NATIVE ART NOW!

Developments in Contemporary Native American Art Since 1992

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Eiteljorg Museum of American Indians and Western Art
Indianapolis

Plate 72
Luzene Hill (Eastern Band of Cherokee, b. 1946)
Retracing the Trace (detail), 2011–2015
Cord, ink, pastel; various dimensions

Collection of the Eiteljorg Museum of American Indians and Western Art

INTRODUCTION TO SCULPTURE, INSTALLATION, AND MIXED MEDIA

Kate Morris

> Over the last ten years rather surprising things have come to be called sculpture: narrow corridors with TV monitors at the ends; large photographs documenting country hikes; mirrors placed at strange angles in ordinary rooms; temporary lines cut into the floor of the desert. Nothing, it would seem, could possibly give to such a motley of effort the right to lay claim to whatever one might mean by the category of sculpture. Unless, that is, the category can be made to become almost infinitely malleable.—Rosalind Krauss

A Tale of Three Canoes

In her contribution to the landmark quincentennial exhibition *Land Spirit Power, First Nations at the National Gallery of Canada*, Mi'kmaq artist Theresa Marshall (b. 1962) drew upon the deep symbolism of a canoe to reflect on issues of cultural loss and perseverance. The canoe has long represented freedom of movement—the ability of people, goods, and ideas to range across territories—yet in the work *Elitekey*, 1990, the sculpted canoe was vacant, as if to suggest that after 500 years of colonialism, Native culture had been emptied out and set adrift. In an interview with curator Diana Nemiroff, Marshall explained that at first, *Elitekey* was meant to suggest

hope, evoking the myth of the culture hero Glooscap, "who at a time of great need, was to come to the aid of the people in a great stone canoe."[1] As she was developing the work, however, the Oka crisis of 1990 erupted, and the artist's mood turned dark; the canoe "became an oxymoron, a crypt rather than a cradle." In the end, Marshall's choice of material—concrete—carries much of her message: *Elitekey* is not only a boat that will not float, but it also warns that culture itself has ossified.

More than a decade later, Algonquian/French artist Nadia Myre (b. 1974) fashioned a similar statement, *History in Two Parts*, 2002 (Plate 73). Myre's sculpted canoe is bifurcated, half of it constructed of birch bark, cedar, and spruce, and half of it formed from aluminum. Featuring this work in an essay on hybridity in *Remix: New Modernities in a Post-Indian World* (2007), critic Eleanor Heartney suggested that the sculpture represents either the marriage of, or tension between, tradition (birch bark) and modernity (aluminum).[2] Visitors to the *Remix* exhibition encountered Myre's canoe in virtual form, captured on video in a scene from a performance called *Portrait in Motion*, 2002, in which the artist propelled the canoe toward the audience. [3]

A year after Myre constructed *History in Two Parts*, Ojibway artist Bonnie Devine (b. 1952) handcrafted a life-sized *Canoe*, 2003 (Plate 74) almost entirely from sheets of paper. Translucent and ephemeral, *Canoe* has a dreamlike quality, as if it could float on air as well as on water, but the handwritten graphite text that covers the paper grounds the work in scientific reality. The pages of text are taken from Devine's master's thesis on uranium mining, and the sculpted form references the artist's own journeys to mining and waste sites in Ontario. Thus, Devine's *Canoe* functions as both a vessel of discovery and Ojibwa prophecy.[4]

What these three "canoes" have in common, in addition to a collective ability to evoke Native culture and history, is their profoundly material presence. As sculptures, they are resolutely three-dimensional; they have mass; they occupy space; and they invoke a physical relationship with the viewer. Nevertheless, there are subtle yet important differences among these works of art (in medium and in conditions of exhibition) that lead us to define each differently, along a continuum of terms from "sculpture" through "mixed media" to "installation art." These are semantic differences, to be sure, but the benefits of the effort to parse these terms—one undertaken by the authors of the essays that follow—include an increased sensitivity to both the choices artists make in creating and exhibiting their work and to the larger trajectory that Native art practices have taken over the past two decades.

This introduction provides an overview of the distinctions between the closely related three-dimensional media addressed herein, acknowledging that the latter two terms or categories—mixed media and installation—are most relevant to the period of

Top: Plate 73
Nadia Myre (Algonquin, b. 1974)
History in Two Parts, 2001
Birchbark, cedar, ash, spruce root and gum, aluminum; 25 x 39 x 200 inches

Collection of the Eiteljorg Museum of American Indians and Western Art

Bottom: Plate 74
Bonnie Devine (Ojibwa, b. 1952)
Canoe, 2003. Mixed media and graphite on paper, thread, twine, beads; 24 x 36 x 180 inches

