



Jaune Quick-to-See Smith
American (b. 1940)

Untitled
c. 1980's
Pastel on Paper
East Events

Do: Look closely at this piece. Ask: **What details do you see that could be parts of a landscape?** (Possible answers: sand dunes, mountains, a stream, a river, etc. Accept all answers, emphasizing the ambiguity of the scene)

Ask: **What colors do you see?** (Possible answers: blue/lilac/lavender, purple/magenta, black/brown, cream/white of the paper) Inform: The artist uses the same colors for the landscape and the horse. Ask: **How does this unified color scheme inform your ideas about this piece?** (Possible answers: it makes it seem like the horse belongs/fits into the landscape, it makes the piece feel calm, etc.)

Do: Look closely at the different kinds of marks the artist has used. Ask: **What different types of marks do you see?** (Possible answers: vertical and horizontal lines, wavy lines in the center and bottom of the composition, patches of color in the background and on the horse) Ask: **How do these different kinds of marks affect your perception of the landscape?** (Possible answers: vertical and horizontal lines—these marks flatten the image, make it seem two-dimensional, make it hard to tell exactly what the landscape is; wavy lines—look like water, smoke, etc.; patches of color—look like shadows, clouds, etc.)

Sense of Place

Ask: **What roles does the horse play in your idea of the Southwest?** (Possible answers: some people might have experiences with horses as working animals on farms or ranches, some might think of cowboys, some might think of Native American cultures, some might ride horses as a hobby)

Inform: Horse culture is significant to the western landscape in the Southwest and integral to many Native American cultures, but the presence of horses in the Americas is a result of intercultural exchange. In the 16th Century, the Spanish actually reintroduced the horse to the region; it had gone extinct in the Americas by that time.

Inform: Through her drawings, Quick-to-See Smith is witnessing Native presence on the landscape. The horse has personal, cultural and historical references for the artist. Deeply concerned with Native land claims, Smith places the horse in this landscape as a reminder that Native people adapted to invading peoples and their own cultures evolved in striking and significant ways.

Inform: Jaune Quick-to-See Smith is an important contemporary Native artist with an extensive career of who is part of a community of feminist activist artists like Joan Mitchell.

About the Artist

I am a cultural arts worker because I, not only, paint, do printmaking, some sculpture, draw, make collage, do public art, but I am also an independent teacher/professor and activist. I lecture, teach printmaking workshops, jury, curate, write and organize exhibitions for the Native community. In my work I use humor and satire to present narratives on ethical treatment of animals, humans and our planet. My work is philosophically centered by my strong traditional Salish beliefs. (<http://jaunequick-to-seesmith.com/bio-4/>)

Jaune Quick-to-See Smith was born at the St. Ignatius Indian Mission on her reservation. She is an enrolled Salish member of the Confederated Salish and Kootenai Nation, Montana.

She received an Associate of Arts Degree at Olympic College in Bremerton Washington. She attended the University of Washington in Seattle, received her BA in Art Education at Framingham State College, MA and a masters degree in art at the University of New Mexico. Jaune Quick-to-See Smith is one of the most acclaimed American Indian artists today. She has been reviewed in most art periodicals. Smith has had over 100 solo exhibits in the past 40 years and has done printmaking

projects nationwide. Over that same time, she has organized and/or curated over 30 Native exhibitions, lectured at more than 200 universities, museums and conferences internationally, most recently at 5 universities in China. Smith has completed several collaborative public art works such as the floor design in the Great Hall of the new Denver Airport; an in-situ sculpture piece in Yerba Buena Park, San Francisco and a mile-long sidewalk history trail in West Seattle and recently, a new terrazzo floor design at the Denver Airport.

Smith has received awards such as the Academy of Arts and Letters Purchase Award, NY 1987; the Joan Mitchell Foundation Painters Grant 1996; the Women's Caucus for the Arts Lifetime Achievement 1997; the College Art Association Women's Award 2002; Governor's Outstanding New Mexico Woman's Award 2005; New Mexico Governor's Award for Excellence in the Arts 2005. Art Table Artist Honoree, NY 2011; Visionary Woman Award 2011, Moore College, Phila. PA; Elected to National Academy of Art, NY 2011; Living Artist of Distinction Award, Georgia O'Keeffe Museum, 2012; Switzer Distinguished Artist 2012; NAEA Ziegfeld Lecture Award 2014; The Woodson Foundation Lifetime Achievement Award 2015 and four honorary doctorates: Minneapolis College of Art and Design 1992; Pennsylvania Academy of Fine Arts 1998; Massachusetts College of Art 2003; University of New Mexico, Albuquerque 2009

She is in the collections of the Museum of Modern Art, Quito, Ecuador; the Museum of Mankind, Vienna, Austria; The Walker, Minneapolis, MN; Smithsonian American Art Museum, Washington DC; the Museum of Modern Art, the Brooklyn Museum, the Metropolitan, The Whitney Museum, NY and the Victoria and Albert Museum, London.

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