Melanthiaceae), and discuss how adaptive practices to maintain biocultural connections to beargrass have influenced both socio-cultural and ecological systems. We ask: (1) How is beargrass stewarded and used today? (2) What are the adaptive practices that Indigenous communities in the Pacific Northwest have used to maintain cultural traditions through changing conditions? (3) What are some of the social and ecological consequences of these adaptations? Through semi-structured interviews with cultural practitioners we identified multiple reciprocal practices that form a basis of the caretaking relationship. In order to compensate for a lack of access to beargrass and lack of ability to exercise sovereignty in land management, practitioners described substituting other weaving materials for beargrass, as well as caretaking substitutions. These adaptations were not uniformly accepted and for some either represented significant cultural losses or placed additional burdens on communities. We also collected ecological field data on beargrass. Using structural equation modeling, we found that a key adaptive practice, the substitution of tree pruning for cultural fire, can replicate key short-term benefits of fire for beargrass populations, but does not appear to replicate longer term benefits. In sum, adaptive practices have allowed beargrass traditions to persist through colonialism, but cannot fully substitute for social and ecological benefits of pre-colonial caretaking, and also result in losses and/or additional burdens for communities. Investigating what adaptations to maintain resilience do in communities, and for whom, is necessary in order to fully appreciate the costs and benefits of adaptations that support resilience through various forms of perturbation.

Key Words: *basketry; biocultural conservation; non-timber forest products (NTFPs); resilience; stewardship; traditional ecological knowledge; wildland fire*

INTRODUCTION

Despite the drastic and traumatic changes wrought by settler colonialism and the imposition of settler ecologies, fragments and even whole Indigenous ecologies remain intact, in part because communities and individuals adapted cultural practices to maintain the interwoven cultural, economic, spiritual knowledge and other practices associated with them (Hatfield 2009, Norgaard 2014, Long and Lake 2018). As such, lessons learned from what makes Indigenous ecologies resilient—defined in this paper following Kyle Whyte's writing about Indigenous resilience as the building and maintenance of the complex and interdependent moral and cultural relationships Indigenous people have with Indigenous ecologies (Whyte 2018a, 2018b)—to changing conditions can contribute to a theoretical understanding of resilience in both Indigenous and non-Indigenous social-ecological systems (SES; Walker et al. 2004, Folke et al. 2010, Kramer et al. 2017). For example, kincentric relationships to place have been identified as central to Indigenous SES resilience because such relationships foster a sense of moral responsibility to care for the natural world (Ford et al. 2020). Here we define social-ecological systems as linked systems of people and nature (Ostrom 1990). The resilience we discuss in this article is consistent with the commonly used broader definition of resilience as "the capacity to deal with change and continue to develop" (Stockholm Resilience Centre), but draws specific attention to sustaining moral and cultural relationships within Indigenous ecologies. Understanding what makes Indigenous ecologies resilient is particularly important given that climate and other social-ecological changes will exacerbate many of the challenges of adapting Indigenous ecologies to degradation caused by settler colonialism (Whyte 2017). Moreover, although researchers have examined what enables resilience (e.g., Trosper 2002), less well known are the costs or burdens of adaptation that help maintain this resilience for Indigenous ecologies (Gallardo et al. 2017, Whyte 2017, Mauer 2020). Given that adapting to climate and other social and ecological changes has been shown to confer resilience while simultaneously creating new vulnerabilities and risks (Veland et al. 2013, Burnham and Ma 2018, Eriksen et al. 2021), questions of what is changed, and for whom, through adaptive practices to maintain resilience of Indigenous ecologies, and what trade-offs these choices entail, become essential. Investigating these questions in a settler-colonial state may be particularly relevant because it can help reveal how contextual and historical factors constrain or enable resilience and adaptation and lead to either benefits or costs (Cote and Nightingale 2012).

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Maintaining the resilience of Indigenous ecologies through adaptation is likely to have costs, in part, because the adaptive practices Indigenous peoples choose are constrained by governance structures and political obstructions endemic to the settler-colonial state (Tyler et al. 2007, Whyte 2014, Whitney et al. 2020). Hill et al. (2020) describe the intersection of Indigenous practices and colonial society through the concept of articulation complexes, defined as the "social formations generated by linkages between place-attached Indigenous people" and the settler nation state in which they reside, and argue that these articulations constrain adaptation choices. For example, local and Indigenous communities dispossessed of their land or who have lost usufruct rights to particular places are unable to practice traditional land-dependent lifeways, which are intimately tied to particular places and human-mediated ecological processes (Charnley et al. 2007, Norgaard 2014, Turner 2014). Further, some adaptations may be coercive or perpetuate unjust power structures (Gallardo et al. 2017), meaning that despite adaptation Indigenous ecologies are not fully rebuilt or maintained because articulation complexes that disrupted Indigenous ecologies in the first place remain intact.

