

**Pellerossasogna  
The Shirt**

**June 13–July 15, 2003  
Università Ca' Foscari Venezia**



**la Biennale di Venezia**

## Press Release

The Indigenous Arts Action Alliance (IA3) presents:  
**“Pellerossasogna - The Shirt”**  
 An “Extra 50” exhibition at the  
**50<sup>th</sup> Esposizione Internazionale d’Arte, la Biennale di Venezia**

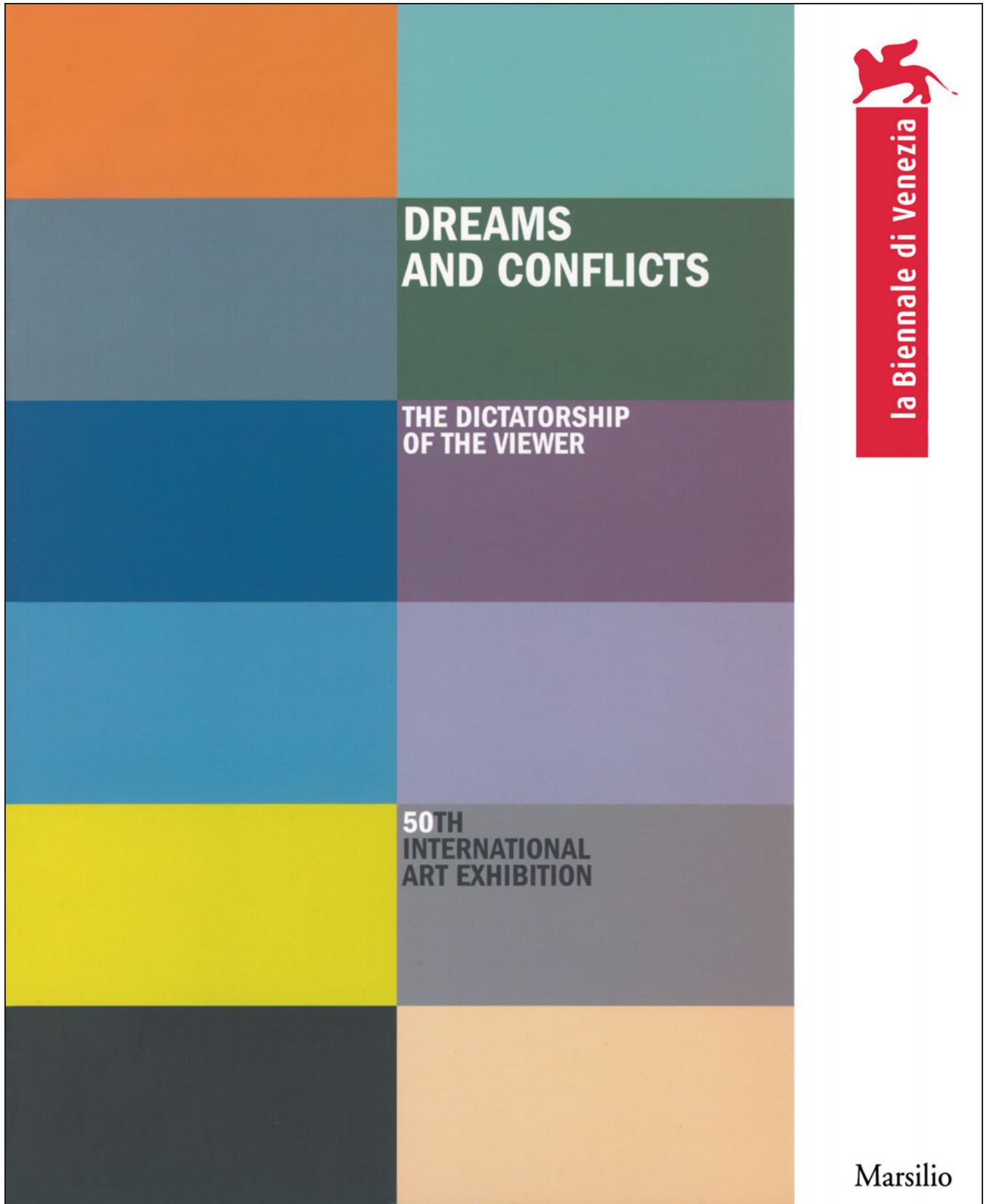
The Indigenous Arts Action Alliance (IA3), a native non-profit organization based in Santa Fe, New Mexico, sponsored its third exhibit with the historic Venice Biennale titled “Pellerossasogna- The Shirt” - open from June 12 to July 15, 2003 at the University of Venice, Zattere. An “Extra 50” component of the Biennale initiative “Dreams and Conflicts: The Dictatorship of the Viewer,” the IA3 hosted artist and filmmaker Shelley Niro (Bay of Quinte Mohawk, Six Nations Reserve) and poet Sherwin Bitsui (Diné) in their explorations of imperialism, exploitation and native survival.

