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THIRD TEXT

THIRD WORLD PERSPECTIVES ON CONTEMPORARY ART & CULTURE

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— an end which must have been hard to come to terms with. Is the study of lateness therefore an elaborate way of regenerating the concept of exile, hauling it back from the alarming brink of scholastic closure, and simultaneously discovering new energy in an idea presumed to be exhausted?

Taking the question a step further, is Said's angled focus on exile a Gould-like fusion of the early (experience of exile) and the late (study of last works), with the ensuing temporal chaos effectively stopping the rushing sequentiality of time? And finally does exile enable Said to convert metaphorically the increasingly scarce resource of time into the slow-motion frame of space, thereby turning it into material for art? Proust's madeleine provides his narrator with the first of a series of chance routes into previously unattainable memory, Beckett's chessboard establishes the setting for the interminable check of the endgame, and Lampedusa's scorched and intransigent Sicilian landscape supplies the geography for a defiant backwardness — with the qualities of the three spaces consistently anticipating the subsequent themes developed by the authors. So does the inherently spatial idea of exile conjure up the unstable coordinates for Said to write his memoir, something he has described as the hardest and most gripping thing he has ever worked on?[20]

I put it to him that the idea and experience of exile is in many respects 'late', and that it also defines his own 'lateness'. "For reasons having to do with (a) my illness, (b) that I'm getting older, I'm very aware of the fact — as I've never been before — that I really don't feel *at home* any place," he told me. "What is left is a kind of style of accommodating to this fact without being accommodated. You are here without being of here. You are here without belonging." He paused and took a deep breath. "I'm trying to come to terms with that."

20 Edward Said colloquium at Columbia University, 8th November 1995.

I would like to thank Enrica Balestra for her comments on earlier drafts of this essay.

Coyote's Ransom

Jaune Quick-to-See Smith and the Language of Appropriation

Erin Valentino

The Europeans were met by native Indian cultures whose... values and mores (derived from their mythic vision) were in important respects antagonistic to those of Europe. Yet between European and Indian there was a fundamental bond of sympathy, a mutual recognition of a brotherhood of consciousness (or perhaps of unconscious). The whites appreciated and envied what they took to be the Indian's ease of life and sexuality, the facility with which he adjusted to the land, the fidelity and simplicity with which he worshipped his wilderness gods, and the gratification of mind and body such worship brought him. The Indian perceived and alternately envied and feared the sophistication of white man's religion, customs and technology, which seemed at times a threat and at times the logical development of the principles of his own society and religion. Each culture viewed the other with mixed feelings of attraction and repulsion, sympathy and antipathy.[1]

Richard Slotkin

It is said that the Human Beings were created when Coyote turned on the light; or when Otter brought daubs of earth to the surface of the water to form the land; or when Turtle raised its back. That was the beginning of our time — of We, the Human Beings. These creation stories draw parallels to Adam and Eve in the garden and are just as powerful.

It is also said that Christopher Columbus' priests gave paper cutouts with images of Europeans to the Indians so they could recognize human beings.[2]

Jaune Quick-to-See Smith

Jaune Quick-to-See Smith's statement brings forth complex intersections of language, knowledge, power and identity. Her allusion to several traditional Native American cosmic creation stories and their protagonists — Coyote, Otter and Turtle — offsets the noticeably stereotypical and conjectural intercultural paradigm that Richard Slotkin has represented in his text. Both Smith and Slotkin compare western European and Native American religious traditions. Despite his attempt to describe a complexity of interactions between diverse cultures, Slotkin reproduces that simple and age-old conflict between savage and civilised, rudimentary and sophisticated, cannibal and Christian. His speculative description of a Native American perception of "white man's religion, customs and technology" as either a threat or an advancement of "the principles of his own society and religion" reinforces this uncomplicated pattern of conflict: a pattern that Gerald Vizenor has termed a "structural binary".[3]

In her statement, which introduced 'We, the Human Beings', an exhibition that she curated and that travelled throughout the United States in 1992 and 1993, Smith draws a parallel between two stories of cosmological origin, that of the Judeo-Christian tradition, Genesis, and those belonging to several Native American cultures, including the Salish: human beings were created, for example, when Coyote turned on the light. She also recaps a story about Columbus's priests, which is itself a kind of origin story. It is a story of cultural and religious redemption, salvation and rescue, where Columbus's priests supposedly teach the Indians the only way to be human. In this story, the ransom for the seemingly child-like Indians' humanity is a few paper dolls representing Europeans, flat cut-outs that, like money, represent the exchange for the Indians' return to God from savagery and darkness. This correlation of Native American and Judeo-Christian traditions, with the arresting thought that Columbus actively schooled the Indians in his notion of their savagery, supports Sharon O'Brien's observation about the way that a conception like Vizenor's 'structural binary' ultimately transubstantiates to United States federal and judiciary regulation of Native American religious practices, that "Indians have proven most successful in protecting their religious practices when the courts can compare the tribal practice to a custom in one of the dominant religions".[4]