Under these circumstances, to carry on traditions and to maintain their relationships with particular plants, animals, and places, Indigenous and other marginalized communities have adapted some cultural practices (Gallardo et al. 2017, Hill et al. 2020). In some cases, substitutions of one plant or animal for another within a cultural practice may be considered adaptive (Pfeiffer and Voeks 2008). In other cases, the substitution of management practices to maintain connection and fulfill stewardship responsibilities to particular places or species may be the chosen pathway (Gallardo et al. 2017). Substitutions are not necessarily a new approach nor do they necessarily have negative consequences for Indigenous ecologies. Substitution may be a long-standing practice (Prentiss et al. 2005) and may enhance the biocultural value of ecosystems, for example through the structural substitution by Native Hawaiians of native plants with plants of higher food or medicinal value in forest or wetland ecosystems in Hawaii (Winter et al. 2020). On the other hand, chosen adaptations may be far from the ideal pathway a community would like to pursue, and they also may have other consequences for place-based communities and for the relationships of people to the natural world. For example, the resettlement of Alaska Native communities due to coastal erosion caused by climate change has had disruptive economic and socio-cultural impacts (Dannenberg et al. 2019). Investigating the social and ecological consequences of adaptations for communities that choose them and understanding the costs and benefits of these adaptations from their perspective helps to fill a gap in our understanding of the costs of resilience for Indigenous ecologies, as well as how adaptation influences SESs more broadly.

Here we explore the consequences of adaptation and resilience for Indigenous ecologies through a case study of beargrass (*Xerophyllum tenax* Melanthiaceae) in the Pacific Northwest of the United States. Beargrass is a plant with deep cultural importance, one that has persisted in some Native American communities through colonization and other changing social-ecological conditions (O'Neale 1932, Trosper and Parrotta 2012, Baldy 2013, Hatfield 2009). Beargrass is a wild-gathered understory plant used in a wide range of weaving technologies by Native Americans in the Pacific Northwest of the United States and beyond (Hummel et al. 2012, Baldy 2013). Beargrass is used for baskets, typically as weft, including as overlay, as well as for regalia. Regalia uses include wraps or braids for dresses, necklaces, quivers, and dance aprons (Hummel et al. 2012). Beargrass also provides food, habitat, and/or nesting material for animals from insects to grizzly bears (Hummel et al. 2012). Although the plant is not considered biologically rare or threatened, it is locally reported to be difficult to access in desired habitats for gathering (O'Neale 1932, Levy 2005, Shebitz et al. 2009, Hummel and Lake 2015, Dobkins et al. 2016). Beargrass is reported to be declining in parts of its range because of commercial leaf harvest for the floral greens industry and fire suppression and exclusion (Levy 2005, Peter and Shebitz 2006, Shebitz et al. 2008, 2009). The challenge these changes present to harvest and subsequent weaving is not only reduced plant abundance, but also changes in leaf characteristics that result from changing fire regimes. In the absence of traditional fire management, desirable leaf qualities, such as long, supple leaves, are becoming more difficult to find (Rentz 2003, Levy 2005, Shebitz et al. 2009, Hummel and Lake 2015, Hart-Fredeluces et al. 2021). In addition, insufficient access to quality leaves has also been reported as a result of confusing permitting processes, road closures, and lack of time and/or financial resources for gathering trips (Dobkins et al. 2016).

Because understanding both the social and ecological costs and benefits of adaptation is needed to ensure that the reciprocity of Indigenous ecologies is maintained or reestablished, we report on findings from semi-structured interviews focused on current care, use, and management of beargrass, as well as ecological data collected over three years on beargrass growth following wildfire to assess the costs and benefits of resilience. The ecological data is included because it provides an opportunity to understand the impacts of caretaking adaptations that were shared through interviews with Indigenous weavers. Our research questions are as follows: (1) How is beargrass stewarded and used today? (2) What are the adaptive practices that Indigenous communities in the Pacific Northwest have used to maintain cultural traditions through changing conditions? (3) What are some of the social and ecological consequences of these adaptations? We discuss interviewee descriptions of contemporary Indigenous caretaking of beargrass and the adaptive practices interviewees describe that have maintained these caretaking relationships through changing conditions. We explore the social and ecological consequences of these adaptations, including the ecological impacts of substituting tree pruning, the removal of tree branches, for the cultural fires that would have traditionally maintained quality beargrass habitat.

METHODS

Qualitative study

To better understand contemporary caretaking of beargrass and the benefits and costs of adaptive practices to maintain beargrass traditions, we rely on data collected through interviews and participant observation with weavers who use beargrass in baskets, braids, or other regalia in the Pacific Northwest United States. To start, the first author connected with weavers through

multiple avenues, including attending weaving or community gatherings, attending Tribal council committee meetings, and calling or emailing weavers directly after finding them through web searches. The first author also advertised the project through newsletters and social media, and received leads from Tribal council members and resource managers about weavers she could contact. Finally, the first author attended the Northwest Native American Basket Weavers Association annual basketry gathering and the Intertribal Timber Council's annual meeting in 2015 allowing her to connect with weavers and resource managers in person, facilitating later meetings and conversations. Two of the weavers in this project were also her weaving teachers. Two Native American youth (daughters of a weaver who uses beargrass) worked as field assistants on the ecological project described below. Some of the key data for this paper comes not from interviews, but from conversations, observations, and learning from these youth and Tribal collaborators through the above-mentioned activities.

