

ARTIST SALON Summer Peters 10.17.2020

124

00:11:31.620 --> 00:11:41.640

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.

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00:11:42.390 --> 00:11:57.720

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

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00:11:59.190 --> 00:12:08.160

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.

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00:12:09.810 --> 00:12:17.550

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.

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00:12:18.480 --> 00:12:33.000

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.

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00:12:36.090 --> 00:12:38.430

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

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00:12:40.980 --> 00:12:46.920

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

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00:12:48.240 --> 00:12:53.730

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

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00:12:55.860 --> 00:12:58.230

Joe Horse Capture: That fashion design next place.

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00:13:01.290 --> 00:13:01.950
Joe Horse Capture: And more

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00:13:04.020 --> 00:13:15.510
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.

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00:13:17.520 --> 00:13:24.780
Joe Horse Capture: beadwork and modifies Western works to make them her own and very Ojibwe it's please welcome summer.

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00:13:31.320 --> 00:13:31.560
Day.

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00:13:36.930 --> 00:13:37.410
Summer Peters: Hello.

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00:13:39.030 --> 00:13:39.450
Summer Peters: Hi.

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00:13:39.840 --> 00:13:40.590
Joe Horse Capture: How are you

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00:13:41.430 --> 00:13:42.540
Summer Peters: Pretty good. Are you doing

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00:13:42.750 --> 00:13:44.280
Joe Horse Capture: Good, good. It's good to see you.

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00:13:45.300 --> 00:13:45.960
Summer Peters: Good to see you too.

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00:13:46.350 --> 00:13:48.090
Joe Horse Capture: So you are in Michigan.

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00:13:49.110 --> 00:13:54.420
Summer Peters: I am in Michigan right now Lansing, Michigan, home of the Michigan State University.

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00:13:55.800 --> 00:14:05.460

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 we will have at noon.

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00:14:05.820 --> 00:14:13.170

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.

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00:14:13.950 --> 00:14:20.370

Joe Horse Capture: Okay, so. So focusing on your artistic career. When did you, when did you start

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00:14:21.780 --> 00:14:26.970

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

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00:14:28.650 --> 00:14:34.860

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

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00:14:35.670 --> 00:14:55.800

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

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00:14:57.270 --> 00:15:15.270

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

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00:15:15.930 --> 00:15:35.010

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

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00:15:36.060 --> 00:15:37.050

Summer Peters: They showed me

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00:15:38.910 --> 00:15:45.300

Summer Peters: But it was something that the techniques that I do today is something I developed on my own.

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00:15:46.020 --> 00:16:01.440

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.

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00:16:02.640 --> 00:16:05.880

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

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00:16:06.450 --> 00:16:18.690

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.

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00:16:20.370 --> 00:16:21.630

Summer Peters: In the house is still standing.

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00:16:23.070 --> 00:16:36.330

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

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00:16:37.350 --> 00:16:41.610

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

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00:16:43.050 --> 00:16:54.090

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

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00:16:54.630 --> 00:17:05.760

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.

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00:17:08.280 --> 00:17:13.740

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.

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00:17:16.200 --> 00:17:16.950

Joe Horse Capture: So,

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00:17:19.170 --> 00:17:31.440

Joe Horse Capture: I was I was, 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.

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00:17:32.550 --> 00:17:39.630

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

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00:17:41.370 --> 00:17:50.100

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

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00:17:50.850 --> 00:17:52.620

Summer Peters: Yeah, so I'm

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00:17:54.720 --> 00:17:58.560

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

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00:18:00.030 --> 00:18:21.660

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.

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00:18:23.310 --> 00:18:23.910

Summer Peters: So,

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00:18:25.710 --> 00:18:34.830

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

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00:18:36.330 --> 00:18:43.290

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,

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00:18:44.040 --> 00:18:49.380

Summer Peters: You know, like so, like, this is what I am, but I'd be preferred to be called this

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00:18:50.880 --> 00:19:03.870

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

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00:19:05.910 --> 00:19:14.730

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,

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00:19:15.570 --> 00:19:33.810

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,

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00:19:36.270 --> 00:19:49.140

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.

