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study by Van Alstine and Stein is particularly enlightening because it deals with higher education, which is often given less attention when discussing indigenous education.

The volume closes with “Challenges to All Indigenous Scholar-Practitioners” by Henrietta Mann. “A peaceful revolution” is how Mann describes the actions of educators and researchers at the conference (259). She eloquently challenges the participants and readers to regenerate old knowledge from traditions and repatriate themselves by revitalizing our cultures and languages, listening and hearing the voices of elders and children, bridging the gap between research and theory, adding the dimension of culture to research, and conducting research that benefits indigenous communities and families.

Indigenous Educational Models for Contemporary Practice is a valuable resource and tool for scholars and practitioners who want to make education meaningful and culturally relevant to indigenous communities and children. The models, stories, and case studies presented are impressive and inspiring and provide the basis for furthering the dialogue and practice in this area.

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Joe Feddersen: Vital Signs. By Rebecca J. Dobkins with contributions by Barbara Earl Thomas and Gail Tremblay. Seattle: University of Washington Press, 2008. 128 pages, 95 color illustrations. \$29.95 paper.

A contribution to the Jacob Lawrence series on American artists published by the University of Washington Press, *Vital Signs* includes a biographical essay of the artist by Rebecca J. Dobkins, an introduction by artist Barbara Earl Thomas, and a critical essay by artist/writer Gail Tremblay. This catalog, released in conjunction with an exhibit by the same name, covers the last decade of the artist’s work. The book makes clear that Feddersen is a significant artist mixing a multiplicity of Native and non-Native mediums, iconographies, and messages.

John Olbrantz, the Maribeth Collins Director at the Hallie Ford Museum of Art at Willamette University, outlines a brief biographical sketch of Feddersen in a preface. Each subsequent author offers biographical sketches as well, which is a bit repetitive. Olbrantz begins by asserting that Feddersen’s art explores the binaries of indigenous landscapes and urban spaces while using contemporary mediums with Native imagery. It is unclear why such distinctions are necessary; indigenous landscapes have included urban spaces long before contact with Europeans, and the idea that the traditional and the contemporary can be readily distinguished from one another is problematic. Feddersen seems to be placed, in this preface, in the context of the rural and traditional first, and then evaluated on his ability to think outside of these paradigms. The binaries are distracting, and it would have been better to omit them.

Clear from this catalog is that the artist deftly uses a variety of mediums, including print, basketry, and glasswork to inscribe translated indigenous iconographies onto the surfaces of his works. Whether using blown glass to reimagine the traditional fish traps of his ancestors, prints that expose the layers beneath the topography surrounding him, or baskets with designs woven into them that borrow from the images of twenty-first-century high-voltage lines and automobile tire tracks—Joe Feddersen makes clear that he is not a prisoner of any cultural past or expectations of what “Native” art should be.

Feddersen is an enrolled member of the Confederated Tribes of the Colville Reservation in Washington State. The son of a Native woman and non-Native father, Feddersen appears to have connected to the culture of his community early on. According to Thomas, the artist’s land and traditions constitute two significant sources of inspiration. Based upon interviews with the artist, Thomas writes that the imagery that Feddersen invokes with his prints, baskets, and glasswork are what the artist calls “vital signs.” They are pulses and touchstones; his works explore the intersections of memory, history, tradition, survival, and revival.

Quoting from interviews with the artist from 2006, Thomas details how Feddersen’s art is offered to honor the land—the unbroken space that, no matter how modified, remains and endures. For Feddersen, cultural symbols and historical landmarks serve as signposts for mapping one’s journey. This reader is reminded of the songlines of the Australian aborigines, the star maps of Oceania’s seafarers, the winter counts of many of the Native peoples of the Plains, the wampum belts of the Haudenosaunee, the petroglyphs and pictographs of the ancient ancestors of the Native peoples of what is now the southwestern United States, and the birch bark scrolls of the Anishinaabe (Ojibwe). Much of Feddersen’s art acknowledges the propensity of latecomers to North America to attempt to alter and assert their dominion over the environment, even as indigenous understandings of what remains beneath the surface survive. The trick is to see below the surface while acknowledging what has transpired above. The question one might be left with is whether life is a metaphor for this mapping, mapping is a metaphor for life, or both.

Some analysis in the introduction seems to miss bigger points. For instance, Thomas references the tire tracks, with names such as Eagle and Wilderness that are woven into the artist’s baskets and etched into his glass. Thomas concludes that the irony remains that following this track will neither lead to an eagle nor to the story of an eagle (14). To this reviewer, the more important irony is the ways in which Feddersen excavates the multiple layers of meanings imposed upon traditional ideas, values, and images by mixing Native and non-Native designs. He then brushes a veneer of Native narrative onto his art, which celebrates the power of survival and the reclamation of the texts.

