

SALON WITH GERALD CLARKE TRANSCRIPT  
SEPTEMBER 26, 2020 10:30 AM

85

00:15:24.060 --> 00:15:30.840

Gerald Clarke & Amy Scott: Good morning. Thanks for joining us. I'm Amy Scott, I'm the Executive Vice President of research and interpretation.

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00:15:31.260 --> 00:15:36.840

Gerald Clarke & Amy Scott: And the Maryland be in Calvin be gross curator of Visual Arts at the Museum of the American West.

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00:15:37.650 --> 00:15:42.420

Gerald Clarke & Amy Scott: I'd like to begin by thanking all of our most generous donors and our wonderful members.

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00:15:43.050 --> 00:15:52.590

Gerald Clarke & Amy Scott: For making this program happen and it is my honor, along with the board of trustees and all of our staff, especially Christian in development, who is here.

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00:15:53.070 --> 00:16:05.430

Gerald Clarke & Amy Scott: With me and the brains behind this operation to welcome you to the Audrey artists salons. You are our very first audience to visit our newest

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00:16:06.330 --> 00:16:14.460

Gerald Clarke & Amy Scott: First pandemic era, hopefully soon to be in person exhibition. When I remember IC read

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00:16:15.420 --> 00:16:23.460

Gerald Clarke & Amy Scott: This groundbreaking show which was the first major survey of contemporary California in indigenous art.

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00:16:24.150 --> 00:16:46.260

Gerald Clarke & Amy Scott: Organized by the Crocker Art Museum, the support from the knighted Auburn Indian community and it explores the seminal role of California and its unique geography

environmentally and politically as an artistic hub and a source of inspiration for community work  
artwork activists messaging.

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00:16:47.310 --> 00:16:54.480

Gerald Clarke & Amy Scott: Both of which are prominent within contemporary Native art today and  
across the contemporary Native art community.

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00:16:56.100 --> 00:17:06.300

Gerald Clarke & Amy Scott: We will also share what has become known internally within the Audrey is  
the Alcatraz log book for the first time. And this is really

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00:17:06.720 --> 00:17:28.140

Gerald Clarke & Amy Scott: Significant. It is the actual register signed by native leaders and activists to  
mark their presence on Alcatraz Island during their historic 1969 occupation, it does presents. What is  
really an in depth look at this 19 months protest, which was a pivotal moment.

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00:17:29.280 --> 00:17:38.160

Gerald Clarke & Amy Scott: In the promotion of native civil rights and the calling of more widespread  
attention to the effects of centuries of dispossession in colonial rule on Native people

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00:17:39.060 --> 00:17:45.420

Gerald Clarke & Amy Scott: The log book which is online from our trustees Sharon Rogers and Marshall  
Mackay will be on view of the Austrian website as well.

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00:17:45.780 --> 00:17:53.130

Gerald Clarke & Amy Scott: And within the exhibition, allowing visitors to see the signatures and tribal  
affiliations of all of those who were present at this

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00:17:53.760 --> 00:18:12.000

Gerald Clarke & Amy Scott: critical moment in history. It's really a who's who have made of leadership  
that the birth or the dawn of the civil rights era and a moment in California, of course, when activist  
groups from the Black Panthers to the Chicano Movement are gaining increased attention nationwide.

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00:18:13.380 --> 00:18:26.250

Gerald Clarke & Amy Scott: Joining me today also importantly is one of the major artists. So when I remember I see red. He works in conceptual practices sculpture painting and installations Gerald Clark.

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00:18:26.970 --> 00:18:42.180

Gerald Clarke & Amy Scott: Is a member of the band of Indians and he is graciously invited us to the reservation here for this intimate salons. We are on native land and we thank you for having us.

102

00:18:43.110 --> 00:18:54.630

Gerald Clarke & Amy Scott: Gerald has exhibited his work extensively, including that the lottery, which in 2016 commissioned him to create the second tip is continuing baskets, a piece that will be

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00:18:55.770 --> 00:19:01.770

Gerald Clarke & Amy Scott: Speaking about shortly and which I think is familiar to many of you. And that's how I got to know, Gerald, of course.

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00:19:02.940 --> 00:19:10.080

Gerald Clarke & Amy Scott: And in addition to being an artist. He is an assistant professor of ethnic studies at the University of California, Riverside.

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00:19:10.590 --> 00:19:18.390

Gerald Clarke & Amy Scott: Where he teaches classes in California indigenous history and culture contemporary Native North American art and related social issues.

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00:19:19.050 --> 00:19:24.450

Gerald Clarke & Amy Scott: We're not teaching or in the studio. He remains heavily involved in Korea culture and tribal government

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00:19:25.140 --> 00:19:38.400

Gerald Clarke & Amy Scott: And I must also confessed that one of the main reasons I wanted to do this with Gerald is just he has this amazing way that he speaks about his work in this incredible of congenial personality. So I think you'll really enjoy getting to know him as I have

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00:19:39.870 --> 00:19:49.950

Gerald Clarke & Amy Scott: So here we are on the reservation, I believe we have an image of it were

drilled lives with his family on their ancestral land near answer, California. It's about 50 miles.

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00:19:51.240 --> 00:20:03.600

Gerald Clarke & Amy Scott: From Palm Springs and he has lived here in the House that his grandfather built and raises cattle. It's working Ranchi raises cattle.

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00:20:04.980 --> 00:20:13.140

Gerald Clarke & Amy Scott: Pigs and other animals as the queen have done since the Spanish colonial period over 250 years ago.

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00:20:14.220 --> 00:20:36.900

Gerald Clarke & Amy Scott: Clark derives his inspiration from his homeland is cultural heritage, the desert mountain environment that surrounds us and his diverse artistic output resonates with history's not only of Korea and native art but assemblage pop conceptual and abstract work which politically.

112

00:20:37.920 --> 00:20:58.500

Gerald Clarke & Amy Scott: puts him at the center of were native and non native artistic practices meet, which is an aspect I think of his work that makes him the ideal artist in many ways to help launch this next major exhibition. So again, thanks for having us to your ranch in the studio.

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00:20:59.670 --> 00:21:11.040

Gerald Clarke & Amy Scott: And to all of you who've taken the time to be with us if you have any questions during our conversation, please enter them into the Q AMP a feature at the bottom of your zoom window.

114

00:21:12.060 --> 00:21:18.030

Gerald Clarke & Amy Scott: And and we'll do our best to get to them after we finished our conversation and

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00:21:19.410 --> 00:21:36.510

Gerald Clarke & Amy Scott: As you know, it's this personal engagement. I think with our audience and with the artists that we show that in many ways defines the Audrey of the American West or even the American West where I've worked for only 20 years I should know the name

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00:21:38.100 --> 00:21:45.780

Gerald Clarke & Amy Scott: And this is really, I think, one of our great did most definitive strings. So beginning this portion of the

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00:21:46.980 --> 00:22:00.600

Gerald Clarke & Amy Scott: 10 minute video that will help us get into the exhibition some of its critical and central issues and even the gallery itself. Thanks to our awesome exhibition design department.

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00:22:01.170 --> 00:22:19.350

Gerald Clarke & Amy Scott: Who uses this relatively new in terms of museums design software that can give us a virtual walkthrough kind of reminds me of the 1990s video game, as you'll see, but it is a huge step forward and Tao exhibitions are technologically designed didn't come together.

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00:22:25.320 --> 00:22:26.850

Gerald Clarke & Amy Scott: So when I

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00:22:27.960 --> 00:22:29.790

Gerald Clarke & Amy Scott: Remember I see red

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00:22:31.110 --> 00:22:31.950

Gerald Clarke & Amy Scott: Is the video playing

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00:22:33.990 --> 00:22:34.710

Let me make sure.

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00:22:43.200 --> 00:22:43.890

Autry AV: It is playing

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00:22:45.570 --> 00:22:45.870

Gerald Clarke & Amy Scott: Okay.

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00:22:46.110 --> 00:22:50.760

Gerald Clarke & Amy Scott: Great. All right, we're good. When I remember I see red is the first major

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00:22:51.570 --> 00:23:09.330

Gerald Clarke & Amy Scott: Exhibition to explore the can join roles of art and activism in reasserting indigenous identity culture sovereignty in language that flourished. Beginning in the late 1960s with the occupation of Alcatraz and Christian. I can't see it on the screen.