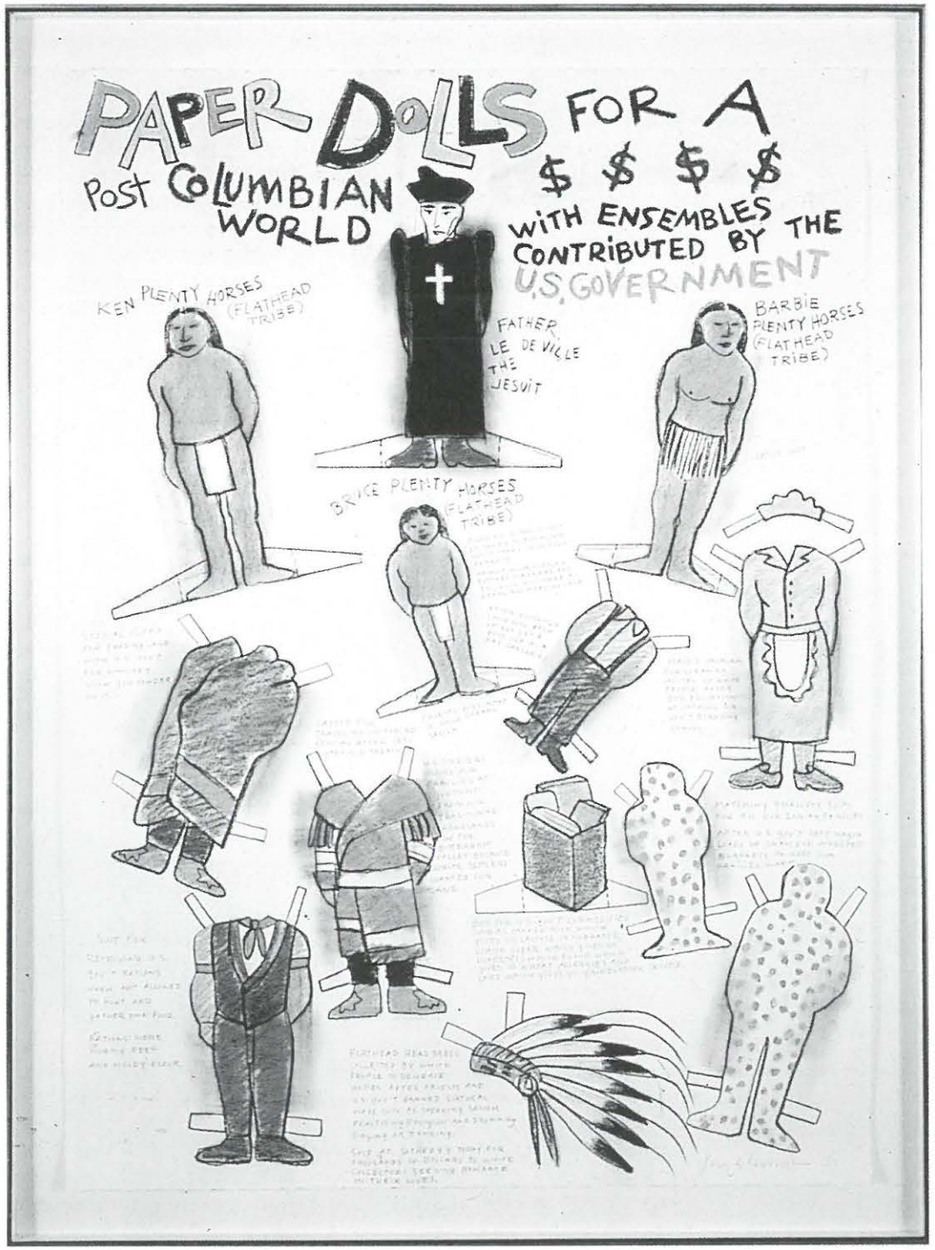
Much of Smith's work deploys and displaces Euro-American historical tropes (like the 'structural binary') and stereotypes (like the superstitious savage). Her work often deals with the adverse sociocultural circumstances created for Native American people by the peculiar admixture of church, state and commerce known as the US Government. In 1991, for example, Smith designed a series of drawings that seem expressly to respond to Columbus's paper doll diplomacy, and that includes *Paper Dolls for a Post Columbian World*. This drawing explicitly inculpates the US Government's self-interested

1 Richard Slotkin, 'Cannibals and Christians: European vs. American Indian Culture', in *Regeneration through Violence: The Mythology of American Indian Culture, 1600-1860*, Wesleyan University Press, Middletown, Connecticut, 1973, pp 25–26.

2 Jaune Quick-to-See Smith, *We The Human Beings, 27 Contemporary Native American Artists*, College of Wooster Art Museum, Wooster, Ohio, 1992.

3 Gerald Vizenor, 'Trickster Discourse: Comic Holotropes and Language Games', in G Vizenor (ed), *Narrative Chance: Postmodern Discourse on Native American Literatures*, University of Oklahoma Press, Norman and London, 1989. Apropos 'structural binaries', Vizenor writes, "Savagism and civilization, a common structural theme, has inspired more lucid racialism" (p 202).