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00:19:49.530 --> 00:20:01.290

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.

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00:20:02.100 --> 00:20:12.600

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.

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00:20:13.410 --> 00:20:23.370

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

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00:20:24.450 --> 00:20:26.070

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

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00:20:26.940 --> 00:20:29.550

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

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00:20:31.890 --> 00:20:48.540

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.

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00:20:49.260 --> 00:20:49.500

Joe Horse Capture: So,

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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

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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

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00:21:14.250 --> 00:21:16.950

Summer Peters: Yeah. Yep, definitely.

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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.

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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

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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.

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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

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00:21:49.500 --> 00:21:53.220

Joe Horse Capture: But to be honest. They are so unbelievably cute.

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00:21:54.600 --> 00:21:55.140

Joe Horse Capture: So,

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00:21:55.860 --> 00:21:56.310

Summer Peters: So,

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00:21:56.730 --> 00:22:00.270

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

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00:22:01.890 --> 00:22:06.720

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

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00:22:07.920 --> 00:22:22.500

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.

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00:22:23.940 --> 00:22:35.640

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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00:22:36.660 --> 00:22:49.320

Summer Peters: So, um, I just really wanted them to have something that look like them just to show like you like we are live. And people were here and

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00:22:51.930 --> 00:22:57.990

Summer Peters: You know, it's just starting to see more darker skin dolls in the stores.

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00:22:59.370 --> 00:23:02.370

Summer Peters: But I really wanted to cater it to

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00:23:04.080 --> 00:23:06.630

Summer Peters: Today, like with the jingle dresses.

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00:23:07.770 --> 00:23:09.090

Summer Peters: And the ribbon skirts.

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00:23:09.630 --> 00:23:10.050

Joe Horse Capture: Mm hmm.

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00:23:10.290 --> 00:23:23.400

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.

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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.

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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

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00:23:47.340 --> 00:23:48.810

Summer Peters: And like with this doll.

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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.

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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

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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.

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00:24:26.760 --> 00:24:28.080

Joe Horse Capture: Yeah. Mm hmm.

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00:24:28.680 --> 00:24:29.820

Joe Horse Capture: Okay, next slide please.

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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.

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00:24:41.340 --> 00:24:58.980

Summer Peters: I yeah well I 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

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00:24:59.520 --> 00:25:13.680

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.

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00:25:15.060 --> 00:25:21.780

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.

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00:25:23.190 --> 00:25:31.350

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.

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00:25:31.560 --> 00:25:34.080

Joe Horse Capture: Mm hmm. Yeah, so

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00:25:34.620 --> 00:25:37.110

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

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00:25:39.360 --> 00:25:56.460

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

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00:25:56.550 --> 00:25:57.660

Joe Horse Capture: Women's regions.

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00:25:57.870 --> 00:26:05.520

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

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00:26:07.260 --> 00:26:23.580

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

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00:26:23.820 --> 00:26:30.930

Joe Horse Capture: But just how you, how you got to where you are, in a sense of your creative creative techniques.

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00:26:32.580 --> 00:26:33.720

Summer Peters: Yeah, so

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00:26:35.010 --> 00:26:39.630

Summer Peters: I do have clients that commission. This is a commissioned

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00:26:40.860 --> 00:26:55.350

Summer Peters: 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.

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00:26:56.490 --> 00:26:57.090

Summer Peters: So,

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00:26:58.230 --> 00:27:10.170

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

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00:27:11.010 --> 00:27:28.470

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.

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00:27:30.240 --> 00:27:34.680

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

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00:27:36.090 --> 00:27:40.500

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

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00:27:41.520 --> 00:27:42.750

Summer Peters: A lot of the times.

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00:27:45.180 --> 00:27:51.570

Summer Peters: I'll just lay the beads. I don't know. Just wherever they tell me like there was no correct way.

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00:27:52.380 --> 00:28:12.090

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.