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00:23:12.150 --> 00:23:25.500

Gerald Clarke & Amy Scott: Here in California, in the midst of the civil rights era, the Black Panthers and the Chicano Movement and of course red power native artists from a range of communities began making work that fuse traditional elements and narratives

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00:23:25.980 --> 00:23:35.760

Gerald Clarke & Amy Scott: With social and political and historic critiques of events, ranging from the genocidal impact of the mission system to boarding schools and contemporary stereotypes of native peoples.

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00:23:36.930 --> 00:23:42.000

Gerald Clarke & Amy Scott: As we talk today, we're going to explore how contemporary art made by native peoples.

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00:23:43.110 --> 00:23:53.640

Gerald Clarke & Amy Scott: Often works from a promise of celebrating community and culture or speaking also directly to the world around it from history to politics, the impact of dispossession and lingering racism.

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00:23:55.260 --> 00:24:05.070

Gerald Clarke & Amy Scott: Okay, can we pause it for one minute. Thanks. In this sense, it is very different from the Western world's emphasis on the idea of the artist is an individual genius.

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00:24:05.430 --> 00:24:12.300

Gerald Clarke & Amy Scott: Who labor's in isolation, this idea of the cult of celebrity that the market often imposes on a handful of elite creatives.

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00:24:13.200 --> 00:24:22.830

Gerald Clarke & Amy Scott: Many contemporary artists stress the self expression commonly found in western art history that native artists, including the one who's here with me today.

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00:24:23.760 --> 00:24:30.240

Gerald Clarke & Amy Scott: Are also equally, if not more about responsibility to their community and to their ancestors.

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00:24:31.110 --> 00:24:40.950

Gerald Clarke & Amy Scott: So we could go back one step in the video to the Frankel opinion. I wanted to talk just briefly. Yes. Thanks, about the deer dancer painting and about la pena

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00:24:41.760 --> 00:24:50.610

Gerald Clarke & Amy Scott: This is one of the introductory images. It's been the cover of the catalog and it really speaks. I think beautifully did the combination of human and animal forms that occupy native history.

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00:24:50.940 --> 00:24:59.550

Gerald Clarke & Amy Scott: And how the human and animal worlds are not separate but fused. It also references mainstream in our historical icons of the West in the buffalo.

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00:25:00.240 --> 00:25:15.750

Gerald Clarke & Amy Scott: Or in the cow skull sorry recognizable form to fans of western art, ranging from Charlie Russell, of course, to George O'Keefe, as well as abstract expressionism, and Clifford still in this really graphic background.

139

00:25:16.530 --> 00:25:29.790

Gerald Clarke & Amy Scott: Native artists, of course, okay, we can go to the next one and then continue from there. Please native artists, of course, I've always been in touch with the contemporary world and this painting with this Judith Lowery's

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00:25:30.810 --> 00:25:46.350

Gerald Clarke & Amy Scott: Welcome Tinsong is a really powerful large scale work that really greets visitors. The moment you step in the door in the museum lobby and it's a contemporary very surreal take on the traditional story of coyote.

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00:25:47.370 --> 00:26:00.330

Gerald Clarke & Amy Scott: This next painting and we're going into some of the exhibition themes. Now, California genocide by L. Frank features admission decorated with skulls, a clear reference to the Nazi death camps.

142

00:26:01.380 --> 00:26:13.680

Gerald Clarke & Amy Scott: And works in the section will directly are those which directly address the adverse impacts of dispossession and colonialism, ranging from the mission system to boarding schools.

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00:26:15.930 --> 00:26:31.020

Gerald Clarke & Amy Scott: Delbert Castro's my spirit is bear on in the section called native knowledge speaks to the direct relationship between the ancestors, the land from which they came and the animal forums that they sometimes take

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00:26:31.410 --> 00:26:37.740

Gerald Clarke & Amy Scott: This very intertwined way of looking at the world in which nature and all of its living components, all the components are living

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00:26:38.400 --> 00:26:51.810

Gerald Clarke & Amy Scott: They are not objectify but they very much part of our daily interactions. Linda lemma have to was beautiful. Rain painting here speaks to the symbiotic relationship between

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00:26:52.320 --> 00:27:12.660

Gerald Clarke & Amy Scott: The weather and the environment is this multi colored pattern rainstorm nourishes the land beneath it. And you can see the little plants springing forth you were on native land features is introduced to us by an artist named John Lamar and her war netted Indian cowboy.

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00:27:13.800 --> 00:27:31.710

Gerald Clarke & Amy Scott: Which speaks to the long history of native cowboy pain, especially in California where Franciscan friars forced, of course, the native population into labor working their ranches and raising the cattle necessary to keep them alive.

148

00:27:33.030 --> 00:27:51.720

Gerald Clarke & Amy Scott: Delbert Castro's flicker band is another great combination of cultural



inspirations and that it features the basic design and the feather design of a mind you ceremonial headdress into this abstract spiral that speaks also to cultural continuity.

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00:27:52.950 --> 00:28:04.230

Gerald Clarke & Amy Scott: And then lastly, the exhibition at the entre will have a really great special tribute to frankly Pena, and you see his history of California Indians here, which speaks of course to the toxicity.

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00:28:05.220 --> 00:28:17.730

Gerald Clarke & Amy Scott: Of environmental impact degradation on cultural communities la pena was one of the original curators of this exhibition, who passed in 2019 and less it's really critical.

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00:28:18.120 --> 00:28:28.290

Gerald Clarke & Amy Scott: I think that we honor and acknowledge has many contributions to California art here. Um, so let's begin our walkthrough. We can go to the bubble diagrams. Thanks, Rob.

152

00:28:28.890 --> 00:28:46.260

Gerald Clarke & Amy Scott: This is how we design exhibits. This is an overview of bird's eye view the Montgomery gallery and you can see how using literal bubbles. We look at exhibitions seconds sections in ways that speak to how they flow.

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00:28:47.280 --> 00:28:59.610

Gerald Clarke & Amy Scott: Together. This allows curators and designers to see the relationship between the sections and as we zoom out, you're getting a glimpse also of this really

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00:29:00.300 --> 00:29:08.040

Gerald Clarke & Amy Scott: In depth interactive website that we are putting into place for the first time in this exhibition

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00:29:08.580 --> 00:29:18.540

Gerald Clarke & Amy Scott: This will allow visitors to research individual works in real time with links to scholarly articles to artists personal statements and websites.

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00:29:19.110 --> 00:29:25.140

Gerald Clarke & Amy Scott: It will allow you to zoom up close using high res images to get an up close, take

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00:29:25.860 --> 00:29:37.860

Gerald Clarke & Amy Scott: At any given individual artwork and it will also allow you sort of Wikipedia style to go into some of the specific themes that are addressed and defined other artworks that reference

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00:29:38.340 --> 00:29:45.330

Gerald Clarke & Amy Scott: Those same things. So you can explore this in terms of individual artists in terms of some of the specific issues that the show addresses.

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00:29:46.950 --> 00:30:03.210

Gerald Clarke & Amy Scott: And their connections to one another we using very in depth information and also just sort of basic label text. So it's really for anybody who wants to take a quick view or go really into depth.

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00:30:05.910 --> 00:30:16.320

Gerald Clarke & Amy Scott: So let's go to the elevations, I believe, is our next one of our next images and this is showing you how many works. We have a complete

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00:30:17.820 --> 00:30:27.360

Gerald Clarke & Amy Scott: Selection of the works online for the show, I think, which is also very new for museum websites. So the entire show will be online.

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00:30:28.920 --> 00:30:49.800

Gerald Clarke & Amy Scott: These sections speak to how the works have been grouped and through a series of elevations. You can also see how curators really look at works in relation to one another, seeing entire walls and portions of the gallery, sort of, as we are walking along

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00:30:55.740 --> 00:31:00.840

Gerald Clarke & Amy Scott: And here we go. Here the elevations. If you want to just go one more step forward. Thank you.

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00:31:04.110 --> 00:31:16.950

Gerald Clarke & Amy Scott: So this allows us to look at individual walls as well as placements of work in the gallery relative to one another, before they actually see the light of day and this level of planning.