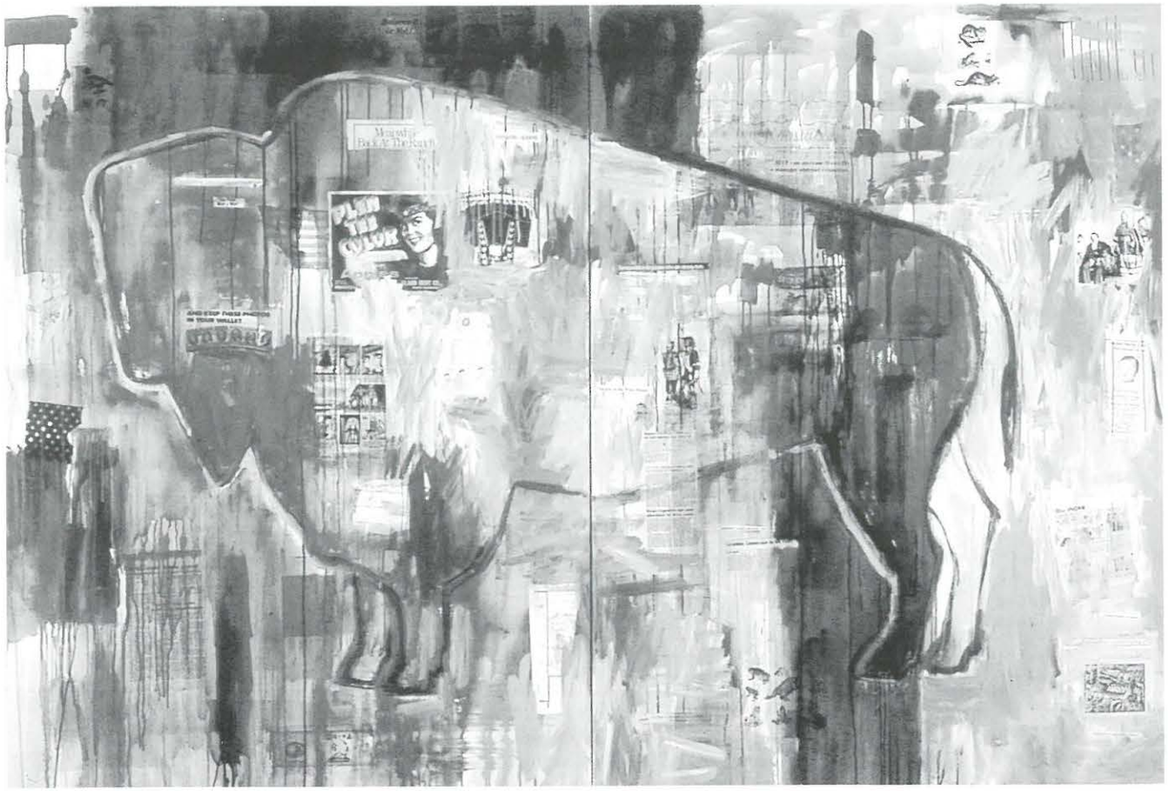
4 Sharon O'Brien, 'A Legal Analysis of the American Indian Religious Freedom Act', in Christopher Vecsey (ed), *Handbook of American Indian Religious Freedom*, Crossroad, New York, 1991, p 33.



Paper Dolls for a Post-Columbian World with Ensembles contributed by the US Government, 1991, pastel & pencil on paper, 102 x 74 cm. Collection: Bernice and Harold Steinbaum. Photo courtesy Steinbaum Krauss Gallery.

restriction of numerous aspects of Native American cultures: " ...American values have been formed partially *against* Indian culture, sovereignty, and religious lifeways."[5] Like much of Smith's work, this drawing illustrates the retail vending of stereotypical Native American identity as a consumer commodity. "External and internal identity are often best explained by the process of naming," Smith has written, "For instance, we Flathead (Tête Plat) were named by French traders who mistakenly identified us as the Indians who flattened their heads. We *never* flattened our heads but this misnomer remains. Whereas we call ourselves Squelix'u (We, the Human Beings) or Salish (our language)." The paper cut-out characters Ken and Barbie Plenty Horses, members of the fabled 'Flathead Tribe', as the text in the drawing indicates, prompt associations with other well-known and conventional consumer stereotypes.

Buffalo, 1992, diptych: oil, collage and mixed media on canvas, 168 x 244 cm.
Collection: Eleanor and Len Flomenhaft. Photo courtesy Steinbaum Krauss Gallery.



