

CONVERSATION WITH GERALD CLARKE TRANSCRIPT
SEPTEMBER 26, 2020 12:00 PM

00:05:13.050 --> 00:05:25.530

Gerald Clarke & Amy Scott: Good morning, I'm Amy Scott, I'm the Executive Vice President of research and interpretation and Marilyn B. and Calvin B. Gross curator Visual Arts at the Autry Museum of the American West.

26

00:05:26.340 --> 00:05:40.890

Gerald Clarke & Amy Scott: I would like to begin by thanking our wonderful donors and all of our members for making this program happened today and it is my honor, along with the auto board of trustees to welcome you to the Autry artists salons.

27

00:05:43.140 --> 00:05:48.540

Gerald Clarke & Amy Scott: You are one of our very first audiences.

28

00:05:49.710 --> 00:05:54.480

Gerald Clarke & Amy Scott: To hear about and hopefully you'll be able to see before too long.

29

00:05:54.840 --> 00:06:11.370

Gerald Clarke & Amy Scott: Our first pandemic era exhibition. When I remember is a major survey of contemporary California indigenous art organized by the Crocker Museum in Sacramento and with support from the United Auburn Indian community. And it really is designed to explored California

30

00:06:12.420 --> 00:06:26.550

Gerald Clarke & Amy Scott: As a geographic place but more specifically as a force in shaping contemporary Native art, beginning in the 1960s and through the present, having been born of

31

00:06:27.000 --> 00:06:38.970

Gerald Clarke & Amy Scott: A series of extremely long standing of historic ancestral artistic traditions and then of course married infused with activists disuse and the increasing attention. I think importantly

32

00:06:40.200 --> 00:06:49.980

Gerald Clarke & Amy Scott: To the impacts of dispossession and genocide within California history,

specifically within that context we will also be sharing for the very first time.

33

00:06:50.730 --> 00:07:03.450

Gerald Clarke & Amy Scott: Online how the actual register signed by native activists during the historic 19 month long occupation of Alcatraz Island that began in 1969

34

00:07:04.080 --> 00:07:13.740

Gerald Clarke & Amy Scott: And this was a reclamation of indigenous land to protest racial discrimination to promote native civil rights and to call attention to centuries.

35

00:07:14.490 --> 00:07:20.910

Gerald Clarke & Amy Scott: Of colonial rule. It's on loan from Autry trustees Sharon Rogers and Marshall Mackay

36

00:07:21.390 --> 00:07:44.490

Gerald Clarke & Amy Scott: And it really is a exceptional document in an object designed to for ground impact and the presence of native leaders in within the broader context of the civil rights movement that begins in the 1960s. Joining me today is one of the major artists of this exhibition

37

00:07:45.630 --> 00:07:54.690

Gerald Clarke & Amy Scott: Gerald Clark is a conceptual artists, the sculptor or painter and installation artist and he's featured in when I remember I see red

38

00:07:55.290 --> 00:08:07.680

Gerald Clarke & Amy Scott: He represents the California band of Queen Indians and he's graciously invited us here to his home his ancestral lands and query reservation to have this intimate conversation here in studio

39

00:08:08.850 --> 00:08:18.000

Gerald Clarke & Amy Scott: His work has been exhibited extensively, including at the Audrey, which in 2016 Commission team to create the second

40

00:08:18.450 --> 00:08:31.830

Gerald Clarke & Amy Scott: Of his continuing baskets and we'll be looking at that shortly. And this is, of

course, how I got to know. GERALD. And in addition to being an artist. He's a lot of fun to talk to, because he's a professor and he is really

41

00:08:32.880 --> 00:08:35.940

Gerald Clarke & Amy Scott: Great at talking about his work and he thinks the

42

00:08:37.410 --> 00:08:50.820

Gerald Clarke & Amy Scott: About many issues that it raises what he is not teaching or in the studio. He runs his family cattle ranch, which is where we are. And he remains very involved in queer culture and government

43

00:08:51.510 --> 00:09:01.920

Gerald Clarke & Amy Scott: And I also have to confess that part of the reason why I wanted Gerald to be one of our sort of inaugural conversations, I should say for this exhibition and its programming.

44

00:09:02.760 --> 00:09:11.520

Gerald Clarke & Amy Scott: He's just got this great, super congenial personality and. He's a lot of fun to talk with and to be around. So here we are on the reservation. I think we have an image.

45

00:09:12.660 --> 00:09:17.550

Gerald Clarke & Amy Scott: Of that so you can get a sense of this beautiful landscape Gerald has lived here.

46

00:09:18.450 --> 00:09:38.190

Gerald Clarke & Amy Scott: With his family. He's lived here his entire life in this home that his grandfather built some 80 years ago and he continues to raise cattle and pigs and gardens on this working ranch, much as the Korea have been doing since the Spanish colonial period over 250 years ago.

47

00:09:39.600 --> 00:09:47.250

Gerald Clarke & Amy Scott: So he derives his inspirations from his cultural heritage and the land, also this beautiful environment.

48

00:09:48.000 --> 00:09:57.270

Gerald Clarke & Amy Scott: As well as I think importantly contemporary histories and from American art,

including those assemblage of pop art of conceptual art and the politically engaged art.

49

00:09:57.660 --> 00:10:05.280

Gerald Clarke & Amy Scott: That produced by native and non native artists and the combination of these aspects. I think within his practice really makes him.

50

00:10:05.640 --> 00:10:12.150

Gerald Clarke & Amy Scott: The ideal artists to help launch this exhibition. So thank you for having us. And your ranch your studio your home.

51

00:10:13.110 --> 00:10:24.150

Gerald Clarke & Amy Scott: On your ancestral lands and to all of you who have taken the time to be with us. So with that, I think we can get into. There's an image, I would like to talk

52

00:10:24.900 --> 00:10:30.570

Gerald Clarke & Amy Scott: A little bit, or I'd like to start this by talking a little bit about branding. We have here a number of images.

53

00:10:31.260 --> 00:10:38.820

Gerald Clarke & Amy Scott: From the Branding irons that you've made, as well as a few of the irons themselves and we have this particular image, which I think speaks to

54

00:10:39.180 --> 00:10:50.640

Gerald Clarke & Amy Scott: One of the brands is a Branding irons with words everyday words but also I think labels or brands that are often applied to people, both symbolically and, of course, in the case of the branding iron fist.

55

00:10:51.540 --> 00:11:00.900

Gerald Clarke & Amy Scott: To very painful effect. And this image shows that when heated, you know, the white hot metal

56

00:11:02.370 --> 00:11:26.130

Gerald Clarke & Amy Scott: Especially has this visceral, he was sort of violence to it almost that really speaks to how you see the iron itself and what it is that they're designed to do as a metaphor, so I

thought maybe we can kind of start there. Well, the thing. Thanks for including me in this in this series.

57

00:11:27.150 --> 00:11:34.230

Gerald Clarke & Amy Scott: You know, you're exactly right there. There's a performative element to when I actually make the prints, but

58

00:11:35.130 --> 00:11:44.790

Gerald Clarke & Amy Scott: You know, I was looking for a way you know we live in some fairly violent times these days with the protest that you saw in the writing that we saw this past summer, and so

59

00:11:45.210 --> 00:11:53.250

Gerald Clarke & Amy Scott: I returned to this this branding series because, you know, how do you, how do you convey that that violence, not simply by depicting it but to

60

00:11:53.670 --> 00:11:57.690

Gerald Clarke & Amy Scott: To really you know incorporated into the work right because

61

00:11:58.290 --> 00:12:11.310

Gerald Clarke & Amy Scott: When, when people come to the museum. They don't see me branding. They see the branded piece. And so like some of these. You see where the heat is just shooting out around and kind of destroying the paper, a bit as well.

