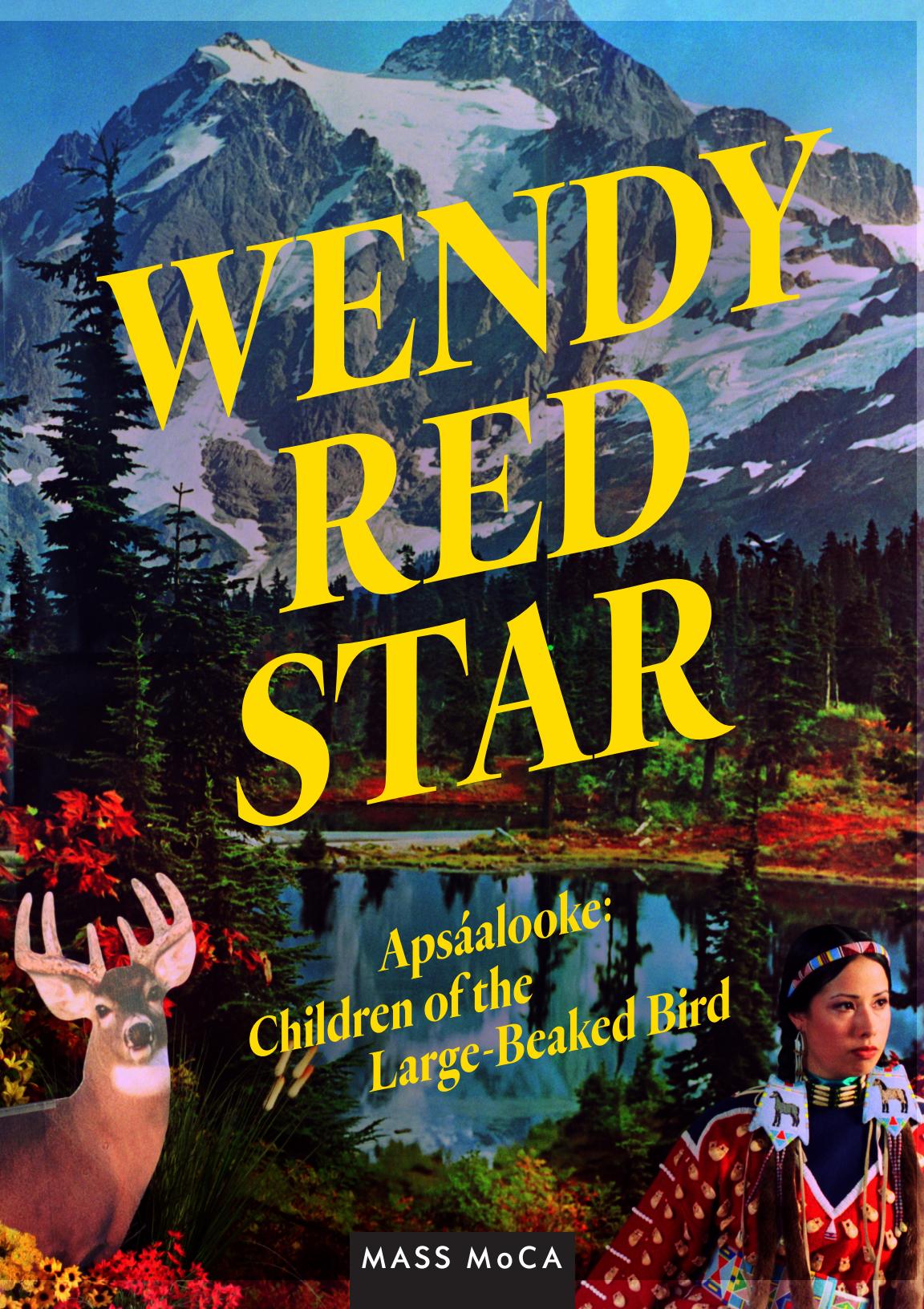


WENDY RED STAR



Apsáalooke:
Children of the
Large-Beaked Bird



MASS MoCA

ABOUT THE EXHIBITION

Multimedia artist Wendy Red Star, a member of the Apsáalooke* (Crow) tribe, creates art to offer a narrative of Native people in America that focuses on an indigenous perspective rather than the typical stories told by non-Native scholars. An avid researcher, Red Star uses historic imagery and material culture as direct references for her own photographs and installations.

