

See and Do Introduction.

WELCOME TO PALM SPRINGS ART MUSEUM

Páxam! Welcome to Palm Springs Art Museum!

We are excited to share with you works of art and architecture from our collection and hope you enjoy creating your own pieces inspired by what you learn.

Each Art Portfolio is divided into two lessons. In the first lesson, you will be introduced to an artwork from the collection and the artist who created it. This is followed by questions where you can share your ideas about what you have learned.

In the second lesson, you will create a work of art using similar processes and supplies as the artist.

We hope you have fun exploring the museum's collection and would like to encourage you to get creative! Then come visit us at the museum where you can see these works in person and share what you learned with friends and family.

Land Acknowledgement.

Every community in the United States owes its existence and vitality to people from around the world. Some were brought here against their will, some were drawn here in hope of a better life, and some have lived on this land for more generations than can be counted. Recognition of the many layers of our history is critical to building mutual respect and connection across all barriers of heritage and differences.

Palm Springs Art Museum respectfully acknowledges the ancestral homelands of the Agua Caliente Band of Cahuilla Indians and the other sovereign Indian Nations of Southern California. We recognize their ongoing cultural and spiritual connection to this land—past, present, and future.

Lesson 1: The Story of Art and Objects.

Did you know that art has its own history? Just like the history of the Coachella Valley, California or the United States, the history of art goes back in time to when human beings first started making visual imagery for aesthetics, or the sake of being beautiful.

Art history chronicles the development of different types of art and the ways and reasons people created it. It also tells us about the time period when a work of art was made. Studying art history is another way to learn about the past.

Museums play an important role in housing this history so that we can learn about different cultures through works of art and objects. Museums also help document and teach us about the present. However, it is important to keep in mind that the history of art often describes this past from the point of view of a historian or curator (a person who oversees a museum collection). So we always want to consider multiple points of view, especially the voice of the creator (if available) when interpreting the meaning of an art work.

The Palm Springs Art Museum houses objects that are important in the history of art, as well as objects that are significant in the history of California and in the Coachella Valley. Before the museum was located at its current site, the area was a part of the home of the Cahuilla Indians, Native Americans who were some of the first settlers in the area.

The statement in the Introduction of your Art Portfolio acknowledges that there were people who occupied the land before and recognizes that the area is part of the ancestral homelands of the Agua Caliente Band of Cahuilla Indians. This type of statement is known as a *Land Acknowledgement*. It is a way to recognize the Indigenous people who

are native to the land before other settlers arrived. Land Acknowledgments are used by many cultural institutions, such as museums and libraries, and are often spoken or written at the beginning of programs, talks, and exhibitions, or, in this case, education guides. The Palm Springs Art Museum has placed its Land Acknowledgment at the front entrance of the museum.

The history of the Cahuilla people in the Coachella Valley and neighboring regions is important in understanding many objects in the Palm Springs Art Museum collection.

According to the Cahuilla, the Creator (Mukat) gave them their homeland where they have lived and nurtured their lands since the beginning of time. In the archaeological record (ancient history), they began settling areas located in what are now Imperial, Riverside, and San Diego counties of California about six thousand years ago.

During the Spanish and Mexican occupation of California (1769–1847), many Cahuilla became vaqueros (cowboys) who worked for the missions and later for the Mexican ranchos—a role that remains an important part of Cahuilla culture today. Because of their inland location, they were not as directly impacted by the mission system as were coastal California tribes. Yet, in spite of great suffering during the occupation period, the Cahuilla have succeeded in holding onto portions of their ancestral lands through their strategic efforts and determination to survive as an independent, sovereign nation.

The Cahuilla remain an important and active part of the community. Today there are nine sovereign Bands of Cahuilla Indians that are recognized by the United States government. The U.S. constitution recognizes that Native American tribes, including the Cahuilla, are sovereign nations and have different governments than the U.S. This means they can use their own form of management to govern their people.