62

00:12:11.730 --> 00:12:24.990

Gerald Clarke & Amy Scott: And so it was a way of conveying that not just the contemporary violence, but also the violence of our history here in California. And you know, I often say I'm a walking miracle, because I wasn't supposed to be here.

63

00:12:25.800 --> 00:12:34.380

Gerald Clarke & Amy Scott: California, and people are evidence of a failed genocide against us and the history is tragic. In this history is violent and so

64

00:12:35.070 --> 00:12:48.030

Gerald Clarke & Amy Scott: I have poor violence, personally, but I understand the history and insight. I

think it needs to be in the work. And so the branding, you know, comes from my personal experience. I'm on a cattle ranch.

65

00:12:48.330 --> 00:12:56.820

Gerald Clarke & Amy Scott: I grew up we brand our cattle and such. And so, you know, taking that real life experience. And then also, you know, I would talk to

66

00:12:57.270 --> 00:13:04.110

Gerald Clarke & Amy Scott: Galleries and curators and, you know, one of the first questions I was asked was, do you make Native American art right

67

00:13:04.440 --> 00:13:16.740

Gerald Clarke & Amy Scott: And so I felt like I was just all already branded when people figured out that I was I was native, you know, and so I just looked to kind of physically represent that feeling it. It's not a great feeling, you know,

68

00:13:17.580 --> 00:13:22.470

Gerald Clarke & Amy Scott: You know, I went through different stages in my own development. I've seen myself as just an artist's

69

00:13:22.860 --> 00:13:40.080

Gerald Clarke & Amy Scott: I've seen myself as a Native American artist and these days. I really feel I'm a career Indian artists, you know, because being, to my knowledge of my traditional culture, along with our lands here that impacts how we see the world in the kind of art that I make.

70

00:13:41.280 --> 00:13:48.780

Gerald Clarke & Amy Scott: One of the other things that hit that makes the brand and the branding series interesting and you can apply this to a lot, but by no means all of your word.

71

00:13:50.130 --> 00:13:56.610

Gerald Clarke & Amy Scott: Is this combination of sort of found utilitarian, you know, shapes, forms on tools.

72

00:13:57.900 --> 00:14:06.210

Gerald Clarke & Amy Scott: And machines with their sort of double meaning. And then so you manipulator you redesign them in a way that

73

00:14:06.660 --> 00:14:12.840

Gerald Clarke & Amy Scott: That speaks not only to the functionality and whatever their original function was whatever they're designed to do, but also

74

00:14:13.320 --> 00:14:21.840

Gerald Clarke & Amy Scott: To the, you know, more sort of brutal or sometimes difficult in a social and cultural history is that those same objects often vote.

75

00:14:22.380 --> 00:14:31.710

Gerald Clarke & Amy Scott: And one of the is speaking of, you know, violence and the idea of branding. I think this series, you can really see not just in the words itself.

76

00:14:32.100 --> 00:14:47.370

Gerald Clarke & Amy Scott: But in the effects of the physical the application of the heated iron to the paper has a very distinct effect on that material, just as it would to any surface that you applied it to paper flesh.

77

00:14:48.960 --> 00:14:58.140

Gerald Clarke & Amy Scott: And so why don't we speak a little bit about that process and what happens when you. I mean, how do you make these images. And what happens when you apply that

78

00:14:58.500 --> 00:15:15.540

Gerald Clarke & Amy Scott: Like what is it a 600 degree you know piece of metal on to something is delicate and flimsy is paper. Yeah. So, so, um, there's a lot of chance involved and you know I've done several hundred of these already in these that you see behind us here.

79

00:15:17.940 --> 00:15:32.280

Gerald Clarke & Amy Scott: Yesterday, Yesterday was California Indian day so I thought I should make some California Indian art. And here's the branding iron that I made. And as you can see, I think you can see that pretty well, but that's just a three inch piece of steel.

80

00:15:34.020 --> 00:15:41.370

Gerald Clarke & Amy Scott: Well, and alone and such. And keep in mind out of high school at welding school and that's become very handy for me.

81

00:15:41.700 --> 00:15:49.980

Gerald Clarke & Amy Scott: But it's a matter of heating up the brand. I have a torch like heat up the brand and I don't know what temperature. Exactly. You know, I haven't

82

00:15:50.760 --> 00:15:59.790

Gerald Clarke & Amy Scott: I haven't formalized you know the whole process. I don't want to. A lot of times the branding are might be too cool and it doesn't burn fully

83

00:16:00.300 --> 00:16:06.270

Gerald Clarke & Amy Scott: Sometimes it's too hot and the paper just burst into flames immediately. And I'm like, putting it out, you know, and so

84

00:16:06.960 --> 00:16:19.860

Gerald Clarke & Amy Scott: You know, I've learned some some things about the process, but what I do is I do, I do, you know, 20 3040 of these in a day and I set up these clotheslines through the studio.

85

00:16:20.550 --> 00:16:31.230

Gerald Clarke & Amy Scott: I soaked the paper first, then I hang them all up after I've done I let them dry and then maybe one or two of those might be signed in frame. The rest of you know I'm look

86

00:16:31.860 --> 00:16:45.240

Gerald Clarke & Amy Scott: I don't know i i try to work from my head too much. I work from down here. And when I see something. It just feels right. That's what gets signed gets a frame but sometimes you hit that that paper in the heat just

87

00:16:45.690 --> 00:17:05.880

Gerald Clarke & Amy Scott: Spitting image of that making one of these in which you can see the steam rising and I like that. I like that you know steam shooting out from the side in the scorching of the paper and that's that violence that I'm trying to carry across

88

00:17:07.110 --> 00:17:09.870

Gerald Clarke & Amy Scott: With so that image there on the left, that's me.

89

00:17:11.370 --> 00:17:21.330

Gerald Clarke & Amy Scott: Oh, it's very posed to me too, but you know that's that's what I do. And keep in mind those islands are really hot, so I can't really line things up perfectly everything right. Bye.

90

00:17:21.600 --> 00:17:31.170

Gerald Clarke & Amy Scott: Bye eyeball. Sometimes they line up. Sometimes they don't. And so all those things are determined whether I call the piece of finish work.

91

00:17:31.560 --> 00:17:35.220

Gerald Clarke & Amy Scott: And, of course, that does, you know, and the violence of the paper is is what's left behind.

92

00:17:35.670 --> 00:17:47.190

Gerald Clarke & Amy Scott: So the chart service of the paper, you know, some of these. I don't know if the viewers can tell. But some of these papers of wholesome or the right through. And you can literally see right through them. So

93

00:17:48.360 --> 00:17:51.930

Gerald Clarke & Amy Scott: You know, the application of this brand physically destroys

94

00:17:52.500 --> 00:17:58.920

Gerald Clarke & Amy Scott: The surface and you know there's a lot of metaphors and that obviously and we can just go back to that image for one other quick

95

00:17:59.280 --> 00:18:17.490

Gerald Clarke & Amy Scott: Minute there because the adjacent rock which is on Gerald's family land here and has an image that he painted on it speaks to also the role of claiming of making claims of branding something and the ideas over the the connotations of ownership.

96

00:18:18.690 --> 00:18:28.350

Gerald Clarke & Amy Scott: That that brings with it and of course you like many Native people think of

ownership or maybe the ownership isn't even the right word.

97

00:18:28.710 --> 00:18:33.990

Gerald Clarke & Amy Scott: But the idea of your relationship to the land is something that is fundamentally different. And I think the branding.

98

00:18:34.530 --> 00:18:46.920

Gerald Clarke & Amy Scott: Speaks to some of the disconnect between Western ideas of claiming owning land putting your stamp on it, making it yours and how Native people live with and approach.

99

00:18:47.460 --> 00:18:57.450

Gerald Clarke & Amy Scott: The land. Well, the, you know, like, like when I come into the studio. I'm not thinking about self expression. I'm thinking about responsibility, my responsibility as a country artists.