As has been described by other authors, past and continuing disrespect of Native American communities by researchers and the broader uninformed public meant that developing collaborations for this research occurred in sensitive socio-political territory, and that trust building was a slow and reiterative process (Smith 2013, Hummel and Lake 2015). In addition, other community concerns, including safety and financial security, sometimes superseded interest in spending time on this kind of project. Further, in some communities, beargrass is no longer well-known or used. One member of a Tribal community estimated that only two families on the reservation still used this plant. For these reasons, identifying and getting to know weavers for this study was not a simple process. Although the first author originally intended to work within a single Tribal community in Oregon, given the context described above, she decided to broaden the target community for the study to the Pacific Northwest region. This allowed the first author to increase the pool of potential Native American weavers in the study, and to explore some of the variability in care, gathering, preparation, and use of beargrass, as well as variation in the stage of cultural revitalization of beargrass traditions within different Tribal communities.

This study draws upon co-authors' knowledge, the experiences described above, the process of learning to weave with beargrass, and semi-structured interviews completed in 2017 and 2018 with seven Native American weavers who all use beargrass and are considered experts or leaders in their community for their cultural knowledge and/or skills. Weavers interviewed lived in Northern California, Oregon, or the Olympic Peninsula of Washington State and were members of The Confederated Tribes of the Coos, Lower Umpqua and Siuslaw Indians of Oregon, The Confederated Tribes of Siletz Indians of Oregon, The Makah Tribe, The Tuscarora Nation, of Cherokee ancestry, or descendants of the Karuk Tribe. The Tuscarora and Cherokee Nations are located in the eastern United States. The weavers of these Tribal affiliations or of these ancestries have lived for decades in the Pacific Northwest and have learned to weave with beargrass from Native American weavers who are members of tribes in the Pacific Northwest. Though most forms of weaving were historically practiced by women (O'Neale 1932, Nordquist and Nordquist 1983, Suttles 1990), in this study, four weavers were women and three were men.

We have focused this article on themes common across interviews. Any knowledge or experiences only shared by a single participant are identified as such in the Results section. Given that we only had one interviewee participant from northern California, our results place more emphasis on experiences of weavers in Oregon and Washington who use beargrass. The interview process involved prior informed consent through signature for the interview and for the audio recording (University of Hawai'i at Mânoa, IRB Human Studies, CHS 23677). Interviews ranged from 50 minutes to 2.5 hours. Interviews were transcribed verbatim and returned to interviewees for their records and to correct errors. Each interviewee was invited to be an author on this paper and four of seven accepted this invitation. Each interview was coded in Atlas.ti version 9 and analyzed using the three-step process, noticing-collecting-thinking, described by Friese (2019), as well as through memoing, tables, and network diagrams (Friese 2019, Tracy 2019).

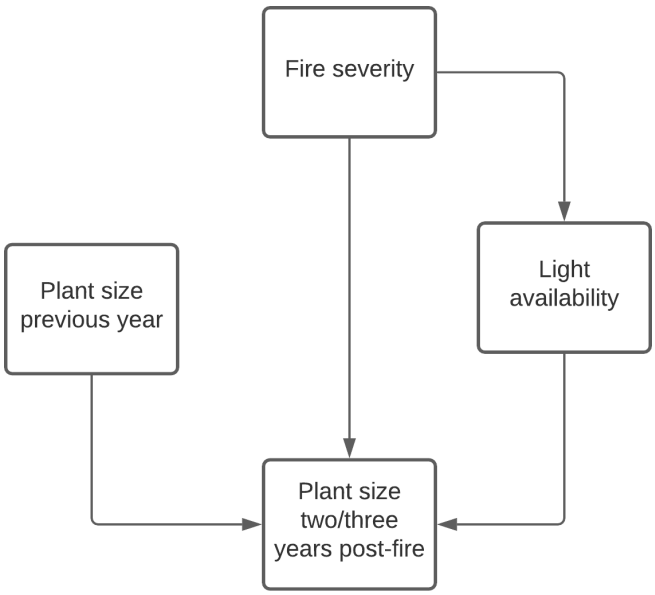
Ecological study

To better understand how well tree pruning as an adaptive practice can substitute for cultural fire in order to promote resilience, as well as to understand the costs and benefits of this adaptation, we drew upon data collected by the first author for a study that investigated how fire, light availability, soil moisture, and leaf harvest influence beargrass growth, survival, and reproduction (Hart-Fredeluces and Ticktin 2019). Our analysis of this ecological data was motivated by the caretaking adaptations described by interviewees in this study. We were interested to see to what extent increased plant growth following fire was caused by increased light availability, which would suggest tree pruning may be a reasonable substitute as tree pruning also increases light availability for beargrass plants. In our plant demographic study, over 2000 beargrass plants across three sites on the Mount Hood National Forest in Oregon were tagged and monitored annually for three years. Each of the three sites experienced a wildfire in 2014 and were monitored from 2015 to 2017. At each site, one 4x4 m plot was established in each of three different fire severity areas using a stratified random approach. High-severity plots had nearly 100% mortality of trees, and most beargrass plants were partially or fully scorched with lower leaves burned off. Low-severity areas had < 50% tree mortality, and most beargrass plants with leaves singed to a white color, but not scorched or burned off (Hart-Fredeluces and Ticktin 2019).