Collection of the Eiteljorg Museum of American Indians and Western Art

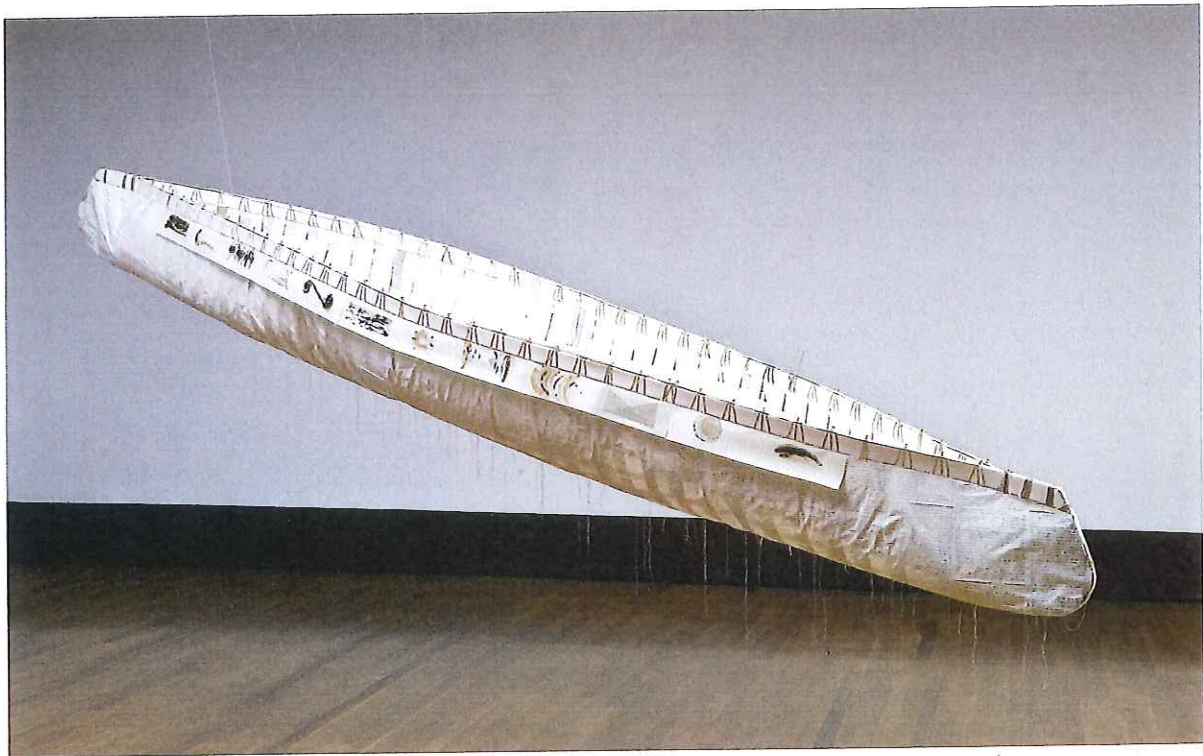
art covered in this collection. The original category, "sculpture," once a fundamental component of the fine arts, has become increasingly obsolete as both a term and a practice, as evidenced by the dearth of self-contained objects on pedestals here. The history of these terms and practices is intimately and inextricably bound, however: one could argue that sculpture begat mixed media, which in turn expanded into the whole of its environment, becoming installation art in the process. When and why these transmutations occurred in contemporary Native American art are the focuses of the essays that follow.

Sculptural Foundations

The hegemony of the "big three" categories of fine arts—painting, sculpture, and architecture—came under nearly continuous attack in the twentieth century. Since the moment that Marcel Duchamp placed a urinal on a pedestal and thus elevated it to the status of fine art (*Fountain*) in 1917, the category of sculpture in particular has been pushed to its ontological limits: it has been forced to accommodate the intrusion of the "ready-made"[5] and a slew of non-fine arts materials, from plywood and plastic to blood and chocolate. It has morphed from representational to abstract form and back again, abandoning and re-acquiring the figure in innumerable cycles. Finally, sculpture has been brought down from its pedestals to enter the space of the viewer.

Just as its semantic foundations have been shaken, sculpture's position relative to other arts also shifted throughout the course of the twentieth century. The primacy of painting at mid-century is a case in point: abstract expressionism proclaimed the supremacy of painting as a medium at precisely the moment American art entered the vanguard of international modernism. When U.S. government agencies promoted American art abroad in the 1950s, for example, they dispensed with sculpture altogether, backing an exhibition titled *The New American Painting* that toured eight European countries in 1958–1959.[6] Perhaps in response to the widespread omission and outright denigration of sculpture by the abstract expressionists—Barnett Newman is famously quoted as saying, "Sculpture is what you bump into when you back up to see a painting"[7]—a younger generation of American artists strove not only to revitalize the practice but also to demonstrate what was "unique and irreducible" about the form.[8]

In 1966, at the height of the minimalist art movement, sculptor Robert Morris endeavored to articulate in writing "some of the distinctions sculpture has managed for itself."[9] Morris determined that the qualities of "space, light, and materials" constituted the only true "sculptural facts," and offered the following observations: first, that sculpture is essentially tactile (rather than optical); second, that it is acted upon by gravity; and third, that it is oriented toward the floor or ground rather than the wall. Minimalist sculpture celebrated these "facts": Morris' and Donald