At the center of *Children of the Large-Beaked Bird* are portraits taken during the 1873, 1880, and early 1900s Crow Delegations that brought Crow leaders to Washington D.C. to meet with U.S. officials to negotiate territory and reservation boundaries. Red Star adds details and annotations to these images that highlight the leaders' humanity and importance.

Children of the Large-Beaked Bird provides an opportunity for children and adults to look at the history and identity of a people as told through their point of view. As the artist notes:

"It is critical to preserve and pass along culture, heritage, and shared values while also providing future generations with a sense of identity, solidarity, and empowerment."



ABOUT THE ARTIST

Artist Wendy Red Star works across disciplines to explore the intersections of Native American ideologies, both historically and in contemporary society. Raised on the Apsálooke (Crow) reservation in Montana, Red Star's work is informed both by her heritage and her use of many forms of creative expression, including photography, sculpture, video, fiber arts, and performance. An avid researcher of archives and historical narratives, Red Star seeks to incorporate and recast her research, offering new and unexpected perspectives in work that is at once inquisitive, witty, and unsettling. Intergenerational collaborative work is integral to her practice. She also works to create a wider forum for the expression of Native women's voices in contemporary art.

* "Apsálooke" means "children of the large-beaked bird." White men misinterpreted the word as "crow," which is how they became known as the Crow tribe.

LEFT: Wendy Red Star, *Indian Fall - Four Seasons*, 2006, courtesy of the artist

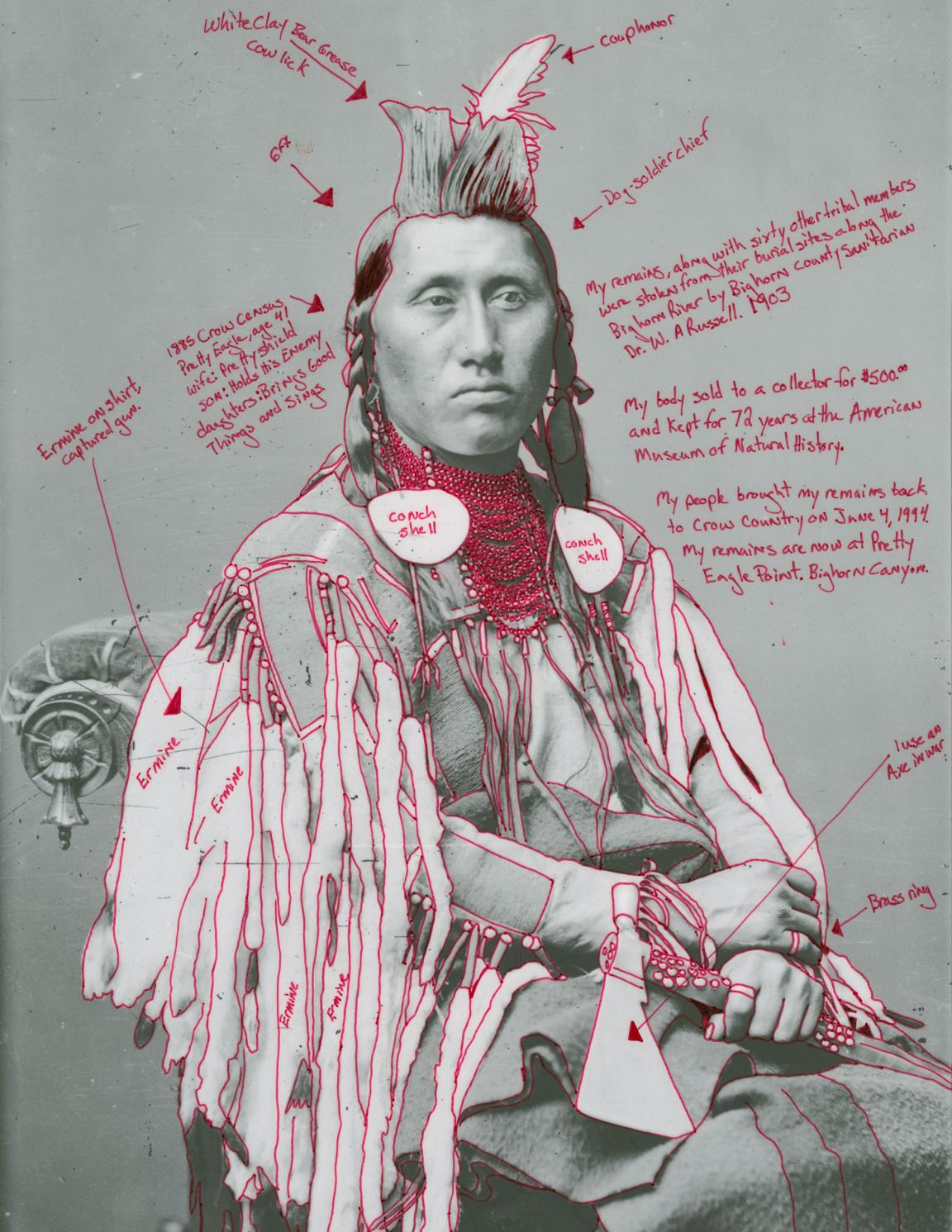
NEXT PAGE: Wendy Red Star, *Apsálooke Feminist #2*, 2016, courtesy of the artist