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00:31:18.090 --> 00:31:25.050

Gerald Clarke & Amy Scott: Which is not necessarily common to all museum exhibitions that it's really been critical to us, especially in an era of coven

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00:31:25.410 --> 00:31:35.760

Gerald Clarke & Amy Scott: When we can only have certain numbers of people doing the installations at any given time. Indeed, you know, some people have been on GoPro and now we get to the really

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00:31:38.700 --> 00:31:43.440

Gerald Clarke & Amy Scott: fun part. This is what I like to think of is the video game experience. It reminds me of

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00:31:44.970 --> 00:31:51.570

Gerald Clarke & Amy Scott: That 90 style of video game, except for there are probably know people nobody's going to jump out from behind a wall and shoot you.

169

00:31:52.410 --> 00:32:03.210

Gerald Clarke & Amy Scott: I hope so. You saw the Judas Lowery, this is entering into the gallery rounding the first corner where we are talking about being on native land if you can pause here for just a minute. Rob there. Thank you.

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00:32:03.930 --> 00:32:11.970

Gerald Clarke & Amy Scott: One more step forward. Let's look at this incredible baskets form that is on the left wall.

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00:32:15.780 --> 00:32:17.700

Gerald Clarke & Amy Scott: There you go.

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00:32:18.720 --> 00:32:19.920

Gerald Clarke & Amy Scott: Because that

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00:32:21.480 --> 00:32:34.590

Gerald Clarke & Amy Scott: Is by the gentleman sitting right next to me, I believe it is the first of now three. Mm hmm. That's correct. Of the sculptures that you have done.

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00:32:35.100 --> 00:32:45.090

Gerald Clarke & Amy Scott: Which use can soda cans beer cans crushed aluminum cans to create the traditional patterns of Korea.

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00:32:45.930 --> 00:32:56.490

Gerald Clarke & Amy Scott: Basket tree. He then fixes them to a satellite dish so they have a literal basket form and from a distance, the aluminum and the color combinations

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00:32:56.850 --> 00:33:09.480

Gerald Clarke & Amy Scott: Really just glitter and shine and then the crushed texture of the cans of course simulates a basket weave. So it really literally from a distance. Looks like a huge basket.

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00:33:09.780 --> 00:33:16.950

Gerald Clarke & Amy Scott: And then you get up close and you can, of course, read the individual brand and labels on the cans and you can start to think about the impact

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00:33:18.030 --> 00:33:30.750

Gerald Clarke & Amy Scott: Of sugar and alcohol, not only on native populations but us all. And so we'll get to these again and we'll get back to the baskets and be able to talk about these including this one and a little more depth in just a minute.

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00:33:31.980 --> 00:33:38.460

Gerald Clarke & Amy Scott: Okay, let's keep going or have worked by care or marrow. I'm Chima wavy artists who was

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00:33:39.090 --> 00:33:54.780

Gerald Clarke & Amy Scott: A big part of desert X. A couple of years ago, as many of you may know Mosca and his good seniors who are made out of refuse who listen ingenue which is the three portraits and she uses a lot of historical photography or comments on historical photography

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00:33:56.490 --> 00:34:09.150

Gerald Clarke & Amy Scott: Know we have more respect Franklin Pena, now we're moving really fast native knowledge on this incredible Botticelli like paintings by rabbit Strickland Harry fun Sega now we're looking at Rick Bartow

182

00:34:10.770 --> 00:34:13.860

Gerald Clarke & Amy Scott: James Luna Lynn Riesling

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00:34:15.990 --> 00:34:22.230

Gerald Clarke & Amy Scott: And back towards the back of the gallery. Another major work by Ricardo

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00:34:23.760 --> 00:34:31.650

Gerald Clarke & Amy Scott: Before we will finally end up in the last section on gallery, which is really a tribute in many ways to Franklin Pena

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00:34:33.210 --> 00:34:49.320

Gerald Clarke & Amy Scott: Now, I hope, of course, it'll take a little more time when you actually get to come see the exhibition impermanent in person to look at these works, but this not only helps curators, imagine what the experience will be like in an era when our installation.

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00:34:50.550 --> 00:34:55.050

Gerald Clarke & Amy Scott: Plan is very different than it normally would be.

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00:34:56.640 --> 00:35:08.610

Gerald Clarke & Amy Scott: Oh, along with these other components BRING THE GALLERY, TO LIFE virtually for those who might not, for whatever reason, be able to see it in person.

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00:35:13.800 --> 00:35:23.010

Gerald Clarke & Amy Scott: So this section on genocide is what we're looking at now. And then I think we're going to go right into the bat to look at the tribute to Frank

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00:35:23.580 --> 00:35:38.400

Gerald Clarke & Amy Scott: These are a number of these works. Importantly, had been borrowed from Frank's partner Carla Hills and his children and they are new to our the archery venue.

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00:35:39.930 --> 00:35:56.460

Gerald Clarke & Amy Scott: In ways that really speak to Frank and his legacy. I think of of activism. This particular painting that we're looking at now is a huge three panel painting of wings sort of taking a loft into a landscape. And lastly,

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00:35:57.480 --> 00:36:04.620

Gerald Clarke & Amy Scott: The Indian the Alcatraz log book on loan from our trustees Marshall.

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00:36:05.910 --> 00:36:16.530

Gerald Clarke & Amy Scott: Okay, this is the first time this book, which has been fully digitized now by the Audrey has been seen online and all the second time that it's been publicly show

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00:36:16.980 --> 00:36:26.280

Gerald Clarke & Amy Scott: And as you can tell, it's really a who's who of native leaders artists and activists that speaks directly to the presence and

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00:36:27.660 --> 00:36:36.930

Gerald Clarke & Amy Scott: The participation in Alcatraz as really sort of the definitive launching event of

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00:36:38.130 --> 00:36:48.630

Gerald Clarke & Amy Scott: Red power and native civil rights in the era of the 1960s and 70s when this is a nationwide issue, not unlike

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00:36:49.680 --> 00:36:50.820

Gerald Clarke & Amy Scott: It is today.

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00:36:52.290 --> 00:37:00.960

Gerald Clarke & Amy Scott: So this is a tremendously important object and we are delighted to share it. So now that we have taken a quick

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00:37:01.710 --> 00:37:12.450

Gerald Clarke & Amy Scott: Run through the exhibition and you have a sense of what we'll be looking at in the galleries. I thought we would talk with Gerald here specifically about how he sees

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00:37:13.050 --> 00:37:27.600

Gerald Clarke & Amy Scott: The relationship between activism and indigenous art in California, specifically activism, of course, especially with the events of this last summer.

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00:37:28.170 --> 00:37:46.620

Gerald Clarke & Amy Scott: Means I think too many of us what we see on the evening news or maybe participate in ourselves, it's large groups of people walking the streets signs hands in the air statements in solidarity, it's a very active physically present performative

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00:37:49.980 --> 00:37:58.860

Gerald Clarke & Amy Scott: Action it's visible it's loud. It is designed to call attention to itself as an event in the issues that the activists are highlighting

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00:37:59.730 --> 00:38:04.260

Gerald Clarke & Amy Scott: Native artists from my understanding, see it somewhat differently.

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00:38:05.040 --> 00:38:15.750

Gerald Clarke & Amy Scott: And maybe I think you could talk a little bit about some of the differences or the relationships. I don't know the differences, the right word, but the relationship or the distinctions perhaps between

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00:38:16.230 --> 00:38:26.160

Gerald Clarke & Amy Scott: Activism and native art as you see it, and what's taking place, you know, around the country today. Well, you're exactly right. That

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00:38:27.270 --> 00:38:33.420

Gerald Clarke & Amy Scott: You know, current public consciousness about activism them.

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00:38:35.940 --> 00:38:46.050

Gerald Clarke & Amy Scott: What's going on in America today. It's on everyone's mind for protests, or

what have you. Native American art is political.

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00:38:46.650 --> 00:38:58.110

Gerald Clarke & Amy Scott: Right, and so I think there's an element of activism in all native art and going back, you know, from the time of contact and colonization.

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00:38:58.590 --> 00:39:03.840

Gerald Clarke & Amy Scott: And you know, when I do an artist lecture I don't talk much about self expression.

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00:39:04.350 --> 00:39:14.580

Gerald Clarke & Amy Scott: Because I think that's a natural thing just like breathing. You just do it. It's a natural. You don't have to focus on it. And so when you're raised in a communal culture.