100

00:18:58.620 --> 00:19:10.260

Gerald Clarke & Amy Scott: To humanity but also specific people and I feel that same way. And I think that's a very indigenous way of thinking of my responsibility to the land, not vice versa. Right.

101

00:19:10.950 --> 00:19:22.230

Gerald Clarke & Amy Scott: When you know the quid, we really have no word for nature, right. As soon as you name something that's outside of yourself. So this is all part of part of ourselves, right. And so, you know,

102

00:19:22.620 --> 00:19:31.680

Gerald Clarke & Amy Scott: Instead of looking at the the outdoors as a resource. Right. Well, what can I do right. And so, you know, I feel that responsibility.

103

00:19:32.190 --> 00:19:51.180

Gerald Clarke & Amy Scott: As well I you know I've got solar on my house and I try to limit my my shopping and things and you know I recycle reuse repurpose, you know, that's all part of that responsibility. So, you know, it's how I conduct myself in the studio how I conduct myself in the outside world as well.

104

00:19:52.350 --> 00:20:08.130

Gerald Clarke & Amy Scott: Let's, um, go to the next slide. Because I think this also speaks to repurposed images as well as signage and language. I think in the relationship between language.

105

00:20:09.300 --> 00:20:25.260

Gerald Clarke & Amy Scott: And pipes, especially for Native people so that image on the right is from a series of road signs that you've done, including have a number that are currently at the Palm Springs Art Museum. These are out in public, you would encounter them just like any other road sign

106

00:20:26.340 --> 00:20:42.330

Gerald Clarke & Amy Scott: But they have this text that to most of us appears to be foreign and of course its native language. So it's not for us. It is the opposite and four, and it is the only non florin really language.

107

00:20:44.190 --> 00:20:52.260

Gerald Clarke & Amy Scott: And everything else is foreign. But the idea that encountering this you know in the format of a road sign, which is something that is so

108

00:20:52.500 --> 00:21:05.370

Gerald Clarke & Amy Scott: Just part of our day to day sort of visual landscape and you know usually pretty easy to disregard makes us stop and think about why is that there. And what does this mean what does it say about this place.

109

00:21:06.480 --> 00:21:15.840

Gerald Clarke & Amy Scott: That in a way that makes us rethink our relationship to it. Well, you know, when you know when I was in school, and we were taught history.

110

00:21:16.320 --> 00:21:21.750

Gerald Clarke & Amy Scott: We were taught Western Western Hemisphere was the new world. There's nothing new about it.

111

00:21:22.110 --> 00:21:34.200

Gerald Clarke & Amy Scott: Right. And so by me putting the signs around it or not. What I want to do is remind the non native that this is not the New World. This is an ancient land. We've always been here. But then also, you know, I want to affirm

112

00:21:34.980 --> 00:21:47.400

Gerald Clarke & Amy Scott: contemporary Native peoples experience right in contemporary times in 2020 and so when they're walking down the street, say in Palm Springs. I just installed 13 of them down there and the public parks.

113

00:21:48.030 --> 00:21:59.220

Gerald Clarke & Amy Scott: And they look over and they see a sign that affirms their validity in the contemporary world. I think there's power to that. Right. And I will say the image that we just showed of

114

00:21:59.730 --> 00:22:10.380

Gerald Clarke & Amy Scott: That was a remake of one of the original signs, where I felt compelled include English, the new science I abandoned English all together and I tend to have like an image with the

115

00:22:10.650 --> 00:22:19.740

Gerald Clarke & Amy Scott: The query underneath it and that's this. You know, I don't think you have to know, you know, I think you look at the image look at queer and figure out what the sign saying

116

00:22:21.060 --> 00:22:28.650

Gerald Clarke & Amy Scott: And I've done these all over. I did some in Indianapolis, where I use the Miami a language because that's their indigenous lands, I respect that.

117

00:22:28.980 --> 00:22:41.250

Gerald Clarke & Amy Scott: I've done some down to San Marcos and I use the lasagna language. I respect that. And even the Palm Springs signs I reached out to the Agua Caliente people because their language just slightly different from

118

00:22:41.730 --> 00:22:51.450

Gerald Clarke & Amy Scott: The desert clear to the mountain, Korea, so I wanted to make sure to represent that. Right. And so it's that respect right for other people's in their ways of life that

119

00:22:51.900 --> 00:22:58.140

Gerald Clarke & Amy Scott: You know, I also bring to to the artwork and the idea that we can't generalize, even when it comes to our next door neighbors.

120

00:22:58.860 --> 00:23:03.420

Gerald Clarke & Amy Scott: And so how do you choose what sign say how do you choose the word

121

00:23:04.350 --> 00:23:13.770

Gerald Clarke & Amy Scott: You know, a part of, like, the newer signs with the imagery is sometimes I just fall in love with the imagery, you know, and it. Oh, that would be great.

122

00:23:14.220 --> 00:23:24.120

Gerald Clarke & Amy Scott: And other times, you know, I want to say something I want to lift people up one of the original science here on the clear reservation that I installed, way back like 2001

123

00:23:24.810 --> 00:23:37.620

Gerald Clarke & Amy Scott: Came along the way, which is the door is open. And that was a statement from an old 1970s Korean grammar book, but I felt like it was a kind of a poetic statement is to, you know, and I wanted to, you know, lift the people up and

124

00:23:38.100 --> 00:23:41.340

Gerald Clarke & Amy Scott: Give something for them to think about and feel proud of, you know,

125

00:23:41.700 --> 00:23:51.210

Gerald Clarke & Amy Scott: In those original signs. My dad was alive that and people would stop and ask him what how to pronounce that word, or what have you. And it did kind of, you know, kind of brought some interest back into the

126

00:23:51.690 --> 00:24:00.690

Gerald Clarke & Amy Scott: The, you know, the preservation of our traditional language. It's also, you know, we are. It's also contradicts the sort of the common function of

127

00:24:01.380 --> 00:24:08.520

Gerald Clarke & Amy Scott: A lot of signs, especially to denote property. If you're putting it on a wheel and you know we're open. It's just kind of like, hey, this is ours. Come on, and

128

00:24:09.540 --> 00:24:17.280

Gerald Clarke & Amy Scott: I mean, it's a very welcoming inclusive, you know, kind of message side usually are like keep out no trespassing.

129

00:24:17.880 --> 00:24:31.440

Gerald Clarke & Amy Scott: Um, you know. So in that sense, it also kind of speaks to our contradicts some of the basic logic of signage as symbols which are really to delineate and divert you from places, you know, often

130

00:24:32.880 --> 00:24:38.850

Gerald Clarke & Amy Scott: And I will say that I chose the signs, because in a lot of ways they're invisible and that

131

00:24:39.600 --> 00:24:50.670

Gerald Clarke & Amy Scott: Contrary to what a science should be. But you know, I was like, you know, if I'm going to call myself a clear artists that I need to make some stuff for my own people. So the initial ones were here on the reservation.

132

00:24:50.970 --> 00:24:55.920

Gerald Clarke & Amy Scott: I don't think anybody saw that they were art which was fine. Right. They thought they were pretty cool. I think right

133

00:24:56.430 --> 00:25:03.750

Gerald Clarke & Amy Scott: And then the other thing, too, is like you know people here they have jobs and they work and who am I to call myself an artist.

134

00:25:04.110 --> 00:25:13.350

Gerald Clarke & Amy Scott: And to mess with their everyday reality so that I thought was the beauty of sciences that they can be there if you want to look at them and if you're

135

00:25:13.740 --> 00:25:22.530

Gerald Clarke & Amy Scott: Not into it, you know, they become invisible and subconsciously, maybe you might see it, but it doesn't mess with their everyday reality. And that was important to me, actually.