As the only Native American component of this complex survey of international contemporary art, IA3’s participation was unique. The Biennale stresses the importance of “a development in the world in which global and local identities seek a continuous dialogue.” This challenge of communication both within and between native and non-native worlds was pursued in Venice by IA3 in an effort to reveal new modes of representation, reflective of indigenous knowledge. “Pellerossasogna” literally translated into English reads Red Skin dreams. The IA3 group chose to use this term to address the chasm that simultaneously divides and unites; Are we “colonizers of our own memory” or is “knowledge, deep and old” carried with us? Niro’s use of the shirt resonates with ideas of voyeurism, theft and vulnerability while simultaneously asserting the presence of strong Indian women. Bitsui’s poetry evokes feelings of beauty, pain and remembrance “A message, ice in his cup, third leg uprooted but still walking.”

The late Lloyd New of Santa Fe, a renowned Cherokee artist and educator developed the IA3 mission statement in 2001 to allow a group of native artists “the opportunity to create culturally-significant art free of the pressures of a commercially-driven society”. This idea is pursued by IA3 exercising the following methodological approaches: no curatorial control, no institutional ownership, low tech exhibition techniques, mentorship, strategic art actions, intercultural and intracultural relationships cultivated and a lack of individual or group posturing.

Sponsors of this year’s exhibition included the Smithsonian National Museum of the American Indian, *Meridians: feminism, race, transnationalism*, a feminist interdisciplinary journal for and about women of color, Smith College’s Harnish Fellowship, The Woodland Cultural Centre, Women Make Movies, The Department of Postcolonial Literature University of Venice, The University of Arizona English Department and Native American Student Affairs, Nizhoni Bridges, Inc. and the Canada Council for the Arts.

For more information contact: Indigenous Arts Action Alliance Chair, Sherwin Bitsui, [sbitsui@hotmail.com](mailto:sbitsui@hotmail.com), IA3 Curator Nancy Marie Mithlo, [nmithlo@smith.edu](mailto:nmithlo@smith.edu) or access the Venice Biennale site at: <http://www.labiennale.org/en/visualarts/2003/extra50/shirt.html>.



Exhibition catalogue cover

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**PELLEROSSASOGNA  
THE SHIRT**
**ARTIST**

Shelley Niro

**SPONSORS**

Indigenous Arts Action Alliance (IA3);  
Giancarlo Adorno, IA3 Advisor;  
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(Cherokee) IA3 Advisor; National  
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Professor and Director; Armando  
Pajalich, Professor; Women Make  
Movies, Inc.; Debra Zimmerman,  
Executive Director

**Red Skin Dreams**

Knowledge, deep and old, is carried with us. It is the  
language of imagination,  
where censorship has no place. We invent ways of knowing.  
In this communication with the universe, we are given an  
opportunity to express desire, dreams and not fear  
repercussion.

It is a conversation with the cosmos – the mysteries of the  
world. Outside of our tangible worlds, we are given  
freedom.

Not isolated, it is a shared experience.

**Sorry if I'm not being very nice**

The myth of identity is twisted into knots on both ends.  
Memory is a community born from separation.  
Survival is cultivated through the farming of progress.  
We have grown further and further from our innate,  
telepathic modes of learning and teaching.  
Colonizers of our own memory, we are no longer as  
sensitive to the spirit world.  
Otherness is still there.

**Asterisk***by Sherwin Bitsui*

Fourteen ninety-something,  
*something* happened

And no one can pick it out of the line-up,  
Its rising action photographed

When the sign said: do not look  
irises planted inside here.

But look –

Something lurking in the mineshaft –  
A message, ice in his cup,

third leg uprooted but still walking.

It peers over his shoulder at the dirt road dug into the  
mesa's skirt,

where Saguaro blossoms bloom nightfall at the tip  
of its dark snout,

And motor-oil seeps through the broken white  
line of the teacher's loom.

