Joe Horse Capture: Good morning, everybody. I'm Joe horse capture the vice president of native collection and the ahmanson curator at the Autry museum of the American West.

Joe Horse Capture: First, I'd like to thank the artery generous donors and members for making this program possible. I am honored, along with the Autry trustees and staff to welcome you to the arteries artists alliance today, join me

Joe Horse Capture: Today joining me a second. Our chip while artists summer Peters who uses traditional Ojibwe artistic beadwork to create stunning contemporary pieces.

Joe Horse Capture: If you have any questions during a conversation, please enter them in the Q AMP a feature at the bottom of our zoom bottom of the zoom window.

Joe Horse Capture: The Autry Museum of the American West represent something slightly different for each of you who visits us physically and virtually for me this personal connection is one of the greatest defining strengths of our institution.

Joe Horse Capture: Alright, so maybe we should put up the first slide, please.

Joe Horse Capture: Summer is an award winning artist you guys created incredible work during her artistic career.

Joe Horse Capture: Her. Next slide please. Her artistic, creative talents include beadwork.

Joe Horse Capture: That fashion design next place.
Joe Horse Capture: And more

Joe Horse Capture: Her work is unique, that it uses her Ojibwe heritage as your foundation as she creates these incredibly engaging in contemporary works. She creates portraiture. Next, please.

Joe Horse Capture: beadwork and modifies Western works to make them her own and very Ojibwe it's please welcome summer.

Summer Peters: Hello.

Summer Peters: Hi.

Summer Peters: Hello.

Summer Peters: Hi.

Joe Horse Capture: How are you

Summer Peters: Pretty good. Are you doing

Summer Peters: Pretty good. Are you doing

Joe Horse Capture: Good, good. It's good to see you.

Summer Peters: Good to see you too.

Joe Horse Capture: So you are in Michigan.

Summer Peters: I am in Michigan right now Lansing, Michigan, home of the Michigan State University.
Joe Horse Capture: So, well, first of all, thank you for being here and thank you for being part of this discussion as well as the discussion we will have at noon.

Joe Horse Capture: So I have a few slides that we can, you know, talk, talk through because I'm, I'm all, I have a lot of things to talk about today.

Summer Peters: Well, I have to say, like, I really started when I was a kid.

Summer Peters: In my community. I grew up on the reservation. The second I Chippewa Indian Reservation in Mount Pleasant, Michigan.

Summer Peters: And I was just surrounded by our, I think it was normal for me just to see people making things, making baskets doing beadwork.

I'm in my own family. I had, I just watched my cousins, they would draw or paint or even

Summer Peters: Do like screen printing at home and my grandma was the one that she had a two bedroom house to herself, and just her living room.

She had like a couch, but the rest of it was tables with paints and beads

Summer Peters: She had a kiln in one of the spare bedrooms. So for me it was just kind of like a normal way of life. That's how I grew up, and I would force you know my grandma or my mom to be like, Can you teach me how to do this. And I'm just a little kid, you know, and

Summer Peters: They showed me

Summer Peters: But it was something that the techniques that I do today is something I developed on my own.
Summer Peters: I don't do it exactly the way that they showed me from the beginning. But you know, I really started when I was a kid and I just always loved art and was always immersed in art, so it was just kind of a natural part of my being.

Joe Horse Capture: So you mentioned your grandmother had a killer in her place.

Summer Peters: She did. And I'm thinking about that. I'm like, How did she not burn your house down. It was in a bedroom. Um, but she did like she did her own ceramics you fire them she painted them.

Summer Peters: In the house is still standing.

Summer Peters: But, um, yeah, I was thinking about them like wow she was really invested in, and even at that time, because you know like we just grew up so poorly, like we were not rich

Summer Peters: In money, you know, we are rich in culture and tradition and talent.

Summer Peters: You know, but we were living on with food stamps. So for her to have a kiln in her house. I'm like, wow, like she was it just kind of shows that testament, like if you really

Summer Peters: Want to do something, you will make it happen. And even like today, like even little kilns are they're expensive. So I couldn't imagine what they were back in the day.

Summer Peters: But yeah, she did have a cannon. I was like wow I that's one of the things that I really remember about her.

Joe Horse Capture: So,
Joe Horse Capture: I was reading this introduction and this is going to be kind of related to the topic, but not really well, kind of related to the topic. So for example, I noticed in some places people use Chippewa.

Joe Horse Capture: And other times, people use a jib way now for the for our for maybe some of our audience who are not necessarily

Joe Horse Capture: Have experienced understanding the difference between the two or how to relate. Can you give us just a maybe an overview about the names

Summer Peters: Yeah, so I'm

Summer Peters: Officially my tribe is recognized as second or Chippewa.

Summer Peters: You know that started in 1934 and it was just kind of the, one of those things where you know the word is Ojibwe, but you know along the line, the people that are taking care of the records. They don't know how to spell it and then you know words become they morph into something else.

Summer Peters: Usually I have a choice, like when I'm participating in markets. What is the name of your tribe up but sagging Ojibwe

Summer Peters: But I still run across a lot of people that they don't really know what Ojibwe is if I say Chippewa then they're like, ah,

Summer Peters: You know, like so, like, this is what I am, but I'd be preferred to be called this
Summer Peters: The university that I go to. Right now they use our name as their, you know, their mascot. So I like to make sure that there's a distinction and

Summer Peters: I have a people at my work where I'm like, I'm not only a CMU Chippewa. I'm a real Chippewa. You know, they're like, oh,

Summer Peters: Puts two and two together for them. This is like we're living people like I'm sitting here and you know doing business with them and like, oh, okay, you know, but there's there's always good teachings out of even something as small as that, you know,

Summer Peters: And then I always say acknowledge it. But just because the band of Ojibwe like we're not all in one spot. We're just so scared. Oh, so when I put the sag and ah in front of it, then people are like, okay, that's in Michigan.