136

00:25:23.340 --> 00:25:30.660

Gerald Clarke & Amy Scott: So they worked for whatever community there in there in the middle of downtown Palm Springs, or if they're out here on the reservation, um,

137

00:25:31.260 --> 00:25:44.430

Gerald Clarke & Amy Scott: Let's look next at that other image that was right adjacent to the sign which had an exit also sign is an exit sign on it and bath. One, I believe, Rob.

138

00:25:46.020 --> 00:25:48.960

Gerald Clarke & Amy Scott: The exit sign with the being lifted up.

139

00:25:53.610 --> 00:25:57.120

Gerald Clarke & Amy Scott: So this back one more.

140

00:26:03.060 --> 00:26:06.240

Gerald Clarke & Amy Scott: Piece, we're going to get to it. I know in just a second.

141

00:26:06.720 --> 00:26:09.720

Gerald Clarke & Amy Scott: features an exit sign. There we go.

142

00:26:11.100 --> 00:26:17.520

Gerald Clarke & Amy Scott: I can't. It's not the greatest damage. You can't quite see the whole thing. But you can see a bit of Gerald studio, which is where we are and that's pretty cool.

143

00:26:18.090 --> 00:26:34.680

Gerald Clarke & Amy Scott: I always love looking at works in the studios. And so this is sort of a, it has like almost like a temple forum to it in which you can see columns supporting the base and then more columns which appear to be beer bottles supporting hands which support an exit sign

144

00:26:37.920 --> 00:26:40.470

Gerald Clarke & Amy Scott: And it's called to those before

145

00:26:42.090 --> 00:26:49.860

Gerald Clarke & Amy Scott: Yeah, that was that was part of my monument series, and I was using like Greek columns. I was doing almost like full trophies two different

146

00:26:52.590 --> 00:27:05.970

Gerald Clarke & Amy Scott: You know, sort of a trophy for winning all tournament or literally. How about a trophy for have you so that to those before that's really a tribute in a monument to

147

00:27:06.540 --> 00:27:15.090

Gerald Clarke & Amy Scott: The Indian men that I grew up worshipping and they were my heroes. When I was a kid and they worked hard, but they party hard to, you know,

148

00:27:15.510 --> 00:27:21.330

Gerald Clarke & Amy Scott: And that's, you know, I have a lot of respect for those those men and not many of them left really

149

00:27:21.690 --> 00:27:27.690

Gerald Clarke & Amy Scott: And so, you know, the Greek columns. You know when you put Greek columns on the front of a building. It's usually

150

00:27:27.990 --> 00:27:36.600

Gerald Clarke & Amy Scott: A bank or a museum or a library. So it's it in the Western tradition. I guess it kind of raises the status of that building right

151

00:27:36.900 --> 00:27:50.700

Gerald Clarke & Amy Scott: And then the beer bottles to acknowledge you know the lives that they lead and then those hands those hands. I bought those at a craft store. And I think you were there were supposed to be symbolic like Jesus's hands or something. You're supposed to set your Bible.

152

00:27:51.870 --> 00:28:06.660

Gerald Clarke & Amy Scott: So I bought two of them. And then I found that that exit sign at some goodwill or secondhand store. And so that's the idea, you know, kind of, there's like a hierarchy that's going on there and it's just a tribute to those men who were before me.

153

00:28:07.860 --> 00:28:13.230

Gerald Clarke & Amy Scott: Worked hard played hard and contributed to our to our, you know, our community.

154

00:28:13.710 --> 00:28:21.330

Gerald Clarke & Amy Scott: So an aspect of the earthly existence sort of represented in bottles and that of course the exit sign is your ultimate departure right

155

00:28:21.750 --> 00:28:26.340

Gerald Clarke & Amy Scott: I'll point out to you see the red, white checkered cloth underneath the bottom

156

00:28:26.820 --> 00:28:33.390

Gerald Clarke & Amy Scott: So, you know, for me, that's about, you know, I come from poor people it come from working class people so like a tablecloth like that would be

157

00:28:33.840 --> 00:28:41.010

Gerald Clarke & Amy Scott: Simple in represent that as well. Whereas, it's all painted white too. So you think about Greek sculpture. You think about

158

00:28:41.310 --> 00:28:51.690

Gerald Clarke & Amy Scott: The, you know, the Parthenon, and such. So a lot. There's a lot going into that piece and do I expect everyone to understand that, not really, you know, everyone's going to come with their own experiences and

159

00:28:52.050 --> 00:28:57.540

Gerald Clarke & Amy Scott: One of the myths about artists that the artist knows everything about the pieces that they make it. It's not true. You know,

160

00:28:57.900 --> 00:29:04.770

Gerald Clarke & Amy Scott: I, I will hear a lot of times that at a museum. If I have a show. I'll take off my Hello my name is Gerald tag.

161

00:29:05.220 --> 00:29:12.690

Gerald Clarke & Amy Scott: And then I'll just walk around and I'll listen to people and hear their

comments and I learned. I learned from my own work and I learned from the viewer.

162

00:29:13.020 --> 00:29:22.200

Gerald Clarke & Amy Scott: And sometimes they'll see stuff that I didn't necessarily intend, but then I go back and I look at the work and I think about their comments and, oh yeah, I see that right

163

00:29:22.500 --> 00:29:30.210

Gerald Clarke & Amy Scott: I'm just one person. I have a limited perspective. And so I really enjoy. You know, I make I make work for people to look at this

164

00:29:30.600 --> 00:29:39.660

Gerald Clarke & Amy Scott: There's, there's an interaction. There's a conversation that happens. And that's, that's really, that's the fun part of being an artist, I think.

165

00:29:40.080 --> 00:29:50.970

Gerald Clarke & Amy Scott: Let's go now to the continuing basket series, I believe we have one of your piece in the Android of the Palm Springs art museum that we can start with. There we go.

166

00:29:51.780 --> 00:29:58.200

Gerald Clarke & Amy Scott: So you have a major retrospective up right now in Palm Springs. I want to thank my friend Christine over there who sent me some of these images.

167

00:29:58.800 --> 00:30:09.750

Gerald Clarke & Amy Scott: And when we are able to do so, please come out and and see this exhibit. It's an important show along with of course the one at the artery, which has to have Gerald's pieces in it.

168

00:30:10.410 --> 00:30:16.290

Gerald Clarke & Amy Scott: So you see the entry to the Palm Springs, Joe. It is frames. This beautiful huge

169

00:30:17.130 --> 00:30:24.360

Gerald Clarke & Amy Scott: Continuum basket and you've done three of these. Now, this being your most recent and ambitious, at least in terms of size,

170

00:30:25.050 --> 00:30:41.850

Gerald Clarke & Amy Scott: And this is a really wonderful example I think of the combination of accessible objects and images in the soda cans and the beer cans, you know, products. We've all consumed at one point or another.

171

00:30:42.900 --> 00:30:54.750

Gerald Clarke & Amy Scott: Some of which you know like squirt or you know sprite might remind us of our childhood, you know, or, you know, the Coors Light that we used to drink in college. So there's a personal association with the product and the way that you use it.

172

00:30:57.030 --> 00:31:14.340

Gerald Clarke & Amy Scott: The other thing of course is that this is really a traditional art piece, and that is the cans resemble coils basket recoils and when assembled in a spiraling manner, especially from a distance with the patterns that you use it really looks like a huge

173

00:31:15.420 --> 00:31:23.880

Gerald Clarke & Amy Scott: Basket. So maybe if we could talk a little bit about the relationship between. I mean, there's sort of traditional art forms.

174

00:31:24.420 --> 00:31:35.640

Gerald Clarke & Amy Scott: The basket, as you know, an environmental and a functional piece of native art, but also with the social purpose and message and then the recycled or found materials.