Red Star has exhibited in the United States and abroad at venues including the Metropolitan Museum of Art, Fondation Cartier pour l'Art Contemporain, Domaine de Kerguéhennec, Portland Art Museum in Oregon, Hood Art Museum, St. Louis Art Museum, and the Minneapolis Institute of Art, among others. She served as a visiting lecturer at institutions including Yale University, the Figge Art Museum, the Banff Centre, National Gallery of Victoria in Melbourne, Dartmouth College, CalArts, Flagler College, and I.D.E.A. Space in Colorado Springs. In 2017, Red Star was awarded the Louis Comfort Tiffany Award, and in 2018 she received a Smithsonian Artist Research Fellowship. In 2019 she had her first career survey exhibition at the Newark Museum in Newark, New Jersey. She holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from The University of California, Los Angeles. She lives and works in Portland, Oregon.







Déaxitchish/Pretty Eagle

b. ca. 1846 – d. 1905

A reservation-era leader who, by 1890, was recognized by the Crows as head chief of the tribe along with Plenty Coups (1848-1932)

At the center of *Children of the Large-Beaked Bird* are Red Star's annotated portraits of the historic 1880 Crow Peace Delegation that brought leaders to meet with U.S. officials for land rights negotiations. Using a red pen to add text and definition to archival images, Red Star draws attention to the individuality of each Crow leader.

LEFT: Wendy Red Star, Déaxitchish/Pretty Eagle, 2014. Archival pigment print on photo paper (1880 Crow Peace Delegation, in Washington D.C., original photograph by the Department of the Interior and the Bureau of Ethnology) and red ink

To Do At Home



In order to become a Crow chief, there are four honors that must be achieved:

1. Be the first in battle to touch an enemy warrior;
2. Snatch a weapon from an enemy in hand-to-hand combat;
3. Steal a horse from within an enemy camp; and
4. Lead a successful war party.

