

ART THAT SPARKS CONVERSATION ON CULTURAL STEWARDSHIP



Look for the works of art in this guide in The Rockwell Galleries. Converse with others about how the art connects to your perspectives and experiences and to the people and communities in your life.

Zig Jackson | Floor 3, Native American Gallery



Zig Jackson, *Buffalo Enclosure, Golden Gate Park (Entering Zig's Indian Reservation)*, 1997-1998, Silver gelatin print, 14 1/4 × 18 in. Clara S. Peck Fund. 2001.13.1.

on the 1960s - 1980s government relocation program to place Indigenous people into major urban areas. Every place has a story. Think of a place in your everyday life and what it means to you today. What might it mean to others? What was that place's story 50, 100, 500 years ago?

Do you have a family photograph that has an important story or message? How does knowing the date and person behind the lens influence the meaning of the photograph?

Gail Tremblay | Floor 3, Haudenosaunee Gallery



Gail Tremblay, *Not All the Strawberries and Sugar Will Sweeten Wars of Conquest*, 2017, 16mm acetate film, rayon cord, thread, 9 1/2 × 7 1/2 in. Clara S. Peck Fund. 2019.6.1a-b.

Artist Gail Tremblay is of Onondaga and Micmac descent. Her multimedia art focuses on Native American studies and gender, often using unconventional materials. She uses 16-millimeter film to weave traditional basket forms, adding layers of meaning to her work. These film strips are 1970s documentaries about Native Americans filmed by non-Native people. History was not accurately portrayed in these movies, and they perpetuated many toxic and hurtful stereotypes that people today still believe. Tremblay's work addresses the difficult history of aggression and violence that is woven through Indigenous and Anglo-European relations.

Tremblay is recycling and reusing the film from these movies so that we do not forget how people shared these harmful stories decades ago, while also taking the film strips out of circulation. **When you see your culture or heritage presented to the public, who gets to tell the**

story? Do the stories accurately and respectfully portray the people in your community? Is there anything missing?

Radcliffe Bailey | Floor 3, New Acquisitions Gallery



Radcliffe Bailey, *Until I Die/Minor Keys*, 1997, Color spitbite, sugarlift aquatint, soft ground etching, drypoint, photogravure and chine collé on paper, 28 1/4 x 23 1/4 in. Museum Purchase with Clara S. Peck and Reifschlager Funds. 2021.5.

Artist Radcliffe Bailey creates mixed media artwork, layering culturally charged materials and symbols by combining ink, photographs and paint. Bailey creates a visual story about his African American heritage and the memory of slavery. The complex layers of this artwork push us to slowly unravel a story connected to the artist's family and African American ancestry. He explores universal themes such as race, migration, history and memory, and encourages people to think and reflect on our own stories and personal identities.

This artwork is inscribed with the names of places where historically there were many enslaved people, including: Brazil, Cuba, Haiti, Puerto Rico, Jamaica and Suriname. They lived in isolated communities and sought refuge together after escaping. Many people are seeking refuge today from other countries. **Imagine you were in a situation where you had to seek refuge and start over in a new place. What would be important to remember? What symbols would you use to share about your story?**

George E. Forster | Floor 3, Visions of America Gallery



George E. Forster, *Still Life with Fruit*, 1866, Oil on canvas, 25 x 30 in. Clara S. Peck Fund. 2018.1.

This still life painting of fresh fruit by George Forster sparks us to consider foodways, the distance our food travels, recipes that are passed down generationally, and the vital ingredients in those recipes. Many people take for granted their access to endless varieties of food and the privilege of 24-hour grocery stores. The harvest scene in this painting features many fruit varieties that ripen at different times of the year. Strawberries ripen in the spring, peaches in the summer and apples in the fall. The tropical orange and pineapple were shipped a far distance in the 1800s to be included in this scene, a luxury many could not afford. The still life does not accurately reflect the harvest or the shelf life of the produce, but it does give us a glimpse into the variety of foods available to us.

Fresh and healthy food is a precious resource, and we need to be mindful to ensure everyone has access. What foods are you grateful for? What is a special recipe or food tradition in your family or among your friends?

Marie Watt | Floor 3, Contemporary Gallery



Marie Watt, *Blanket Stories: Western Door, Salt Sacks and Three Sisters*, 2017, Assembled textiles, blue stone, tin, steel, paper, 136 × 27 × 23 in. Clara S. Peck Fund. 2017.5.1

"I seek to ignite conversations between multi-generational participants as a means of revealing how we are connected and related. I consider this an Indigenous approach to knowledge sharing, organizing, and learning. Collaboration is an active agent in this work, not simply a means to an end or 'process.'" – Marie Watt

Seneca Artist Marie Watt is a multidisciplinary artist who created this blanket tower by collecting blankets from people in the community. Each person wrote a unique story of a special memory about their blanket on a tag. The community collaborated on authorship, sharing personal accounts connected to the threads of blankets. Voices include local residents, people in the greater Finger Lakes region, and friends of The Rockwell. Watt draws from biography, history, Seneca proto-feminism and Haudenosaunee (Iroquois) teachings that addresses the interaction of the arc of history with the intimacy of memory.

Blankets are often a part of important life events such as births, graduations and celebrations. While each blanket in this column represents one person's story, it also serves as a marker for the collective memory of a larger extended family. Each story communicates the universal nature of our shared human condition and has the potential to unite us.

Do you have a special blanket? What memories are held in the folds of your blanket? What family or community stories might your blanket tell?

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