175

00:31:36.600 --> 00:31:45.300

Gerald Clarke & Amy Scott: Which have another another kind of environment and also have a social message that relates to the first. Yeah, that's a, you know,

176

00:31:45.690 --> 00:31:56.940

Gerald Clarke & Amy Scott: Again, a lot of times our work is people view is like layers of meaning, what have you but you know the traditional art form that we're most known for the coil basket tree and

177

00:31:57.660 --> 00:32:06.150

Gerald Clarke & Amy Scott: So I'm not a basket maker. I'm an artist and sculptor. Right. And so I wanted to pay homage to that tradition.

178

00:32:06.900 --> 00:32:15.150

Gerald Clarke & Amy Scott: Without just remaking it or mimicking it or what have you. Right. I wanted to do it in my own way and you know like

179

00:32:15.690 --> 00:32:25.500

Gerald Clarke & Amy Scott: I have a potential being a third generation alcoholic and you know my dad was a drinker and his friends would be here at this House that we're at right now. And they'd be drinking and crushing their cans and

180

00:32:26.010 --> 00:32:34.980

Gerald Clarke & Amy Scott: And I started looking at those cans and it was like, you know, that's almost like a coil and that's what kind of got the ball rolling. And my dad was a bit of a pack rat. So we have this

181

00:32:35.130 --> 00:32:43.680

Gerald Clarke & Amy Scott: Satellite dish in the yard. And I was like, well, that kind of has that basket tree tree like forum and so things started coming together and you know

182

00:32:44.190 --> 00:32:58.410

Gerald Clarke & Amy Scott: Indian culture is consistently either criticized or romanticized by the outside world. And so I don't ever want to be accused of romanticizing my own culture. And so, you know,

183

00:32:59.010 --> 00:33:11.730

Gerald Clarke & Amy Scott: It's, it's very much intended that you know the Coke cans or soda cans are there because of the devastation of diabetes. My community and my family. Right.

184

00:33:12.210 --> 00:33:16.050

Gerald Clarke & Amy Scott: And then also the beer cans, right. So, you know, there's

185

00:33:16.680 --> 00:33:27.810

Gerald Clarke & Amy Scott: It's interesting because it's an attractive piece and it's become their Palm Springs. It's become this kind of selfie central where people are Instagram being, you know, in front of it, whatever. And I didn't predict that

186

00:33:28.110 --> 00:33:35.490

Gerald Clarke & Amy Scott: But it's attractive piece, but there's meaning there and there's a reality there and those

187

00:33:36.240 --> 00:33:47.040

Gerald Clarke & Amy Scott: Indian people who grew up like I did, you know, we had alcoholism domestic violence in the home and such. And so it's, you know, I don't want to deny that reality right and it's not a matter of

188

00:33:47.700 --> 00:33:55.650

Gerald Clarke & Amy Scott: being ashamed of it or or even some cases being proud of it. It's just that. That was our reality and I don't ever want to just

189

00:33:55.950 --> 00:34:04.140

Gerald Clarke & Amy Scott: Sweep that under the rug because it's so much shaped how I see the world and how I express myself and then you mentioned the you know the environmental image.

190

00:34:04.500 --> 00:34:11.640

Gerald Clarke & Amy Scott: Message there, you know, recycle reuse repurpose some people think that that was invented by the hippies in the 70s or something.

191

00:34:11.970 --> 00:34:24.600

Gerald Clarke & Amy Scott: But you know, that's an ancient practice, you know, and in poverty has been a huge influence on me growing up poor, we didn't, you know, buy new stuff we broke we fix that we found any use for it.

192

00:34:26.670 --> 00:34:31.620

Gerald Clarke & Amy Scott: And you know, I remember like my grandpa like braiding leaving

193

00:34:32.850 --> 00:34:45.810

Gerald Clarke & Amy Scott: leather straps for halter's for horses or my dad, you know, fixing stuff to us for various things. And that's just that's also the practice and the perspective that I bring into the studio and the artwork that I make.

194

00:34:47.400 --> 00:34:51.930

Gerald Clarke & Amy Scott: Let's look. I think we've got a couple other continuum image continuing basket image signs.

195

00:34:52.410 --> 00:35:00.360

Gerald Clarke & Amy Scott: That speak both to the use of design. Let's keep going. So all of these, you know, colors and designs, of course, reflects the

196

00:35:01.020 --> 00:35:07.290

Gerald Clarke & Amy Scott: We say the sparkly cans, but there's specific patterns they derive from traditional basket. Yes. So when I made

197

00:35:07.890 --> 00:35:17.880

Gerald Clarke & Amy Scott: The, the first basket. I was just kind of finding my way through. But this one isn't the object. This is the three piece. And I actually you gave me access to some of those baskets and I'm

198

00:35:18.510 --> 00:35:22.230

Gerald Clarke & Amy Scott: Sitting right there. Oh, there we go, right there in the in the tray there. Yeah.

199

00:35:23.010 --> 00:35:44.460

Gerald Clarke & Amy Scott: But the the Palm Springs Art Museum also did the same thing, gave me access. So, you know, the five pointed flower star that was that's, you know, the kicks of all the gyms and wheat flour is five pointed star flower that opens at night, and it's the same with the P, but the tobacco flower.

200

00:35:45.810 --> 00:36:00.180

Gerald Clarke & Amy Scott: Also so so you know there's a lot of tradition and knowledge that because they don't have that, you know, knowledge or experience, but it's in there. It even though it's just out of beer cans and soda cans.

201

00:36:00.690 --> 00:36:09.300

Gerald Clarke & Amy Scott: Yeah, it's something that like a lot of your work, it's relatable in the recognizable nature of the materials and whatever personal Association, you have with them.

202

00:36:10.140 --> 00:36:18.330

Gerald Clarke & Amy Scott: But at the same time there is, you know, a series I think of environmental messages and it can be stressed out of that both in terms of the traditional environment.

203

00:36:18.720 --> 00:36:30.750

Gerald Clarke & Amy Scott: And, you know, the ways in which it's morphed into this consumer environment and some of the effects of that which are of course not limited to Native America focused here, in many ways, but by no means unique

204

00:36:31.920 --> 00:36:42.870

Gerald Clarke & Amy Scott: Let's go to the next. Let's see. Let's go to the, I think I have another continuing basket of injury, but I would really like to look at. I think the storm troopers.

205

00:36:43.860 --> 00:37:01.950

Gerald Clarke & Amy Scott: And we'll go back to end with this one. But let's go to the Stormtroopers really quick. There we go. And then I want to end with the last brown that we just saw. So, this you know a lot of people would say, you know what stormtroopers, you know, futuristic sci fi imagery relative

206

00:37:03.510 --> 00:37:15.570

Gerald Clarke & Amy Scott: Part, but actually you know futurism science fiction and Star Wars set of concepts and symbols and ideas that native artists have been some birdie now and

207

00:37:16.050 --> 00:37:32.850

Gerald Clarke & Amy Scott: riffing on for years. So let's talk a little bit about these Stormtroopers standing on a giant pipe which is emblazoned with the words empire, and what else empire partners limited or

208

00:37:33.720 --> 00:37:44.820

Gerald Clarke & Amy Scott: Partners unlimited. Okay, there's a lot of there's a lot there. Yeah, this, this piece really came out of my experiences. My daughter night in 2016 went up to the Standing Rock protests.

209

00:37:45.600 --> 00:37:52.260

Gerald Clarke & Amy Scott: And you've never felt that kind of oppression and in the police presence there at the at the camps.

210

00:37:52.800 --> 00:38:00.780

Gerald Clarke & Amy Scott: And, you know, in America, we have the Star Wars series, we have the Lord of the Rings series, we have these comic book movie series.