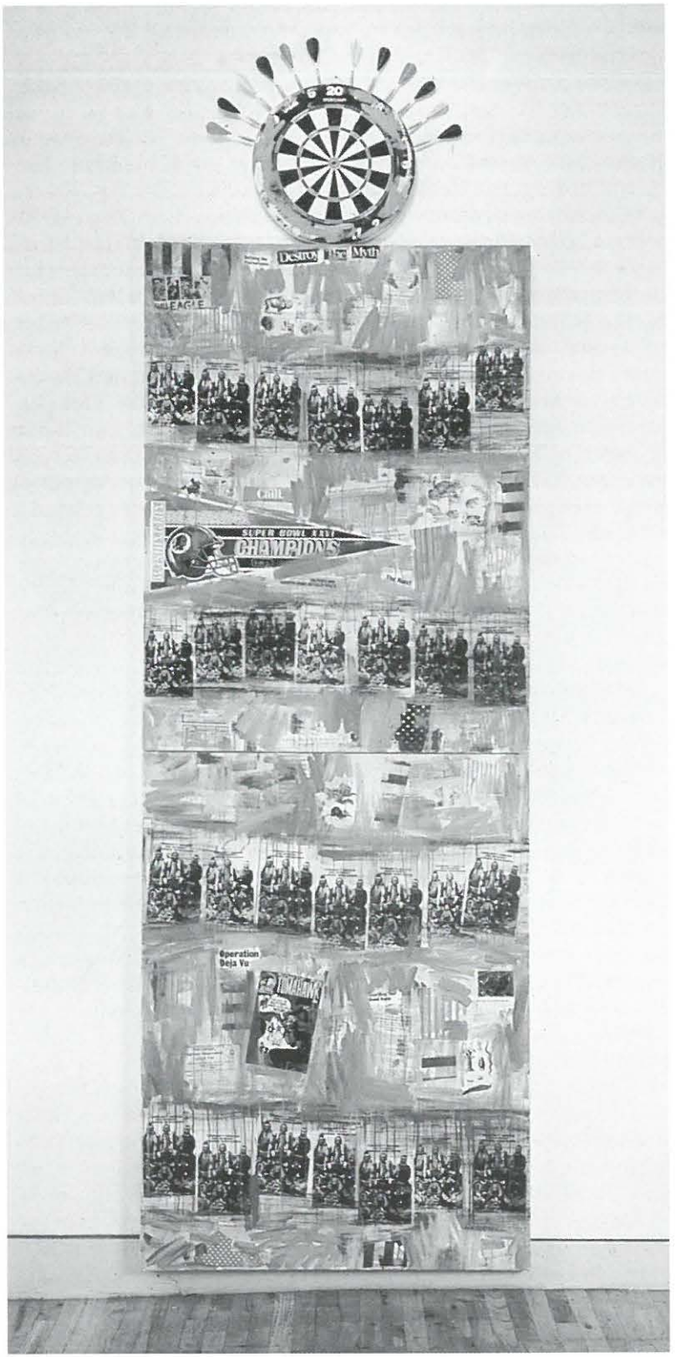
5 Vecsey, ibid, p 23.

6 Rayna Green, 'Playing Indian: an American Obsession' (lecture delivered at UCLA, May 4, 1987), quoted in Kenneth Lincoln, *Indi'n Humor: Bicultural Play in Native America*, Oxford University Press, New York and Oxford, 1993, p 90.

7 Lincoln, ibid, p 89.

This drawing demonstrates the fruitful reciprocity of Smith's efforts as activist and artist, efforts that intensified with the advent of the so-called Columbian Quincentenary. She participated in numerous group and solo exhibitions organised all over the United States to protest this Quincentenary and to provide a forum for Native American self-expression. Her work was included in, among many others, the important exhibitions 'For the Seventh Generation: Native Americans Counter the Quincentenary' (Columbus, New York, 1993); 'Decolonizing the Mind' (Center on Contemporary Art, Seattle, 1992); 'Counter-Colon-ialismo' (Centro Cultural de la Raza, San Diego, 1992); and 'Without Boundaries: Contemporary Native American Art' (Jan Cicero Gallery, Chicago, 1991). She has also curated some of the most important exhibitions of contemporary Native American art in the United States, including 'We, the Human Beings', 'Our Land/Ourselves: American Indian Contemporary Artists', and 'The Submuloc Show/Columbus Wohs'. Smith holds an honorary doctorate from the Minneapolis College of Art and Design, and has served on the boards of the College Art Association (New York), the Institute of American Indian Art (Santa Fe, New Mexico), American Indian Contemporary Arts (San Francisco), and ATLATL (Santa Fe). She has lectured widely, not just about Native American art, but about the critical sociopolitical circumstances that face many Native American communities: issues related to health, the environment, and Native American sovereignty and civil rights. In response to the Columbian Quincentenary, she also completed a series of large-scale multi-media paintings on canvas. This series includes paintings like *Go West Young Man*, *Target*, *Buffalo*, *Trade: Gifts for Trading Land with White People*, and *The Red Mean: A Self-Portrait*. The series was first exhibited in 1992 at the Bernice Steinbaum Gallery in New York as 'The Quincentenary Non-Celebration', and travelled in 1993 as part of an exhibition organised by and originating at The Chrysler Museum, in Norfolk, Virginia. Some of the works from the series are currently on view in a travelling retrospective of Smith's work that is entitled 'Subversions/Affirmations: Jaune Quick-to-See Smith, a Survey'. The series has met with much critical acclaim, and enjoyed considerable popularity with collectors: all but a few of this series have sold.

