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## Trade (gifts for trading land with white people) snapshot

In Joan Quick to Sea Smith's collage, images related to the conquest of American Indians are displayed alongside cutouts describing the harrowing facts of life regarding reservations. Above, an array of inexpensive toys, souvenirs and sports memorabilia speaks to the commodification of Native American identity. The work ironically offers these objects to whites in exchange for the return of stolen land. As part of the Quincentenary Non-Celebration series, Trade stands as a symbol of Native American protest and corrective history. Created in the 500th anniversary of Columbus Day, it challenges the traditional celebration of so-called American discovery and the white privilege they mean. Born in 1940) Medium: Oil and mixed media on canvas Dimensions: 86 × 170 in. (218.4 × 431.8 cm) Others (panel panel): 60 × 60 in. (152.4 × 152.4 cm) Others (center panel): 60 × 50 in. (152.4 × 127 cm) Others (chain with objects): 26 × 144 × 12 in. (66 × 365.8 × 30.5 cm) Classification (j): Chrysler Museum on View, Gallery 102 Description This is an oil painting, collage, 31 objects on canvas hanging on canvas. It still features the black outline of the canoe against the background and a bit of collaged newspapers and articles from local Native American publications, copies of fabrics and photographs. The chain includes popular culture toys and souvenirs made to represent Native American culture, including tomahawks, beaded belts, feathered head ornaments and American sports memorabilia, against teams with names like the Atlanta Braves, Washington Redskins and Cleveland Indians. Three panels: 31 hanging objects, and one chain make up this multimedia installation painting. In a collage of label text Jawun Quick to Sea Smith American, b. 1940 Trade (a gift for land deals with whites), and the 1992 mixed media Joan Quick to Seasmith on oil and canvas, images related to native American conquests appear alongside cutouts describing the harrowing facts of life on the reservation. Above, an array of inexpensive toys, souvenirs and sports memorabilia speaks to the commodification of Native American identity. The work ironically offers these objects to whites in exchange for the return of stolen land. As part of the artist's Quincentenary Non-Celebration series, trade is a symbol of Native American protest and correctivist history. Created in the 500th anniversary of Columbus Day, it challenges the so-called American discovery and the traditional celebration of white privilege they mean. Museum Purchase, In Commemoration of Trinket Clark, Curator of American and Contemporary Art, 1989-96 93.2 Catalog Entry Jawun Quick Two Sea Smith St. Ignatius, Flathead Reservations, Mont 1940 Trade (Gift)Trading land with whites, 1992 oil, collage, mixed media on canvas with objects (three panels), 60× 170 in.in. (152.4 × 431.8 cm) The museum bought 93.2 in memory of Trinket Clark, curator of American and contemporary art, and a 1989-96 re-work©, Jawun Quick to Sea Smith Reference: Trinket Clark, Jawun Quick to Sea Smith, Exhibcat., Chrysler Museum of Art, Norfolk, Smith College Museum of Art, Northampton, MA, 1993, No. 12; Kaleidoscope of America: Themes and Perspectives in Recent Art cat., National Museum of American Art, Smithsonian Institution, Washington, D.C., D., 1996, pp. 13, 44-45, 49-51. Columbus Day, 1992 celebrated the 500th anniversary of Columbus' arrival in North America. Communities across the country marked the date with speeches and fireworks and held traditional, patriotic celebrations. But for Native Americans, the anniversary had a darker meaning than the descendants of European settlers. In protest, Joan Quick to Sea Smith devised a group of paintings called The 500th Anniversary Non-Celebration. In early 1993, the Chrysler Museum of Art exhibited eight of these as part of the Smith Retrospective, purchasing trade (a gift for trade areas with whites) for the museum's permanent collection. The monumental three-part canvas was soon recognized as a landmark in late 20th century art. Smith cleverly shows the bi-e mining between Indian pop culture mythology and the living Native American experience. On three adjoining panels, she collaged pages from weekly newspapers and pattern fabrics of her reservations, along with cut-outs from magazines, advertisements, textbooks and even roadmaps. Images from the history of the Conquest of India appear alongside prophetic and sometimes dark facts of everyday life on reservations that include references to alcoholism, politics, pollution, AIDS and poverty. She layered the collaged material, the paint that meant anger, the blood shed, and the red paint dripping over the redskins. At the center of the painting is a large canoe that symbolizes trade, boldly outlined in black. Each piece in the series had an equally powerful icon image with special meaning to Native Americans - at the center. On top of this dense web of facts, stories and symbols, Smith attached a chain that reached from one end of the piece to the other. Then she hung Indian artifacts from mainstream culture: cheap toys, souvenirs, sports memorabilia. In a cynical reversal of settlers trading cheap trinselves to Native Americans, the painting offers these objects to whites in exchange for the return of their land. One of the most powerful cultural events of the second half of the 20th century re-speaks the history of colonialism in terms of dispossessess. The contribution of trade to its history is clear.Undereniably, the 1992 appearance was particularly timely. In addition, smith's way of claiming was particularly likely. In each of the large paintings that make up Quincentenary Non-Celebration, she appropriated the signature style of a famous white male artist. Trade, for example, disguises the Rauschenberg combine pane of the mid-1950s (see object 71.693). Feminist artists had already made a central strategy for postmodern art in the late 1970s and 1980s. In trade, Smith effectively used that energy in the politics of ethnic identity. MNH Martha N. Hagood and Jefferson C. Harrison, „American Art at the Chrysler Museum of Art: Selected Paintings, Sculptures, Drawings„ (Norfolk, Va.: Chrysler Museum, 2005), 258-259, No.158. 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