211

00:38:01.080 --> 00:38:08.250

Gerald Clarke & Amy Scott: Where you know the the characters are kind of one dimensional dumbbed down into everyone's either good or everyone's bad right

212

00:38:08.520 --> 00:38:14.370

Gerald Clarke & Amy Scott: And in the viewers here in America, we recognize those sides and we take sides with obviously the good people. Right.

213

00:38:14.790 --> 00:38:22.680

Gerald Clarke & Amy Scott: And yet it seems like in reality that's not happening. Right. And so at these camps, there were there were all kinds of law enforcement there.

214

00:38:22.980 --> 00:38:35.700

Gerald Clarke & Amy Scott: And and so I quit. I'm kind of equating this with these movies. And how come people can't, you know, understand that just because you have a badge doesn't mean you're necessarily right on the side of good right

215

00:38:36.240 --> 00:38:41.790

Gerald Clarke & Amy Scott: And so, you know, I saw these pipes at the camps that they were laying these pipes these huge

216

00:38:42.510 --> 00:38:49.110

Gerald Clarke & Amy Scott: Pipes for the oil pipeline and they were painted this kind of almost turquoise see green, which I thought was ironic.

217

00:38:49.590 --> 00:39:00.450

Gerald Clarke & Amy Scott: And, you know, from the pipe the actual work there. There's black electrical cords that hang. And it's almost like symbolically the oil leaking out of these pipes, which now we know it's actually happened right

218

00:39:00.960 --> 00:39:08.250

Gerald Clarke & Amy Scott: And then at the end of these wires are these headphones, where I actually collected stories from various Native people who were at the camp.

219

00:39:08.610 --> 00:39:14.940

Gerald Clarke & Amy Scott: Telling about what they saw. Right. So the leaks. There's a symbolic kind of leaking oil, but also the leaks are

220

00:39:15.300 --> 00:39:26.370

Gerald Clarke & Amy Scott: That we're still telling the stories of what we saw. Right. And so that's that's the kind of the impetus of the work and how I've kind of boil that experience down to, to a sculptural form.

221

00:39:27.330 --> 00:39:34.170

Gerald Clarke & Amy Scott: Most people probably remember Standing Rock is being about the intrusion of the Dakota Access Pipeline done through sacred lands.

222

00:39:36.270 --> 00:39:50.340

Gerald Clarke & Amy Scott: And the concern that not only is that a political intrusion of a sovereign nation, but of course it is a an environmental one in that these pipes leak often and poison groundwater.

223

00:39:51.120 --> 00:40:05.370

Gerald Clarke & Amy Scott: You know, affecting communities Miles many miles away in a lot of cases. And so the leakage and the toxicity of the pipeline which is of course now complete.

224

00:40:08.310 --> 00:40:09.690

Gerald Clarke & Amy Scott: Speaks to, I think,

225

00:40:11.100 --> 00:40:22.290

Gerald Clarke & Amy Scott: Kind of, again, this is a different relationship with the environment and how you know the environment really is not something the environment is a living sacred thing.

226

00:40:23.310 --> 00:40:32.370

Gerald Clarke & Amy Scott: That cannot just be bulldozed or dug into and poison without really specific

227

00:40:33.060 --> 00:40:39.330

Gerald Clarke & Amy Scott: Cultural effects. And one of the things that was interesting about Standing Rock is, I think, for the first time for a lot of non native communities.

228

00:40:40.230 --> 00:40:55.860

Gerald Clarke & Amy Scott: The social and cultural and economic sort of light of these kinds of incursions came into view, because of course. Standing Rock was launched by teenagers, whose friends were dying literally of addiction and suicide.

229

00:40:58.260 --> 00:41:05.790

Gerald Clarke & Amy Scott: So the environmental sort of component, there's this very serious environmental and socio cultural component

230

00:41:06.540 --> 00:41:13.740

Gerald Clarke & Amy Scott: Then there's also the this incredibly iconic cultural image, which is the Star Wars, Star Trek.

231

00:41:14.160 --> 00:41:24.450

Gerald Clarke & Amy Scott: Right. And most people associate Star Wars with, you know, having a fun you know afternoon at the movies. And these are super entertaining films that have just gross zillions of dollars.

232

00:41:25.260 --> 00:41:34.170

Gerald Clarke & Amy Scott: So what is it about the use of popular imagery and Star Wars specifically or Sci Fi or pop culture heroes characters.

233

00:41:35.940 --> 00:41:43.470

Gerald Clarke & Amy Scott: That lets us get into a really serious narrative within a way that might be

more engaging than just

234

00:41:44.130 --> 00:41:56.850

Gerald Clarke & Amy Scott: Something that is more overtly political or judgmental. Right. Well, so, so, you know, like the storm troopers were dolls that I purchased and then I altered.

235

00:41:57.540 --> 00:42:03.060

Gerald Clarke & Amy Scott: But the Stormtroopers along with that they function just like the the soda cans or the beer cans.

236

00:42:03.390 --> 00:42:11.490

Gerald Clarke & Amy Scott: Yeah, I find that a lot of people who aren't trained and contemporary art practices there it's kind of scary right you don't you don't know what to think about these strange

237

00:42:11.850 --> 00:42:18.990

Gerald Clarke & Amy Scott: Images and so I found that using objects that are familiar, whether I sometimes I use gumball machine in my sculptures.

238

00:42:19.260 --> 00:42:26.430

Gerald Clarke & Amy Scott: It's a way to bring the average person into the work right. It's not dumbing it down so everyone gets it. That's not it. It's bringing people

239

00:42:27.030 --> 00:42:34.530

Gerald Clarke & Amy Scott: To at least consider and you know I don't like to be preached that either, you know, and so my goal is an artist is present imagery

240

00:42:35.130 --> 00:42:44.040

Gerald Clarke & Amy Scott: Just like what we see behind this present imagery that might start a conversation, right. So, like, I'm saying something pretty specific. When I say

241

00:42:44.850 --> 00:42:53.100

Gerald Clarke & Amy Scott: When I want to juxtapose this this the shape of the State of California with the word amnesia or immigrant right but that being said,

242

00:42:53.460 --> 00:43:07.200

Gerald Clarke & Amy Scott: I hope the viewer comes to the work and why did the artists use storm troopers. Why did the artist you combine the state of California with the word immigrant and what I want is for to start a conversation

243

00:43:07.680 --> 00:43:22.710

Gerald Clarke & Amy Scott: Either in their minds or, you know, even better when they get home around the kitchen table because the kitchen table is the seat of culture, I think. And you know, I saw something strange today. What do you think in in maybe if it starts a dialogue. I think people will

244

00:43:24.000 --> 00:43:32.010

Gerald Clarke & Amy Scott: Appreciate and come to maybe a judgment on their own, which I think is probably healthier.

245

00:43:33.030 --> 00:43:37.680

Gerald Clarke & Amy Scott: And more long lasting than simply me just telling people what to think. Yeah.

246

00:43:38.430 --> 00:43:46.890

Gerald Clarke & Amy Scott: And the other thing that I like about the prevalence of Star Wars imagery is also of course the, you know, Star Wars is notorious for a lot of science fiction films.

247

00:43:47.250 --> 00:43:57.240

Gerald Clarke & Amy Scott: And narratives and comic books do the support stereotyping native peoples, you know, one way or another, and Star Wars, you know, uses subtly and not so subtly all kinds of

248

00:43:58.050 --> 00:44:19.260

Gerald Clarke & Amy Scott: Native symbols and images and regalia and, you know, sort of popular ideas about Native people was being a primitive forest dwellers like he walks, which sounds like me la or, you know, the noble maiden in the Hopi worlds that Princess Leia. Where's

249

00:44:20.340 --> 00:44:27.690

Gerald Clarke & Amy Scott: The, you know, I think of avatar. That's probably the latest version of that you know it's ironic, isn't it, that in some ways.