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00:28:14.310 --> 00:28:27.900

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

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00:28:29.640 --> 00:28:31.710

Summer Peters: The creator to come through and

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00:28:33.180 --> 00:28:40.950

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

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00:28:42.150 --> 00:28:51.810

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,

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00:28:54.630 --> 00:29:00.870

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

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00:29:02.010 --> 00:29:09.660

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

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00:29:10.380 --> 00:29:27.390

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.

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00:29:28.770 --> 00:29:36.330

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

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00:29:36.390 --> 00:29:39.600

Summer Peters: My desk and touches anything I know where everything's at

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00:29:41.220 --> 00:29:52.710

Summer Peters: But, um, you know, I have like my little 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

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00:29:54.240 --> 00:29:59.640

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

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00:30:00.750 --> 00:30:05.190

Summer Peters: As a form of networking when people are walking by, like, wow, what are you doing, you know,

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00:30:05.280 --> 00:30:13.200

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

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00:30:13.830 --> 00:30:28.530

Joe Horse Capture: That much familiarity with with beating techniques. So basically, there's 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.

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00:30:29.730 --> 00:30:36.480

Joe Horse Capture: Way or the Ojibwe, historically, as well as today, which are illustrating here used you called spots that you call fledged

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00:30:37.530 --> 00:30:41.070

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

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00:30:41.310 --> 00:30:46.290

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

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00:30:47.400 --> 00:30:51.570

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

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00:30:51.960 --> 00:30:55.230

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

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00:30:57.750 --> 00:30:59.130

Joe Horse Capture: You just use one you are

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00:31:00.870 --> 00:31:01.170
Summer Peters: Okay.

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00:31:02.730 --> 00:31:19.320
Joe Horse Capture: So here again trying to help our audience, maybe get our their head around a little bit. So with with this beat embroidery because you're using one needle, you're essentially getting a few beads putting him in on your thread.

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00:31:20.640 --> 00:31:27.180
Joe Horse Capture: And then stitching them down to the to the material, whether it's cloth or hide wherever the case may be.

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00:31:27.510 --> 00:31:35.220
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.

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00:31:35.430 --> 00:31:39.360
Summer Peters: Um, I actually don't do it that way. I've seen people do it that way.

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00:31:40.380 --> 00:31:57.660
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.

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00:31:58.260 --> 00:32:00.960
Summer Peters: That they come back up and they go through every

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00:32:00.960 --> 00:32:01.740
Joe Horse Capture: Three.

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00:32:01.950 --> 00:32:02.640
Or two

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00:32:03.870 --> 00:32:11.340
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

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00:32:11.880 --> 00:32:28.860

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

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00:32:29.010 --> 00:32:29.460

Right.

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00:32:31.560 --> 00:32:32.550

Joe Horse Capture: Individually

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00:32:33.720 --> 00:32:43.050

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

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00:32:43.920 --> 00:32:44.940

Summer Peters: Company has been

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00:32:44.940 --> 00:32:51.000

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

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00:32:51.390 --> 00:33:07.650

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.

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00:33:08.340 --> 00:33:20.940

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.

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00:33:21.600 --> 00:33:22.860

Summer Peters: Yeah yeah

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00:33:24.420 --> 00:33:36.480

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.

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00:33:36.990 --> 00:33:38.790

Joe Horse Capture: Yeah, one is better than the other.

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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.

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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.

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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

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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 beat sizes.

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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

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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

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00:34:22.230 --> 00:34:30.420

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

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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.

287

00:34:50.820 --> 00:34:51.150

Summer Peters: Mm hmm.

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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

289

00:34:58.740 --> 00:35:00.750

Summer Peters: Yeah. Yeah, exactly.

290

00:35:02.010 --> 00:35:03.690

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

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00:35:05.160 --> 00:35:15.990

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.

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00:35:17.190 --> 00:35:18.150

Summer Peters: Yes.

293

00:35:18.870 --> 00:35:19.590

Summer Peters: And yeah.

294

00:35:20.310 --> 00:35:28.620

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.