The Cahuilla are broadly divided into three groups: Desert, Pass (or Western), and Mountain Cahuilla. The Cahuilla Band of Indians reservation—one of three bands of Mountain Cahuilla (Qawishpa Cahuillangnah)—was established in 1875 on about nineteen thousand acres at the site of their historic village, Paui near Anza, California. A *Native American reservation* is an area of land managed by a federally recognized tribe and is where the artist Gerald Lloyd Clarke lives

ABOUT THE ARTIST AND HIS ARTWORK

Gerald Lloyd Clarke, Jr. (born 1967) is an artist, cowboy, university teacher, tribal leader, and Indian (the artist's preferred identity). He lives on the Cahuilla Band of Indians Reservation with his family on their ancestral land near Anza, California (about fifty miles from the Palm Springs Art Museum). He raises cattle as his father, grandfather, and other Cahuilla Indians have done since the Spanish Colonial period over 250 years ago (a period in history when Spain governed parts of California).

Right: Gerald Clarke in his Anza studio branding works on paper, July 2019. Photo by Ian Byers–Gamber.



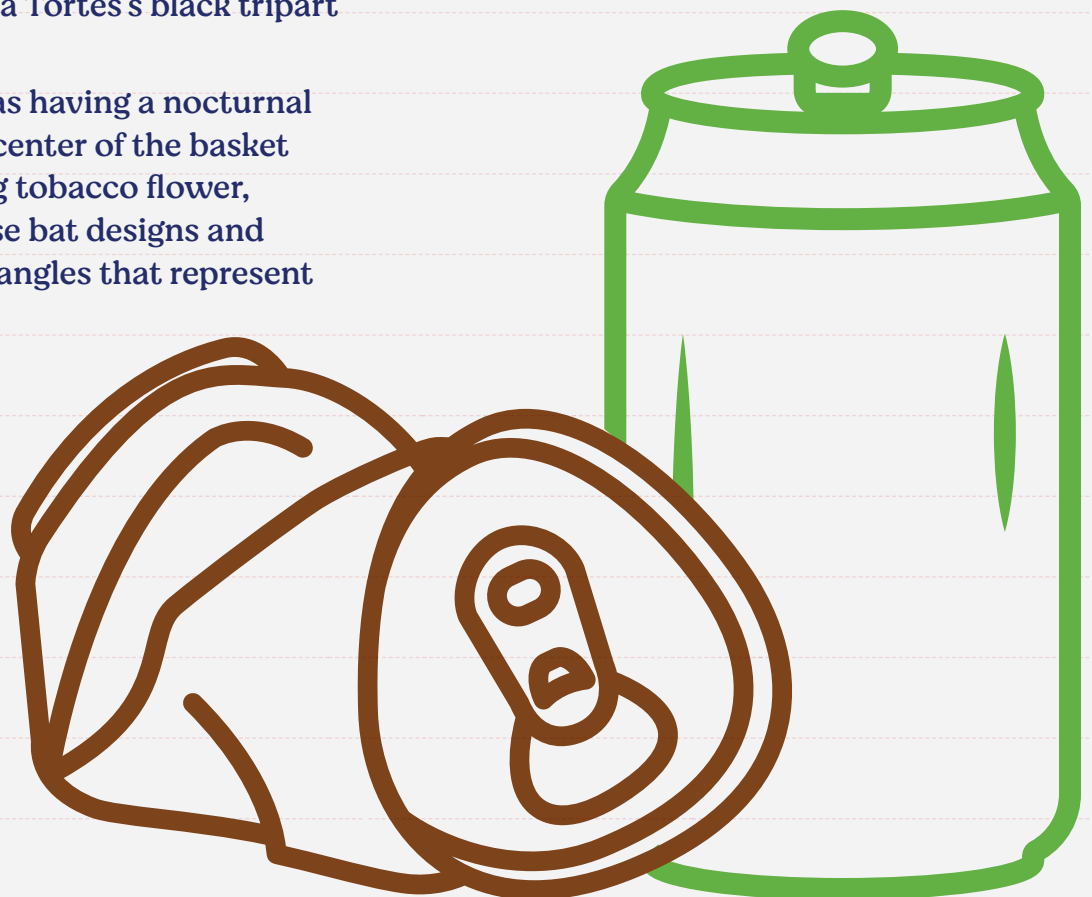
Combining different media (material to make artwork) in his sculptures, paintings, and installations, Clarke finds artistic inspiration from his homeland's cultural heritage (the history of a culture) and its desert and mountain environment. He says, "When I enter the studio, my [Cahuilla] community is always on my mind." In his art practice, he uses traditional ideas in surprising and contemporary (present-day) forms. Clarke's wide ranging artistic work echoes histories of *assemblage*, *pop*, *conceptual*, and *politically engaged art* produced by both Native and non-native artists.