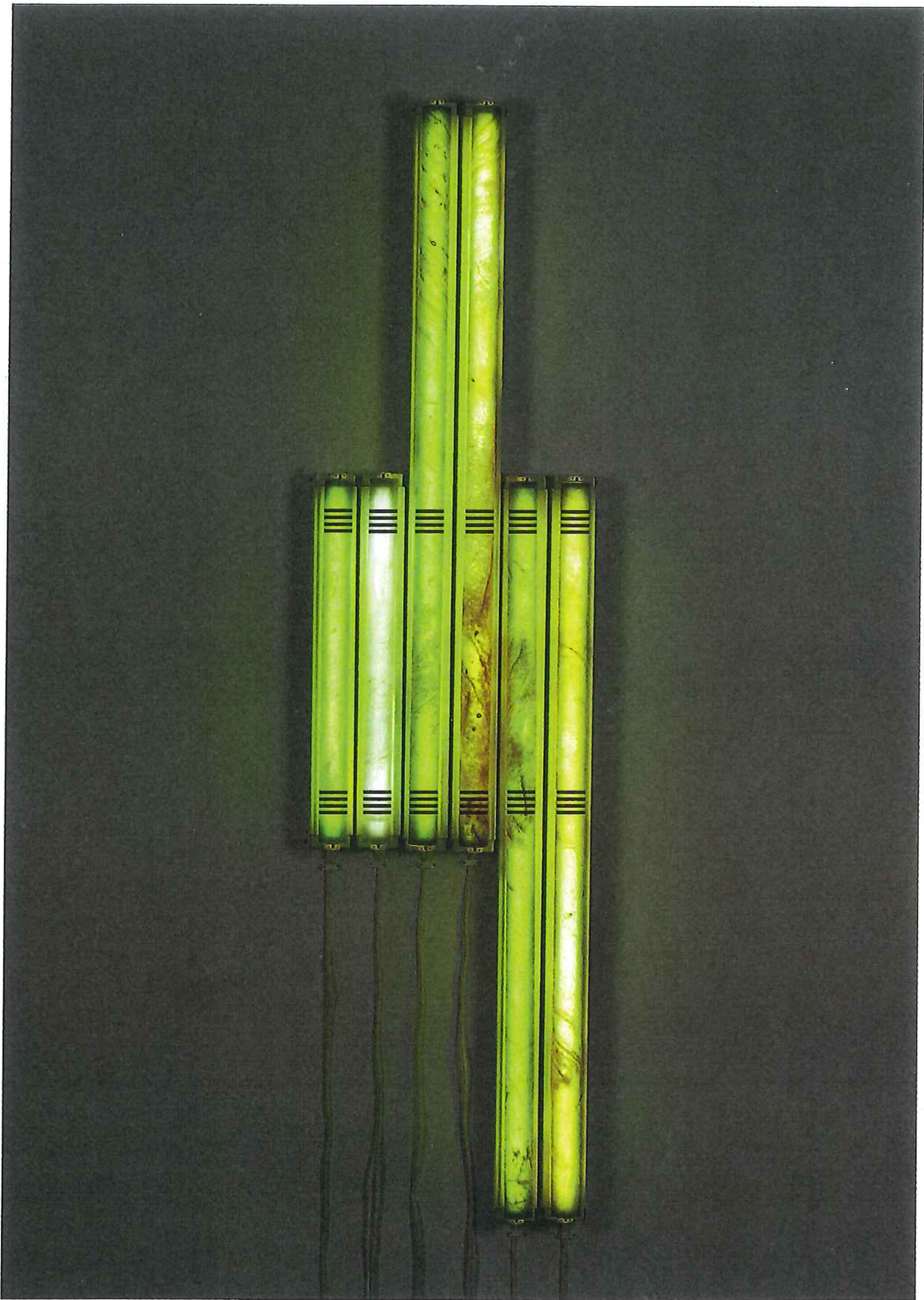


Plate 75
Jeffrey Gibson (Mississippi Band of Choctaw/Cherokee, b. 1972)
Hold Steady, 2013
Acrylic tube, color gel, deer hide, artificial sinew, acrylic paint, commercial light fixtures; 50 x 24 inches

Image courtesy of the artist

Judd's plywood and steel constructions were installed without pedestals and rested firmly on gallery floors, compelling viewers to maneuver around them. Dispensing with shaping and modeling of all kinds, the minimalists proclaimed their works to be literal, rather than figural, objects in every sense of the word.[10]

One of the unintended effects of suppressing the figural connotations in minimalist sculpture—of turning away from the question of what was represented—was an increased focus on aspects of the work that might otherwise have garnered little attention. For example, when confronted with a six-foot steel cube (Tony Smith, *Die*, 1966), viewers were more likely to ponder the significance of the work's material and scale and its relationship to other objects in space than they might have been when viewing Giacometti's *Walking Man*, 1960. Furthermore, as Morris noted in the second installment of his "Notes on Sculpture," the literal presence of such sculptures posited a direct and embodied relationship between the object and the viewer. Morris wrote that in encountering works such as *Die*, spectators became aware of their own bodies, instinctively measuring the sculpture relative to their own, human scale: "One knows immediately what is smaller and what is larger than himself."[11] This question of scale and "the demands placed upon the body" of the viewer as he or she moved around the work became crucial to the minimalists, because, as Morris understood it, these qualities determined whether the work would be perceived as "intimate" or "public." He reasoned that the smaller a sculpture was, the closer a viewer was drawn to it; conversely, the larger the work, the more likely that a spectator would move away from it to capture it in his or her field of vision. The former situation created a "valence of intimacy," while the latter structured "the non-personal or public mode."[12] At a time when art (and artists) were being challenged to relinquish their elite status in favor of political engagement, these distinctions were increasingly important.