Both light availability and fire have been shown to have a positive impact on beargrass growth (Hart-Fredeluces and Ticktin 2019) and greater light availability is associated with denser populations of beargrass plants with higher frequencies of flowering (Peter et al. 2017). However, given that light availability is influenced by fire severity, regression models could not disentangle the effects of these two factors. For this study, we therefore built structural equation models to investigate the extent to which the positive impacts of fire on beargrass growth are due to the indirect effect of increased light availability that follows a fire, compared with the direct effects of fire such as nutrient inputs and reduced competition (Fig. 1). This mediation analysis was conducted in R (version 4.0.3; R Core Team 2020) using the "piecewiseSEM" function (version 2.1.0), also known as confirmatory path analysis (Shipley 2000, Lefcheck 2016). Individual models were built with "lmer" function in the lme4 package (version 1.1.23; Bates et al. 2015) with site included as a random effect. All variables were measured at the individual plant level. Light availability was

calculated as percent canopy openness from hemispheric photos taken above each plant. Plant size was the basal diameter of plants measured with digital calipers. Fire severity was measured as the degree of leaf-loss, leaf char, and leaf singing on an ordinal scale from 0 to 3.5 in increments of 0.5 that was treated as continuous for this analysis. Given that we collected data over three years, we built the SEM models for growth from 2015 to 2016 (one to two years post-fire), and for 2016 to 2017 (two to three years post-fire). Plant size the previous year was included in all models because it was an important predictor of size in the subsequent year. We assessed model fit with Fischer's C and used tests of directed separation to examine missing pathways. Based on the results of the tests of directed separation, we added correlated error between light availability and size the previous year in the one to two years post-fire model. Non-significant pathways (only one pathway in one model) were removed to arrive at the best-supported model.

Fig. 1. Theoretical model to assess the relative strength of direct and indirect effects of fire on plant growth one to two and two to three years post-fire. All pathways are hypothesized as positive effects.



When interpreting our findings, we compared the relative strength of direct effects of fire on growth (the path from fire severity to plant size two/three years post-fire) to the indirect effects mediated by light availability (the path from fire to light availability multiplied by the path from light availability to plant size two/three years post-fire; Fig. 1). A finding that the indirect effects of fire through light availability better explain beargrass growth than direct effects suggests that tree pruning and other adaptive practices to increase light availability are good substitutes for cultural fire. A finding that there are stronger direct effects suggests tree pruning may be a poor substitute for fire from an ecological perspective.

RESULTS

Although most interviewees described beargrass weaving traditions as uncommon or reawakening in their communities, with the exception of the northern California region where there are more weavers, the ceremonial significance of beargrass and its irreplaceability in particular weaving techniques and for regalia provided the motivation for adaptations to maintain beargrass traditions despite the ongoing challenges to accessing, caring for, and promoting the use of beargrass. Although the types of leaves desired by weavers and the preferred weaving styles varied somewhat by region, similar to reported by Hummel and Lake (2015), the importance of reciprocity between people and plants in beargrass caretaking and the connection of maintaining beargrass traditions to the well-being of the overall community were common themes across interviews. Environmental caretaking adaptations were described as placing extra burdens or risk on practitioners, while substitution of other weaving materials for beargrass was generally considered an unacceptable adaptation given the cultural losses that accompanied substitutions.

Reciprocity and community cohesion through beargrass caretaking

Cultural practitioners described Native communities and beargrass populations as embedded in a web of reciprocity. Contemporary environmental caretaking practices provided benefits to beargrass populations, while these same practices, in addition to the associated weaving traditions, provided benefits back to the community. Caretaking practices described included monitoring the health of plants by visiting the plants across multiple, ecologically diverse sites throughout the year, offering prayers, pruning competing vegetation, burning individual beargrass plants, harvesting sustainably, and keeping areas hidden and therefore protected from other people including commercial harvesters (Table 1).

> *We visit the gathering sites throughout the year to communicate with the plants, pray, check in on how they are doing and see if we need to care for them in any way. By doing this throughout the year we can see how the seasons are changing and be ready when it is time to gather, since each year things change.* Sara Siestreem (Hanis Coos)

Gathering leaves in a way that followed cultural protocols benefitted beargrass populations by reducing harvest intensity and increasing opportunities for gatherer observations of plant population status. Some practitioners described providing a gift of gratitude, such as a song, tobacco leaves, or other plant offerings when gathering. Some mentioned introducing themselves or asking permission of the plants to be gathered. In contrast to commercial harvest, beargrass leaves are harvested at a low intensity that is non-lethal. This practice of not overharvesting was mentioned by most interviewees.

> *What I've always been taught is when you're gathering from the Earth you have that respect and understanding of what the Earth is giving back to us ... for our lives ... and going and asking. Sometimes a tree or plant are not ready to be harvested. I kinda know. I feel that I'm guided ... I usually know when it's time for me to stop harvesting.*

Table 1. Reciprocity within beargrass traditions.