The paintings in this series employ numerous kinds of imagery from an abundance of sources and in a variety of associations: high, mass, consumer, popular, national, mainstream and vernacular cultures, avant-garde (modernist) imagery and so-called Indian imagery in the form of found objects, photographs, scientific illustrations, fabric swatches, bumper stickers, maps, cartoon imagery, advertisements, newspaper cut-outs and visual quotations of her own work, to name some. In a similar fashion, many of the works in this series juxtapose the stereotypical consumer commodification of Native American cultures with visual reminders of colonisation's legacies: these are reminders of the deeply injurious but surreptitious sociocultural dynamics that make consumer commodifications of Native American cultures profitable. When Smith puts mass-produced consumer imagery into her work, she calls into question the racialist stereotyping of Native American cultures in the United States, as a bystander might easily notice. But she also enacts a trickier dynamic, what Rayna Green has termed "playing Indian".[6] Inspired by Green's descriptive label, Kenneth Lincoln has written, "It is informative to look at Indians watching non-Indians watch Indians. The comic lens warps both ways, as we see ourselves framed in seeing 'others'."[7] Smith's appropriation of mass-produced commercial imagery seems compatible with the complex dynamic of 'playing Indian'. Smith's work questions, among many other things, the



Target, 1992, diptych: oil, collage and mixed media on canvas, 347 x 107 cm. Collection: Dr Albert Waxman. Photo courtesy Steinbaum Krauss Gallery.

estranged position that Native American women face as authors in the eyes of the mainstream. For a long time, Native American women have been viewed primarily as stereotypically earthly and maternally creative subordinates to an assertive masculine ingenuity.

Smith's appropriation of mass-produced commercial imagery also brings forth the unfortunately restrictive and sometimes inadvertent tendency on the part of some audiences to evaluate contemporary Native American arts merely as straightforward illustrations of a singular Native American identity. In part, the cynical reproach levelled by some conservative audiences — that artists like Smith are in fact just 'playing Indian' — fosters her estrangement. In their eyes, her proactive approach to artmaking looks dishonest, like commodification, co-optation and self-promotion. In short, like an exploitative 'affirmation-action' style manipulation of the art market. "In more and more exhibitions, publications, symposia and other public events", wrote Hilton Kramer in 1984, "we are once again being exhorted to abandon artistic criteria and aesthetic considerations in favor of ideological tests that would, if acceded to reduce the whole notion of art to little more than a facile preprogrammed exercise in political propaganda."[8] To conservative audiences à la Hilton Kramer, the success of marginal artists depends not on any supposedly universal determinants of inherent artistic quality, but merely upon the fact of ethnicity, gender, sexuality. This conservative view attempts to deny authenticity to the artist, who in their eyes is marginal only in a social, cultural and political sense, but not in the heroic avant-garde groovy-simmering-subculture-waiting-to-be-discovered sense. In this last sense, art is supposedly produced in high-minded disregard for the art market's monetary influence.

Based on comments that I have heard made by well-known Native American critics, some Native American audiences, Jaune Quick-to-See Smith represents someone who is a little less than authentic because her identity-politics-based art perhaps gets a little too much attention from her white audiences — at the expense of many other kinds of Native American art. Most people who have considered contemporary Native American art have heard of Jaune Quick-to-See Smith. So for this Native American audience, Smith has been too successful, and her success is due to her easy assimilation by audiences trained in western conventions of representation. In some ways, it's an old argument: it's not authentic because it's produced for a white audience. In other ways it comes dangerously close to the conservative view I described above. One more criticism that these Native American critics make is that as a discursive arena, so-called 'identity politics' represents a slickly holographic form of colonialism, a hypnotic and exhausting flickering back-and-forth between the languages of science and reason and the prurient objectification and decimation of native cultures that those languages disguise. Once again Smith's audience inauthenticates her for 'playing Indian', although in this case maybe they're just responding to some of the patronising criticism written about Smith and artists like her by her so-called progressive audiences.

Literature of the patronising persuasion unfortunately plays an important part in the discussions about Native American art. We've all seen those big shiny expensive books about OUR CULTURAL HERITAGE. Progressive audiences of contemporary Native American art often make the narrow and essentialising and literal association of identity politics and contemporary art practices with 'tradition' and 'history'. I think that this association inadvertently produces the assumption that Native American identity politics and the colonisation of Native peoples occurred *in the past*. Progressive audiences

8 Hilton Kramer, 'Turning Back the Clock: Art and Politics in 1984', in *The Revenge of the Philistines: Art and Culture 1972-1984*, The Free Press, New York, 1985, p 387.

frequently hold contemporary Native American arts hostage with the single question that they ask of it, which is *how is it Native American*? In this situation, contemporary Native art does not enjoy the fruits of the persistent and multidimensional questions brought to bear on mainstream art. The difficult question here is how can we address the actually important place of tradition and history in contemporary Native American art without making Native American arts and identities into arcadian subjects; without romanticising contemporary Native American arts and identities as inherently transgressive (tricksterish): and without stopping our questions, as some audiences do after blood ties to 'tradition' and 'history' have been identified?