Summer Peters: Yeah, or I've heard a second. Oh, I've lived there. One time, you know, that type of thing. So yeah, that that is the difference. I'm just over the years Hall.

Summer Peters: Our traditional language. Language becomes more from you know people that don't speak it, and then try to record it into all these different documents. Yeah.

Joe Horse Capture: Yeah. Trouble names can be can be often challenging, like for example for my tribe at one point we were called the fall Indians, then we're called Groban

Joe Horse Capture: Which in French means a big belly.

Joe Horse Capture: Okay, yeah. Let's not even go there.

Joe Horse Capture: And then, of course, to make it more challenging. There's to grow Vons one Grove on the river, which we know today is the
doctor and grow up on the plains, which is us. And then we call ourselves
is on it on in it which means people, the white clay.

185
00:20:49.260 --> 00:20:49.500
Joe Horse Capture: So,

186
00:20:49.860 --> 00:21:00.000
Joe Horse Capture: In history as well as trying to talk with people who,
you know, on are interested in in native history and culture names can
often be

187
00:21:00.780 --> 00:21:14.220
Joe Horse Capture: Tricky in that sense of trying to figure out, well,
what, you know, what's the right term that one should be using. And
sometimes that doesn't necessarily line up with what tribal people call
themselves so it gets to be a little call

188
00:21:14.250 --> 00:21:16.950
Summer Peters: Yeah. Yep, definitely.

189
00:21:18.420 --> 00:21:22.740
Joe Horse Capture: So if we can. Let's, let's look at a couple of slides,
if that's okay.

190
00:21:23.310 --> 00:21:30.780
Joe Horse Capture: Okay. All right. So, and although we're going to be
sort of going back and forth a little bit here. I'm really

191
00:21:31.170 --> 00:21:39.090
Joe Horse Capture: Like to share with with our audience share some of the
work that you do. Now this is and in the, in the next version. I have a
lot more of these.

192
00:21:39.570 --> 00:21:48.900
Joe Horse Capture: But I just wanted to sort of illustrate some of the
some of the work that you do. Now in the next one. I probably have too
many slides of these little dolls, but

193
00:21:49.500 --> 00:21:53.220
Joe Horse Capture: But to be honest. They are so unbelievably cute.

194
00:21:54.600 --> 00:21:55.140
Joe Horse Capture: So,
Summer Peters: So,

Joe Horse Capture: What was, what was your inspiration for creating these

Summer Peters: Well, the inspiration came from my own my own children.

Summer Peters: And just seeing that there was a lack of dolls that looked like them. So I could have gone into the store and bought plenty of, you know, golden here dolls. And so my kids always called the dolls with the gold hair.

Summer Peters: They were just not representative of like my own children, as you know, brown skin children. My, my, my children are a lot darker skin than I am.

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Summer Peters: So in those like even like the jingle dresses. I didn't originally start out with those. I started them all as just like I have like in regular street clothes.

00:23:25.500 --> 00:23:34.140
Summer Peters: But just through doin, you know, shows with the dolls come to figure out, like, people really want like the traditional aspect of it.

00:23:34.890 --> 00:23:44.730
Summer Peters: So that's why I've been sticking lately with the ribbon skirts doing them really long or even a little bit shorter and make them a little more fashionable and contemporary.

00:23:47.340 --> 00:23:48.810
Summer Peters: And like with this doll.

00:23:50.280 --> 00:24:00.690
Summer Peters: I wanted, because, you know, like I'm 42 I'm going to be 43 and I still haven't lost that like I still like toys.

00:24:01.980 --> 00:24:10.200
Summer Peters: And, you know, seeing all these grandmas. I'm like, there's still, they still have that, you know, the kid like quality also like they want.

00:24:10.740 --> 00:24:26.640
Summer Peters: They're out there dancing and their jingle dresses, you know, why don't we make a grammar doll that looks like the grammar is that we see. And this is really one of my, I just love the gray hair on these dolls is probably one of my most favorite dolls that we've ever made.

00:24:26.760 --> 00:24:28.080
Joe Horse Capture: Yeah. Mm hmm.

00:24:28.680 --> 00:24:29.820
Joe Horse Capture: Okay, next slide please.

00:24:31.530 --> 00:24:41.070
Joe Horse Capture: And also, again, this to me just really illustrates the depth and diversity of your artistic talents you design this t shirt, the shirt.
Summer Peters: Yeah well I went through this was a collaboration with Tyson palace of unique systems and him and I are aesthetically alike, kind of, you know, gritty punk ish type.

Summer Peters: Very subculture. So I was like, I knew he would get this. I'm like, I want it to be floral traditional floral but you know I want to look like it's not perfect. Like there's pink gloves.

Summer Peters: Look at somebody might have smeared it, you know, I just want to just real gritty, but it's still beautiful at the same time.

Summer Peters: Just going into that where you don't need like a million colors during your screen printing process to really make an impact.

Joe Horse Capture: Mm hmm. Yeah, so

Joe Horse Capture: Next slide please. Let's talk about

Joe Horse Capture: Your process because you had mentioned a bit ago that you as a bead worker has modified. Some of the techniques that you are taught. So, of course, because you are your heritage is your boy and you're woodlands region and

Joe Horse Capture: Women's regions.

Joe Horse Capture: Vast majority of their work is floral in nature and you know clearly that a lot of the work that you do is floral

Joe Horse Capture: Very much of a contemporary feel to it. So if you can talk a little bit. I'd be curious about your, your process, how you sort of put this together and you talked about how you and I don't think we have probably many bead workers on here. So I'm not sure how technical, you need to get
Joe Horse Capture: But just how you, how you got to where you are, in a sense of your creative creative techniques.