Although they are now nearly half a century old, minimalist revelations about both the nature and function of sculpture continue to resonate in artistic practices. Jeffrey Gibson (Cherokee/Choctaw, b. 1972), for example, engages openly with the history of 1960s sculpture in works such as *Call and Response*, 2013—a series of boxes arranged in a modernist grid that recalls the work of Donald Judd—and *Hold Steady*, 2013 (Plate 75), which references Dan Flavin's canonical fluorescent light sculptures. In tacit acknowledgment of the degree to which Judd and Flavin embraced new, non-fine arts materials in their work, Gibson sheathes his light tubes and constructed boxes in animal hide, enhancing their tactility and calling forth a host of associations with Native American culture. For example, Gibson's combination of paint and rawhide is reminiscent of the parflèche containers used by Plains tribes to transport food and personal items by horseback. This association hints that the boxes in *Call and Response* might contain (and conceal) their contents, and also suggests the potential for movement; both aspects would be considered antithetical to the principles of minimalism.

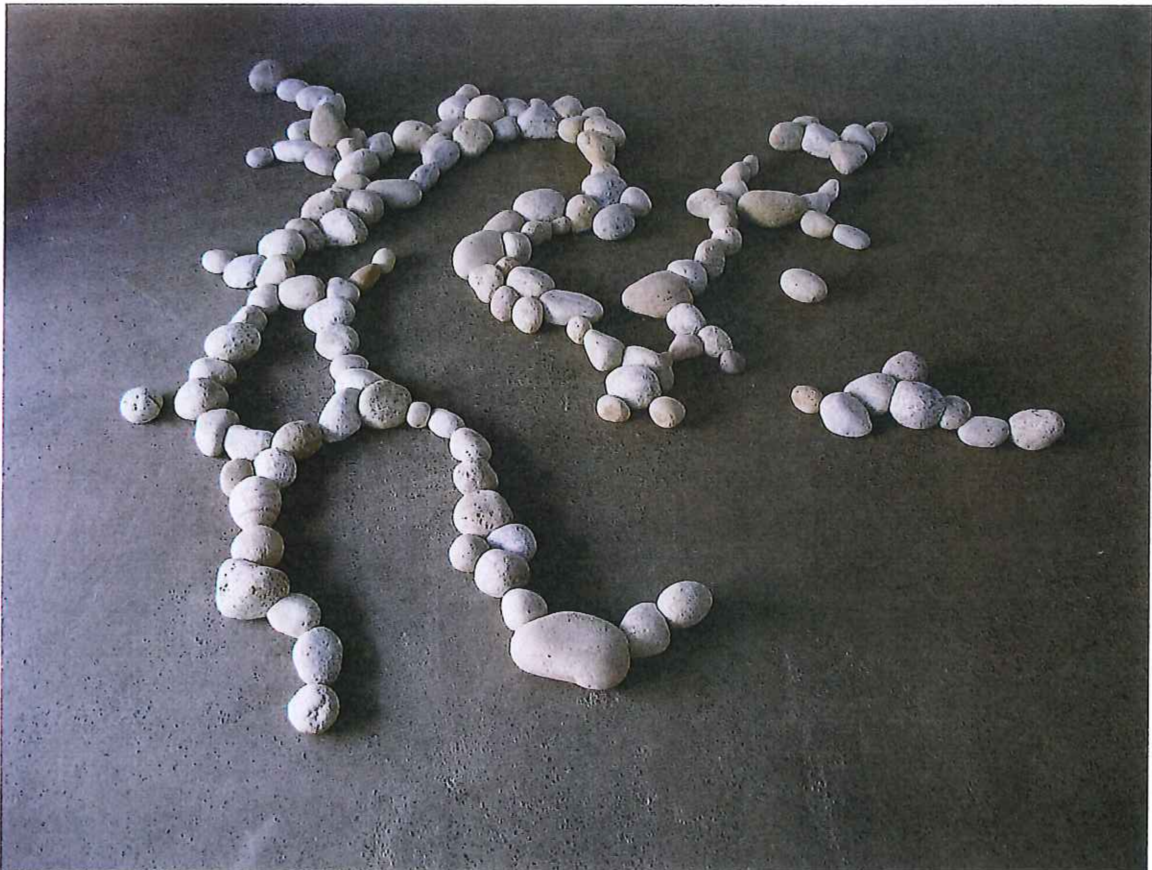
Plate 76
Marie Watt (Seneca, b. 1967)
Blanket Stories: Column, 2003
Wool blankets and cedar; 144 x 20 x 20 inches

Collection of Deborah Green
Image courtesy of the Eiteljorg Museum of American Indians and Western Art