Smith has often stated that she intends her work to act as a bridge between cultures. Tracing her complicated artistic modalities to modernist, postmodernist and Native American sources, critical responses to her work begin to suggest the complexity with which it imbricates Euro- and Native American cultures. For example, Ann Nash wrote that:

> Jaune Quick-to-See Smith's work includes humor, political commentary on race, sex, the government, tribal politics, and the environment... Jaune's work can be traced to a specific American Indian vehicle for visual expression and storytelling including ledger drawings and parfleches (rawhide suitcases), as well as to the dripped de Kooning and Robert Rauschenberg. *This stylistic mixing up, borrowing, and trading is characteristic of Native American traditions and is evidenced in images and symbols that travelled up and down the North and South American continents prior to contact.*[9] [my emphasis]

In regard to the series that includes the paintings *Trade* and *The Red Mean*, one critic wrote that "eclecticism and irony are the order of the day, the unmistakable tools of the post-Modernist, and also age-old hallmarks of traditional Native American art".[10] Another wrote that "if Jaune Quick-to-See Smith is not herself a 'shape-shifter', her collage/assemblages first hide then reveal their truths like the best of those sly tricksters."[11]

In its concentration upon the conceptual genealogy of this body of work by Smith, criticism like this reproduces Vizenor's 'structural binary'. It disconnects the modern or the postmodern from the Native American. Another outcome of this kind of criticism is its deliverance of Smith to a strange and yet familiar position as an ever-elusive, exotic and exiled object of desire, her doubly marginal Otherness reinforced by the racialist separation of the Native American from the (post)modern.

The works in the series include a visually overwhelming plethora of materials, and yet at the same time seem directly confrontational. For example *Trade: Gifts for Trading Land With White People*, is a work made up of three attached canvases, over which is stretched a chain holding a variety of found objects that dangle below the work's top edge: "...with a Coyote sense of humor, or a trickster's humor, I hung things on the line that white people buy at sports arenas", Smith has stated.[12] These objects include a garishly dyed fake headdress for kids who want to play Indian, baseball caps, beaded belts, plastic tomahawks, team penants and bumper stickers. For Smith, there's a story behind this line, a story about the way that colonists used to lure native people from the woods and trade those trinkets for the land where people lived. In turn, Smith offers the souvenirs to white people in exchange for land. A bargain. Same old deal, Smith said, but with a "coyote backtwist".[13]

Embedded in the dripped and smeared paint and the profusion of collage elements, the bare-bones outline of a canoe is a ubiquitous iconic image easily

9 Ann Nash, 'Native American Women Artists: Claiming Identity', in *Proteus: A Journal of Ideas*, Fall 1993, p 35.

10 Jenifer P Borum, 'Jaune Quick-to-See Smith', in *Artforum*, January 1993, p 87.

11 Linda McGreevy, 'Bitter Work', in *Portfolio*, 2nd February, 1993.

12 Jaune Quick-to-See Smith, quoted in Teresa Annas, *Native American Artist's Works Deliver a Message — with Humor*, in *The Daily Break*, 14th January, 1993.

13 Annas, ibid.

Go West Young Man, 1993, oil and mixed media on canvas, 152 x 254 cm.
Private collection. Photo courtesy Steinbaum Krauss Gallery.

Trade (gifts for trading land with white people), 1992, triptych: oil, collage and mixed media on canvas with objects, 152 x 432 cm.
Collection: Chrysler Museum, Norfolk, Virginia. Photo courtesy Steinbaum Krauss Gallery.

identified as 'Indian' by non-Indians. So, the image of a canoe is a perfect example of an image that becomes easily digestible as a stereotype, but then is passed over. I think, though, that the canoe, like the iconic images contained in other works that belong to this series, plays a much greater part in this image than that: the canoe — like the buffalo and the horse — in a sense symbolically represents the larger construct of the entire work of art, and represents Smith's activities as the author of this series. Apparently, the canoe represents a white parody of Native American cultures — but it is itself represented in a parodic manner. As a whole, the painting *Trade* makes a pastiche of parodic representational modes, like that of Robert Rauschenberg, but more especially, of Jasper Johns. Johns and Rauschenberg elaborately parodied the doctrinaire, serious and overtly masculinist modernist paradigms of Abstract Expressionism, as Johns' *Painting With Two Balls* may point out. Throughout *Trade*, the collage elements, brushstrokes, drips and smears call attention to their own independent viability, and therefore to the objecthood of the canvas. Yet these representational elements seem only loosely hinged to the canvases that support them. They seem faded and washed out and detached. The modernist language that forms this work is as stereotypical as the Indian imagery inserted in it.

In a similar way, another painting from the series, entitled *Go West Young Man*, parodies the romantic frontier myth of fortune seeking. It juxtaposes this myth with allusions to the commercial tourist enterprise of the southwest United States. The work's title abruptly contrasts with its strident Santa Fe-rococo palette, and with the cartoon-like representations of an Indian horse and an Indian holding a tomahawk. And it includes collage elements from advertising and comic strips. As with *Trade*, the stereotypically modernist painterly facture that builds *Go West Young Man* appears disconnected with the canvas. In *Go West Young Man*, as in *Trade*, parodic representation of Native American cultures, and parodic representations of modernist style, drift together uncomfortably.