Summer Peters: Yeah, so

Summer Peters: I do have clients that commission. This is a commissioned collar beat a collar for one of my friends who was a lawyer, so she wanted to be professional but still showcase you know her heritage as an Ojibwe woman.

Summer Peters: She gave me free rein. That's the good thing is that my clients that come to me they trust me. So basically whatever I just kind of like think about them and

Summer Peters: Just let the design flow out from there and I'll just start with drawing and I'll cut all like shapes with paper to use a stencils just to get that nice you know line.

Summer Peters: Where I'm going to lay out my beads so I have like an outline that I do first.

Summer Peters: And then I just follow the lines and fill in. From there, but

Summer Peters: A lot of the times. I'll just lay the beads. I don't know. Just wherever they tell me like there was no correct way.
Summer Peters: To do all of this, you know, it just kind of your environment inspires you to lay a beat down a certain way or, you know, bring in another color that doesn't necessarily complimented, you know, according to traditional color wheel, you know, ideas.

Summer Peters: So that's a good thing is like, it's just, it's like a living thing. It just kind of tells me tells me what to do. You know, that's what I kind of view my artists like I'm just the conduit for

Summer Peters: The creator to come through and

Summer Peters: create these things, you know, I'm just one of them. One of many people that are doing artwork today. So that's why

Summer Peters: You know, we're all so different. Everybody has their own fingerprint. But even though we're also there's a million bead workers, but we're all so different, you know,

Summer Peters: And like, like I was saying earlier, I don't do everything the same way that my mom does like

Summer Peters: She believes in bees wax and I don't own one single thing or beeswax, you know. So there's just ways that I've

Summer Peters: Gone through and made it my own like this is the best way that works for me. I like to work directly off the hang so you can kind of see it in the picture there. I like to work directly off the Hanks. I don't have a bunch of jars with beads and I'm by color.

Summer Peters: Everything's kind of like an organized chaos. For me, I know where everything is that as long as nobody goes through

Summer Peters: My desk and touches anything I know where everything's at
Summer Peters: But, um, you know, I have like my little box I take everywhere with me, like I've gone to the doctor's office and was beating. I've been on the airplanes beating.

Summer Peters: Those things. And you could probably if you want to talk about that. It goes into more like marketing and

Joe Horse Capture: So, so for those who are with us today who may not necessarily have a

Joe Horse Capture: That much familiarity with beating techniques. So basically, there are two types of techniques right there is spot stitch or some people call flat stitch then there's what I call lane stitch and some people, although inaccurately call it lazy stitch.

Summer Peters: I just call it I'm like beat embroidery.

Summer Peters: There's so many. Yeah, I can't even really like I've heard some technical terms.

Summer Peters: But I just when I do my applications. I call it be one.

Summer Peters: One needle beat embroidery because I just use one needle.
Summer Peters: Okay.

Joe Horse Capture: So here again trying to help our audience, maybe get our their head around a little bit. So with with this bead embroidery because you're using one needle, you're essentially getting a few beads putting him in on your thread.

Joe Horse Capture: And then stitching them down to the material, whether it's cloth or hide wherever the case may be.

Joe Horse Capture: Then you coming back around again with a needle and you do the bottom you come down and bring it through a couple beads more is that how you're doing that.

Summer Peters: Um, I actually don't do it that way. I've seen people do it that way.

Summer Peters: But to get the true flat. The way that I figured out how to do it was, um, it's kind of like stitching like sewing. If your hand sewing. But if there's one line. I'll just take as many bees, as I need to complete that line.

Summer Peters: That they come back up and they go through every

Joe Horse Capture: Three.

Or two

Summer Peters: Just to get that really true flat stitch. And that's how I've been able to figure it out for myself, but I have seen people come up and
Summer Peters: Go back like backstage behind a couple beads. But, um, for myself, I you know I figured out how to get it as flat as humanly possible, by doing that by coming up and then just stacking down every two to three beads.

Right.

Joe Horse Capture: Individually

Joe Horse Capture: You know, kind of, kind of trying to create a set of foundation here. So usually if we compare lane stitching slash lazy stitching, which are like little

Summer Peters: Company has been

Joe Horse Capture: embroidery. So this beat embroideries style which actually might try abuses as well. Among the crow's

Joe Horse Capture: Feet, as well as the Ojibwe what it does at least for me is with this technique with laying the beach really flat instead of really realizing from a distance that they're beads. They're really create a the sort of fields of color, right.

Joe Horse Capture: Yeah, and then also with this technique and allows you to create these. If we look at the for example at this necklace, yet we have here. If you look at the flowers are really allows you to make those really great flowing curves along there.

Summer Peters: Yeah yeah

Joe Horse Capture: And whereas opposed to the other technique, which often the Lakota for example use and the Cheyenne use those roles. So that creates color but also creates texture as well.
Joe Horse Capture: Yeah, one is better than the other.

00:33:39.120 --> 00:33:43.320
Joe Horse Capture: It's just that one has a different feeling. I guess you could say than the other.

00:33:44.550 --> 00:33:53.730
Summer Peters: Yes, definitely. Yeah, you can. It's got a texture, you can see, but also, you know, if you were to put your fingers over. You could feel it.

00:33:54.150 --> 00:33:58.470
Summer Peters: Mm hmm versus like mine where it's just flat and it's going to feel like

00:33:59.580 --> 00:34:07.560
Summer Peters: The majority, it's going to feel like one flat piece. But what I like to do is I like to mix up my my beat sizes.

