

MICHELLE JACK

Abstract Image/ "Art" Shows:

One Person Shows:

- 2000 El Nino Restaurant, Seattle, *Untitled Show*, January 25-February 27.
- 1997 Dept. Honors Show, *Borderchild* January 28-February 11 at John Sommers Gallery, UNM.
- 1995 Ruth Ramberg Gallery in Camera Works, *Movement of my Thoughts*, September 11-29.

Group Shows:

- 2007 *Group Showcase of past art graduates Omak High School*, Omak, WA. Month of November.
- 2000 *MFA (Master of the fine arts) Exhibit*, University of Washington, School of Art, May 27 - June 25, Henry Art Gallery, Seattle, WA.
- 1999 *Work in Progress: 1st Year Masters of Fine Arts Candidates*, January 13 - February 3, Jacob Lawrence Gallery, U of W.
- 1997 June 6-30, called *No Borders: Recent Native Works at the University of New Mexico* John Sommers Gallery. Ten of my pieces were included in this show.
- 1996 Included in the group show *Culmination Passages from Emergence: Storytelling to Scholarship at UNM - Zimmerman Library*; Center for South West Research Nov. 17 - Jan.

Abstract Image Maker Statement:

Developing a passage from my older work to my new has found its balance on the line between modernity and tradition. Like the beadwork of my Grandmother and Marcus Amerman, traditional values are kept alive and transitioned into contemporary daily life. For example Amerman's modern beaded baby carrier is an excellent illustration of our reality as native people, combining our lives in two worlds to survive and maintain now. The way this modern beadwork dances on the line between tradition and pop culture, referencing each other to make a new statement, is how I hope my work will be received; one individual expression of the change that is going on in our communities, our traditions, and our lives.

Transforming my study of movement and emotional expression into a more indepth way to illustrate oral tradition and place of origin has been key to this new work. Images I have collected over time for this passage are new and contain old values. For example, in the past I have made many pieces about my Grandmother, and illustrated the importance of generations. The image of *Kylie* in this new series is important to reemphasize how valued children are to our culture. The most important people in our communities are the children and the elders. The historian/encyclopedia to our history and tradition, and the new generation, the future of our people. The *Bitterroot* image, the *Sweat*, the *Old House*, and the *Petroglyphs* all reference oral, ritual, sustenance, and home life tradition. No matter how much time has past these values run like an undercurrent in modern daily life. Just as we go to basketball tournaments, powwows, movies, and malls, time is also spent digging roots, hunting, and maintaining spiritual faith.

The installation pieces bring forth more of the physical and tactile mysteries of oral history. The three dimensional aspects of these pieces are important to reemphasize the living tradition that will not die, but maintains itself with each story told, Native word spoken, traditional or contemporary song sung, tradish or contemporary art piece made, and each child that is born.