Smith's own position in relation to the stereotypes and parodic images that she deploys is a complicated one. A third work from the series perhaps best embodies the nature of this complication. It is entitled *The Red Mean: A Self-Portrait*. In part, the complication relates to Coyote, the figure that Smith mentioned in her charcterisation of *Trade*; "same old deal but with a Coyote backtwist". Jean Fisher has written that the figure of Coyote "has emerged as symbolic of Indian relations with dominant culture".[14] The figure of Coyote has also become important in much of Smith's recent work, including the painting *The Red Mean*.

The Red Mean produces subtle relationships between, among other things, presence and absence, the natural and the cultural, power and language, between ideas of nation and subject, between irony and undissembling appropriation, between the commodified and the transcendental, between stereotype and authenticity. Like the other two paintings discussed above, it includes verifiable elements from the 'real' world: newspaper clippings, the scratchily traced outline of the artist's own body, mass-produced illustrations and stencilled numbers. Even the paint is 'real' for as it drips down the large canvas, it seems to index the artist's creative process, and therefore the teleology of the work's development. But, as with the other two paintings, these very elements also serve to deflate the overwhelming sense of authenticity produced by *The Red Mean*.

Unlike the other two paintings, *The Red Mean* includes, in the abundance of

14 Jean Fisher, 'Unsettled Accounts of Indians and Others', in Susan Hiller (ed), *The Myth of Primitivism: Perspectives on Art*, Routledge, New York and London, 1991, p 303.

its collage elements, no mass-produced consumer imagery and no overtly stereotypical imagery: no comic strips, no bumper stickers, no Washington Redskins baseball caps. Instead, its canvas is covered with pages taken from *Char-Koosta News*, the weekly newspaper that represents the Confederated Salish and Kootenai Reservation. Smaller collage elements, like cut-out letters, or images taken, for example, from *Newsweek* magazine, also appear. Instead of the parodic canoe or horse that appeared in *Trade* and *Go West Young Man*, the sketchy black outline of Smith's own body, drawn out in imitation of the form of Leonardo da Vinci's *The Golden Mean*, unites the two canvases that make up the work. Superimposed over the forms of Smith's body, a large red medicine wheel, arranged in a kind of backtwist, draws the viewer's eye to what would seem to be the centre of the canvas. (The actual centre of the canvas lies somewhat below the seam between the two works because the top canvas is slightly smaller than the bottom).

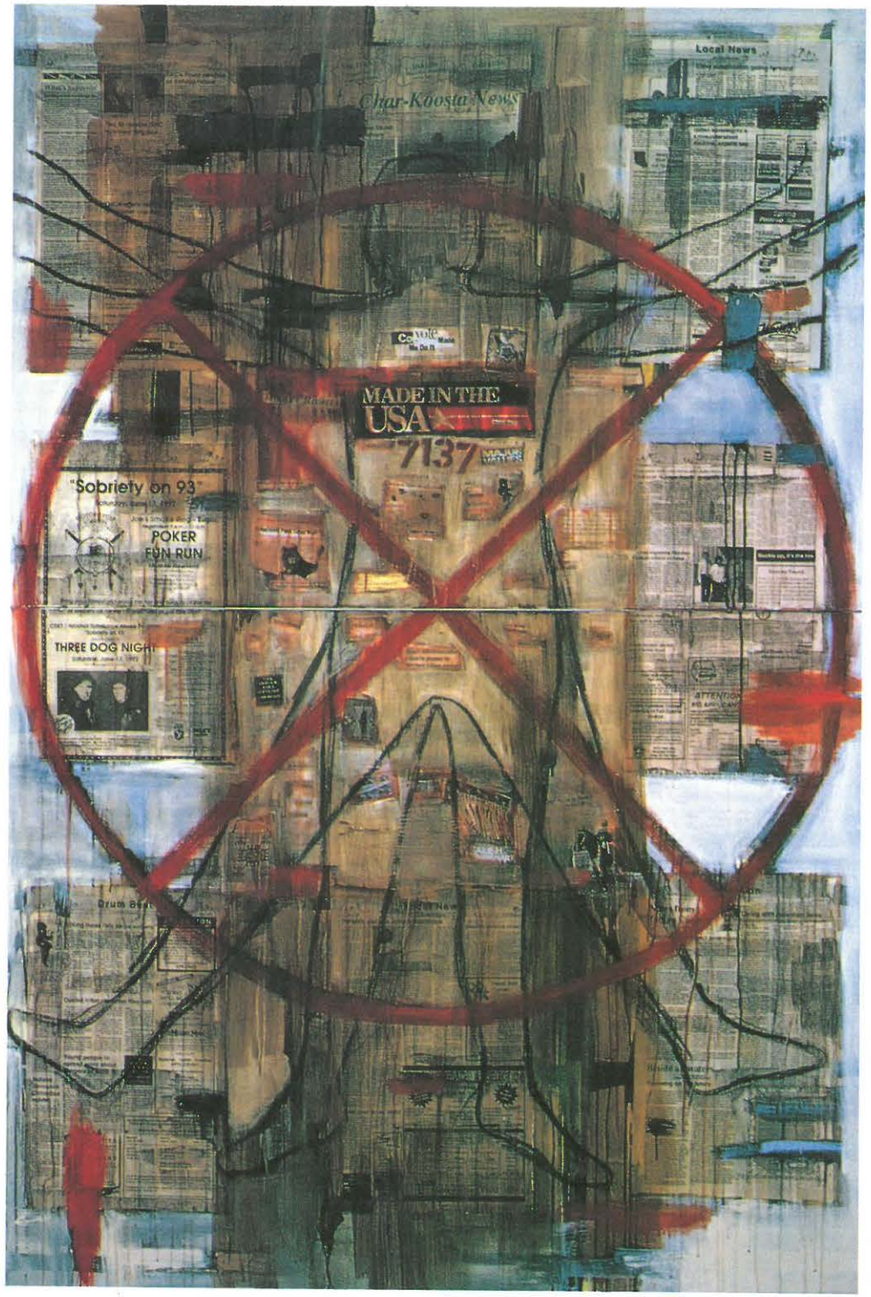
The work's title immediately indicates that *The Red Mean* involves self-portraiture, a system of representation that itself encourages any number of literal explanations. In the case of *The Red Mean*, the temptation to read this painting particularly and literally seems magnified by the variety of its references to Smith's actual physical presence: the brushstroke, the outline of her body (which an assistant traced while she actually lay on the canvas and newspaper), and certain textual references contained in the collage elements. I will discuss these textual references in a moment. In *The Red Mean*, Smith has introduced not a racialist and stereotypical icon that represents Native American cultures to non-Native Americans, but has instead conflated an outline specifically of her own racially and sexually marginalised Native American female body with that prototypical and stereotypical icon of perfect human proportions so fundamental to patriarchal western culture, the Vitruvian Man.