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00:39:14.970 --> 00:39:33.600

Gerald Clarke & Amy Scott: Where the emphasis is on the group as opposed to the individual you're raised with this responsibility to your, your family to your ancestors to the elders within the community. And so for me it's, it's just a natural, a natural part of making work and

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00:39:34.740 --> 00:39:39.540

Gerald Clarke & Amy Scott: So that kind of, you know, what's the opposite well passive this

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00:39:40.950 --> 00:39:53.670

Gerald Clarke & Amy Scott: And you know making artwork in general, I think as a native person today it's you know it's it's a political act. It's an act of resistance. Right.

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00:39:54.510 --> 00:40:03.510

Gerald Clarke & Amy Scott: So many times when we talk in social media today or the news media about issues that that minorities here in America face.

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00:40:04.380 --> 00:40:13.500

Gerald Clarke & Amy Scott: The Native Americans are often left out of those graphs that you see in the evening news or what have you. So we're a minority within a minority. So just putting our perspectives out there.



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00:40:13.740 --> 00:40:32.040

Gerald Clarke & Amy Scott: And I really feel like the indigenous perspective is there's answers there for a lot of what's going on in the world today. And it's, it's, you know, I wish it was paid attention to more but this this idea of activism. I think there's a long ancient history.

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00:40:33.390 --> 00:40:42.750

Gerald Clarke & Amy Scott: Because that responsibility. It's not just promoting what's positive about your culture. It's also being willing you have that responsibility also critique your own culture.

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00:40:43.080 --> 00:40:53.160

Gerald Clarke & Amy Scott: Right and say, hey, this is what's going on. So it's not always responding to what's going on outside the Community, sometimes it's responding of what's going on inside the community.

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00:40:54.390 --> 00:40:59.850

Gerald Clarke & Amy Scott: I think you know we're sitting in front of some more right now. I think that can be that is pretty clearly

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00:41:01.080 --> 00:41:12.210

Gerald Clarke & Amy Scott: Activist in its messaging and I want to talk about branding options in a second. But before that, I want to get back to something that you said just a minute ago about how it all native artists really activist.

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00:41:12.660 --> 00:41:21.960

Gerald Clarke & Amy Scott: And what is, you know, just for for most of I think our audience, especially historical work. We didn't just make that a beautiful objects, right.

221

00:41:22.230 --> 00:41:31.740

Gerald Clarke & Amy Scott: There, beautiful objects are clearly beautifully made and designed. They're wonderful to look at. But that's kind of where the non native engagement with traditional native art often and

222

00:41:32.460 --> 00:41:40.320

Gerald Clarke & Amy Scott: So what is activist about a co a basket or one of the other pieces from your culture historically that you

223

00:41:41.370 --> 00:41:54.060

Gerald Clarke & Amy Scott: You know that inspires you, but you by no means recreated you take a cue from it. And so what is that activists link between those historical pieces and the type of work that you're doing now.

224

00:41:54.540 --> 00:42:05.160

Gerald Clarke & Amy Scott: You know, I think, I think the knowledge of the real history is is what informs my perspective on things like that. So when I see a basket. That's really elaborately decorated

225

00:42:06.360 --> 00:42:10.470

Gerald Clarke & Amy Scott: And in probably expresses some kind of

226

00:42:11.520 --> 00:42:22.560

Gerald Clarke & Amy Scott: Message related to our cosmology, so I know basket maker isn't simply a craftsman they have knowledge of our spiritual traditions. They have knowledge of the flora.

227

00:42:22.980 --> 00:42:32.550

Gerald Clarke & Amy Scott: fauna of our environments. They're kind of botanist. They know the plants. So they have all this knowledge, but I also understand. Oh, that was done in

228

00:42:34.200 --> 00:42:39.990

Gerald Clarke & Amy Scott: So that was probably done because at that time, some of the worst times for California Indians.

229

00:42:40.290 --> 00:42:51.030

Gerald Clarke & Amy Scott: And so, you know, I often say it's nice to sell an art work, you know, and get praise for it, but it's also nice to be able to eat and pay your rent. Right.

230

00:42:51.360 --> 00:43:04.860

Gerald Clarke & Amy Scott: And so I understand the history. And so when I see a basket from that period. I say early 19 1900s, you know, I understand it's intimately tied simply to our survival and, you

know,

231

00:43:05.610 --> 00:43:16.320

Gerald Clarke & Amy Scott: I'm a miracle sitting here in front of you right now. I'm a miracle, because I'm still here. And it's because those people made those sacrifices and use the art in order to ensure that we're here today.

232

00:43:16.980 --> 00:43:23.070

Gerald Clarke & Amy Scott: Because it represents a time in American history when there was an active effort to assimilate to eradicate to

233

00:43:24.150 --> 00:43:31.260

Gerald Clarke & Amy Scott: Rob native people of their cultures and their languages through boarding schools and forced to simulation policies. So a basket.

234

00:43:31.560 --> 00:43:45.420

Gerald Clarke & Amy Scott: And the historical sense is not just a beautiful object and a functional one. It is a representation of all of these significant traditions that were actively being suppressed oppressed and attempted

235

00:43:47.040 --> 00:43:55.320

Gerald Clarke & Amy Scott: You know annihilation absolutely in you know the the the basket tree. And that's what my tribe, the Queen are known for is their basketball tradition.

236

00:43:55.560 --> 00:44:06.090

Gerald Clarke & Amy Scott: And so there are rules, along with basket tree and there's knowledge there. And so when I do my version of those in terms of sculpture. I'm paying homage.

237

00:44:06.870 --> 00:44:17.220

Gerald Clarke & Amy Scott: I have an understanding that tradition. And so by by using that as an inspiration and paying homage to the that tradition and also the sacrifices that those people made

238

00:44:18.570 --> 00:44:25.710

Gerald Clarke & Amy Scott: That I think is a great segue into, you know, some of these clearly more

deliberately

239

00:44:26.310 --> 00:44:36.720

Gerald Clarke & Amy Scott: political messages that your work and a lot of contemporary California work contains but I think your work in the branding is, which is what we're going to talk about now. I think we have an image of one of them on fire.

240

00:44:37.260 --> 00:44:50.310

Gerald Clarke & Amy Scott: There we go. Um, so one of I think the most interesting dimensions of Gerald's work are the series of branding iron with sort of common everyday words that are used to describe Native people

241

00:44:51.180 --> 00:45:19.560

Gerald Clarke & Amy Scott: Their, their their their common throughout our vernacular, especially in California and by turning these words, these texts into Branding irons and then actually making using them on paper to make prints and work it really completely up and the idea of what a brand is

242

00:45:21.600 --> 00:45:28.530

Gerald Clarke & Amy Scott: Not only is it a way to sort of stake a claim to something to someone to some creature

243

00:45:30.960 --> 00:45:42.870

Gerald Clarke & Amy Scott: But it, of course, once that's done, that creature is yours or it's it's literally branded as something specific that may or may not

244

00:45:43.650 --> 00:45:53.670

Gerald Clarke & Amy Scott: Actually describe it, it's you know who it is, or what it is. So how did you get the idea to do branding is and what is the relationship between, you know, what are your thoughts on

245

00:45:54.150 --> 00:46:05.640

Gerald Clarke & Amy Scott: The role of the iron and ranching is a utilitarian tool, but also then as more sort of symbolic and definitely pernicious or violent, even in a sort of aspect of this thing.

246

00:46:06.270 --> 00:46:19.140

Gerald Clarke & Amy Scott: Well, so, so the the continuum baskets with the crush cans, as well as the Branding irons, those, those just came straight from my you know my everyday reality experiences and we do brand our cattle.

247

00:46:19.620 --> 00:46:29.910

Gerald Clarke & Amy Scott: And surprisingly, I think people would be surprised to hear. This is a cattle wrestling still happens a cow could bring \$1,000 or more at auction.

248

00:46:30.360 --> 00:46:34.590

Gerald Clarke & Amy Scott: And there was a an instance of that here in Southern California, just a few years ago.

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00:46:35.580 --> 00:46:43.590

Gerald Clarke & Amy Scott: And so by branding, the cattle. That's one way you can change it, you know, and so we do that with our cattle and then

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00:46:43.920 --> 00:46:52.080

Gerald Clarke & Amy Scott: You know me as an artist. I felt like, you know, I would I would talk about my workers, people would find out tomorrow. And the first question would always be do you make Native American art.