The meaning of Brian Jungen's (Dunne-Za, b. 1970) *Untitled*, 2001, a mixed media "cube" of slightly smaller dimensions than Tony Smith's *Die*, is also intrinsic to the artist's choice of material. The sculpture, which is constructed of ten wooden pallets, appears at first to be "ready-made"—a repositioning of mundane, undervalued, or discarded objects as fine art. Jungen's pallets are not in fact requisitioned objects, but are hand crafted of red cedar, a material of status and significance in his home community in British Columbia. Jungen's substitution of red cedar for the more common pallet material of cheap pine not only elevates the utilitarian objects to the status of sculpture, but also brings into focus broader issues regarding the consumption of natural resources and the "value" of those resources in a commodity culture.[13]

In Marie Watt's (Seneca, b. 1967) *Column*, 2003 (Plate 76), numerous woolen blankets form a rectangular stack eight feet tall. Even as the symbolism of the work is informed by this choice of material—blankets are an important medium of gift exchange in Native culture—so too is the nature of minimalist sculpture transformed to admit the presence of the body and of personal and cultural experience. While Watt's artistic practice celebrates the role that textiles play in both fostering and preserving communal histories, the categorical medium of her work is determined as much by the positioning of those materials as by their physical substance. Watt, who trained at Yale as a painter, has remarked that the act of moving her work away from the wall was a significant step in her development as an artist. As curator Rebecca Dobkins put it, Watt "is working as a sculptor when she stacks blankets and as a painter when she constructs...wall banners from blanket material."[14] Thus for Watt, as for Gibson and Jungen, the shift in material from more typical sculptural media to materials that are more culturally inscribed (i.e., mixed media) is coupled with an attendant shift in the mode of display. In all three of these examples, the sculptural works command the middle of the gallery, inviting or compelling viewers to interact with them physically; this literal occupation of space confirms Morris's early supposition that such spaces are "altered...by the presence of the object."[15] The impact that a work of art can have on a viewer's spatial awareness, let alone on shaping his or her perception of an architectural or institutional setting, is manifest most clearly in installation art. Nevertheless, it is important to note that this perceptual shift was initiated by the increase in scale of individual sculptural pieces. Hal Foster's description of Richard Serra's massive steel sculptures easily applies to Gibson's, Jungen's, or Watt's work: he wrote that the work "endeavors...to displace... to make a space for itself."[16]

As the scale of works like Truman Lowe's (Ho-Chunk, b. 1944) *Ottawa*, 1992 (Plate 77), which is more than thirty-one feet long and eight feet wide, continues to grow, and as the relationship between the work and the space of the gallery becomes more intimate, as in Michael Belmore's (Ojibway, b. 1971) *Flux*, 2010 (Plate 78), contemporary Native American sculpture affirms Morris's "sculptural facts," namely, that sculpture is acted upon by gravity and oriented toward the floor or ground plane rather than to the wall. Belmore's installation of river rocks has virtually no vertical di-



Top: Plate 77
Truman Lowe (Ho-Chunk, b. 1944)
Ottawa, 1992
Wood; 60 x 372 x 144 inches

Image courtesy of the artist

Bottom: Plate 78
Michael Belmore (Ojibway, b. 1971)
Flux, 2010
River stones, gold leaf, floor installation; 95 63/64 x 107 63/64 inches

Collection of the artist
Photo by Michael Belmore

mension—it seeps and spreads organically across the gallery floor. *Ottawa*, created for the Columbian Quincentennial exhibition *Land Spirit Power: First Nations at the National Gallery of Canada*, is constructed of unfinished strips of pine that cascade from an elevation of five feet at the highest point down onto the floor, "as if the river were spilling into the viewer's space."[17] In formalist terms, *Ottawa* and *Flux* perform here exactly as modernist sculpture should: as Judd noted in "Specific Objects," the "best new work" had no discernable boundaries (unlike paintings, for example, which are constrained by an invariably rectangular format).[18] In the case of *Ottawa* and *Flux*, however, the spreading form is not simply a convenience of three-dimensionality. Lowe and Belmore construct their works specifically to connect to the Earth. *Flux* transforms the gallery floor into a streambed, a feature of the Earth's surface. *Ottawa* suggests the flow of water, affirming the pull of gravity, while also evoking the geography and processes that lie beneath such flowing bodies: willow sticks beneath the undulating pine strips reference "wellsprings that feed the river and also moisture seeping down into the earth."[19]

In a slight but important variation on this theme, Faye HeavyShield's (Kainai-Blood, b. 1953) *Slivers*, 2010, employs triangular folds of digitally printed paper suspended on a series of strings to create the effect of falling water. Again, the sculpture is acted upon by gravity, as well as by air currents that cause the mobile to ripple softly. Although not a metaphor for water or other geophysical process, Bonnie Devine's *Manitoba*, 2010 (Plate 79)—consisting of sixty pandemic body bags, each printed with the name of a First Nations community[20]—is likewise suspended from the ceiling, its ghostly forms hovering in mid-air. Both of these works are resolutely vertical rather than horizontal in their orientation, and this alters the way viewers interact with them. In Devine's case, the "standing" body bags quite literally evoke the human form, compelling viewers to confront (and perhaps imaginatively reanimate) the dead as they move through the installation. In resisting both gravity and any connection to the ground plane, *Manitoba* frustrates modernist expectations for sculpture, in part due to the artist's use of material that is not inherently suited to the medium. The fabric forms are of negligible mass and volume, and, empty of the bodies that they would contain, they have no ability to hold their shape.