00:34:07.890 --> 00:34:15.420
Summer Peters: Hmm. So then you'll be able to feel that texture with those because they're going to some of these are gonna stick out a little bit more

00:34:15.630 --> 00:34:22.020
Summer Peters: Yeah, versus the smaller beads at all. You know, sinking and you won't be able to feel those

00:34:22.230 --> 00:34:30.420
Joe Horse Capture: Right, and with this technique of you run your hand over it feels really, really solid. You know what I mean, there's almost like

00:34:31.350 --> 00:34:49.800
Joe Horse Capture: And don't tell people who work in the museum. But if you want to. If you were to touch a historic with a bare hands which course. I would never do, because that's bad, you'll see that there's there's almost a nice to me running your hands across it, there's really a comfort to it.

00:34:50.820 --> 00:34:51.150
Summer Peters: Mm hmm.

00:34:51.270 --> 00:34:58.320
Joe Horse Capture: You know, really a tangibility of where you can feel each individual bead, but they're really tight plan against the surface, you only mean

Summer Peters: Yeah. Yeah, exactly.

Joe Horse Capture: Well, and let's have the next slide.

Joe Horse Capture: Another thing that I find really really interesting and it's some of mine. Some of the work I really admire are the. We also create beaded portraits.

Summer Peters: Yes.

Summer Peters: And yeah.

Joe Horse Capture: So, let's say, and I have several examples here. So where did. Where did this. How did this idea to create these come to you.

Summer Peters: Um, you know, I just have like a really technical mind.

Summer Peters: I always tell people, because people assume that you're one or the other. So I'm talking like right brained or left brain.

Summer Peters: So like, okay, so you're an artist. So your left brain. I'm like, Well, I'm not really because you know like I like to do math.

Summer Peters: And I'm like, at a higher level in math, I wanted to be an engineer.
Summer Peters: And one of my one of my past lives. So I think like the portraiture really kind of reflects that. Because, you know, like you're painting or you're drawing. It's hard to get those shadows just right so...

Summer Peters: In the beginning

Summer Peters: You know, there was just something like nobody could tell me what to do.

Joe Horse Capture: It was just one of those things. It's like

Summer Peters: Just keep going and try to figure it out.

Joe Horse Capture: Let's have the next slide please.

Joe Horse Capture: So this is a real good exam, a real good a great deal.

Joe Horse Capture: To really show the amount of I just, I don't want to say work because it's more than work their sense of how you're using these little what size, the size beads are these

Summer Peters: Um, so they're gonna range from size 13 which size 15 yeah and then the are even smaller. Yeah.

Summer Peters: And I really like the hair on us. I'm in my my journeys. Um, I spent have spent a lot of time in Los Angeles, and my friend took me to this little just out of the way bead shop.

Summer Peters: And I, they had a bag. So if you ever buy beads and kilos. They're pretty expensive. So maybe a couple hundred dollars for a kilo of beads
Summer Peters: There was a kilo of beads said $5 on it. It was like $5 for killer bees and I looked at it and what happened was they were supposed to be purple AB.

But the dialogue just came out so bad. So there was very little purple in there and the rest. What was left in there was this really awesome.

Gray ish that had, you know, go into black like you've never seen anything. And that was the beauty of buying that kilo of beats for $5 and I still have so much of it, but it's just like, I'm the only person that has these beads, you know, and that's what I used in his hair and you know it's those things that it's like it's not just a bead. You know, like you're weaving your life into it, you're weaving memories.

Like I'll never forget, you know, finding you know having that story of finding those beads that are super special beads and you know it just gives so much more life into the piece.

Yeah.

And the way of here that you're using different shades of this, as you mentioned, this sort of strange great color.

Really, yeah.

Three dimensionality to it, but also much like we talk. It's what I've got articulate this what really to me makes this really engaging and we're going to get more here in just a minute.
Joe Horse Capture: Is there is because of the way that you're using these different shades of grey and how you're using them and how your as we mentioned earlier, you're laying these these lines of be down right so the nose kind of comes up.

Summer Peters: And around. Yeah.

Joe Horse Capture: So you got the pictures are great. You got how you're laying them down.

Joe Horse Capture: And because of the way you're laying down, you have this three dimensionality to it right.

Joe Horse Capture: Yes, you have the texture, the beach. So you have all that sort of wrapped together in one really makes it really makes them at least for me, really compelling.

Summer Peters: Mm hmm.

Summer Peters: Yeah.

Joe Horse Capture: I don't have an artistic mind. So it's very challenging for me to understand how you kind of get to the how you get to this point of creation, even if you look at the part in his hair right where the part comes together.

Summer Peters: You can see ya.
Joe Horse Capture: Different color, it's, it's amazing. Let's have the next slide please.

Summer Peters: Okay, so this is a portrait. My mom is kind of like our gatekeeper for our family. So she's got old records of like her grandparents, anything that she could find for our family. She has a big file in her room and she's got as many historical photos of our family that was salvaged over the years. A lot of it is gone and missing probably forever, but like this picture right here, the little baby is her dad.

Summer Peters: Wow. So yeah, you know, so this is like the early 1800s, and it's a boy. But if you look at his, his night gown. He's got like a frilly night gown with the lace around the neck area, the neck and chest area. Um, I was just really compelled to make this portrait because

Summer Peters: You know, just I'm like this is my family history and it kind of shows, because I'm looking at. There's a really old man to the right, he's

Summer Peters: This, my grandfather

Summer Peters: Grandfather yeah yeah
Summer Peters: There's so many stories that came from that, like, well, who is this man. Well, I don't know exactly who it is. I'm like, well, why is he missing an eye. What happened to him one of the old man is missing an eye.

Joe Horse Capture: Yeah. Let's, um, let's see here. Let's go forward. I'm just trying to figure out where we are on it. Let's go.

Joe Horse Capture: Go Go forward.

Joe Horse Capture: There we go.

Summer Peters: Yeah, see, so you can tell in the photo that he's missing an eye.

Joe Horse Capture: Yeah.

Summer Peters: And I was like, wow, what happened to him, you know, so this piece was, it was challenging to show even like the age difference between all the people because like with him. You can obviously tell that he's an elder yeah versus the baby.