251

00:46:52.680 --> 00:47:04.260

Gerald Clarke & Amy Scott: And I was, you know, in some ways, I was I was symbolically kind of branded when people met me. And so that was kind of lead up to that to that, that idea.

252

00:47:04.680 --> 00:47:16.680

Gerald Clarke & Amy Scott: And to be honest with you, I started that. The first one was in 2002 I put that ideal way for a good long while, and then it was in 2016 that I returned to that. And I think the reason why I returned to it was

253

00:47:17.310 --> 00:47:27.360

Gerald Clarke & Amy Scott: The violence of our time. It is kind of a violent act. Right. And so, and there's a performative aspect to it as well. But by burning that paper.

254

00:47:28.140 --> 00:47:38.100

Gerald Clarke & Amy Scott: I think the heat in the scorching of the paper. It kind of you're destroying that paper a little bit. Right. And so I think it really does kind of

255

00:47:38.670 --> 00:47:54.780

Gerald Clarke & Amy Scott: match what we're seeing in the world, particularly this summer, right, with all the protests and the rioting and such. And I felt like it was time the time seem right to return to them, I think, is there an image that we have Gerald actually making one of these prints.

256

00:47:58.950 --> 00:48:10.500

Gerald Clarke & Amy Scott: That speaks. Oh, here we go to the basket, and second, but, um, maybe we could talk a little bit more sort of about that visceral quality. I think the heated brand speaks to it.

257

00:48:10.890 --> 00:48:19.350

Gerald Clarke & Amy Scott: You can almost imagine you know there's quite a process to making these, you can't just eat it up and stick it on a piece of paper, because of course the paper would get fired.

258

00:48:20.550 --> 00:48:27.240

Gerald Clarke & Amy Scott: So there's a process that sort of evokes some of that violence. Well, you know, I would say.

259

00:48:27.930 --> 00:48:34.440

Gerald Clarke & Amy Scott: To that came to mind making art as a physical activity. And that's actually the joy I get out is physically doing something

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00:48:34.890 --> 00:48:41.460

Gerald Clarke & Amy Scott: But heating up you know I soaked the paper because it flames up anyway so I soaked the watercolor paper and

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00:48:41.760 --> 00:48:53.670

Gerald Clarke & Amy Scott: Heat up the brands and then I go through a process where we'll all do 30 or 40 of them in a day. And then I choose the one or two that I would be willing to sign. Yeah, there's the image of me there on the

262

00:48:54.570 --> 00:49:07.470

Gerald Clarke & Amy Scott: Screen and we go and you never know exactly how hot the branding iron is sometimes it's too cool and it doesn't give you a good image. Sometimes it's too hot in burns right to the paper me

263

00:49:07.920 --> 00:49:16.290

Gerald Clarke & Amy Scott: And, you know, I'll say I have music blaring the the torch is going full blast. And I just go through and

264

00:49:17.970 --> 00:49:30.780

Gerald Clarke & Amy Scott: There's no like registration like a normal printmaking because earrings like super hot. You know, so everything's done just by i. And I really liked the physicality of saying and I have these

265

00:49:32.400 --> 00:49:45.480

Gerald Clarke & Amy Scott: Clothes lines that I put up through the steel and I just like print in hanging hanging. And so some of these that you see that have more than one image or word on them is where I've received the paper and come back with a different brand.

266

00:49:46.830 --> 00:49:50.580

Gerald Clarke & Amy Scott: And is that how you choose the words is because they are brands or labels.

267

00:49:51.960 --> 00:49:53.850

Gerald Clarke & Amy Scott: Yeah, you know, I guess it just like

268

00:49:56.430 --> 00:49:59.550

Gerald Clarke & Amy Scott: You know, I've never realized that that

269

00:50:01.440 --> 00:50:16.500

Gerald Clarke & Amy Scott: I've used words so much of my work until I have this retrospective kind of show up right now. And, and I see that more and more, but it is, it's just a matter of, like, here's one of the brands right here and you know they're they're really heavy duty, and I don't know.

270

00:50:18.840 --> 00:50:22.560

Gerald Clarke & Amy Scott: I guess, you know, and I made this immediately after

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00:50:23.730 --> 00:50:35.670

Gerald Clarke & Amy Scott: You know, this idea of alternative facts that people were talking about. And so, you know, I just choose words that I'm thinking about at the time. And I think that I can

272

00:50:36.450 --> 00:50:48.180

Gerald Clarke & Amy Scott: combine different ways to say something and I don't consider myself a poet it but I'm hoping. When people see this like like behind this right here that the use of the

273

00:50:48.900 --> 00:50:55.980

Gerald Clarke & Amy Scott: State of California with amnesia, or with immigrant underneath that, you know, California is is

274

00:50:56.640 --> 00:51:04.140

Gerald Clarke & Amy Scott: Is hundred 50 years old or so. Right. It's a new right and this, this is ancient land and we've always been in here.

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00:51:04.590 --> 00:51:15.180

Gerald Clarke & Amy Scott: And the, the Amnesia, the lack of understanding of our history right and the lack of understanding that most of the citizens California from California. Right.

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00:51:15.720 --> 00:51:20.040

Gerald Clarke & Amy Scott: And so in this whole immigrant issue that came out in the last few years.

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00:51:20.400 --> 00:51:29.850

Gerald Clarke & Amy Scott: You know you hear all kinds of perspectives on the news and the media, but very seldom if ever. Do you hear a Native American perspective in schools like that would be vital to have a

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00:51:30.300 --> 00:51:43.620

Gerald Clarke & Amy Scott: full scope of discussions about what it means to be an American right as the one non immigrant population in the entire state. Um, yeah, that that would definitely



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00:51:44.010 --> 00:51:53.370

Gerald Clarke & Amy Scott: Be an interesting addition to the conversation and also interesting that in an era of where diversity and inclusion have become these buzzwords that is often

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00:51:54.240 --> 00:51:54.810

Gerald Clarke & Amy Scott: Neglected

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00:51:55.200 --> 00:52:06.300

Gerald Clarke & Amy Scott: One of the things also that I like. And I think this series behind me really speaks to sort of the individuality and he prints, because of course the paper reacts differently every time the brand is applied to it. Some of them are burned completely through

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00:52:06.480 --> 00:52:09.240

Gerald Clarke & Amy Scott: Some of them you can see through or

283

00:52:10.590 --> 00:52:22.350

Gerald Clarke & Amy Scott: It just looks different. They sort of blur and blend and ignite in different ways and the violence to the paper itself, because of course you're not touching these with a

284

00:52:22.800 --> 00:52:35.760

Gerald Clarke & Amy Scott: paintbrush or, you know, a marker is all through the application of that intense heat and some of the paper is just completely burned away so that also reminds me, I think of this sort of the violence, not just in

285

00:52:36.330 --> 00:52:47.730

Gerald Clarke & Amy Scott: The native peoples have experienced throughout California history, but of the physical violence of labeling and branding, which of course limits opportunities.

286

00:52:49.170 --> 00:52:56.010

Gerald Clarke & Amy Scott: And possibilities for anyone who receives that. So let's, um, look. Speaking of

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00:52:56.730 --> 00:53:04.980

Gerald Clarke & Amy Scott: Limits and limited opportunities. Let's look at one of the canned pieces. I

think we have a close up of one of the continuum baskets. There we go.

288

00:53:05.400 --> 00:53:13.650

Gerald Clarke & Amy Scott: This is the first continuum basket and that you did in 2002 there you see it being installed in the entire galleries.

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00:53:14.190 --> 00:53:31.200

Gerald Clarke & Amy Scott: And you see a close up here. Also on the left, so you can really get a sense of what that texture looks like and how the cans kind of amazingly mirror the we've have a basket, especially at a distance. So you've done three of these now.

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00:53:32.400 --> 00:53:47.250

Gerald Clarke & Amy Scott: This one, the second one which is also in the arteries lower galleries and an exhibit called human nature, which was done for that. And then the third which is currently on doing the Palm Springs Art Museum is part of your retrospective. And then we have the one that the archery.

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00:53:48.840 --> 00:53:58.080

Gerald Clarke & Amy Scott: And I definitely encourage folks to Christie that if you can, once that museum reopens. So how did this idea for the baskets.