295

00:35:29.460 --> 00:35:34.110

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

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00:35:35.220 --> 00:35:42.330

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.

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00:35:42.930 --> 00:35:45.360

Summer Peters: So they think everybody is one or the other.

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00:35:45.540 --> 00:35:53.100

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.

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00:35:54.660 --> 00:35:58.590

Summer Peters: And I'm like, at a higher level in math, I wanted to be an engineer.

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00:35:59.700 --> 00:36:17.700

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

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00:36:18.960 --> 00:36:20.130

Summer Peters: In the beginning

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00:36:21.180 --> 00:36:25.500

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

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00:36:25.830 --> 00:36:27.540

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

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00:36:27.660 --> 00:36:30.030

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

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00:36:30.660 --> 00:36:31.830

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

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00:36:33.960 --> 00:36:37.380

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

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00:36:38.220 --> 00:36:50.430

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

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00:36:51.240 --> 00:37:00.780

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

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00:37:02.970 --> 00:37:17.280

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.

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00:37:18.210 --> 00:37:29.220

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

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00:37:30.630 --> 00:37:41.640

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.

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00:37:42.270 --> 00:37:52.710

Summer Peters: 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.

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00:37:53.700 --> 00:38:00.240

Summer Peters: Gray ish that had, you know, go into black like you've never seen anything. And that was the beauty of

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00:38:01.020 --> 00:38:12.600

Summer Peters: 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

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00:38:13.500 --> 00:38:21.570

Summer Peters: 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.

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00:38:22.170 --> 00:38:35.460

Summer Peters: 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.

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00:38:36.990 --> 00:38:37.740

Summer Peters: Yeah.

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00:38:38.520 --> 00:38:45.690

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

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00:38:46.290 --> 00:38:47.760

Really, yeah.

320

00:38:49.170 --> 00:39:01.200

Joe Horse Capture: 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.

321

00:39:01.710 --> 00:39:16.650

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.

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00:39:16.890 --> 00:39:18.060

Summer Peters: And around. Yeah.

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00:39:18.300 --> 00:39:18.750

Joe Horse Capture: So you got the

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00:39:19.050 --> 00:39:21.360

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

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00:39:22.770 --> 00:39:26.970

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

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00:39:27.840 --> 00:39:35.730

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.

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00:39:36.990 --> 00:39:37.470

Summer Peters: Mm hmm.

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00:39:38.520 --> 00:39:38.880

Summer Peters: Yeah.

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00:39:39.330 --> 00:39:41.850

Joe Horse Capture: I don't have an artistic mind. So it's very

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00:39:43.050 --> 00:39:53.790

Joe Horse Capture: 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.

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00:39:53.880 --> 00:39:54.750

Summer Peters: You can see ya.

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00:39:54.930 --> 00:39:57.810

Joe Horse Capture: Different color, it's, it's amazing. Let's have the next slide please.

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00:40:03.030 --> 00:40:04.950

Joe Horse Capture: All right, what can you tell us about this one.

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00:40:05.760 --> 00:40:12.870

Summer Peters: Okay, so this is a portrait. My mom is kind of like our gatekeeper for our

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00:40:14.070 --> 00:40:33.270

Summer Peters: Like the genie at logical side of 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

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00:40:34.560 --> 00:40:44.490

Summer Peters: 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.

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00:40:45.060 --> 00:41:08.400

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

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00:41:09.540 --> 00:41:19.260

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

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00:41:20.100 --> 00:41:21.870

Joe Horse Capture: On the next slide please.

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00:41:22.950 --> 00:41:25.320

Joe Horse Capture: Yeah, there's, there's, there is your father said.

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00:41:25.920 --> 00:41:27.180

Summer Peters: This, my grandfather

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00:41:27.210 --> 00:41:29.040

Summer Peters: Grandfather yeah yeah

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00:41:31.080 --> 00:41:41.550

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.

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00:41:44.670 --> 00:41:49.650

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.

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00:41:49.680 --> 00:41:50.490

Joe Horse Capture: Go Go forward.