Joe Horse Capture: Scores his mom.

Yeah.

Joe Horse Capture: So do you. SO IF THAT IS YOUR GRANDFATHER I'M ASSUMING THAT IS THE MOTHER there.

Summer Peters: Yeah, that's his mother.
Joe Horse Capture: So that would make it your great grandmother

Summer Peters: Yes, yeah.

Summer Peters: And then that's her brother to the side.

Summer Peters: With the suit and tie looking off into the distance, and the man and back was my

Summer Peters: Was her husband.

Summer Peters: Okay. And I like I really liked it because I ended up. It was just weird ended up looking like my son, like that. And I didn't intend it to be that way. Um, but looking at this picture. I'm like, that looks like my son sitting there, you know,

Summer Peters: That's just the way that it came out.

Joe Horse Capture: So, so the first slide that we saw. And it gives us scale. How you know when you saw the overall piece. So, just so we have a sense of scale about how big is this

Summer Peters: Alright, so this is bordering on probably 16 by 20 so it is a pretty extensive piece and the RB. You can see where it says yeah Bay. That is our original family name before you know it was changed to Peter's

Summer Peters: Yeah. And then I use the, the, specifically the brown just to show like the Earth. So like, you know, our foundation our roots.
Summer Peters: go way beyond you know then have an English name of Peters, which is not really what we are

Joe Horse Capture: Right. And what did you beat this on his own fabric or hide.

Summer Peters: Yeah, I have a fabric um I bead on fabric. I don't actually bead on leather.

Summer Peters: Yeah.

Summer Peters: Fabric.

Summer Peters: Or stable. Yeah, it's stable, it's easier to attain. I like using leather for like really special things like

Summer Peters: Like a medicine bag for an umbilical cord.

Summer Peters: Mm hmm. So yeah, I do use leather occasionally

Summer Peters: For like ceremonial

Summer Peters: Right ceremonial things

Summer Peters: Yeah.

Joe Horse Capture: Good. Let's go ahead to please know that. Yeah. Here we go. Perfect. Wow, that's great. Alright, so this is one, this is a large necklace medallion.
Joe Horse Capture: And about what is the diameter of this, how much across

Summer Peters: So this is probably like seven

Summer Peters: Wow. Yeah. It's a pretty substantial necklace.

Summer Peters: And this was a collaboration with them. Stephen Paul job. This is his artwork. And he was like, I want you to be this for me.

Summer Peters: So I did. And it was just fun to, like, you know, play with the colors and

Summer Peters: I can't do just ones like if it's rad. I don't have just one shade of red. I have probably like three different shades in her. Yeah. So yeah.

Joe Horse Capture: Like a painter.

Summer Peters: Yeah, yeah, I just can't, you know, oh, I would try, but there's just so much more vibrancy you know that

Summer Peters: That was

Summer Peters: Putting colors together.

Joe Horse Capture: You know who this is, I don't

Summer Peters: I don't know who that is. Yeah. Okay.
Joe Horse Capture: All right. And also, just as a reminder for those of us who are with us if you have any questions please type them in that little q and a.

Joe Horse Capture: Thing at the very bottom, and we'll get to those here now in about 10 minutes, I guess. All right, let's have the next slide. Now this was, this is one of your most recent large scale works that right.

Summer Peters: Yes. Is my the mode. This is when I just finished in July.

Summer Peters: And yeah, definitely.

Summer Peters: Oops, that I did you lose me. Okay.

Summer Peters: Yeah. Yeah, definitely. I'm very large scale. I actually have been working on those for several years.

Summer Peters: I bought the shoes when my daughter was a baby, probably about one years old and she just turned nine. Yeah, so I it's one of those experimental things where I'm like, I don't know how to do this, but I'm just going to keep chipping away at it.

Summer Peters: Yeah and you know I would put it down sometimes for even several months and then I'd pick it up again work on it more. It was kind of like when I learned how to do the portraiture. I don't, didn't know what I was doing.

Summer Peters: But, you know, just going along and then just talking with other people that have made similar projects to this. I'm giving me pointers, like, you know, bend your needle.
Summer Peters: Um,

Joe Horse Capture: Let's have the next slide please.

Joe Horse Capture: Use the bottom

Yeah.

Summer Peters: I've been just looking at that. I'm like, Oh my gosh, so many days of being like, how am I going to do this, you know, it was just like

Summer Peters: It these kind of projects really can beat you down, but it's like if you're determined to get creative in your own mind and be like, I'm gonna try it this way.

Summer Peters: All that didn't work. Let me try it this way. So it was lot of destruction, along with the construction of it. And all of a sudden, I don't know, things just started to fall into place, or I'm like, Okay, I'm gonna keep going, Oh, I'm done. You know, that type of thing.

Summer Peters: These are size nine shoes and I bought them because, you know, traditionally,

Summer Peters: ballerinas are very, very tiny very thin, so I bought these purposely bigger just to get more detail into them. Yeah, there's still like they're not humongous shoes but um you know there were definitely made for somebody to dancin and

Summer Peters: Yeah, I just found a way to transform them.
Joe Horse Capture: Let's have the next slide please.

View here.

Joe Horse Capture: View here.

Summer Peters: Huh, yeah. And that's what I wanted. I was like, I want like every inch covered because

Summer Peters: You know, I was doing it was it's paying homage to the five ballerinas native ballerinas from Oklahoma, so I'm like, I don't

Summer Peters: Want to just do like a little bit of beadwork here and there, like, like these things need to be fully done and completed as part of honor to them and it keeps in that line with the black and white. So the gray scale floral the roses.

Summer Peters: For the ballerinas and then the brown on the toes is actually reminiscent of the red soil in Oklahoma. So I wanted it to be like, oh, this is what it would look like if one of the ballerinas dance on Oklahoma Earth.