Feddersen’s art not only honors the land and his culture but also his teachers and mentors. His access to education and sponsorship has contributed substantially, no doubt, to his artistic development. His abilities to incorporate innovative techniques and mediums make him a trailblazer for other contemporary artists. His collaborations (with other artists including

Ho-Chunk sculptor Truman Lowe and installation artist Elizabeth Woody) also reflect a desire to communicate in tandem. His play with stereotypes and the expectations of his audience reflects a sophisticated understanding of the power of symbols to close the triangle of communication between maker, object, and audience while leaving open the opportunities for interpretation and understanding. Feddersen is just as political, in some of his works, as other Native artists that emerged during the Red Power movement of the 1970s. However, by deploying “traditional” motifs, mediums, and forms, Feddersen manipulates the power of abstraction in counterbalance to the literalness of his creations.

Dobkins traces Feddersen’s youth and influences through college and mentorship with renowned printmaker Glen Alps at the University of Washington, as well as painter and printmaker Michael Pafford. In the University of Washington Native studies program, Vi Hibur (Upper Skagit) was a strong influence while teaching Feddersen some of the Salish language and oral histories. After college he became involved in the Indian art community of Seattle and more confident in abstraction and personal expression, according to Dobkins. In 1989, the artist earned his master of fine arts at the University of Wisconsin–Madison and joined the faculty at Evergreen State College. A recipient of the Eiteljorg Fellowship for Native American Fine Art in 2001, Feddersen has continued to produce print, basketry, and glass art.

Interspersed throughout the book are examples of Northwest Coast art, basketry, and weavings by others that highlight the ways in which Feddersen incorporates notions of “traditional” into the contemporary and highlights art and material production that allow for no false dichotomies between past and present. According to Dobkins, vital signs are the pulses and patterns that tie Feddersen’s works together and continue to inspire the artist to create.

Tremblay provides the body of the text with a critique of the exhibit entitled “Speaking in a Language of Vital Signs” (35). According to Tremblay, Feddersen’s art reflects the symbolic language of his ancestors. Vital signs are the layers of meaning that affirm life and confirm the ability to know and communicate; Feddersen constructs a vocabulary for speaking about the landscapes around us. The abstraction of traditional designs, patterns, stories, and techniques into symbolic works reflects the tensions between forgetting and preserving. What Tremblay is pointing out, essentially, is that Feddersen represents a multiplicity of roles in indigenous communities—through his art he is storyteller, historian, and Shamanistic healer. His art is a celebration of the ability of Native peoples through the last five hundred years to retain essential aspects of their cultures and communities while incorporating what intrigues them from outsiders. According to Tremblay, Feddersen’s 2003 show at the National Museum of the American Indian (NMAI) debuted his glasswork and secured substantial attention and acclaim. In his art, abstraction is used as metaphor and to communicate meanings just as his ancestors have always done. In an unfortunate bit of unrestrained enthusiasm, Tremblay concludes, “ancient roots give an artist the best tools for walking with beauty” (51). Feddersen is not Dené, and the oblique reference to the beauty way of the Navajo is out of place.

Nonetheless, the catalog provides an exceptional introduction to an important artist, and the quality of production and plates is to be commended. It compares most favorably with another exhibit catalog, *Fritz Scholder: Indian/Not Indian*, published in 2008 by the NMAI. That was also published to coincide with the exhibition of Scholder's work and includes discussions of the artist's background, influences, and themes. I hope that these two works will inspire similar quality catalogs for future exhibitions of indigenous artists. *Vital Signs* concludes with an artist's history, selected bibliography, and glossary of printmaking terms that will provide good starting points for the reader seeking additional sources of reading and research. *Joe Feddersen: Vital Signs* reveals that the artist's pulse is very strong.

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Lines Drawn Upon the Water: First Nations and the Great Lakes Borders and Borderlands. Edited by Karl S. Hele. Waterloo, ON: Wilfrid Laurier University Press, 2008. 378 pages. \$85.00 cloth.

Lines Drawn Upon the Water: First Nations and the Great Lakes Borders and Borderlands is a much-needed contribution to the growing field of border and borderland studies. This volume sheds light on the unique position and experience of First Nations living in the borderlands of the United States and Canada while demonstrating that First Nations did not monolithically respond to the construction of borders in their various forms. The contributors sought to examine how First Nations of the Great Lakes were impacted by and responded to the imposition of colonial and national boundaries. First Nations of the Great Lakes, historically and today, have interacted with numerous tribal and European nations and felt the effects of the formation and rise of nation-states. Europeans' desire for empire necessitated the drawing of lines both on the land and the water in their competition for control. First Nations' intellectual, metaphysical, geographical, and political landscapes were challenged and reshaped through the process of colonial nation-formation. Yet First Nations often utilized their position between imperial rivals to achieve their own aims. Therefore, this volume examines "the border not as a barrier but as a crucible where conflicting currents of identity, history, and culture shape local and national communities" (xxiii).

Although border and borderlands studies have a longer intellectual tradition initially examined by Herbert Eugene Bolton in his 1921 volume *The Spanish Borderlands*, only in the last decade has there been an increase in scholarship that specifically examines the US-Canadian border. For example, Sheila McManus's *The Line Which Separates: Race, Gender, and the Making of the Alberta-Montana Borderlands* (2005) examines the impact of the forty-ninth parallel in the west during the nineteenth century. Two recent contributions include David G. McCrady's *Living with Strangers: The Nineteenth-Century Sioux and the Canadian-American Borderlands* (2006) and Sterling Evans's *The*