How Native people care of beargrass	What beargrass provides to Native people
Prayer	Connection to ancestors and ancestral traditions
Offerings (song, sacred plants)	The ability to perpetuate traditional ceremonies
Periodically checking in on plant populations	Cultural and familial identity through weaving technologies specific to tribes and to families
Pruning surrounding vegetation	Connection to the world of nature through tending and gathering
Burning plants or populations	Flowering as an indicator that the huckleberries are ripe
Mindful, low impact leaf harvesting	Gifts (of leaves to baskets) as a way to show care and love for other family and community members
Protection from activities destructive to plant populations	Social cohesion through processing together and sharing
Appreciation	Artistic expression
	Confidence gained through learning and mastering weaving techniques
	Beauty appreciated in baskets or regalia
	Feeling of security and greater health for babies held in baby baskets
	A way to hold and carry important objects
	Survival skills
	Livelihood option

> *It's just like a spirit tells me: "okay, that's enough," and "do you need all that for what you want to work with?" So that's how I do it, and I say thank you.* Elaine Rice St. Martin (Tuscarora/Seneca)

Practitioners described the many roles and values that beargrass, in turn, provides to community members, including supporting Tribal identity, filling ceremonial roles, and connecting community members to traditions and to ancestors (Table 1). Most interviewees described gathering leaves for others, including those who were not physically able to gather. One participant described leaving areas close to roads and easier to access for elders to gather leaves, while younger and able-bodied people traveled further to gather. Beargrass traditions provided an opportunity for cultural practitioners to teach others in their community and provided a way for community members to connect with the outdoor environment. Finally, the cleaning and preparing of leaves is something described as done together with others, contributing to a sense of community.

> *The processing of it, you can do it by yourself, but I find there is a lot more social strength together. When people are around, you know, and you are like, hey, I got a big old thing of beargrass I just got and drying it out in park or something, out in the sunlight, and you get together and have a few friends help you sort it and like, hey, I would like to weave with bigger stuff and I would like to weave with smaller stuff and see people kinda divvy up what they have ... getting together and many hands, light work ... and for sure a little story and you have a little transfer of knowledge in the process of preparing your beargrass.* Frank K. Lake (Karuk descendant/USFS)

Adapting to a lack of access to beargrass and a lack of ability to exercise sovereignty in land management

Major barriers to the continued practice of beargrass traditions included lack of access to areas with suitable beargrass, as well as lack of sovereignty over areas where beargrass occurs, resulting in a lack of ability to employ fire as a management tool, which in turn degrades leaf and habitat quality. In addition, commercial harvest and industrial forestry practices, such as the use of herbicide, were mentioned as barriers to access and continued practice. Another major barrier to continued practice of beargrass traditions was the time, labor, and skill involved in caring for, gathering, preparing, and weaving with beargrass. The modern demands on people's time made continuing these practices challenging.

In response to these challenges, cultural practitioners have adapted in numerous ways. Given the lack of sovereignty over areas where beargrass occurs, which are often federal lands, practitioners have worked to keep beargrass areas on public lands hidden from outsiders. In response to the inability to broadcast burn beargrass habitat, practitioners have gathered in places after they are burned by wildfires, have built partnerships with outside forest management agencies to promote desired forest management, have conducted informal patch burns, or have employed pruning of surrounding and competing vegetation to allow beargrass plants to receive more light, simulating some of the effects of fire.

> *We do a lot of pruning activity and so far, that is getting us at least usable materials and maybe not the best quality, but we are able to get good volumes of it for teaching others and for our own uses. Getting by.* Robert Kentta (Siletz)

> *In our contemporary times our land management strategies are severely inhibited by outside (state, federal, and private) interests in many of our traditional sites. Our beargrass gardens are on state lands. Fortunately, they happen to be in a protected area, so they will not be subject to disturbance by construction, etc. and we have rights to use the space and gather the plants uninhibited (kind of). That means, we can gather there but we could not say, use burn management. The kind of management we do is to remove litter or trees or such that might have fallen on the beds and keep the beds hidden from view by blocking any trails to them that may have emerged in our absence.* Sara Siestreem (Hanis Coos)

> *... A lot of people are culturally taught by an elder or a weaver that they go out with and then they go back to those same places, but without the frequency of fire and without the rotational burns that get in certain areas, you are more or less, say the weavers in California, following the smoke. You see wildfire or a prescribed fire someplace, and you have slightly beargrass habitat, you go check and see.* Frank K. Lake (Karuk descendant/USFS)

Several practitioners discussed substituting other materials for beargrass as an adaptation to lack of access, lack of time, or lack of skill in processing the leaves. Most interviewees, however, considered beargrass irreplaceable because of its specific ties to ceremonial use, and because beargrass is required for specific weaving styles and various types of regalia items.