Continuum Basket: Pivat is a sculpture (three-dimensional artwork) created with 1,884 crushed aluminum cans mounted on a satellite dish 8 feet wide. It has designs drawn from two early 1900s Cahuilla baskets in the Palm Spring Art Museum's permanent collection: Nickolasa Patencio's five-petal tobacco flower and Dona Tortes's black tripart triangular bat design.

Described by the artist as having a nocturnal (night time) theme, the center of the basket shows a night-blooming tobacco flower, while the outer edges use bat designs and alternating dark blue triangles that represent the night sky.

Pivat (Tobacco) is the third work in this series and the largest to date. The first, titled *Continuum Basket (2000)*, is in the collection of the Idyllwild Arts Foundation, and the second, *Flora (2016)* is in the Autry Museum of the American West in Pasadena, California.

While honoring the long history of Cahuilla basket makers who gather natural materials from their environment, Clarke takes a contemporary approach by using recycled aluminum cans that we see littering the same lands today. This series addresses the destruction and desecration of Indigenous lands. The beer and soda cans also reflect on the high rates of alcoholism and diabetes in Native American communities. As an artist, Clarke feels he has a responsibility to express the reality of his community. Clarke reminds us that "Our [Cahuilla] history is the history of this land. It is the history of California. It is the history of the United States."





Above: Gerald Clarke, (Cahuilla, born 1967), *Continuum Basket: Pivat (Tobacco)*, 2018, aluminum beer and soda cans mounted on satellite dish, 92 inches diameter x 18 inches. Museum commission with funds provided by Loren G. Lipson, M.D., 2018.7. Photo by Lance Gerber.

See and Do. Lesson 6, Local History.

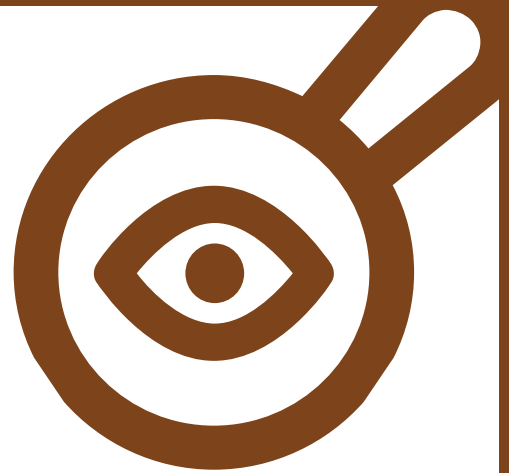


Above: Nickolasa Patencio, (Cahuilla, active first quarter 20th century), *Tray with floral tobacco design*, before 1920. Sumac, natural and dyed juncus over a deer grass foundation, 11 1/8 in. dia. × 2 3/8 in. (28.3 cm dia. × 6 cm), A88–1974.



Above: Dona Tortes, (Cahuilla, Santa Rosa Reservation), *Tray with bat designs*, c. 1901–25. Sumac, natural and dyed juncus on a deer grass bundle foundation, 12 1/2 in. dia. × 3 in. (31.8 cm dia. × 7.6 cm). Gift of Cornelia B. White from the Marjorie Rose Dougan Collection, A104–1974 .