Pretty Eagle's honors are represented through his clothing and accessories, which signify his status as a chief. **What is Pretty Eagle wearing that tells you something about his honors?**



The clothing that we wear tells others who we are and what we like. Using an existing photograph of a family member, yourself, or a friend, look closely at the person's clothing and accessories. **What can you tell about this person through what they are wearing?** Go one step further with this project and print a copy of the photo to add to with a red marker in the way Red Star has added to the portrait of Pretty Eagle. You can add information about what they are wearing, their personality, or a memory you have of them.

1873 Delegation Group Portrait

Red Star researches historic archives to find images of Crow tribal leaders. In this portrait, a group of nine Crow chiefs and four of their wives are shown in 1873. This was the first group invited to Washington, DC, for land negotiations with the federal government, and was also the only image from the historic delegations that the artist could find with women included in it.

BELOW: *Crow Delegation, 1873* (names given left to right)

Standing: Long Horse, Thin Belly, Bernard Prero (interpreter), unknown name (Black Foot's wife), Major F. D. Pease (government agent), unknown name (Iron Bull's wife), Frank Shane (interpreter), and Mo Mukh Pi Tche (aka Bear In The Water)

Sitting in chairs: Bear Wolf, White Calf, Black Foot, Iron Bull, Leads The Old Dog, and Old Crow

Sitting on floor: Stays With The Horses (Bear Wolf's wife) on far left, and Good Medicine Pipe (Old Crow's wife) on far right

To Do At Home



In other photographs you have viewed in this exhibition, Red Star adds details and notes; however, in this portrait she leaves it as is. Try out your interpretation skills to see what aspects of the photograph Red Star might have highlighted in red for us, had she chosen to do so. **Why might she have chosen to leave this particular image unaltered?**



Native American Delegation portraits are visual records that document leaders who were fighting for the rights of their people. Native American delegations across the country in the 1800s traveled to Washington, DC, to negotiate for their communities to maintain their territory, language, and culture. Native Nations continue to negotiate with the U.S. government to preserve their sovereignty still today. **What is a sovereign nation?** Research the history of how European settlers and the U.S. government stole land from the indigenous Americans over the course of U.S. history. Look under "For Further Reading" on the next page for some resources to get you started.



CROW. DELEGATION.

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For Further Reading



The Upstander Project has produced two documentary films, *Dawnland* and *Dear Georgina*, about the Indian Child Welfare Act of 1978 and how the foster system has particularly harmed indigenous Americans. Its Dawnland Teacher Guide includes resources and lesson plans for teaching indigenous history in the classroom.

↗ upstanderproject.org/dawnland-teachers-guide



Teaching Tolerance has a wealth of classroom and at-home resources for supporting children's positive engagement with social justice and anti-bias.

↗ www.tolerance.org



PBS Kids hosts a children's podcast "**Molly of Denali**," with an Alaskan Native protagonist.

↗ mollyofdenalipodcast.org



An Indigenous People's History of the United States for Young People by Roxanne Dunbar-Ortiz (author), Jean Mendoza, and Debbie Reese (adapters) is an interactive retelling of American history geared towards YA readers.



Lies My Teacher Told Me: Young Readers' Edition: Everything Your American History Textbook Got Wrong by James Loewen (author), Rebecca Stefoff (adapter), another text geared towards YA readers, looks critically at how U.S. history usually gets told and attempts to correct the narrative.



Post images of your projects to #kidspacemm or tag Kidspace @ MASS MoCA

Kidspace is a free community-centered art gallery and art-making studio presenting exhibitions focused on timely social justice themes. Artists are selected for the educational and artistic merit of their work and their ability to connect to children and adults. Exhibitions have featured renowned artists from around the world including Wes Sam-Bruce, Devorah Sperber, Portia Munson, Willie Birch, Federico Uribe, Tim Rollins and K.O.S., Roger Shimomura, Ran Hwang, Genevieve Gaignard, and Nick Cave. While an emphasis is placed on our partnership with local schools, children, and families, Kidspace is for everyone. Our motto is: Kidspace, it's not just for kids; adults welcome too!

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