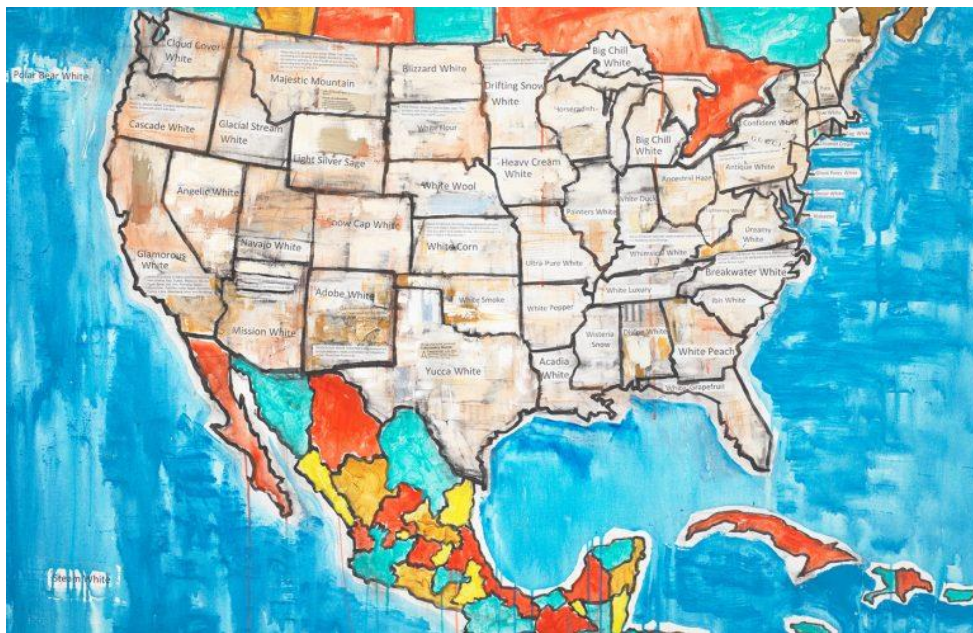


FAMILY ART ACTIVITY – Making Maps

Jaune Quick-to-See Smith (b. 1940) creates paintings and drawings that reflect her upbringing in a household where art and horses were equally important. She grew up on the Flathead Reservation in Montana and traveled around the Pacific Northwest and California with her father, who was a horse trader. She is an enrolled Flathead Salish member of the Confederated Salish and Kootenai Tribes of the Flathead Indian Nation, Montana. Smith decided she wanted to be an artist after watching a film on the French painter Henri de Toulouse-Lautrec. She painted a goatee on her face with axle grease and borrowed a neighbor's beret so she could be photographed posing as the famous artist. She moved to Albuquerque, where she studied at the University of New Mexico and founded the Grey Canyon group of contemporary Native American artists.



Jaune Quick-to-See Smith, *Fifty Shades of White* (detail), 2018.

Mixed media on canvas. Promised gift of Nancy A. Nasher (L'79, P'18, P'22) and David J. Haemisegger (P'18, P'22). Image courtesy of the artist and Garth Greenan Gallery, New York. © Jaune Quick-to-See Smith.

Activity:

Jaune Quick-to-See Smith has made numerous works of art that creatively re-imagine a map of the United States of America. Mapmaking, while already a creative endeavor, has been used by many contemporary artists to make commentary on social and political issues.

Use whatever art supplies you have available to create a creative and colorful map of your neighborhood or city. Don't worry about being accurate, instead focus on including details that are important to you: your favorite tree, the house with the yellow door, the place you crashed your bike, or all of the places you are currently missing but cannot go!

Share a photo of your finished artwork online and tag #nashermuseum!

Biography:

Jaune Quick-to-See Smith was born at the Indian Mission on the Flathead Reservation in 1940. She is an enrolled Flathead Salish member of the Confederated Salish and Kootenai Tribes of the Flathead Indian Nation, Montana.

She received an Associate of Arts Degree at Olympic College in Bremerton Washington in 1960. She attended the University of Washington, received her BA in Art Education at Framingham State College in 1976 and a master's degree in art at the University of New Mexico in 1980.

Smith has had over 90 solo exhibits in the past 30 years and has done printmaking projects nationwide. Over that same time, she has organized and/or curated over 30 Native exhibitions, lectured at more than 185 universities, museums and conferences internationally. Smith has completed several collaborative public art works such as the floor design in the Great Hall of the new Denver Airport; an in-situ sculpture piece in Yerba Buena Park, San Francisco and a mile-long sidewalk history trail in West Seattle.