Let's Take a Closer Look and Answer the Questions Below...



1 ***What is a Land Acknowledgement and why is it important?***

2 ***How many aluminum cans did Gerald Clarke use to make Continuum Basket: Pivat?***

3 ***What designs were used in the baskets mentioned in the text?***

4 ***Choose an object or your own work of art that you feel describes you. If a person were to find this object, what would you want them to know about it? Draw your object or explain your answer in a few sentences.***



Glossary

ASSEMBLAGE Art that combines everyday materials to create an arrangement that is typically three-dimensional. It is similar to collage, which combines found images on a flat surface.

CONTEMPORARY ART Art made in the present time by artists working recently or today; it can also refer to art made since the 1960s, which was a time of important shifts in art-making practices.

LAND ACKNOWLEDGMENT A statement that acknowledges that there were people who lived on the land before the arrival of Western settlers. It recognizes land rights, presence, and the ancestral homelands of local Native American tribes. It is used by many cultural institutions, such as museums and libraries, and is often spoken or written at the beginning of programs, talks, exhibitions, or in this case, education guides.

NATIVE AMERICAN RESERVATION An area of land managed by federally recognized tribes (sovereign nations).

PÁXAM Welcome in the Cahuilla language.

PIVAT Cahuilla word for native tobacco plant used in cultural and religious practices. This tobacco plant is different from the commercially grown tobacco products used today.

POLITICAL ART Art created throughout history that relates to politics and current events; it can be used to influence political and social change.

POP ART Art from the 1950s and 1960s that used popular imagery and ready-made objects (including those found from existing imagery and consumer goods). Pop art is often linked to everyday imagery and techniques associated with mass production, including magazines, television, and advertisements.

SOVEREIGN NATION The United States constitution and government recognize that Native American tribes have different governments than the U.S., and that they can use their own form of management to govern their people.

Lesson 2: Design Your Own Basket

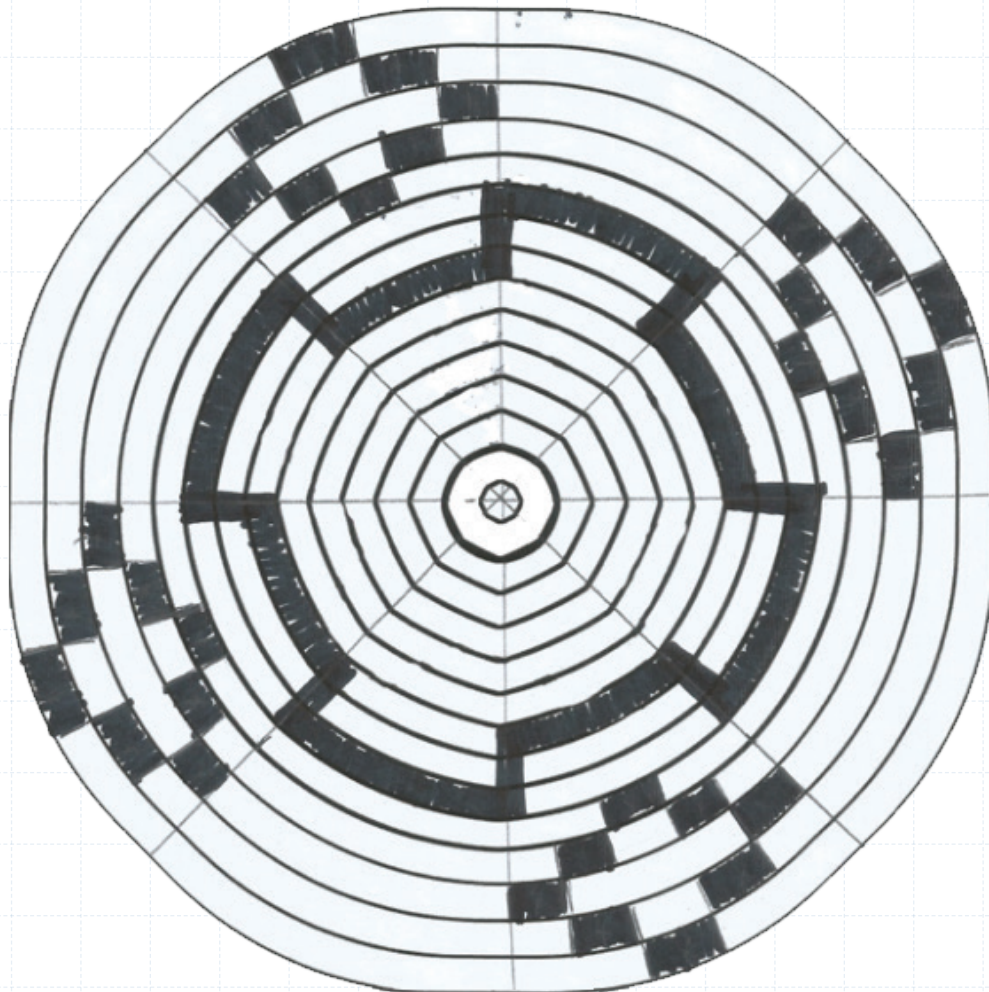
In Native American culture, baskets function as tools that can be used for carrying things, for cooking, for social and cultural practices, and for other daily life needs. They are also works of art because they reflect the creativity, artistic expression, and choice of materials, such as local plant life, that go into creating a basket. Basket making also uses math in calculating designs, as well as scientific knowledge about the kinds of plants and materials that can be used.