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00:41:52.200 --> 00:41:52.710

Joe Horse Capture: There we go.

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00:41:53.310 --> 00:41:58.530

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

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00:41:59.010 --> 00:41:59.430

Joe Horse Capture: Yeah.

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00:41:59.580 --> 00:42:18.780

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.

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00:42:19.980 --> 00:42:21.270

Joe Horse Capture: Scores his mom.

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00:42:23.010 --> 00:42:23.280

Yeah.

352

00:42:24.810 --> 00:42:31.650

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

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00:42:31.680 --> 00:42:33.420

Summer Peters: Yeah, that's his mother.

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00:42:33.810 --> 00:42:35.610

Joe Horse Capture: So that would make it your great grandmother

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00:42:36.150 --> 00:42:37.110

Summer Peters: Yes, yeah.

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00:42:38.340 --> 00:42:40.680

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

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00:42:41.730 --> 00:42:50.730

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

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00:42:52.560 --> 00:42:53.760

Summer Peters: Was her husband.

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00:42:54.120 --> 00:43:10.290

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,

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00:43:11.100 --> 00:43:12.900

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

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00:43:13.680 --> 00:43:23.220

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

362

00:43:24.150 --> 00:43:45.360

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

363

00:43:45.630 --> 00:43:46.080

Yeah.

364

00:43:47.520 --> 00:43:58.380

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.

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00:44:00.090 --> 00:44:06.690

Summer Peters: go way beyond you know then have an English name of Peters, which is not really what we are

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00:44:07.050 --> 00:44:10.140

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

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00:44:10.740 --> 00:44:18.630

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

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00:44:20.280 --> 00:44:20.970

Summer Peters: Yeah.

369

00:44:21.330 --> 00:44:21.660

Summer Peters: Fabric.

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00:44:21.990 --> 00:44:32.460

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

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00:44:33.570 --> 00:44:35.880

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

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00:44:36.270 --> 00:44:40.470

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

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00:44:42.630 --> 00:44:43.950

Summer Peters: For like ceremonial

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00:44:44.370 --> 00:44:46.050

Summer Peters: Right ceremonial things

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00:44:46.050 --> 00:44:46.470

Summer Peters: Yeah.

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00:44:46.980 --> 00:44:56.190

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.

377

00:44:57.600 --> 00:45:00.870

Joe Horse Capture: And about what is the diameter of this, how much across

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00:45:01.890 --> 00:45:04.980

Summer Peters: So this is probably like seven

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00:45:05.370 --> 00:45:11.250

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

380

00:45:12.480 --> 00:45:20.280

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.

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00:45:21.780 --> 00:45:27.330

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

382

00:45:28.470 --> 00:45:39.750

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.

383

00:45:40.050 --> 00:45:40.800

Joe Horse Capture: Like a painter.

384

00:45:41.970 --> 00:45:50.610

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

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00:45:51.720 --> 00:45:52.440

Summer Peters: That was

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00:45:52.920 --> 00:45:53.970

Summer Peters: Putting colors together.

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00:45:54.240 --> 00:45:55.830

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

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00:45:56.730 --> 00:45:59.820

Summer Peters: I don't know who that is. Yeah. Okay.

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00:46:00.750 --> 00:46:07.860

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 AMP a

390

00:46:08.280 --> 00:46:23.640

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. I think this is one of your most recent large scale works that right

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00:46:24.150 --> 00:46:30.090

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

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00:46:31.170 --> 00:46:33.780

Summer Peters: And yeah, definitely.

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00:46:35.610 --> 00:46:37.320

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

394

00:46:37.350 --> 00:46:42.570

Summer Peters: Yeah. Yeah, definitely. I'm very large scale. I actually

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00:46:43.650 --> 00:46:46.410

Summer Peters: Have been working on those for several years.

396

00:46:47.730 --> 00:47:02.160

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.

397

00:47:02.550 --> 00:47:16.200

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.

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00:47:17.460 --> 00:47:29.250

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.