*Something,*

Can't loop this needle into it,

Occurs and writes over their lips with thread,

Barnacles on their swings;

fleas hyphenated between their noses;

eels asphyxiating in the fruit salad.

Remember, every wrist of *theirs* acclimates to  
bruises.

Twigs from their family tree flank the gloves' aura  
and asterisk water towers invisible,

While fragrant rocks in the snout remain

Unnoticed in the bedroom,

Because the bridegroom wanted in

Pioneers wanted in

And the ends of our feet yellowed to uranium at the edge of  
fear.

(from the forthcoming book *Shapeshift* by University of  
Arizona Press)

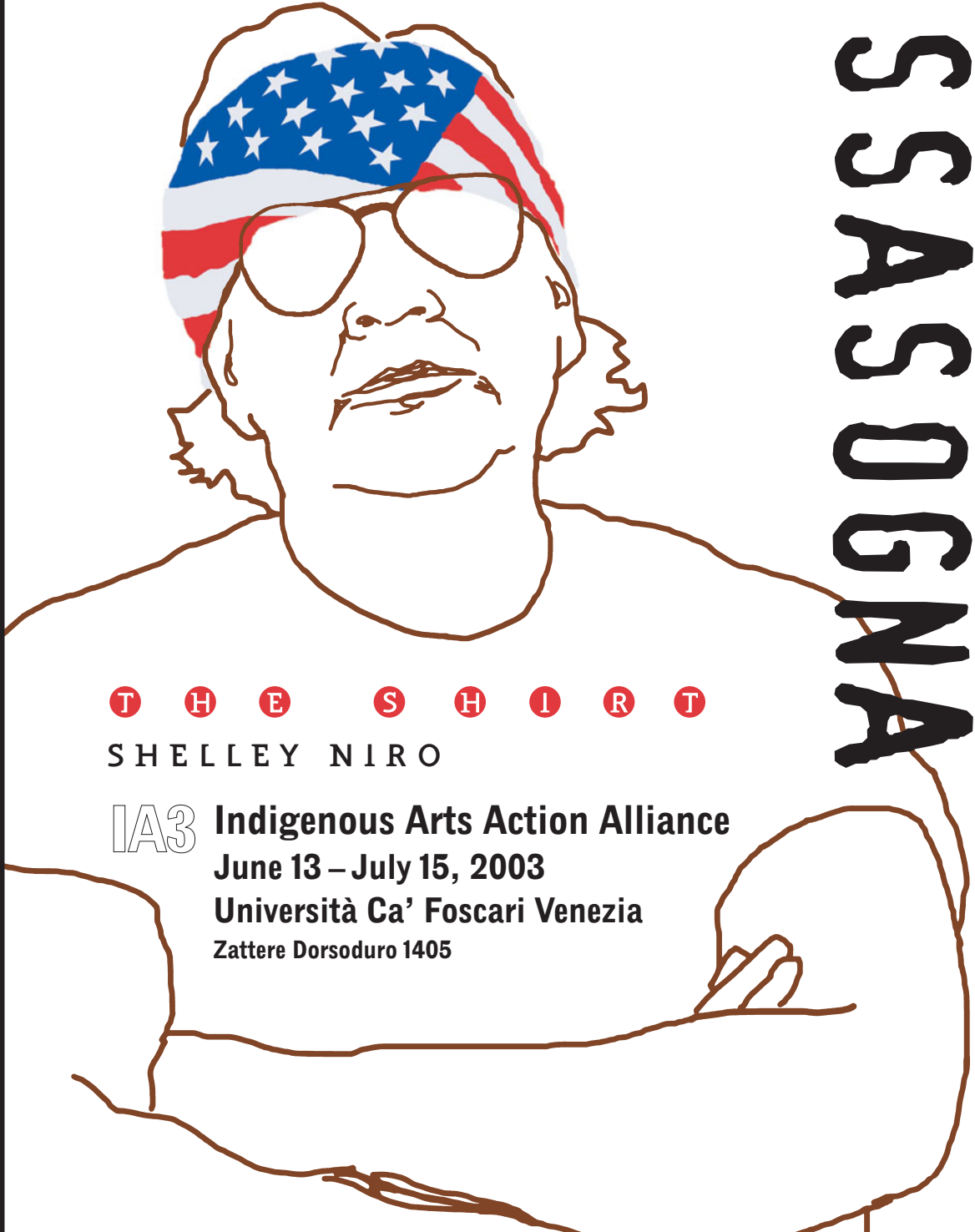


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Shelley Niro, *The Shirt 1*, 2003.  
Photography, 10,2 x 12,7 cm.  
© Shelley Niro