250

00:44:27.960 --> 00:44:36.990

Gerald Clarke & Amy Scott: A native culture today in America is viewed as, you know, maybe like pure closer to nature, what have you. The ultimate underdog. Right.

251

00:44:37.350 --> 00:44:48.870

Gerald Clarke & Amy Scott: And yeah, it was the American culture that put us in position. Right. So yeah, you know, a lot of times I take, I understand these different beliefs.

252

00:44:49.200 --> 00:45:00.960

Gerald Clarke & Amy Scott: And instead of judging them. Sometimes I can use those things incorporated into work and and and and use it almost like a found object to allow people to begin to come in and question their own beliefs. Right.

253

00:45:02.160 --> 00:45:10.980

Gerald Clarke & Amy Scott: You know, I pay attention. I think a good artist pays attention. What's going on in the world. And what's going on around them and

254

00:45:11.490 --> 00:45:18.780

Gerald Clarke & Amy Scott: And so by doing that, I can incorporate those kinds of things. Star Wars, you know, the current protest of

255

00:45:19.410 --> 00:45:31.230

Gerald Clarke & Amy Scott: Black Lives Matter movement, all that stuff. I'm paying attention that stuff and it works its way into the work one way or another. Well, let's take, with that in mind, let's take our last our last image. Let's look back at one of your brands and this is

256

00:45:32.310 --> 00:45:50.970

Gerald Clarke & Amy Scott: Not the greatest image, but it does give you an indication of the size this brand is monumental more so than I mean the word itself is maybe two feet long. It's huge. In the, the size of it gives to me. And this isn't the author collections in the auditorium exhibition

257

00:45:52.380 --> 00:46:11.460

Gerald Clarke & Amy Scott: The size of it for whatever reason makes this particularly impactful because one can imagine being branded with this thing. It is just monstrous. And so the violence in the branding

process is in front and center. I think in this piece and the word itself Indian

258

00:46:12.570 --> 00:46:25.320

Gerald Clarke & Amy Scott: Like so much of your work is really a clever sort of play on something that seems to be so every day so mundane this word we think we know what it means. We think we understand it. We know what an Indian looks like or at least we think we do.

259

00:46:26.280 --> 00:46:34.740

Gerald Clarke & Amy Scott: But you literally reverse it in the branding iron and sort of turn it on its head by calling out the violence there was which that name has been, you know,

260

00:46:35.400 --> 00:46:46.860

Gerald Clarke & Amy Scott: Applied often throughout history. Well like I said earlier, I, I, I felt like I'd already been branded when people see me coming. Oh, here comes the Indian artists. Right.

261

00:46:47.340 --> 00:47:02.940

Gerald Clarke & Amy Scott: And traditional work. Yeah, exactly. So, you know, it just to show you, you know, like my process, you know, is I made that as a sculpture and I actually had that made for probably four years before it ever occurred to me. Hey,

262

00:47:03.570 --> 00:47:12.060

Gerald Clarke & Amy Scott: I should put that in the fire and branded they make a print. Right. I didn't think of it as a pregnant at the time. I just, you know, just doing what I do, you know,

263

00:47:12.450 --> 00:47:26.370

Gerald Clarke & Amy Scott: And it in. So I did that. And then I put that whole process away until 2016 when seems like American social life became some so much more volatile and then it seemed like it was appropriate to return to that but

264

00:47:27.180 --> 00:47:36.540

Gerald Clarke & Amy Scott: Yeah, when I make these the Branding irons in here here's, you know, here's another one. Yeah, I think of them in terms of sculpture. So you know that you

265

00:47:37.260 --> 00:47:53.130

Gerald Clarke & Amy Scott: Know has a specific kind of shape and but but i also I make regular Branding irons to that we use on the ranch. Right. So I take that know how in there, I consider them sculptures and I made, but I also use them to make these quote unquote prints right and so

266

00:47:54.180 --> 00:48:03.090

Gerald Clarke & Amy Scott: You know, this is all you know I like the physicality of the whole process right and i i hate, violence, I really do.

267

00:48:03.570 --> 00:48:11.670

Gerald Clarke & Amy Scott: But, but, you know, as an artist part of that responsibility isn't simply just expressing yourself or engaging with the community. It's also

268

00:48:11.970 --> 00:48:18.570

Gerald Clarke & Amy Scott: Criticizing society and in taking note of the negative things even within my own community. Right.

269

00:48:19.470 --> 00:48:27.030

Gerald Clarke & Amy Scott: I have to do that. Right. And maybe not everyone's happy about that. But if you that's that responsibility to the community.

270

00:48:27.510 --> 00:48:38.340

Gerald Clarke & Amy Scott: Or center you know that the one that says lies and also I think it's a particular sort of relevance in this day of, you know, Miss information and kind of wish that we could you know brand. Some of the erroneous.

271

00:48:39.660 --> 00:48:50.370

Gerald Clarke & Amy Scott: You know conspiratorial types of images and messaging that appears on you know a lot of technological, a lot of the technological platforms. So this idea that

272

00:48:52.200 --> 00:49:00.390

Gerald Clarke & Amy Scott: You know a word has multiple meanings and how it is used and how it is applied directly to the paper to a person

273

00:49:01.980 --> 00:49:22.410

Gerald Clarke & Amy Scott: You know, has an impact. Well, and I made that specifically. That's this year I made that life. Yeah. In response to the alternative facts that we've been given, you know, following the inauguration in that controversy. So yeah, just paying attention and responding to what I see in the world.

274

00:49:23.550 --> 00:49:26.310

Gerald Clarke & Amy Scott: You know, if only some of our social media monitors had a live branding.

275

00:49:28.650 --> 00:49:35.970

Gerald Clarke & Amy Scott: whenever, whenever that caught up, they can stamp it it's, you know, easier in the studio. Then, in real life, but it would be, you know, useful.

276

00:49:36.540 --> 00:49:45.420

Gerald Clarke & Amy Scott: Approach nonetheless well necessary thing and I started buying books used hardback books that secondhand stores and so I've started branding, the covers of books.

277

00:49:46.080 --> 00:49:59.160

Gerald Clarke & Amy Scott: as kind of a sculptural branding kind of thing. And then I turn around and I sign and date the title page. And it's a way of, you know, so much has been taken from Indian culture and I'm starting to take some stuff back

278

00:50:00.540 --> 00:50:08.730

Gerald Clarke & Amy Scott: rebranding, so to speak. Well, with that, I think we're running into time for questions. So, um, we have a few here.

279

00:50:09.540 --> 00:50:26.670

Gerald Clarke & Amy Scott: There's one from Melissa says what other native artists inspire you. Well, I mean, by far, I'd have to list jeans Luna and it's also in me when I see right exhibition right you know performance and conceptual native artists. It's so great in

280

00:50:27.960 --> 00:50:35.310

Gerald Clarke & Amy Scott: His family. My family have known each other for a long time. And actually, I met him, though in graduate school in Texas and

281

00:50:36.120 --> 00:50:42.390

Gerald Clarke & Amy Scott: You know his work. It just, I always felt a kinship to and then we became good friends.

282

00:50:43.290 --> 00:50:56.730

Gerald Clarke & Amy Scott: And it was nice to talk to someone who we I could a native California native person who I could talk to about art. I could talk to about tribal issues, I could talk to about good food and music, you know, so he was really, you know,

283

00:50:57.930 --> 00:51:05.190

Gerald Clarke & Amy Scott: really profound influence on me. But there are so many really outstanding artists. These days, and

284

00:51:06.600 --> 00:51:11.400

Gerald Clarke & Amy Scott: Both, both native also First Nations in Canada that that

285

00:51:12.600 --> 00:51:23.160

Gerald Clarke & Amy Scott: You know, influenced by and I've gotten to shown right alongside with. It's really an honor for me to show my work next to some of these artists as in the show there that's coming to the Autry

286

00:51:23.490 --> 00:51:30.660

Gerald Clarke & Amy Scott: Because a lot of these people were my heroes and and I'm a big fan of these younger native artists who are coming out.