> *For us, we haven't done a lot of switching ... especially when you get to something like basket caps that are for ceremonial use ... for our style of southern Oregon/ northern California, it pretty much takes those traditional materials to make a decent cap. There is something about that not wanting to break with those traditions, especially for those ceremonial use pieces. ... I am glad that we haven't found an easily accessible commercial material to replace our roots and sticks. That is part of the connection, to places, but also the ancestral tradition. It's kinda something special, I guess, to work with sticks and roots.* Robert Kentta (Siletz)

The social and ecological consequences of adaptations to maintain beargrass traditions

Interview results

Substitution of other materials for beargrass has an array of consequences for cultural traditions and communities. On the one hand, substituting an easier-to-access or easier-to-weave-with material may allow traditions to persist despite a lack of access or lack of skill, interest, or time to learn to weave with beargrass. On the other hand, weavers described a number of losses that accompany this substitution. Among these were: a loss of family identity in terms of basket weaving style as all baskets would start to look similar, a loss of connection to ceremonies that require the beargrass including rites of passage and funerary traditions, a loss of weaving techniques as some techniques cannot be duplicated with other materials, a loss of connection to the natural environment as some substituted materials such as raffia are store-bought rather than wild-harvested, and a loss of the beauty, color contrast, and natural color fading that occurs on baskets and regalia woven with beargrass.

> *A lot of people don't like using beargrass in basketry because it's too much work. Reed canary grass is sometimes used as the substitute for beargrass because its more accessible; it's invasive actually here in western Washington and you don't have as much preparation work to do for using it in basket making ... Weavers are all switching to other materials. They're using artificial sinew for wrap twining now which works but doesn't even look the same because they don't get that slant in the stitches so I think it looks terrible. The stitch is more straight up.* Jo Ann Hart (Cherokee descendant)

In response to the question: What is lost when people are no longer using beargrass and are substituting other materials? June Ward explained the following:

> *The history and the carrying on of the family traditions, and of patterns and styles ... when they start doing all these similar raffia and sinew baskets, you don't know who they belong to because there is not history of color, of style, it's all gone ... so it's hard to differentiate, who it belongs to. That is a really serious concern of losing style and techniques ... the families of the beargrass weavers ... they'd make a different whale or a different bird, or bright vibrant colors, or some families would just stay with certain colors.* June Ward (Makah)

Similar to the substitution of other weaving materials for beargrass, substituting novel environmental stewardship practices for pre-colonial caretaking practices has both social and ecological consequences. Stewarding beargrass habitat on public lands, keeping those areas hidden from others, and conducting informal patch burns entail risks to those practitioners as these caretaking practices are not sanctioned by state or federal resource managers. In the case of tree pruning as a substitute for cultural burning, the time and effort involved to achieve the desired effect is much greater, presenting further burdens upon community members.

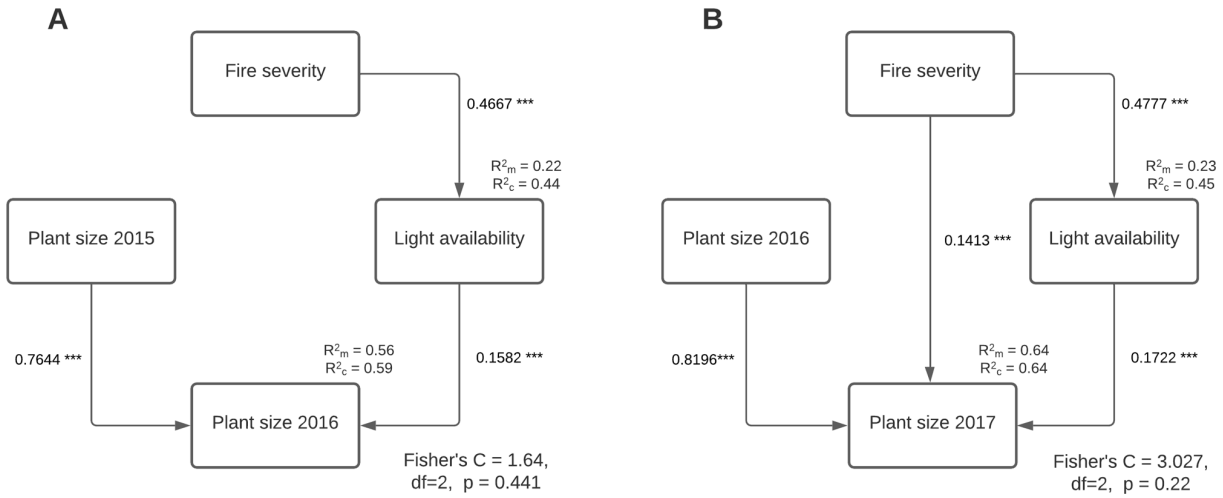
SEM results

From an ecological perspective, our structural equation models suggested tree pruning was potentially a good substitute for fire one to two years post-fire (Fig. 2A), whereas direct effects of fire became more important to beargrass growth two to three years post-fire, suggesting pruning may not substitute well for the longer term ecological benefits of fire (Fig. 2B). One to two years post-fire, all the significant effects of fire severity on plant growth could be explained through the impact of fire on light availability. This suggests that light availability is a major driver of increased plant growth shortly after fire and that other ways of increasing light availability may substitute well for fire in this time period. Two to three years post-fire, the best-supported model retained the pathway for direct impacts of fire on growth and this path was somewhat stronger than the indirect path, suggesting that other impacts unrelated to light availability are important to plant growth in this time period and therefore that environmental caretaking practices that only increase light availability may not substitute well for the impacts of fire on growth that occur two to three years post-fire.