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00:53:58.500 --> 00:54:11.580

Gerald Clarke & Amy Scott: Come to you. I mean, you obviously use a lot of film materials recycled materials in your work. So how, how did you make that connection between the cans and these basket forms that are part of your culture. Well, you know, I'm

293

00:54:12.930 --> 00:54:24.480

Gerald Clarke & Amy Scott: an alcoholic. This is, this is real. And so my dad was a drinker and him and his buddies would be here at this House that we're at right now and

294

00:54:24.900 --> 00:54:35.220

Gerald Clarke & Amy Scott: You know they finish a drink. They'd crush the can and they my dad had these chicken wire kind of hoops that they would just throw them all in. And then once it got full they would take them to the recyclers you know

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00:54:35.670 --> 00:54:46.470

Gerald Clarke & Amy Scott: And I was looking at that, that kind of basket kind of foreign and and I looked at the crush can and it was like a coil a single coil each crush King was like a single coil and, you know,

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00:54:47.160 --> 00:54:51.510

Gerald Clarke & Amy Scott: people equate artists with talent, things like that. If I had a talent.

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00:54:51.900 --> 00:55:01.920

Gerald Clarke & Amy Scott: It would be that I can recognize objects for what they are, but I also recognize objects for what they could symbolize or become something else right symbolically

298

00:55:02.250 --> 00:55:15.480

Gerald Clarke & Amy Scott: And so my dad was was kind of a pack rat, a little bit here. This old satellite dish in the yard just sitting there and I was like, well, this is kind of, you know, I recognize that tray kind of shape and so

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00:55:16.230 --> 00:55:26.100

Gerald Clarke & Amy Scott: You know basket tree goes ancient tradition and women in my family were basket makers in our basket makers and so I just started laying out those cans.

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00:55:26.490 --> 00:55:36.960

Gerald Clarke & Amy Scott: And then it occurred to me. Oh, well I can use the color of the cans to kind of create patterns and shapes. And then I started looking more at historical baskets and the different symbolism there.

301

00:55:37.950 --> 00:55:46.740

Gerald Clarke & Amy Scott: And and that was the beginning of it in, like you said, I've only done three you know I'm real cognizant as a native artists as a CLIA Indian artists.

302

00:55:47.100 --> 00:55:58.830

Gerald Clarke & Amy Scott: That I don't want to be known as the branding iron guy, right. I don't want to be known as the can basket guy, you know, and so I don't you know I don't do a lot of them.

303

00:55:59.460 --> 00:56:12.420

Gerald Clarke & Amy Scott: But I you know it expresses you know again as homage to the basket tree tradition but you know our culture is stereotyped and romanticized by outsiders all the time and I never want to be guilty of that.

304

00:56:12.720 --> 00:56:24.330

Gerald Clarke & Amy Scott: And so I'm cognizant of the fact that diabetes and sugar has been a, you know, had a huge impact on our community as has alcoholism. Right.

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00:56:24.720 --> 00:56:33.930

Gerald Clarke & Amy Scott: So yeah, I think people see these in layers. Right. And when you see one of these baskets from a distance. Everyone's like, Oh, how nice sparkles or what have you.

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00:56:34.350 --> 00:56:41.670

Gerald Clarke & Amy Scott: Look at the one really quick again and the Autry gallery. This was the second of the two because it has, you're going to see the sparkles and the color.

307

00:56:43.050 --> 00:56:49.080

Gerald Clarke & Amy Scott: Which are so beautiful. Yes I against that sort of landscape background, which is evocative of very place in which was born.

308

00:56:50.400 --> 00:56:59.190

Gerald Clarke & Amy Scott: You know, they're attractive and you walk towards them and then you see, oh, it's, it's, it's just cans, so maybe that might incite some kind of recycling.

309

00:56:59.460 --> 00:57:08.460

Gerald Clarke & Amy Scott: Recycle repurpose reuse some people think those are new ideas. Those are means and ideas and right traditional indigenous culture right

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00:57:08.910 --> 00:57:16.200

Gerald Clarke & Amy Scott: And then they may go on and say, oh, well, why are they beer cans or why are they pop cans, you know, and then the design there. The five pointed star.

311

00:57:16.770 --> 00:57:26.970

Gerald Clarke & Amy Scott: Which is symbolic of the both the Jameson, we are what we call kicks of all

flower, as well as a pivot, which is the tobacco flower.

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00:57:27.900 --> 00:57:32.640

Gerald Clarke & Amy Scott: Those are sacred herbs for us. And so the five pointed star flower there in the middle.

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00:57:33.300 --> 00:57:43.050

Gerald Clarke & Amy Scott: The green added. And the other thing I really like to is when people come up close. They realized their kids, then they start picking out. Yeah, the brand's whatever

314

00:57:43.650 --> 00:57:55.380

Gerald Clarke & Amy Scott: It is, yeah, good diet coke squirt like square. It's like that. So yeah, absolutely. So the green might be do or Sprite, but it also might be Rolling Rock right

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00:57:56.040 --> 00:58:00.390

Gerald Clarke & Amy Scott: You know, so I like that. I like that aspect. It's a, I guess.

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00:58:00.630 --> 00:58:09.240

Gerald Clarke & Amy Scott: You know, I use found objects, a lot in my work. And that's a way of if it's familiar, people will engage the word because sometimes contemporary art could be kind of scary.

317

00:58:09.360 --> 00:58:20.250

Gerald Clarke & Amy Scott: If you don't know what it is. And so I think it's inviting that way. It is definitely it has a whole relatable quality because everybody consumes those products at least one some point in your life you know these days.

318

00:58:20.940 --> 00:58:24.780

Gerald Clarke & Amy Scott: If you go to a convenience store and you look at that wall of coolers.

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00:58:25.590 --> 00:58:36.930

Gerald Clarke & Amy Scott: Think of it as a palette and look at the colors more colors now than there were 30 years ago. Absolutely. And so you know it's it's the whole spectrum of color and some of these colors are absolutely beautiful.

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00:58:37.470 --> 00:58:47.580

Gerald Clarke & Amy Scott: The other thing that's really interesting about the baskets is the environmental component. So, you know, traditional basket is of course and environmental work of art. Because like you said, you really have to know bought me right understand

321

00:58:47.790 --> 00:58:57.690

Gerald Clarke & Amy Scott: How the plants grow when to harvest them. What strengths and characteristics to look like, so that they can withstand years and they can basically hold up their own weight when they're transformed into this shape.

322

00:58:58.920 --> 00:59:05.130

Gerald Clarke & Amy Scott: And how to make those patterns, the types of color that you require from the environment to do them.

323

00:59:05.850 --> 00:59:26.280

Gerald Clarke & Amy Scott: The can baskets and the sat with using aluminum cans and satellite dishes. That's another environment, right. So what kind of that's very different social, health, consumer also cultural environment that native peoples have inhabited. More recently,

324

00:59:27.570 --> 00:59:33.300

Gerald Clarke & Amy Scott: And that is this alongside the other. Well, you know, to be honest with you, like,

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00:59:34.170 --> 00:59:46.320

Gerald Clarke & Amy Scott: Another big influence on me other than my my Korean culture is just poverty, you know, I grew up poor and we didn't buy new things. If something broke we fixed it or we repurposed it

326

00:59:46.770 --> 00:59:59.070

Gerald Clarke & Amy Scott: And so that's part of my my working method here in the studio is finding uses for things. And if you walk around my studio, you'll find old pizza boxes or cereal boxes.

327

00:59:59.370 --> 01:00:08.760

Gerald Clarke & Amy Scott: Because that's cardboard and I can cut patterns out of those things. You'll

also see, you know, like, you know, tin cans and stuff. I don't throw this stuff away once I

328

01:00:09.540 --> 01:00:20.100

Gerald Clarke & Amy Scott: Use it. I run it. You know I wash it and I keep it in the studio, because we can always find uses for these things so that that aesthetic is definitely part of my my studio working process.

329

01:00:20.520 --> 01:00:29.040

Gerald Clarke & Amy Scott: Well, I think, you know, this is probably the best use of a satellite dish, which, of course, nobody uses anymore because we all scream stuff now.