Whether the works are suspended from the ceiling or pouring forth onto the floor, a common characteristic of contemporary sculpture and installation art is the absence of a pedestal. Once considered a fundamental component of sculpture, the pedestal proclaimed the status of an object as art, elevating and isolating the work from the space of its surroundings (consider again, for example, Duchamp's *Fountain*). Bringing sculpture down from the pedestal allows the work to "enter the space of the viewer"[21] in a manner

that promotes an embodied (rather than simply visual) relationship between the two, and it strengthens the tie between the work and the site that it occupies.

In a seminal essay from 1978, critic Rosalind Krauss reflected on the effects of removing the pedestal from minimalist and site-specific installations. Looking back to figural sculpture that was erected to commemorate events or mark important historic sites from antiquity to the late nineteenth century, Krauss wrote that the pedestal had helped to define what she called the "logic of the monument"—a logic that rooted sculpture in place. Krauss observed that by the turn of the twentieth century, however, this logic had begun to fail: large-scale sculptures such as Rodin's *The Thinker*, c. 1880 (first bronze was cast in 1904) were no longer site-specific nor commemorative; rather, they were what Krauss termed "nomadic."[22] As the twentieth century progressed, this trend away from site-specificity continued, culminating, in Krauss' view, with modernist sculptures such as Constantin Brâncuşi's *Bird in Space*, 1923, that "reaches downward to absorb the pedestal into itself and away from actual place....The base is thus defined as essentially transportable, the marker of the work's homelessness."[23]

Returning to the example of contemporary Native American sculpture and installation, it is clear that Krauss's observations are still germane in some instances. Just as the pedestal has disappeared from these works, so too has the "logic of the monument" seemed to fade: site-specific commemorative monuments are rare indeed. Allan Houser's (Chiricahua Apache, 1914-1994) *Comrade in Mourning*, 1948, which was commissioned by the Haskell Institute in Kansas to honor Native American students who were killed in World War II, is an exception to the rule. What Krauss could not have

Left: Plate 79
Bonnie Devine (Ojibwa, b. 1952)
Manitoba, 2010
62 Pandemic body bags, digitally printed labels; 84 x 36 inches

Collection of the Eiteljorg Museum of American Indians and Western Art

Right: Plate 80
Jolene Rickard (Tuscarora, b. 1956)
Corn Blue Room, 1998
Photographs, corn, photographic CD projections; various dimensions

Denver Art Museum Collection: William Sr. and Dorothy Harmsen Collection, 2007.47.1-18
Photography © Denver Art Museum

known is that monuments such as *Comrade in Mourning* are rare in Native American art in any period, for reasons that have less to do with aesthetics than power. As Ruth Phillips asserts in the very first sentence of her essay on public monuments and Indigenous art in Canada, "A monument is a deposit of the historical possession of power."[24] Disenfranchised politically and dispossessed of their lands for much of the modern period, Indigenous artists have not often been in a position to create "monuments"; rather, Phillips argues, they have used their art to intervene in settler narratives and official histories.[25]

An important strategy of this kind of interventionist practice is to become emplaced, to refuse the nomadism of the monument and thus also refuse physical displacement. We have already seen that works such as Belmore's *Flux* and Lowe's *Ottawa* dispense with pedestals to make contact with the Earth. This is in direct contradiction to Krauss' argument, which contended that the absorption of the pedestal had rendered modernist sculpture "homeless." To the contrary, both Belmore's and Lowe's works extend their connection to place. Jo Ortel has described *Ottawa* thus: "Although not strictly speaking site-specific—it has subsequently been shown in various locations—this work was also made in response to a particular place. The city that is home to the nation's art museum is built at the confluence of three rivers: the Ottawa, the Gatineau and the Rideau."[26] While Lowe's work conjures the local geography, Belmore's evokes a sense of place at some remove. Installed in a museum in New York City, *Flux* indirectly references a site seventy miles north of Toronto, where the sculpture's visual double, *Upland*, 2005, is permanently integrated into the landscape.[27]

Crafting installations that reinforce the physical connection between the work and the site and employing sculpture to bring a distant site into imaginative proximity are common strategies of Native American art practices of the past two decades. James Luna (Pooyoukitchum (Luiseño), b. 1950), for example, drew on the power of installation and performance to transform a space in the Heard Museum in Phoenix into the landscape of the La Jolla Indian Reservation in *Creation and Destruction of an American Indian Reservation*, 1990.[28] Jolene Rickard's (Tuscarora, b. 1956) *Corn Blue Room*, 1998 (Plate 80), featured in *Reservation X: The Power of Place in Contemporary Aboriginal Art*, also opened a dialogic space between the museum and the reservation. The arrangement of

SPAM
SPAM

Plate 81
James Luna (Pooyoukitchum (Luiseño), b. 1950)
Emendatio, 2005
Performance at Fondazione Querini Stampalla, Venice, Italy