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00:47:30.510 --> 00:47:31.200

Summer Peters: Um,

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00:47:31.620 --> 00:47:32.760

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

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00:47:34.050 --> 00:47:34.770

Joe Horse Capture: Use the bottom

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00:47:35.400 --> 00:47:35.880

Yeah.

403

00:47:37.020 --> 00:47:45.510

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

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00:47:46.290 --> 00:47:59.340

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.

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00:48:00.150 --> 00:48:16.890

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.

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00:48:16.980 --> 00:48:18.810

Joe Horse Capture: Yeah. So what size shoes are these

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00:48:19.800 --> 00:48:26.430

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

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00:48:28.290 --> 00:48:48.090

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

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00:48:48.750 --> 00:48:51.300

Summer Peters: Yeah, I just found a way to transform them.

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00:48:52.170 --> 00:48:53.310

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

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00:48:55.980 --> 00:48:56.580

Joe Horse Capture: View here.

412

00:48:58.440 --> 00:49:05.190

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

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00:49:07.170 --> 00:49:15.000

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

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00:49:16.230 --> 00:49:34.830

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.

415

00:49:35.880 --> 00:49:53.340

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.

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00:49:53.550 --> 00:49:58.260

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

417

00:50:00.090 --> 00:50:01.260

Joe Horse Capture: Get them in here as well.

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00:50:01.830 --> 00:50:12.150

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

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00:50:12.720 --> 00:50:30.030

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.

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00:50:35.190 --> 00:50:35.580

Joe Horse Capture: When I

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00:50:37.380 --> 00:50:42.690

Joe Horse Capture: Was looking at your other work and the way that you're doing flowers and then here.

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00:50:44.640 --> 00:50:48.060

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

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00:50:48.780 --> 00:50:51.270

Summer Peters: Yeah. And that was because

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00:50:52.470 --> 00:51:03.750

Summer Peters: 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

425

00:51:04.890 --> 00:51:19.560

Summer Peters: 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.

426

00:51:20.670 --> 00:51:23.520

Summer Peters: Because even though I am making it

427

00:51:24.600 --> 00:51:28.050

Summer Peters: The thing was to honor them. It wasn't to honor me

428

00:51:29.340 --> 00:51:35.550

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.

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00:51:35.550 --> 00:51:35.850

And

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00:51:37.680 --> 00:51:41.580

Summer Peters: The roses just kept coming back. You know, so that's why I chose that.

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00:51:42.690 --> 00:51:43.950

Summer Peters: So let's have the next slide.

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00:51:43.950 --> 00:51:44.430

Please.

433

00:51:46.890 --> 00:51:51.240

Joe Horse Capture: Alright, so another. And again, I just, I chose these

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00:51:52.260 --> 00:51:54.000

Joe Horse Capture: Carefully because I really

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00:51:54.030 --> 00:51:54.450

Summer Peters: Get to

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00:51:54.570 --> 00:51:59.850

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

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00:52:01.290 --> 00:52:08.370

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

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00:52:08.940 --> 00:52:10.800

Summer Peters: Yes, the crown. Yeah.

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00:52:12.090 --> 00:52:14.280

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

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00:52:15.840 --> 00:52:24.720

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

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00:52:26.610 --> 00:52:29.610

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

442

00:52:29.820 --> 00:52:30.270

Yeah.

443

00:52:31.350 --> 00:52:32.940

Joe Horse Capture: But. Next slide please.

444

00:52:33.540 --> 00:52:34.020

Yeah.

445

00:52:36.330 --> 00:52:45.210

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

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00:52:46.320 --> 00:53:04.020

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

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00:53:04.020 --> 00:53:05.250

Represents

448

00:53:06.720 --> 00:53:12.450

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.

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00:53:13.260 --> 00:53:22.470

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

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00:53:23.220 --> 00:53:33.150

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.

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00:53:36.150 --> 00:53:38.220

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

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00:53:38.550 --> 00:53:41.280

Joe Horse Capture: I think it's important to note that

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00:53:42.360 --> 00:53:55.800

Joe Horse Capture: 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.