287

00:51:31.470 --> 00:51:36.120

Gerald Clarke & Amy Scott: To Nebraska Luger got to hang out with him a little bit I'm big fan.

288

00:51:36.630 --> 00:51:54.810

Gerald Clarke & Amy Scott: Of his work row Simpsons another one. So these other artists are very cool and they're different for me. And I think that's great. Right. You know, it's a spectrum suspect Native American art isn't one thing. It's a spectrum. Yeah. And I Geneva was inherently involved a

289

00:51:57.660 --> 00:52:00.330

Gerald Clarke & Amy Scott: And creating some of the mirror shields for the Standing Rock.

290

00:52:01.560 --> 00:52:13.980

Gerald Clarke & Amy Scott: Which were these literally mirrored shields that the protesters used to face off against law enforcement that allowed law enforcement to see themselves and sort of reflects literally to reflect back on at the same time in it protected the park and you know i like about

291

00:52:15.390 --> 00:52:20.100

Gerald Clarke & Amy Scott: I don't think a lot of people saw that as art and then that's OK. That's fine. That's great.

292

00:52:20.760 --> 00:52:26.970

Gerald Clarke & Amy Scott: It had a purpose and it contributed to the community and it contributed to the dialogue and, you know,

293

00:52:27.450 --> 00:52:46.320

Gerald Clarke & Amy Scott: One question that my size of what kind of advice would you give to younger artists. It's like, don't make are just do what you do and if it's if it's for all and it's it's contributing to the community and the health of humanity, call it art, put it out there and, you know, carry on.

294

00:52:47.820 --> 00:52:55.170

Gerald Clarke & Amy Scott: Let's do you have a question, and it says, Tell us more about the impact of the street sign installation in Palm Springs. Yeah, that's a good question. I don't know about the impact of them.

295

00:52:55.620 --> 00:53:01.800

Gerald Clarke & Amy Scott: We install them in the different parks, I think, was six different parks in Palm Springs and I have a, you know,

296

00:53:03.000 --> 00:53:18.210

Gerald Clarke & Amy Scott: Facebook, you get a lot of, you know, likes and different things, but I don't know if I've heard anything in terms of, you know, their impact you know some of them might get tagged eventually right that's what happens when you're out in the public and that's fine too.

297

00:53:19.560 --> 00:53:25.410

Gerald Clarke & Amy Scott: You know I've heard from from Native people who just like I said, I think it's nice to have your, your experience.

298

00:53:26.400 --> 00:53:31.320

Gerald Clarke & Amy Scott: Your existence validated. And that was kind of my goal for those those pieces.

299

00:53:31.770 --> 00:53:40.410

Gerald Clarke & Amy Scott: It. I don't care if people don't think it's art, it's not interesting to me at all. You know, if they think, hey, that's cool. I did that. That's enough for me. Yeah.

300

00:53:40.920 --> 00:53:51.450

Gerald Clarke & Amy Scott: Here's another question about the science from Joe. It says, I really like the signs you created with native words and even more interesting. The shape of the signs you chose to use

301

00:53:52.890 --> 00:54:03.750

Gerald Clarke & Amy Scott: The diamond shaped sign for traffic viewed as a warning. Can you elaborate on the relationship between the shape of the sign and the words or phrases

302

00:54:04.770 --> 00:54:11.940

Gerald Clarke & Amy Scott: Well, so, so thanks for that question. The first signs were actually installed here on the reservation and, you know,

303

00:54:12.420 --> 00:54:20.580

Gerald Clarke & Amy Scott: It's funny how people expect you know people reservation people to travel to a museum or what have you. Right. And so I liked the fact that was just for our community.

304

00:54:21.000 --> 00:54:37.680

Gerald Clarke & Amy Scott: And, you know, initially that morning was, you know, the query languages and endangered language. And there's a lot of Reclamation that's going on right now there's classes UC are actually where I teach is now teaching four sections four levels of the query language.

305

00:54:38.820 --> 00:54:48.810

Gerald Clarke & Amy Scott: And so that was part of that warning was that we have to pay attention to, not just our language, but also our traditional culture and make sure that those things are are

306

00:54:49.770 --> 00:54:57.750

Gerald Clarke & Amy Scott: You know, being perpetuated right and taught to our young people. And so that was the way those those function there it you know

307

00:54:58.230 --> 00:55:02.730

Gerald Clarke & Amy Scott: That my show down in Palm Springs, as well as my website is called Falling Rock.

308

00:55:03.240 --> 00:55:14.070

Gerald Clarke & Amy Scott: And I often tell the story. You know, when I was a kid, my dad would pick me up my parents divorced kind of early and my dad to bring me back to the reservation we travel these map and roads, the highways.

309

00:55:14.370 --> 00:55:22.680

Gerald Clarke & Amy Scott: You see these be were falling rock signs and so I asked my dad. You know what the signs meant, you know, and he told me that

310

00:55:23.610 --> 00:55:31.380

Gerald Clarke & Amy Scott: That was the name of the last wild Indian who never gave up to the white man and everywhere. He was cited attacking cards, they would put a sign.

311

00:55:32.040 --> 00:55:39.810

Gerald Clarke & Amy Scott: In so when I was a kid, I just, I bought that yo. Totally. And I'd be looking out the window, you know, looking for him because I was ready to join up.

312

00:55:40.230 --> 00:55:47.400

Gerald Clarke & Amy Scott: Right, you know, and so that spirit. It's that spirit that I bring into the studio. You know, I get emotional thinking about it because

313

00:55:47.850 --> 00:55:57.150

Gerald Clarke & Amy Scott: You know, there's a lot of weight that you carry with you. And so that would

those warning signs, you know, that's a I you know

314

00:55:57.720 --> 00:56:07.230

Gerald Clarke & Amy Scott: I think indigenous culture and and people have answers to a lot of the issues that we face here in contemporary life, if only people would listen. Right.

315

00:56:07.920 --> 00:56:17.280

Gerald Clarke & Amy Scott: traditional ecological knowledge in our views of responsibility to land to each other right and so that that's how that warning, kind of, that's how I

316

00:56:17.970 --> 00:56:26.670

Gerald Clarke & Amy Scott: Thought of that and presenting that to the to the public. Yeah, it's interesting. Also to hear you tell that specific story because you're talking about

317

00:56:27.030 --> 00:56:40.740

Gerald Clarke & Amy Scott: Is sort of the messaging, even if your dad made it up for your benefit the messaging of what this represents to a young native child, you know, on his land on his familial land.

318

00:56:41.370 --> 00:56:49.980

Gerald Clarke & Amy Scott: And, you know, sort of how he was starting to conceive of himself as the little boy relative to

319

00:56:50.430 --> 00:56:58.380

Gerald Clarke & Amy Scott: The outside world, right. That's super well the funny thing too is years later I told my dad about that and he didn't remember it at all.

320

00:56:58.650 --> 00:57:05.760

Gerald Clarke & Amy Scott: So it's terrifying as a parent, you go back, you think, well, what did I say to my kids that it's going to influence on the rest of their lives. But that was

321

00:57:06.210 --> 00:57:20.940

Gerald Clarke & Amy Scott: I'll tell you, that was me my whole life. Yeah. Yeah. Well, um, I think with that, I would like to just thank you for having us here in your studio on your family's land. We are on native land.

322

00:57:22.500 --> 00:57:37.590

Gerald Clarke & Amy Scott: And sharing all of your work in in your insights with us and for all of you for joining us today for taking an hour out of your Saturday to be with us and please do come see the show as well as one in Palm Springs whenever that may be possible.