330

01:00:29.370 --> 01:00:42.420

Gerald Clarke & Amy Scott: But this is perhaps the best, you know, sort of recycling of a satellite dish that I can possibly imagine aren't around anymore. No, you could you go around. I'll see a like laying in people's backyards are on top of a shed or

331

01:00:43.800 --> 01:00:57.960

Gerald Clarke & Amy Scott: And I say, hey, actually, I believe, the one that I use for for the the Autry's I actually traded 200 pounds of meat because my, I have a cattle ranch right that's I traded meet for that satellite dish. There you go.

332

01:00:59.160 --> 01:01:08.460

Gerald Clarke & Amy Scott: There you go. Is the trade calm is alive and well. There we go. A bartering right well and doing that, since I'm forever. So, you know, that's another

333

01:01:09.450 --> 01:01:17.880

Gerald Clarke & Amy Scott: You know, common experience that I think tends to get abstract, you know, especially when we're all using debits and yeah all of our money is online, so to speak.

334

01:01:18.990 --> 01:01:31.830

Gerald Clarke & Amy Scott: So there's a reality. There's a physical visceral reality to the materials and the issues I think in your work. And with that, I believe we are running into time for questions. So let's see, we have one here.

335

01:01:34.020 --> 01:01:39.780

Gerald Clarke & Amy Scott: From Christopher Robinson. Oh, English coast husband. Wonderful. I'm

336

01:01:41.970 --> 01:01:44.940

Gerald Clarke & Amy Scott: Christopher is asking

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01:01:48.000 --> 01:01:48.930

Gerald Clarke & Amy Scott: Oh, he's just saying thank you

338

01:01:50.070 --> 01:01:56.730

Gerald Clarke & Amy Scott: Thank you for. Let me read this love because it's a really beautiful statement. This is from the husband of one of the artists in the exhibition and he is saying.

339

01:01:57.030 --> 01:02:03.900

Gerald Clarke & Amy Scott: He's worked closely with staff members at the Autry they've been wonderful. Thank you. I'm so much. I'm so happy to hear that you've had a great experience with us.

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01:02:05.160 --> 01:02:07.800

Gerald Clarke & Amy Scott: And it's just so great to see.

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01:02:09.180 --> 01:02:17.250

Gerald Clarke & Amy Scott: You and mishka being elevated and the way that the show has been so thank you for sharing that. Alright.

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01:02:18.510 --> 01:02:27.300

Gerald Clarke & Amy Scott: We have another question from David Eisenberg asking, when does the exhibition open. Is there an exhibition website. Yes, there is an exhibition website.

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01:02:27.810 --> 01:02:34.650

Gerald Clarke & Amy Scott: I don't know the full version is quite live now and the exhibition has been physically installed we had actually hoped.

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01:02:35.250 --> 01:02:45.270



Gerald Clarke & Amy Scott: You know, in a previous era. And this day a previous era is like a month ago that we might be able to open it. By this time, in lieu of that we're bringing it to you this way.

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01:02:46.110 --> 01:03:02.220

Gerald Clarke & Amy Scott: But of course we hope to get it open, just as soon as governor Newsome and the citizens of Los Angeles will let us hopefully by the end of next month. But realistically, that's probably a fairly optimistic scenario.

346

01:03:05.220 --> 01:03:15.180

Gerald Clarke & Amy Scott: And Melissa is asking if you can talk a little bit about some of the street signs. This is another really interesting sort of found, but new again kind of

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01:03:15.480 --> 01:03:23.220

Gerald Clarke & Amy Scott: Aspect of your, of your work. This speaks of course the place and culture and presence, you have been doing the street science now for Valley 20 years

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01:03:24.210 --> 01:03:32.760

Gerald Clarke & Amy Scott: Most recently, we installed 13 science in the public parks and in Palm Springs as part of a public art.

349

01:03:33.750 --> 01:03:45.120

Gerald Clarke & Amy Scott: Installation but you know the street signs started here on the reservation and, you know, we don't have law here on the reservation and I was trying to promote a bit of our traditional culture and our language.

350

01:03:45.540 --> 01:03:57.540

Gerald Clarke & Amy Scott: In the preservation of our of our query language and but but at the same time, I didn't want to mess with people here are residents. I didn't want to mess with their reality.

351

01:03:58.140 --> 01:04:05.580

Gerald Clarke & Amy Scott: And everybody works hard here, you know, and so I chose street signs, because in a lot of ways they're invisible.

352

01:04:06.510 --> 01:04:10.950

Gerald Clarke & Amy Scott: No, it's the opposite of what we would think, but right you know when you're used to traveling a certain way.

353

01:04:11.820 --> 01:04:22.650

Gerald Clarke & Amy Scott: You know you're ignoring percent of them, you know, are there, they become subconscious. Right. And so I just started putting our native language on there as kind of

354

01:04:23.430 --> 01:04:33.240

Gerald Clarke & Amy Scott: You know, just reminders that, yeah. Yeah, that's right. We are a different people, you know, and I've done those I did those in at Palomar college down in

355

01:04:33.690 --> 01:04:45.240

Gerald Clarke & Amy Scott: San Marcos uses a new language for those I did submit Indianapolis and I use the Miami language for those people, and even the ones in Palm Springs.

356

01:04:46.410 --> 01:04:55.530

Gerald Clarke & Amy Scott: Desert Korea and mountain Korea language is about 70% the same and 30% different so I ran the ideas by the calorie intake.

357

01:04:55.890 --> 01:05:05.460

Gerald Clarke & Amy Scott: Tribe because I wanted to make sure to represent their, you know, their dialect and their language. So I'm very cognizant of where I'm at, in the world, you know, and so

358

01:05:05.940 --> 01:05:22.260

Gerald Clarke & Amy Scott: It's just a, you know, I think it's a pleasant little reminder that oh yeah yeah this is ancient land. Right. And also, you know, growing up having my own culture excluded from my daily experience, to be honest with you, I think it's kind of neat to

359

01:05:23.280 --> 01:05:32.910

Gerald Clarke & Amy Scott: Have you know your average american look at a sign and not know what it says, yeah, I really liked the linguistic aspect as we were talking about this just a little bit ago and

360

01:05:33.360 --> 01:05:38.700

Gerald Clarke & Amy Scott: The, the words you know the text is fairly decipherable to non native

speakers, which is the majority of the audience.

361

01:05:39.270 --> 01:05:46.560

Gerald Clarke & Amy Scott: For this and this idea that there's a road time which is an everyday familiar saying that you all just sort of read and absorbed and forget

362

01:05:47.430 --> 01:05:54.900

Gerald Clarke & Amy Scott: It has this what appears to be a foreign language word on it, but of course it's not a foreign language, it's you know it's it's the one original yeah

363

01:05:55.800 --> 01:06:03.930

Gerald Clarke & Amy Scott: One of the original languages, I should say, we've just this last couple years we've started teaching the query language at UC Riverside.

364

01:06:04.260 --> 01:06:16.080

Gerald Clarke & Amy Scott: And it can fulfill the language requirement for graduation and we worked with the linguistics department and they said yes. This can fulfill the foreign language requirement. And it was like foreign you mean English

365

01:06:17.040 --> 01:06:20.400

Gerald Clarke & Amy Scott: Right, because it is. This is the language of the land.

366

01:06:20.850 --> 01:06:28.140

Gerald Clarke & Amy Scott: And the newest ones. I actually have abandoned English on them all together and they're just the queer word with an image.

367

01:06:28.410 --> 01:06:39.270

Gerald Clarke & Amy Scott: And actually, you know, my goal is really just start conversations. I try not to tell. I try not to preach to people, but I present imagery that they can then investigate

368

01:06:39.630 --> 01:06:48.210

Gerald Clarke & Amy Scott: And start a conversation amongst themselves. And that's really my goal. It's not you know it's not an overt message in your face, but it's just designed to prompt

369

01:06:49.170 --> 01:06:59.130

Gerald Clarke & Amy Scott: Thinking about some of these assumptions to preview even these are pretty straightforward. But if someone comes across and they see the state of California with the word immigrants underneath it.

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01:07:00.240 --> 01:07:11.100

Gerald Clarke & Amy Scott: I'm I'm making a statement, but really I want the viewer to ask, why did the artists that in that might lead them into investigating the history or thinking, you know,

371

01:07:12.390 --> 01:07:16.470

Gerald Clarke & Amy Scott: Retrospectively about what it means to be a California

372

01:07:18.120 --> 01:07:25.920

Gerald Clarke & Amy Scott: There's a great question here from Dean says, how is the pandemic impacted you your work and perhaps your perspective.