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00:53:56.850 --> 00:53:59.340

Joe Horse Capture: Yes permission, because you know

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00:54:00.390 --> 00:54:08.880

Joe Horse Capture: One at least the way that I was 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.

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00:54:08.940 --> 00:54:11.250

Joe Horse Capture: Yeah man, and ask

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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

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00:54:20.850 --> 00:54:21.210

Joe Horse Capture: As

459

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.

460

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

461

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

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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

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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.

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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

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00:55:22.230 --> 00:55:22.620

Joe Horse Capture: Let's see.

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00:55:22.680 --> 00:55:23.070

Here.

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00:55:24.510 --> 00:55:43.410

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.

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00:55:44.250 --> 00:55:54.030

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,

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00:55:55.200 --> 00:56:14.040

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

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00:56:15.180 --> 00:56:30.870

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

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00:56:32.250 --> 00:56:39.480

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.

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00:56:40.500 --> 00:56:42.900

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

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00:56:44.310 --> 00:56:57.270

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

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00:56:58.200 --> 00:57:08.670

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.

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00:57:09.810 --> 00:57:10.500

Summer Peters: Make it work.

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00:57:12.780 --> 00:57:13.470

Summer Peters: And I'm assuming

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00:57:13.530 --> 00:57:15.450

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

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00:57:15.990 --> 00:57:25.320

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

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00:57:27.120 --> 00:57:32.310

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

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00:57:33.330 --> 00:57:44.550

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

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00:57:46.500 --> 00:57:52.020

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

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00:57:53.610 --> 00:58:01.440

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

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00:58:02.760 --> 00:58:12.570

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.

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00:58:14.640 --> 00:58:27.000

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.

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00:58:29.970 --> 00:58:42.960

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.

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00:58:44.250 --> 00:58:45.900

Summer Peters: So even like

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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.

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00:59:09.120 --> 00:59:09.930

Summer Peters: But it's

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00:59:10.980 --> 00:59:12.960

Summer Peters: I don't know. There's so much soul.

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00:59:14.070 --> 00:59:19.440

Summer Peters: You know, like people are buying a part of my my life when they buy a piece of my artwork.

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00:59:20.520 --> 00:59:20.850

Summer Peters: Yeah.

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00:59:21.270 --> 00:59:24.180

Joe Horse Capture: Is there a significance to some of the patterns that you use.

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00:59:25.560 --> 00:59:28.050

Summer Peters: There is, yeah, I'm

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00:59:29.520 --> 00:59:32.880

Summer Peters: I'm attracted to certain like the same

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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

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00:59:51.450 --> 00:59:58.290

Summer Peters: But there's always some kind of teaching component to my artwork. So

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00:59:59.400 --> 01:00:04.110

Summer Peters: This is an old, old like traditional form, but

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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

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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

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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

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01:00:42.150 --> 01:00:43.380

Summer Peters: About this from my work.

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01:00:44.280 --> 01:00:47.220

Joe Horse Capture: And you know 2020 has been challenging

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01:00:48.030 --> 01:00:48.900

Joe Horse Capture: Number of people

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01:00:50.370 --> 01:00:52.440

Joe Horse Capture: Artists particularly native artists.

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01:00:52.830 --> 01:00:54.420

Joe Horse Capture: Yeah, how has the

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01:00:54.480 --> 01:00:57.570

Joe Horse Capture: How is this pandemic changed your art practice so far.

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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.

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01:01:07.530 --> 01:01:29.160

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

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01:01:31.140 --> 01:01:37.110

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.

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01:01:38.550 --> 01:01:40.920

Summer Peters: I just cannot be

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01:01:41.070 --> 01:01:43.770

Summer Peters: Productive with my artwork at all and

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01:01:44.880 --> 01:01:54.240

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

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01:01:55.740 --> 01:02:01.980

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

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01:02:02.730 --> 01:02:04.200

Summer Peters: You know, because like my job.