Summer Peters: They're going to have red, red, brown soil on the toolbox.

Joe Horse Capture: Get them in here as well.

Summer Peters: It's very symbolic like even you can see like really bright pops have read those were just like showing the sacrifice of

Summer Peters: What it took because a lot of them, they left Oklahoma and then that's when they found stardom. So it's like leaving your homeland and then just the physical toll, it takes on the body. You know what it takes to be on on a world stage like that.
Joe Horse Capture: When I was looking at your other work and the way that you're doing flowers and then here.

Joe Horse Capture: I mean, these flowers are very different than the other flowers that you've done in the past.

Summer Peters: Yeah. And that was because I didn't want to. I'm not trying to honor myself like I could have put Ojibwe flowers on there. Mm hmm. But, you know, the rose is like a worldwide symbol you know of almost like femininity and you know a woman hood. So I didn't want to put, like, oh, this is a no jib way floral motif flower.

Summer Peters: Because even though I am making it the thing was to honor them. It wasn't to honor me.

Summer Peters: Yeah, so that's why I'm like I'm gonna put roses on it because I I really thought about it for a long time.

And the roses just kept coming back. You know, so that's why I chose that.

Summer Peters: So let's have the next slide.
Joe Horse Capture: Alright, so another. And again, I just, I chose these carefully because I really

Joe Horse Capture: Illustrate the diversity of a styles that you work on

Joe Horse Capture: As well as the, you know, talent and technique and really the broad range. So this is a crown. Right.

Summer Peters: Yes, the crown. Yeah.

Summer Peters: This one was for the Miss Salt River.

Summer Peters: And I mean, just look at this. I'm the actual lettering on air. I, I used a size.

Summer Peters: Me. It's which are they're getting pretty tiny.

Yeah.

Joe Horse Capture: But. Next slide please.

Yeah.
Summer Peters: And then I really did. The great thing about I don't take on other tribes designs on my own free will.

Summer Peters: I don't feel right doing that and I have done other styles like this but I worked very closely with their cultural department. So we actually had a meeting where it was like, okay, I want to put these baskets. Oh yeah, that's fine. This is what it represents.

Summer Peters: All the designers. Okay. Well, no, you can't put it on here because this is a male's design, you know, that type of thing.

Summer Peters: So there was a lot of, I mean, people look and see a crown, but there was actually a lot of time that went into even just the planning and making sure that.

Summer Peters: The things that I chose that I thought were beautiful, you know, actually, we're not offensive or not use are there was like, Oh, you can't use that design this way.

Summer Peters: Yeah, there was so many things. Yeah.

Joe Horse Capture: I think it's important to note that you're one of the beadwork been working artists who reach out to other tribes. When you're doing, you know, maybe you work for them to ensure that it's you're getting, you know, proper permission.

Joe Horse Capture: Yes permission, because you know
Joe Horse Capture: One at least the way that I always taught. If you can use somebody else's design. You know, it's just not. It's just not a free for all. Yeah.

00:54:08.940 --> 00:54:11.250
Joe Horse Capture: Yeah man, and ask

00:54:11.880 --> 00:54:20.610
Joe Horse Capture: And you know get permission and you know my one of my life models is never asked the question, if you're afraid of the answer. So, of course, if you get

00:54:20.850 --> 00:54:29.460
Joe Horse Capture: As

00:54:21.240 --> 00:54:29.460
Joe Horse Capture: If you get asked and excuse me if he asked them, and they say no, then you gotta you know kind of deal with it. But you're, you know, you're, you're paying that respect.

00:54:30.930 --> 00:54:44.100
Summer Peters: Yes, you know, because for them to like even this tribe, the beads weren't a part of their, you know, traditional their traditional arts, you know, they did a lot of weaving

00:54:44.850 --> 00:54:58.230
Summer Peters: With the grasses that grew on their land. So this was even something new for them. So it was good for you know me to meet with them and I was able to, you know, tell them about to be

00:54:59.730 --> 00:55:04.500
Summer Peters: Able to create something that was going to work for them that they could, you know, display proudly

00:55:06.780 --> 00:55:10.950
Joe Horse Capture: Alright, so if we can. Let's get back. Let's take down the slide show.

00:55:11.490 --> 00:55:21.060
Joe Horse Capture: Thank you. Summer. Let's take some questions that we have here. And again, if you have questions, let's add them to the to the box below. So I'm just going to look here real quick summer and

00:55:22.230 --> 00:55:22.620
Joe Horse Capture: Let's see.

Joe Horse Capture: So for young native artists who are working on becoming or working on their beadwork. And, you know, you'd mentioned some stuff you figured out some some stuff that you've got advice from from other people. What would be your advice to young native artists who would be to work.

Summer Peters: Yeah, I would say, I always tell the young artists that I work with, even my own kids. I practice makes perfect. Um,

Summer Peters: Don't get discouraged. I mean, I keep really old beadwork that I did that a lot of people were like, Oh, that's awesome. But I look at it. I'm like, wow, I could tell I was a beginner, but you know, I was like, and it looks a lot different than what I make today but um

Summer Peters: You have to go through all of that to get to a point where you're comfortable and you believe in your artwork. So definitely JUST STAY DETERMINED stay motivated stay ambitious know that

Summer Peters: There are rules like what we were talking about, like, it's not a free for all. Don't take another tribes designs and make it your own with though.

Summer Peters: By not not knowing the story behind it.

Summer Peters: Be respectful and that way, but definitely just keep beating and beat all the time. If that's what you really want to be good at and it's just putting the work and the effort into it and

Summer Peters: Know that there's things that you're going to have to work through and like problem solve and but there's no rules to like just find it, figure it out, make it work.
Summer Peters: Make it work.