DISCUSSION

Achieving resilient Indigenous ecologies requires attention to the underlying social and political processes that may undermine or enable adaptation pathways toward resilience (Cote and Nightingale 2012, Hill et al. 2020), as well as to the additional consequences of adaptation beyond helping to confer resilience (Veland et al. 2013, Burnham and Ma 2018). In this study, we found that adaptations to maintain resilience were accompanied by both social and ecological costs. Environmental caretaking adaptations in the context of a lack of sovereignty in land management and particularly the loss of ability to burn beargrass habitat, were described as placing extra burdens or risk on practitioners, while substitution of other weaving materials for beargrass was generally an unacceptable adaptation given the cultural losses it entailed. The lack of ability to access appropriately stewarded beargrass is also a violation of Indigenous rights, as it impedes the continuation of cultural practices protected by the UN Declaration of Rights of Indigenous Peoples. Oberholzer Dent et al. (in press) further describe the Indigenous environmental justice concerns around denied access to the gathering sites used by basketweavers. Knowledge shared in the qualitative study inspired the construction of structural equation models of ecological data,

Fig. 2. In the best-supported model for plant growth one to two years post-fire, light availability mediated the impact of fire severity on plant growth, whereas direct effects of fire on plant growth were not significant (p = 0.44; n = 858) (A). From two to three years post-fire, in the best-supported model, the direct effects of fire on growth were somewhat larger (0.14) than the indirect impacts mediated by light availability (total indirect: 0.4777*0.1722 = 0.0823; n = 852) (B). Shown are standardized path coefficients. *** indicates p < 0.001. Site was included as a random effect in both models. Site explained about half of the variation in light availability and very little to none of the variation in growth. Fisher's C > 0.05 indicates a good model fit.



which suggested that a key environmental caretaking substitution, tree pruning, cannot fully compensate for the benefits of fire to beargrass plant growth. At the same time, reciprocity in beargrass caretaking and the connection of maintaining beargrass traditions to the well-being of the overall community were common themes across interviews. Given this reciprocity, our study explores both social and ecological costs and benefits of adaptations to maintain resilience, and it suggests that considering these costs and benefits is essential to developing a complete understanding of resilience.

The costs and benefits of adaptations to maintain resilience seen in our study can be understood in the context of articulation complexes (Slack 1996, Hill et al. 2020), or intersecting settler-colonial and Indigenous ecologies that constrain or enable these adaptation choices. One key aspect of the current articulation complex between Indigenous and colonial ecologies in the Pacific Northwest of the United States is that property ownership and land management rights are mostly retained by the colonial state, despite some recognition of Tribal retained rights (e.g., U.S. Forest Service 2007). In this context, we find that adaptive practices to allow for continued caretaking of beargrass are heavily constrained by such property rights, creating new risks and burdens for Indigenous communities even as they sought to mitigate the risk of losing beargrass ecologies. At the same time, the articulation complex enables some opportunities for beargrass caretaking through partnerships.

Imposed constraints in the current articulation complex include the criminalization of Indigenous cultural practices, such as subsistence hunting and gathering, by the settler-colonial state (Deur and James 2020), which can have wide-ranging negative impacts on Indigenous communities, from financial to spiritual (Norgaard and Reed 2017, Norgaard 2019). Because adaptive practices intended to maintain moral and reciprocal relationships with living and nonliving components of Indigenous ecologies need to replace or simulate these criminalized practices, they are likely to pose legal risks to cultural practitioners. In our study, this was the case for adaptive practices intended to replace the use of cultural fire, a key part of beargrass caretaking. Even seemingly innocuous adaptive practices described in this study such as pruning vegetation or keeping areas hidden from the public may fall into a fuzzy legal territory because of property ownership laws, or may invite questioning or harassment from land managers and federal/state law enforcement. In addition to legal risks, practices such as informal patch burns, gathering beargrass after wildfires, or pruning surrounding trees all place a heavier time and financial burden on cultural practitioners than more traditional methods.

Although current property rights that comprise the contemporary articulation complex impose legal risks and time burdens on beargrass gatherers, they also may enable adaptation through partnerships between Tribal Nations and federal land management agencies (Hunter 1988, Marks-Block and Tripp 2021). In interviews, these partnerships were described as helping to achieve fire and fuels management that supported the needs of beargrass cultural practitioners by building mutual understanding with partners and creating space for Tribal advocacy. In some cases having Tribal citizens working on federal and state land management crews facilitates this understanding. Though Tribal Nations also conduct their own cultural burns, such partnerships also allow for the combining of resources between Tribal and federal land managers for management actions, such as cultural burns, and may provide a space to advocate for increased Tribal self-determination (Diver 2016).