Superimposed over her form, the backtwisted medicine wheel ideally replaces the universal forms of the circle and square. In symbolic unity with her body, this medicine wheel suggests a comparably powerful, and essentially gynocentric, cosmological and secular harmony. The centre of the medicine wheel meets Smith's midsection at the illusory centre of *The Red Mean*, where the two canvases meet; like Smith's powerful gynocentric cosmological order, the perceptible slit that runs between her two canvases perhaps suggests an alternatively powerful and gynocentric signifying order in a masculinist avant-garde context: a painting without two balls.

Or maybe it's just that there's nothing there...

The actual centre of the painting occurs somewhat below this illusory point of origin, below her midsection, right over her painted crotch. It is in this supposedly irreducibly essential female place that Smith most trenchantly extends her subversion of patriarchal western institutions from metaphors of the cosmological and the cultural to those of the national and the political. Over her crotch she has wryly placed what is to my eye the most insurgent and suggestive bit of collage text in the entire painting. It is also the most darkly humorous: 'Bush administration asserts power to declare tribes extinct.' Immediately to the left of this, an additional collage piece hangs like an ovary and reads simply 'female tribal member' — and to the right: 'call of the wilderness'. Over her breasts, a bright red, white and blue collage swathe reads MADE IN THE USA.

The multiplicity of its conceptions of production and creation, and even nation, amplifies *The Red Mean*'s humorous and appropriative manifesto of the



The Red Mean: Self Portrait, 1992, diptych: oil, collage and mixed media on canvas, 229 x 152 cm.
Collection: Smith College Museum of Art. Photo courtesy Steinbaum Krauss Gallery.

essential, natural and biological performance of female reproduction. Smeared over the breast area within her body's outline, MADE IN THE USA itself registers many things. On the most obvious level, MADE IN THE USA reverses the traditional senses of pride in one's metier and in a job well done. The loud pronouncement MADE IN THE USA foregrounds the often grim repercussions from the Salish and Kootenai Reservation contained in *Char-Koosta News*, illnesses of this Native American body politic. This national newspaper contains journalism about crime, alcoholism, AIDS, the 'misunderstood doctrine' of Indian sovereignty. A much-delayed Three Dog Night concert. The USA made this, is it proud? In a vulgar sense, it also registers the catastrophic and unscrupulous United States governmental relations with Native American communities MADE, or FUCKED OVER in the USA.

The import of *The Red Mean: A Self-Portrait* is complicated and at times slyly and darkly humorous. The painting seems to conflate seemingly essential female modes of reproduction with conventionally transgressive and masculinist modern and postmodern representational systems. However, in addition to its teasing and tricky nature, *The Red Mean* offers a quite direct message. You can read it in the newspaper. Like Coyote, Jaune Quick-to-See Smith has turned on the light. It is up to you to see the power and inescapability of what she has brought to light. Unlike the world made by Coyote, it's MADE IN THE USA.

But that is not all. Pasted above this slogan, some crooked cut-out letters read like a ransom for a kidnapped culture: 'Coyote Made Me Do It.'

I would like to thank Rayna Green, Mary Miller, Bridget Goodbody, Jean Givens, Bernice Steinbaum and Joanne Isaac for reading various drafts of this essay.