Smith has received awards such as the Academy of Arts and Letters Purchase Award, NY 1987; the Joan Mitchell Foundation Painters Grant 1996; the Womens Caucus for the Arts Lifetime Achievement 1997; the College Art Association Women's Award 2002 and three honorary doctorates: Minneapolis College of Art and Design 1992; Pennsylvania Academy of Fine Arts 1998; Massachusetts College of Art 2003; Governor's Outstanding New Mexico Woman's Award 2005; New Mexico Governor's Award for Excellence in the Arts, the Allan Houser Award 2005.

She is in the collections of the Museum of Modern Art, Quito, Ecuador; the Museum of Mankind, Vienna, Austria; The Walker, Minneapolis, MN; Smithsonian American Art Museum, Washington DC; the Museum of Modern Art, the Brooklyn Museum, the Metropolitan and The Whitney Museum, NY; the Nasher Museum of Art at Duke University; and is the first Native American artist in the collection of the National Gallery of Art, Washington D.C.

Smith calls herself a cultural art worker. With her Native worldview, Smith's work addresses today's tribal politics, human rights and environmental issues with humor. Critic Gerrit Henry, (*Art in America* 2001) wrote: "For all the primal nature of her origins, Smith adeptly takes on contemporary American society in her paintings, drawings and prints, looking at things Native and national through bifocals of the old and the new, the sacred and the profane, the divine and the witty."

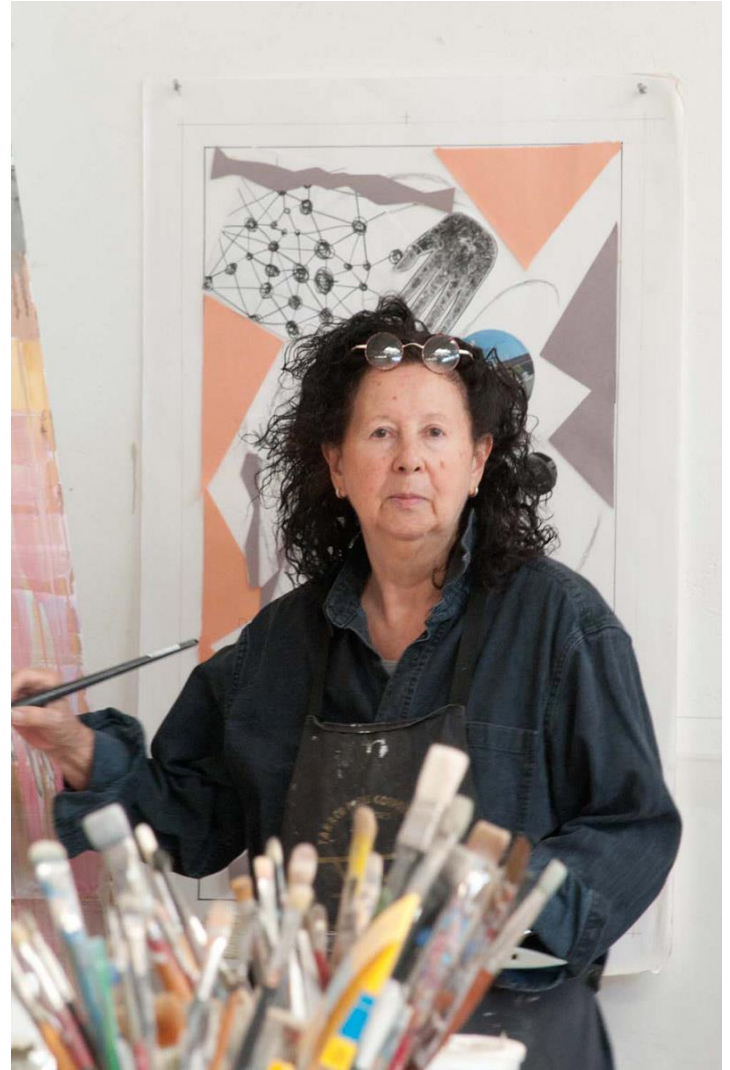


Photo of Jaune Quick-to-See Smith

Label Text:

Jaune Quick-to-See Smith combines Native American artistic traditions with contemporary subject matter to rethink issues related to the environment, history, identity, and race. In *Fifty Shades of White*, Quick-to-See Smith presents a conventional map of the United States in varying shades of white paint, which contrasts with the multi-colored blocks of neighboring countries. Instead of labeling each state with its name, the artist inserts the descriptive names of various white paints carried by hardware store brands. Quick-to-See Smith uses humor— "White Peach" and "Blizzard White" replace the state names of Georgia and North Dakota—to prompt the viewer to reconsider notions of Euro-American cultural and racial authority, as well as the historical and current policies and attitudes towards indigenous cultures.