Summer Peters: And I'm assuming

Joe Horse Capture: Patience is going to be key to all this

Summer Peters: Oh yeah, patients. I mean, if I would have gave up on those Bailey shoes. I mean, like I said, it's been a process over eight years and

Summer Peters: Things aren't going to some things aren't going to materialize within a year, you know,

Summer Peters: You know, now I have a really awesome project but I complete and like it's just it's mind boggling to me and I'm very proud of myself for finishing up

Joe Horse Capture: Can you can you discuss maybe more ways that your work is rooted to your culture.

Summer Peters: Yeah, you know, I really think I said this earlier, like I'm a conduit for the creator, so

Summer Peters: I don't take like 100% like Oh, I'm so talented like no I don't, I don't see it that way. You know, I'm just like, I'm letting the creator work through me.

Summer Peters: It also just keeps me grounded and familiar with, like, my ancestors, like the the photo of my family. It's like I feel like I know them.
Summer Peters: And I was when I was making that as, like, I think they know that I'm making this for them, you know, it's really just a spiritual process for me to do beadwork.

00:58:44.250 --> 00:58:45.900
Summer Peters: So even like

00:58:47.790 --> 00:59:07.050
Summer Peters: Things like even like my earrings that you know a lot of people were personal adornment like that and but even like that. I don't send a whole lot out there. So even like the stuff I make like this necklace and it's kind of hard to see, you know, it's a traditional form.

00:59:09.120 --> 00:59:09.930
Summer Peters: But it's

00:59:10.980 --> 00:59:12.960
Summer Peters: I don't know. There's so much soul.

00:59:14.070 --> 00:59:15.440
Summer Peters: You know, like people are buying a part of my my life when they buy a piece of my artwork.

00:59:20.520 --> 00:59:20.850
Summer Peters: Yeah.

00:59:21.270 --> 00:59:24.180
Joe Horse Capture: Is there a significance to some of the patterns that you use.

00:59:25.560 --> 00:59:28.050
Summer Peters: There is, yeah, I'm

00:59:29.520 --> 00:59:32.880
Summer Peters: I'm attracted to certain like the same

00:59:34.860 --> 00:59:48.810
Summer Peters: Plants like when I even when I go out when I'm walking on trails and like I see like I love a milk thistle. I just liked the way that it's shaped and its form. So even when I'm walking. I will notice that

00:59:51.450 --> 00:59:58.290
Summer Peters: But there's always some kind of teaching component to my artwork. So

497
00:59:59.400 --> 01:00:04.110
Summer Peters: This is an old, old like traditional form, but

498
01:00:05.490 --> 01:00:13.680
Summer Peters: I've been told that it reminds them of like a uterus. You know, so then it goes into like women's issues so

499
01:00:15.060 --> 01:00:26.550
Summer Peters: That's what I like about my work was like, there's always some kind of education, almost all like teaching component that comes out of it. Like, it's not just a pretty flower. You know, it's not just this

500
01:00:27.900 --> 01:00:42.060
Summer Peters: I know somebody thought my picture of Jim Thorpe And his suit was Robert Kennedy. So we are john f kennedy salt, you know, even then, you know, just like I can teach people

501
01:00:42.150 --> 01:00:43.380
Summer Peters: About this from my work.

502
01:00:44.280 --> 01:00:47.220
Joe Horse Capture: And you know 2020 has been challenging

503
01:00:48.030 --> 01:00:48.900
Joe Horse Capture: Number of people

504
01:00:50.370 --> 01:00:52.440
Joe Horse Capture: Artists particularly native artists.

505
01:00:52.830 --> 01:00:54.420
Joe Horse Capture: Yeah, how has the

506
01:00:54.480 --> 01:00:57.570
Joe Horse Capture: How is this pandemic changed your art practice so far.

507
01:00:57.720 --> 01:01:06.660
Summer Peters: Well, it's definitely you know because we were quarantined for two months off of work. I didn't have to go into work, but it was really hard.
Summer Peters: To even pick up my stock because my mind was just so bogged down like I was confused. I was scared. I have I'm in Michigan. I have my two adult children are in Arizona. So I'm, you know, physically separated from them and it would take me days to get to them by car and

Summer Peters: So I found I was not productive, even though I had all the time in the world. I was stuck in my house.

Summer Peters: I just cannot be

Summer Peters: Productive with my artwork at all and

Summer Peters: I found even though, despite that artwork was one thing that did save me financially during that time because

Summer Peters: You know, it's like I always say when there's tough times my artwork always is there to hold me up.

Summer Peters: You know, because like my job.

Summer Peters: was shut down. Nobody was working unemployment was sold. They were sold backed up with, you know, the millions of people that are trying to get some kind of money for food, our rent, trying to keep their house. Yeah. So know that stuff really showed up for me except for my art so yeah

Joe Horse Capture: Yeah, this is a strange time for just for myself. It's an I've been here for since March, maybe

Joe Horse Capture: Then I worked for. I worked for a week at work at the museum.
Joe Horse Capture: And then the whole city shut down. So I've spent
519
01:02:37.500 --> 01:02:41.310
Joe Horse Capture: I've been working for the country for six plus months
only spend a week in the office.
520
01:02:41.700 --> 01:02:43.200
Summer Peters: Yeah, it's
521
01:02:43.260 --> 01:02:55.470
Joe Horse Capture: Interesting because working from home, which has been,
you know, it's been pretty much, you know, overall enjoyable. It is a
little time. Sit still, but at the same time. Time moves forward. You're
in a mean
522
01:02:55.800 --> 01:02:56.790
Joe Horse Capture: Yeah, very
523
01:02:57.660 --> 01:03:00.240
Joe Horse Capture: It's very strange. Very strange.
524
01:03:00.270 --> 01:03:00.510
Summer Peters: Yeah.
525
01:03:01.440 --> 01:03:12.990
Joe Horse Capture: So I have a I got a question here specifically to
those great ballet shoes that you made it says here have any ballet
companies as to the display the ballet shoes.
526
01:03:13.920 --> 01:03:25.140
Summer Peters: I, I have not been in touch with any belly companies. I'm
the only people in the industry that have shown you know
527
01:03:26.640 --> 01:03:38.490
Summer Peters: Have said anything about our dancers, they're just like,
wow, like indigenous dancers, you know, that can actually dance in those
kinds of shoes you like they're just, you know, they're amazed by them.
528
01:03:39.330 --> 01:03:47.250
Summer Peters: And but yet. I haven't been in touch with any maybe
someday maybe if somebody know somebody out there.
529
01:03:48.510 --> 01:03:57.660
Summer Peters: But definitely you know I just some I try to keep that authenticity to i would love if you like a dance company acquire them or