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01:02:04.380 --> 01:02:24.000

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

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01:02:24.390 --> 01:02:30.930

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

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01:02:31.320 --> 01:02:34.830

Joe Horse Capture: Then I worked for. I worked for a week at work at the museum.

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01:02:35.100 --> 01:02:36.840

Joe Horse Capture: And then the whole city shut down. So I've spent

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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.

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01:02:41.700 --> 01:02:43.200

Summer Peters: Yeah, it's

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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

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01:02:55.800 --> 01:02:56.790

Joe Horse Capture: Yeah, very

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01:02:57.660 --> 01:03:00.240

Joe Horse Capture: It's very strange. Very strange.

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01:03:00.270 --> 01:03:00.510

Summer Peters: Yeah.

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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.

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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

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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.

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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.

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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

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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.

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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

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01:04:16.920 --> 01:04:17.880

Summer Peters: Yeah yeah

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01:04:17.940 --> 01:04:24.420

Joe Horse Capture: And other betaworks don't beat workers don't necessarily do that they make just very, very contemporary which

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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.

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01:04:33.930 --> 01:04:34.410

Summer Peters: So, yeah.

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01:04:34.740 --> 01:04:38.160

Joe Horse Capture: So you are sort of taking beadwork.

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01:04:39.330 --> 01:04:43.470

Joe Horse Capture: Ojibwe beadwork. I guess one could say to the next level. Right.

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01:04:44.100 --> 01:04:50.040

Joe Horse Capture: Yeah. With that has what has over the overall reception been been

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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.

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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

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01:05:07.860 --> 01:05:20.940

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

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01:05:22.380 --> 01:05:39.390

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

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01:05:39.420 --> 01:05:39.990

In the day

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01:05:41.010 --> 01:05:46.320

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

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01:05:47.730 --> 01:05:48.330

Summer Peters: Um,

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01:05:48.720 --> 01:06:02.100

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.

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01:06:02.550 --> 01:06:02.850

Joe Horse Capture: Yeah.

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01:06:03.720 --> 01:06:06.150

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

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01:06:07.200 --> 01:06:07.530

Joe Horse Capture: Yeah.

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01:06:08.820 --> 01:06:13.230

Joe Horse Capture: You know, sort of following up on what you're saying. If you look at historic beadwork.

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01:06:13.830 --> 01:06:23.820

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.

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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

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01:06:35.070 --> 01:06:35.670

Joe Horse Capture: Our

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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.

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01:06:46.230 --> 01:06:46.800

Summer Peters: Oh, yeah.

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01:06:46.860 --> 01:06:47.550

Summer Peters: They yeah

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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.

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01:06:51.300 --> 01:06:53.400

Joe Horse Capture: Okay, that would be beating so

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01:06:53.460 --> 01:06:55.380

Summer Peters: Yeah, it's always we look at

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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.

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01:07:03.870 --> 01:07:04.950

Summer Peters: Yeah, times

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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.

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01:07:13.950 --> 01:07:25.950

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

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01:07:27.150 --> 01:07:27.990

Joe Horse Capture: Dubois beadwork.

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01:07:28.710 --> 01:07:29.100

Yeah.

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01:07:30.660 --> 01:07:30.960

Summer Peters: Yeah.

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01:07:33.420 --> 01:07:34.530

Joe Horse Capture: Okay, well,

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01:07:36.300 --> 01:07:38.160

Joe Horse Capture: Thank you, summer for joining us today.

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01:07:40.770 --> 01:07:46.350

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

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01:07:47.340 --> 01:08:05.970

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 atari.org slash artists conversations. That's all squished together to register and receive your personalized zoom link.

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01:08:07.020 --> 01:08:19.140

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.

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01:08:20.700 --> 01:08:21.810

Joe Horse Capture: And on Wednesday.

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01:08:22.140 --> 01:08:28.380

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

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01:08:28.950 --> 01:08:35.160

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

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01:08:37.200 --> 01:08:43.470

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

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01:08:44.220 --> 01:08:44.940

Summer Peters: Thank you.

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01:09:03.330 --> 01:09:04.350

Summer Peters: Are we finished now.