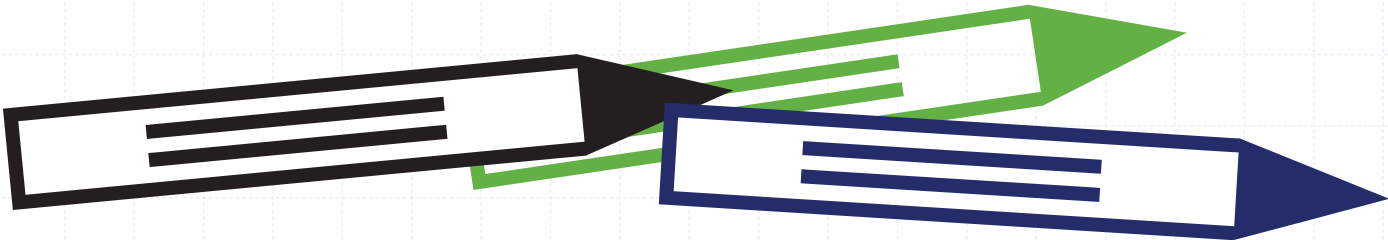
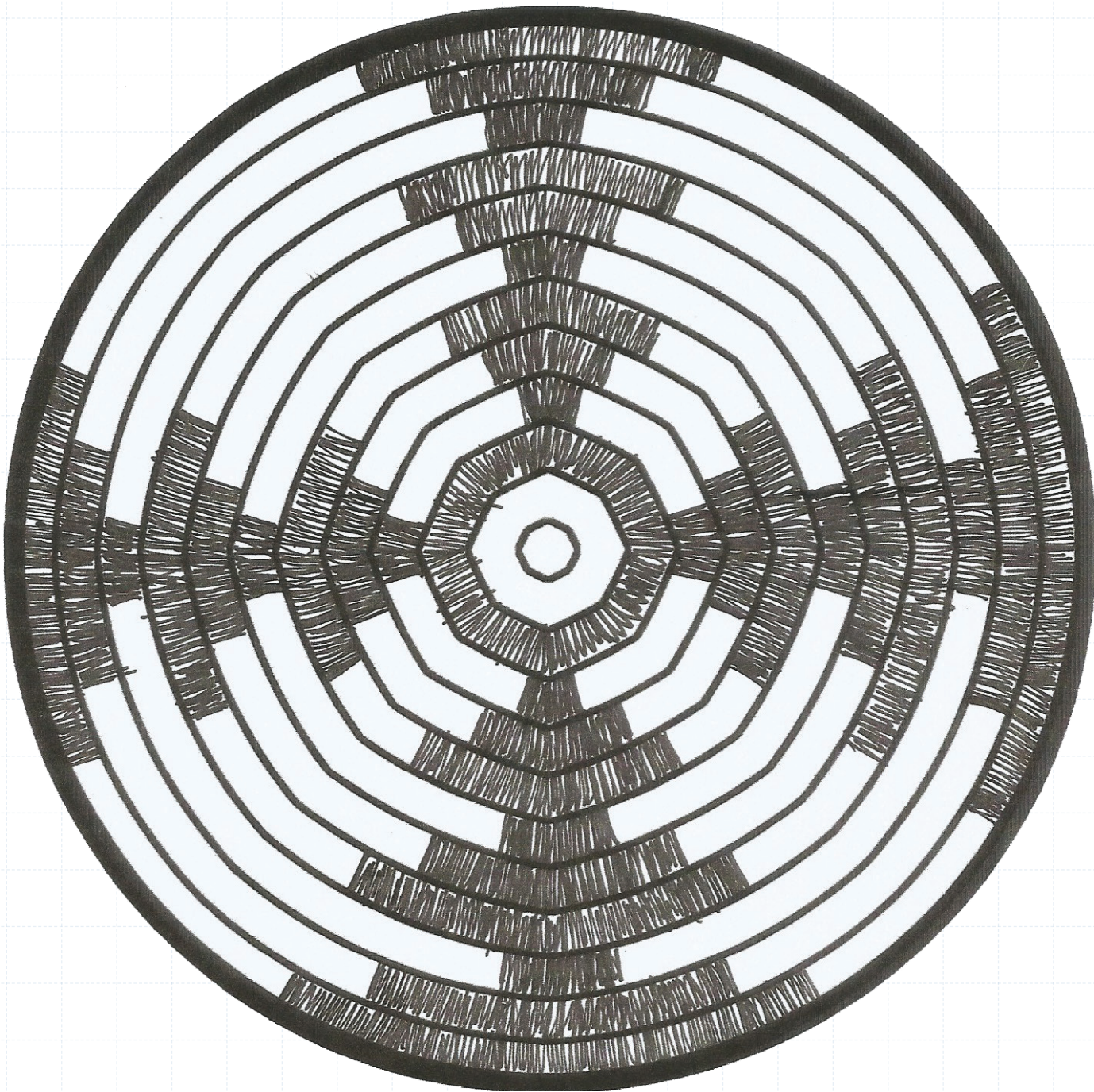
Historically, most basket weavers were women and the tradition was passed down between generations.