Collection of the National Museum of the American Indian, Smithsonian Institution
Photo by Katherine Fogden

the elements in *Corn Blue Room* in the shape of an Iroquoian longhouse underscores Rickard's commitment to confirming the "borders of sovereignty" through her artistic practice.[29] In 2005, Luna extended this strategy all the way to Europe, where he mounted the performance *Emendatio*, 2005 (Plate 81) as part of the Venice Biennale. In a stark reversal of colonial history, Luna's ritual construction of a circle of stones in the performance venue claimed Italy's terra firma as Indigenous territory. *Emendatio*, a Latin term meaning "correction" or "amendment," is designed to convey the simple yet forceful proclamation that "Every place is an Indian place."[30]

Re-centering Sculpture

In 2010, the Plug In Institute of Contemporary Art in Winnipeg, Canada, mounted an exhibition of the work of "thirty-three international indigenous artists who reconfigure ways of thinking and being in the future."[31] At the literal and figurative center of the exhibition, *Close Encounters: The Next 500 Years*, stood a single, enigmatic work of art: a seven-and-one-half-foot tall galvanized steel pole with a small mirror hanging from its valve handle.

Conceived and crafted by artist Jimmie Durham (b. 1940), who identifies himself as Cherokee, *Pole to Mark the Center of the World*, 2010 seems to embody all the complexity and promise of contemporary Native American sculpture, including category crisis. Is it sculpture? Mixed media? Installation? Or something else entirely, such as architecture? Certainly the work is not figural, unless one considers that it is vertically oriented and of roughly human scale, and through the use of the mirror might even temporarily acquire a human visage. The absence of a pedestal brings the work fully into the viewer's space, an effect that is reinforced by the presence of the mirror, which promotes a direct, embodied, and intimate relationship between the viewer and the object. And what of the "logic of the monument"? Without a pedestal, the work might be considered homeless, or nomadic, and yet, as a marker of the center of the world, the work could hardly be more "grounded." It is firmly rooted in place, and through its presence, the nature of that place is forever altered. What was once "anywhere" or "nowhere" is now resolutely "here" at the center of all things. The irony of *Pole to Mark the Center of the World* is that it shows us that the center itself is not stable; it is always shifting. Since 1995, Durham has erected dozens of these sculptures, marking the center of the world at sites as distant from one another as Norway and Japan, Siberia and Brussels.[32]

As a work of three-dimensional art that is both singular and plural, both abstract and figural, both emplaced and nomadic, both center and periphery, *Pole to Mark the Center of the World* is a fundamentally contemporary sculpture. As art historian Hal Foster wrote of Richard Serra's postmodern approach to this medium, Serra's aim was "to *develop* the category [of sculpture] deconstructively, rather than to declare it void."[33] In other words, the category of sculpture has not collapsed in on itself; it has proliferated into the "expanded field" that is postmodernism itself.[34]

The epigraph to this chapter is drawn from Rosalind Krauss, "Sculpture in the Expanded Field," *October*, 8 (1979). Reprinted in Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: M.I.T. Press, 1986), 276.

[1] The title is a Micmac word meaning, "I fashion things, these are the things that I make." Diana Nemiroff, Robert Houle, and Charlotte Townsend-Gault, eds., *Land Spirit Power: First Nations at the National Gallery of Canada* (Ottawa: National Gallery of Canada, 1992), 200.
[2] Interestingly, Heartney writes that the stern of the canoe is birch bark and the bow is aluminum, signaling a movement forward in time; however, she is mistaken. The materials are paired in the opposite placement, with the birch bark of tradition in front, propelled by modernity into an uncertain future. Joe Baker and Gerald McMaster, eds., *Remix: New Modernities in a Post-Indian World* (Washington, DC: National Museum of the American Indian, 2007), 46–47.
[3] *Portrait in Motion* (2002) is the video. *Remix*, 20-21.
[4] See Robert Houle, "Bonnie Devine: Land as Metaphor for Survival," in *We Are Here, The Eiteljorg Contemporary Art Fellowship 2011* (Indianapolis: Eiteljorg Museum of American Indians and Western Art, 2011), 33–45.
[5] "Readymade" was Duchamp's term for a manufactured object that he reconfigured as a work of sculpture.
[6] The exhibition was organized by New York's Museum of Modern Art with the backing of the Central Intelligence Agency—it was explicitly designed to function as Cold War propaganda.
[7] Quoted in Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (1979). Reprinted in Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: M.I.T. Press, 1986), 280–282.
[8] The phrase is taken from Clement Greenberg's essay, "Modernist Painting," published in *Art and Literature* 4 (Spring 1963). In making a case for the resolutely abstract and nonfigural painting styles of the post-war period, Greenberg asserted that the "proper area of competence of each art coincided with all that was unique to the nature of its medium." He identified "the flat surface, the shape of the support, and the properties of pigment" as unique to the medium of painting and challenged others to delineate the "irreducible qualities" of related, yet distinct, media.
[9] Robert Morris, "Notes on Sculpture: Part I," *Artforum* (February 1966): 223.
[10] Donald Judd claimed that sculpture's three-dimensionality grounded it in reality: "Three dimensions are real space. That gets rid of the problem of illusionism....Actual space is intrinsically more powerful and specific than paint on a flat surface." Donald Judd, "Specific Objects," *Arts Yearbook* 8 (1965), n.p. One of the principal critics of minimalism, Michael Fried, referred to the movement as "literalist art." See Michael Fried, "Art and Objecthood," *Artforum* (June 1967).
[11] Robert Morris, "Notes on Sculpture, Part II," *Artforum* (October 1966): 230.
[12] Morris, "Notes on Sculpture, Part II," 231.
[13] Lumber industry statistics indicate that nearly 50% of all hardwood used annually in the United States goes to manufacture "disposable" wooden shipping pallets. See Earthisland.org/journal.
[14] Rebecca Dobkins, *Marie Watt: Lodge* (Seattle, WA: University of Washington Press, 2012), 39. Morris asserted that, "The autonomous and literal nature of sculpture demands that it have its own, equally literal space—not a surface shared with painting. Furthermore, an object hung on the wall does not confront gravity; it timidly resists it....The ground plane, not the wall, is the necessary support for the maximum awareness of the [sculptural] object." Morris, "Notes on Sculpture, Part I," 224.
[15] Morris, "Notes on Sculpture, Part II," 233.
[16] Hal Foster, "The Un/Making of Sculpture," in eds. Russell Ferguson, Anthony McCall and Clara Weyergraf-Serra, *Richard Serra: Sculpture, 1985–1998* (Los