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01:07:26.310 --> 01:07:37.560

Gerald Clarke & Amy Scott: On the impact of other indigenous artists, how can we best follow you and your work beyond this project. Well, so, so the stay at home orders that came out earlier this year during the pandemic.

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01:07:38.550 --> 01:07:45.900

Gerald Clarke & Amy Scott: You know, it really hasn't impacted me much at all. I'm here on my family's 800 acres. I haven't convinced the cows to wear masks yet.

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01:07:47.010 --> 01:07:57.930

Gerald Clarke & Amy Scott: But, you know, my life has just been going on, you know, the pigs. You know, I get up I feed my animals every day. I work in the studio or I do some writing in the afternoon, and I've is

376

01:07:58.680 --> 01:08:08.220

Gerald Clarke & Amy Scott: I guess the biggest impact has been, I've been going to my aunt's house every evening I was there last night, and we just sit and we look at the cows and we talked, and she tells me stories.

377

01:08:08.610 --> 01:08:15.900

Gerald Clarke & Amy Scott: And actually, it's kind of slowed things down. I taught online this last quarter and I'm starting online next week for the fall

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01:08:16.260 --> 01:08:23.910

Gerald Clarke & Amy Scott: And it's actually given me more time to spend here, you know, and it slowed me down a bit, and I've enjoyed that actually

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01:08:24.570 --> 01:08:35.580

Gerald Clarke & Amy Scott: As far as like what I've got going on now the retrospective at the Palm Springs Art Museum, they still have all the work and they're releasing the catalog and that's closest to reopen

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01:08:35.970 --> 01:08:49.020

Gerald Clarke & Amy Scott: Now looks like maybe mid November and maybe to the end of the year, we're talking about extending that show and you know I have a website Gerald.clark.net and

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01:08:49.800 --> 01:08:58.560

Gerald Clarke & Amy Scott: You know, I've got the high desert test sites has been postponed from last year, so I'll be doing that next spring, and have a project for that so

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01:08:59.070 --> 01:09:11.250

Gerald Clarke & Amy Scott: Things are picking up and I am doing things like virtual lectures and things like that. But I guess my websites, the best place to or a Facebook, Instagram, those kinds of things. Yeah.

383

01:09:11.880 --> 01:09:18.030

Gerald Clarke & Amy Scott: And of course when we can get back into it. I'm not only the Palm Springs museum, we're showing, but you have to work at the Audrey.

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01:09:18.270 --> 01:09:27.120

Gerald Clarke & Amy Scott: And when I remember I see red exhibition and a third on beyond our permanent galleries that beautiful silver blue basket that we were talking about earlier. So you can see it

there too.

385

01:09:28.020 --> 01:09:47.490

Gerald Clarke & Amy Scott: Um, let's see. Cynthia is asking. What advice can you give to young native artists in developing their work, you know that this is gonna sound funny, but the thing I tell all all young artists native or not is don't make art, and that sounds kind of funny. Right. But, you know,

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01:09:49.020 --> 01:10:02.070

Gerald Clarke & Amy Scott: I like I don't I don't read the magazines. I don't look at the pictures or anything like that. I just do what I do and that's what I tell young guards, do what you do a world drawn towards certain forms or certain

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01:10:03.420 --> 01:10:13.380

Gerald Clarke & Amy Scott: Colors, you know, formats and I say just just do what you do you think about the street ours today that used to be, you know,

388

01:10:14.460 --> 01:10:28.650

Gerald Clarke & Amy Scott: Wealth gets a log. Is it still is. But, you know, we consider that art until now, we've been seeing in other artists and so maybe maybe don't think you have to make a painting don't think you have to make a sculpture.

389

01:10:30.240 --> 01:10:46.980

Gerald Clarke & Amy Scott: Think of it solely as just make stuff right we're not philosophers, if you're making art than, you know, artists, constantly changing it to write so many native cultures. We had no word for art. We did what we did. If it contributes to the community.

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01:10:48.060 --> 01:10:57.660

Gerald Clarke & Amy Scott: And it adds, you know, an element of healing or thought to our world. I think that art. Right. It doesn't have to be something that hangs on the wall or sits on a pedestal.

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01:10:58.770 --> 01:11:06.450

Gerald Clarke & Amy Scott: And, you know, my daughter. She just had a poetry reading yesterday and she I think she's just amazing and

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01:11:07.290 --> 01:11:17.070

Gerald Clarke & Amy Scott: But I like the fact to this is not this conventional like how she reads. It's not this like the conventional way that she read, she just like she just says it, you know, and I love it, you know.

393

01:11:17.340 --> 01:11:23.460

Gerald Clarke & Amy Scott: So that's my advice is don't make art. Just do what you do and put it out in the world as art. Cool.

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01:11:24.540 --> 01:11:27.900

Gerald Clarke & Amy Scott: I think we have time for one last question. And there is

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01:11:29.400 --> 01:11:38.400

Gerald Clarke & Amy Scott: One from Lillian that is really interesting. What is your favorite art piece that you have created and

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01:11:39.330 --> 01:11:48.120

Gerald Clarke & Amy Scott: And what someone else created. So I believe that is asking, what is your favorite art pace that you have made as well as your favorite work by somebody else.

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01:11:48.630 --> 01:11:57.000

Gerald Clarke & Amy Scott: Oh, you know, that's kind of like asking you, which is your favorite kid, right, you know, but I will say, like I mentioned earlier, actually the can baskets.

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01:11:57.390 --> 01:12:05.070

Gerald Clarke & Amy Scott: And the, the branding iron series and I like the road sign series to all those team from out of like my everyday experience.

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01:12:05.460 --> 01:12:11.100

Gerald Clarke & Amy Scott: It wasn't an art idea. Right. It was just like, I'm just making right and so those

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01:12:11.520 --> 01:12:22.770

Gerald Clarke & Amy Scott: Far as my works. I really, really like what they've done the continuum baskets. They're both attractive, but also there's a message there and some of its kind of heavy. And so I

really respond to that.

401

01:12:23.610 --> 01:12:30.600

Gerald Clarke & Amy Scott: As far as like influences James Luna was was a great influence on me as an artist in the exhibition

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01:12:30.900 --> 01:12:42.810

Gerald Clarke & Amy Scott: Right. And he was a close friend and he was a foodie. So we could talk art, we could talk BBQ we could talk music. And so he was great outside of the native art world he westerman

403

01:12:43.260 --> 01:12:55.320

Gerald Clarke & Amy Scott: I see I feel a kinship with his work, because you know he's associated with pop art, but he, you know, I was very angry when I was introduced to his work in the 90s. It was like I have, I have

404

01:12:55.980 --> 01:13:03.000

Gerald Clarke & Amy Scott: You know, three art degrees. Why did I not know this person's work well it cuz it wasn't easily categorize as

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01:13:03.600 --> 01:13:12.090

Gerald Clarke & Amy Scott: Popcorn ism. Yeah, because it had this really craft element. And then what he experienced. If you don't know his work. He was

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01:13:12.390 --> 01:13:30.450

Gerald Clarke & Amy Scott: In the Navy and World War Two. And there was a lot of trauma to that and i i actually relate to the emotional quality as well as the craft quality guys I saw in his work and you know it makes sense. I didn't know his work because he didn't fit into a category that is easy to, you know,

407

01:13:31.530 --> 01:13:39.450

Gerald Clarke & Amy Scott: To put into the history books. Yeah. I have often wondered, you know, my thought my degrees long enough ago and now that I often wonder, like, why did I not know about that.

408

01:13:39.720 --> 01:13:53.460



Gerald Clarke & Amy Scott: And then you have to think about the pedagogy of the time. And what that that says more about the air unnecessarily than who is included, who is not included as equal amount. Can we say what we saw earlier about, are we done with

409

01:13:55.770 --> 01:14:06.270

Gerald Clarke & Amy Scott: The literal, they're going to get a big hug and drag us off. But before we go, I wanted to say thank you for having us out here on your land on your reservation.

410

01:14:11.520 --> 01:14:24.600

Gerald Clarke & Amy Scott: And also to join us for our next Autry artists salons on October 3 when Josh Garrett Davis as a curator will be interviewing another artist Louis de Soto