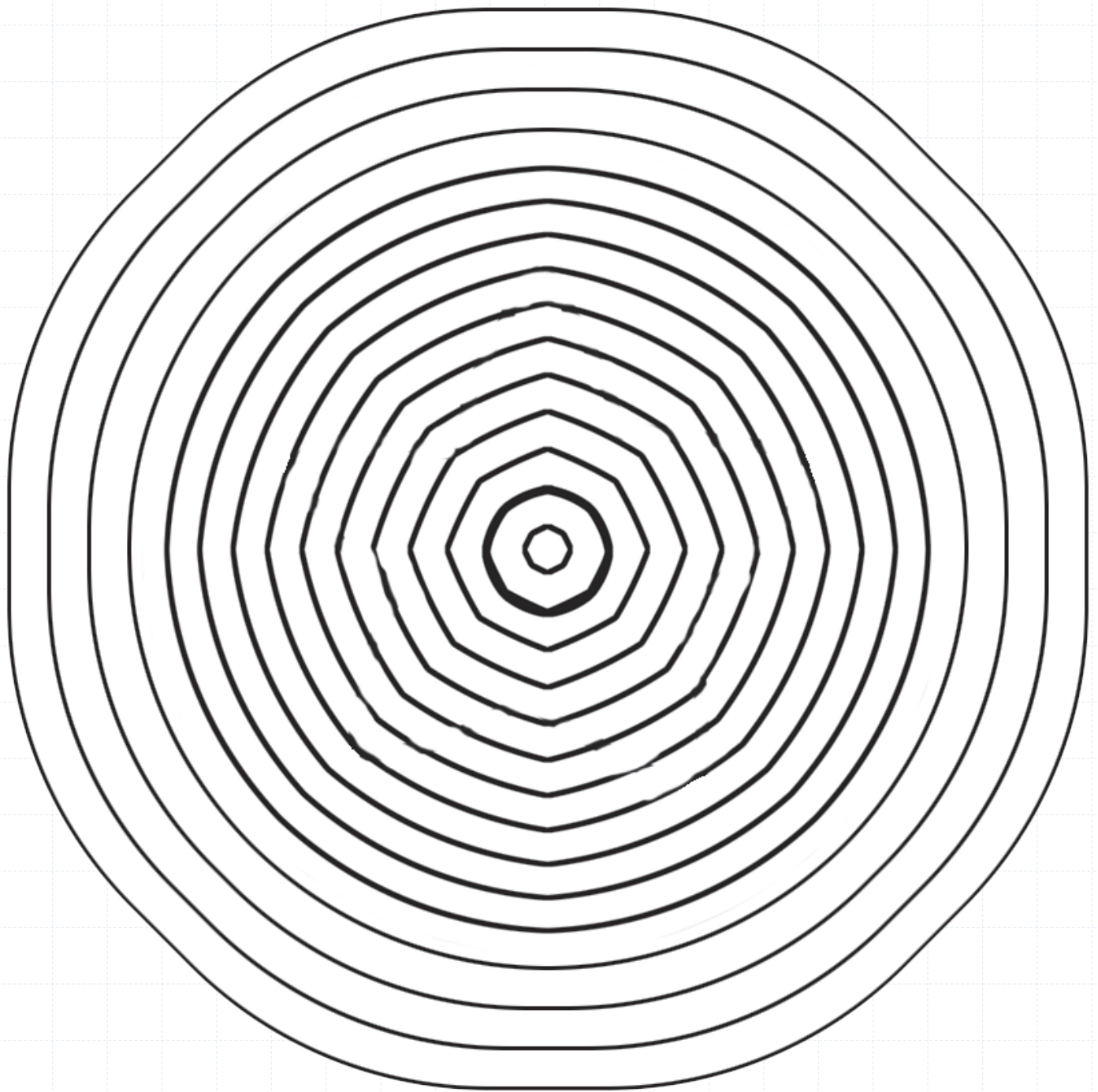
Before Gerald Clarke went to work making *Continuum Basket: Pivat*, he drew designs inspired by baskets in the Palm Springs Art Museum Collection. Study the picture of Clarke's final piece above and the two drawings below, and then draw your own design on the blank drawing of a basket.

Supplies

- Pencil
- Gerald Clarke basket template
- Optional: coloring supplies







QUESTIONS TO CONSIDER

- What does your design represent?
- Native Americans used their baskets for cooking, for social and cultural practices, and for other daily life needs. What would you use your basket for?

See and Do. Lesson 6, Local History.



**Palm Springs
Art Museum**

California Arts Standards for Visual Arts
(Lessons also integrate the
Common Core State Standards)

3.VA:Cr1.2; 4.VA:Cr1.2; 5.VA:Cr1.2

3.VA:Cn10; 4.VA:Cr2.3; 5.VA:Cr2.3

3.VA:Re7.1; 4.VA:Re7.1; 5.VA:Re7.1

3.VA:Cn10; 4.VA:Cn10; 5.VA:Cn10

3.VA:Cn11; 4.VA:Cn11; 5.VA:Cn11

3.VA:Pr6; 4.VA:Pr6; 5.VA:Pr6

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