Angeles: Museum of Contemporary Art, 1998), 175.
[17] Jo Ortel, *Woodland Reflections: The Art of Truman Lowe* (Madison: University of Wisconsin Press, 2003), 98.
[18] Judd, "Specific Objects," n.p.
[19] Judd, "Specific Objects," n.p.
[20] *Manitoba* expresses Devine's outrage at learning that the Canadian government had sent body bags rather than medical and sanitation supplies to First Nations communities in Manitoba during the H1N1 flu outbreak in 2009. See the National Collaborative Centre for Environmental Health's report issued in 2012, "Health Inequities in First Nations Communities and Canada's Response to the H1N1 Influenza Epidemic" at www.ncceh.ca.
[21] Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, and David Joselit, *Art Since 1900*, 2nd ed., vol. 2 (New York: Thames and Hudson, 2011). The volume's entry for the year 1968 highlights the Museum of Modern Art exhibition *The Art of the Real.*
[22] In the essay, Krauss discusses Rodin's sculpture of Balzac (1897) rather than *The Thinker*, but the latter is better known and more fully supports her argument: casts of *The Thinker* can be found in dozens of different settings worldwide.
[23] Krauss, "Sculpture in the Expanded Field," 280.
[24] Ruth Phillips, "Settler Monuments, Indigenous Memory: Dis-membering and Re-membering Canadian Art History," in eds. Robert Nelson and Margaret Olin, *Monuments and Memory, Made and Unmade* (Chicago: University of Chicago Press, 2003), 281–304. The quote is on p. 281.
[25] Phillips cites the example of Jeffrey Thomas's photographic interrogation of the Samuel de Champlain monument in Ottawa. Interestingly, Thomas first encountered the monument when he traveled to Ottawa to view the *Land, Spirit, Power* exhibition in 1992.
[26] Jo Ortel, *Woodland Reflections: The Art of Truman Lowe* (Madison: University of Wisconsin Press, 2003), 98.
[27] *Upland* is arranged in a dry streambed; the river rocks are altered to nest together, suggesting a current of foam or bubbles or even a chain of molecules flowing through the channel. See Kathleen Ash-Milby, ed., *Hide: Skin as Material and Metaphor* (Washington, DC: Smithsonian National Museum of the American Indian, 2010), 27–29.
[28] For a description of this performance, see Charlotte Townsend-Gault, "James Luna," in *Land Spirit Power*, 190–195.
[29] Rickard, quoted in Gerald McMaster, ed., *Reservation X: The Power of Place in Contemporary Aboriginal Art* (Seattle: University of Washington Press, 1998), 128.
[30] Luna, quoted in Lee-Ann Martin, "Cross Over with Mr. Luna," in *Diversity and Dialogue: The Eiteljorg Fellowship for Native American Art, 2007* (Indianapolis: Eiteljorg Museum of American Indians and Western Art, 2007), 32.
[31] Sherry Farrell Racette, ed., *Close Encounters: The Next 500 Years* (Winnipeg, Manitoba: Plug In Editions, 2011), frontispiece.
[32] Durham has purposefully refused to document the number of poles that have been created in this ongoing series. For more on the series, see Richard William Hill, "Jimmie Durham's Poles to Mark the Centre of the World," in *Close Encounters*, 32–38. Hill notes that the series references Joseph Beuys's work, *Eurasian Staff* of 1967–68, which symbolically united the continents with a "heroic gesture."
[33] Hal Foster, "The Un/Making of Sculpture," 177.
[34] This understanding of postmodernism as an "expanded field" is posited in Krauss' essay, in which she writes: "It seems fairly clear that this permission (or pressure) to think the expanded field was felt by a number of artists…[who] had entered a situation the logical conditions of which can no longer be described as modernist." She asserts that "one must have recourse to another term. The one already in use in other areas of criticism is postmodernism. There seems no reason not to use it." Krauss, "Sculpture in the Expanded Field," 287.