01:03:59.640 --> 01:04:04.020
Summer Peters: But no, I haven't been in touch with any any dance company, Jen. Right.

01:04:05.010 --> 01:04:16.710
Joe Horse Capture: So with some need workers. They often just stick with making and I'm putting this in quotations traditional stuff right

01:04:16.920 --> 01:04:17.880
Summer Peters: Yeah yeah

01:04:17.940 --> 01:04:24.420
Joe Horse Capture: And other beaworks don't beat workers don't necessarily do that they make just very, very contemporary which

01:04:25.590 --> 01:04:32.760
Joe Horse Capture: And other bead workers, which I consider yourself sort of do a combination of the two.

01:04:33.930 --> 01:04:34.410
Summer Peters: So, yeah.

01:04:34.740 --> 01:04:38.160
Joe Horse Capture: So you are sort of taking beadwork.

01:04:39.330 --> 01:04:43.470
Joe Horse Capture: Ojibwe beadwork. I guess one could say to the next level. Right.

01:04:44.100 --> 01:04:50.040
Joe Horse Capture: Yeah. With that has what has over the overall reception been been

01:04:51.870 --> 01:04:56.820
Summer Peters: Um, a lot of the times I mean it's kind of like half and half.

01:04:58.170 --> 01:05:07.020
Summer Peters: A lot of people. It's too far out for them. They can't really grasp the concept of like what I'm doing. And it's just it
Summer Peters: They just can't get it and it might turn off some people, but others are just like you need to keep going keep pressing forward, don't, don't bother don't mind with what people are saying

Summer Peters: I think one of one of the awesome things after I made the brown pants. That was one of them. Charles Loma one of his family members, one of his descendants came up in this like this was the same kind of thing that was happening to him when he was making these pieces back

Summer Peters: You know, but now he's just like you know this person that is so celebrated

Summer Peters: Um,

Summer Peters: You know, so it's like you really have to, you know, just stay strong. Keep that thick skin and just keep believing in your vision and in yourself, because not everybody's going to get it. Okay.

Joe Horse Capture: Yeah.

Summer Peters: They might get it one day, you know, but

Joe Horse Capture: Yeah.

Joe Horse Capture: You know, sort of following up on what you're saying. If you look at historic beadwork.
Joe Horse Capture: You can see the early material where the beating on clothes or you know Banjul your bags, whatever the case may be. And yeah, the introduction of new material.

552
01:06:24.780 --> 01:06:34.020
Joe Horse Capture: There would be done that. I mean, it's not uncommon for a collection to have a museum collection to have a tin cup that has been beating

553
01:06:35.070 --> 01:06:35.670
Joe Horse Capture: Our

554
01:06:36.870 --> 01:06:46.170
Joe Horse Capture: And I visited a collector friend of mine. A couple months ago and he has one of those. One of the call those you know those little telescopes that kind of go like this.

555
01:06:46.230 --> 01:06:46.800
Summer Peters: Oh, yeah.

556
01:06:46.860 --> 01:06:47.550
Summer Peters: They yeah

557
01:06:47.760 --> 01:06:51.150
Joe Horse Capture: They used to keep they used to make the special cases for them to keep them in there.

558
01:06:51.300 --> 01:06:53.400
Joe Horse Capture: Okay, that would be beating so

559
01:06:53.460 --> 01:06:55.380
Summer Peters: Yeah, it's always we look at

560
01:06:55.410 --> 01:07:03.390
Joe Horse Capture: That we have to in my mind as we think about historic bead work after thinking about, well, that is a a process that is a living process.

561
01:07:03.870 --> 01:07:04.950
Summer Peters: Yeah, times

562
01:07:05.280 --> 01:07:12.900
Joe Horse Capture: Where they're looking at new subjects and new things and sort of changing them and outcome from the perspective that your work is very much the same.

Joe Horse Capture: Is that it's a continuation on where continuation where the work that you're doing, whether it's the subject or the technique or what you're beating on is also part of that living dynamic of

Dubois beadwork.

Yeah.

Summer Peters: Yeah.

Okay, well,

Thank you, summer for joining us today.

Joe Horse Capture: For artists salon and thank you again for everybody for taking time to hear more about summer Peters.

Joe Horse Capture: If you'd like to continue hearing more about summer. We'll be back in half an hour as part of our artists conversation series, go to the autri.org slash artists conversations. That's all squished together to register and receive your personalized zoom link.

Joe Horse Capture: Please join us again on Wednesday, October 28 from the Autry Resources Center where I'll be with curatorial assistant Amanda wicks and will highlight items and our Native American collection.

Joe Horse Capture: And on Wednesday.
Joe Horse Capture: November fourth be with Lakota artists Yani white hawk, and you, you won't want to miss that.

Joe Horse Capture: So please. Yeah. Whoo. So please register at the outreach.org slash artists alliance.

Joe Horse Capture: The artery.org slash artists salons. And thank you so much. Thank you. Summer

Summer Peters: Thank you.

Summer Peters: Are we finished now.