In addition to the risks and burdens that attend adapting beargrass caretaking practices, the adaptive practice of tree pruning to replace cultural fire also may have negative consequences for beargrass populations and habitat. From an ecological perspective, our work suggests that tree pruning to increase available light to beargrass plants may be an adequate substitute for fire as a caretaking adaptation in terms of its impacts on beargrass growth in the short term, but that it cannot replicate the longer term (2+ years) benefits of fire. This may be due to the additional ecological benefits fire brings to beargrass populations, including reduced competition among plants and changing ratios of available soil nutrients (Peterson and Reich 2008, Kong et al. 2018). Further, beargrass is not the only plant or animal that benefits from Indigenous fire management and therefore substituting tree pruning for cultural fire is inherently limited in its capacity to mimic the more holistic benefits of pre-colonial caretaking. For example, cultural fire is used to reduce insect pest populations (Kimmerer and Lake 2001), and insects were reported by several interviewees at beargrass gathering sites. These interviewees mentioned that a fire would likely help reduce insect pests that degrade leaf quality, but they did not have the authority to conduct cultural burns. It is also unclear from our interviews and SEMs if tree pruning would adequately substitute for other aspects of the beargrass life cycle beyond growth, as we did not investigate impacts on beargrass flowering, vegetative reproduction, and survival. However, an experiment on the Olympic Peninsula showed that mechanical removal and clearing of understory vegetation did increase beargrass shoot production, demonstrating the benefits of pruning likely extend beyond growth alone (Shebitz and James 2010). Despite its benefits, our results suggest that tree pruning cannot fully substitute for fire in order to maintain the resilience of Indigenous ecologies.

In addition to adaptive caretaking substitutions, cultural practitioners discussed when and how they and others might replace beargrass with other weaving materials, as well as the intangible losses accompanying such substitutions. Similar to the broader ethnobotanical literature (Pfeiffer and Voeks 2008, Fonseca and Balick 2018), substitution was discussed as part of ongoing processes of adaptation to changing conditions. Although substituting other weaving materials for beargrass was an unpopular adaptation among interviewees, substituting one material for another has occurred broadly in weaving traditions for a fairly long time (O'Neale 1932, Schlick 1994). Substitution of other weaving materials for beargrass demonstrates the adeptness and strength of weavers in maintaining cultural traditions through changing conditions and benefitted Indigenous ecologies by maintaining weaving traditions in some form. For example, novice weavers may be introduced to basketry with materials that are easier to obtain and work with, increasing the likelihood they would continue with the practice before graduating to use more challenging materials like beargrass. Potential costs of substitution included the reduced integrity of ceremonial uses and partial loss of family identity. As shared by some interviewees, the presence of beargrass on baskets and regalia signifies that those items are intended to be used in ceremony; raffia or other substituted weaving materials would not be able to replace that ceremonial purpose. Further, when baskets and regalia are woven with replacements for beargrass the basket or regalia lack specialized weaving techniques that can only be produced with beargrass. Those techniques may be particular to families, and so the substitution of weaving material homogenizes the weaving products. As all baskets start to look similar, there is a loss of family-specific identity formerly produced through a diversity of weaving styles. Further, the use of store-bought replacement materials like raffia may lead to a loss of spiritual connection to the forest as gathering and caretaking are no longer required, and this disconnection to the forest is known to have negative emotional and psychological consequences (Norgaard and Reed 2017). Such substitutions may also erode the quality of connections between people within communities, as the practices of harvesting and processing leaves are no longer practiced together.

CONCLUSION

The care of culturally significant species and places is integral to the resilience of Indigenous ecologies. Although maintaining these caretaking relationships through changing conditions has always required adaptation, this is particularly true in response to the violence and disruption of colonialism. Although Indigenous ecologies have sometimes been touted as exemplars of resilience, several authors have pointed to the flaws in the resilience framework as applied to Indigenous ecologies. This paper contributes to these critiques by bringing into view the often ignored consequences of adaptations to maintain resilience in the context of ongoing colonialism. In this study, we found that adaptations to maintain beargrass weaving traditions in the Pacific Northwest of the U.S., while helping to confer resilience, tended to result in additional risks and burdens for communities. These adaptations, in some cases, also entailed cultural losses as well as ecological changes that may not be conducive to long-term maintenance of beargrass habitat. This study highlights the importance of investigating what adaptations to maintain resilience do in communities, and for whom, in order to fully appreciate the social and ecological costs and benefits of adaptations to maintain resilience through various forms of perturbation.

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Data Availability:

The data that support the ecological findings of this study are openly available in the Forest Service Research Data Archive: https://doi.org/10.2737/rds-2019-0028. The specific .csv file used for analysis and the accompanying R code are available through the Open

Science Framework at https://osf.io/edfrh/. Apart from two interview transcripts that were published in the PhD dissertation available here, https://www.proquest.com/dissertations-theses/fire-ecology-native-american-cultural-use/docview/2305944723/se-2?accountid=11563, no other interview data are publicly available because interviewees did not grant permission for full transcripts to be publicly available. Ethical approval for this research study was granted by University of Hawai'i at Mānoa, IRB Human Studies, CHS 23677.

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