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la Biennale di Venezia  
EVENTO NELL'AMBITO DELLA  
**50ESIMA**  
ESPOSIZIONE  
INTERNAZIONALE  
D'ARTE

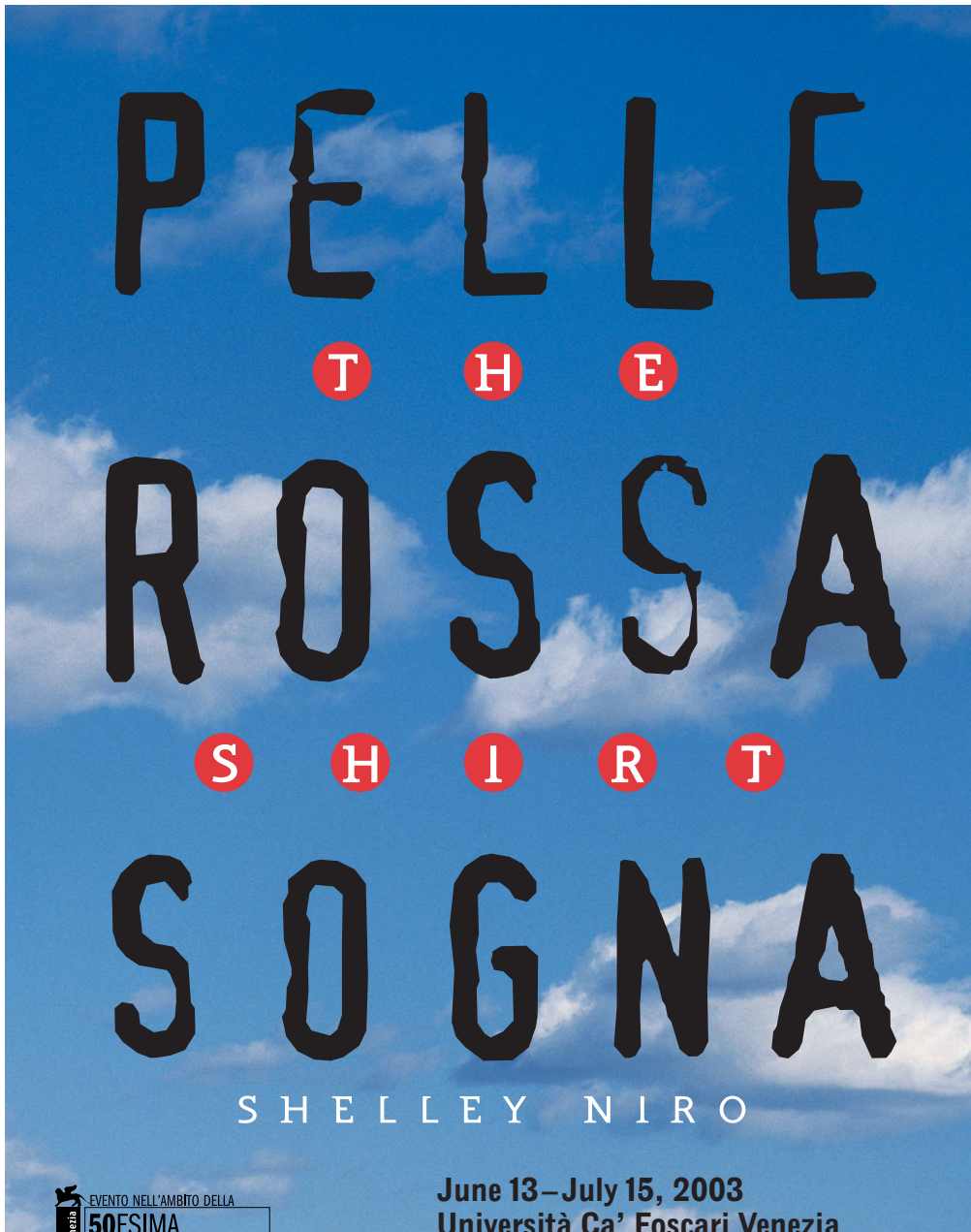
# PELLE ROSSASOGNA



**T H E S H I R T**  
SHELLEY NIRO

**IA3 Indigenous Arts Action Alliance**  
June 13 – July 15, 2003  
Università Ca' Foscari Venezia  
Zattere Dorsoduro 1405

Meridian Design



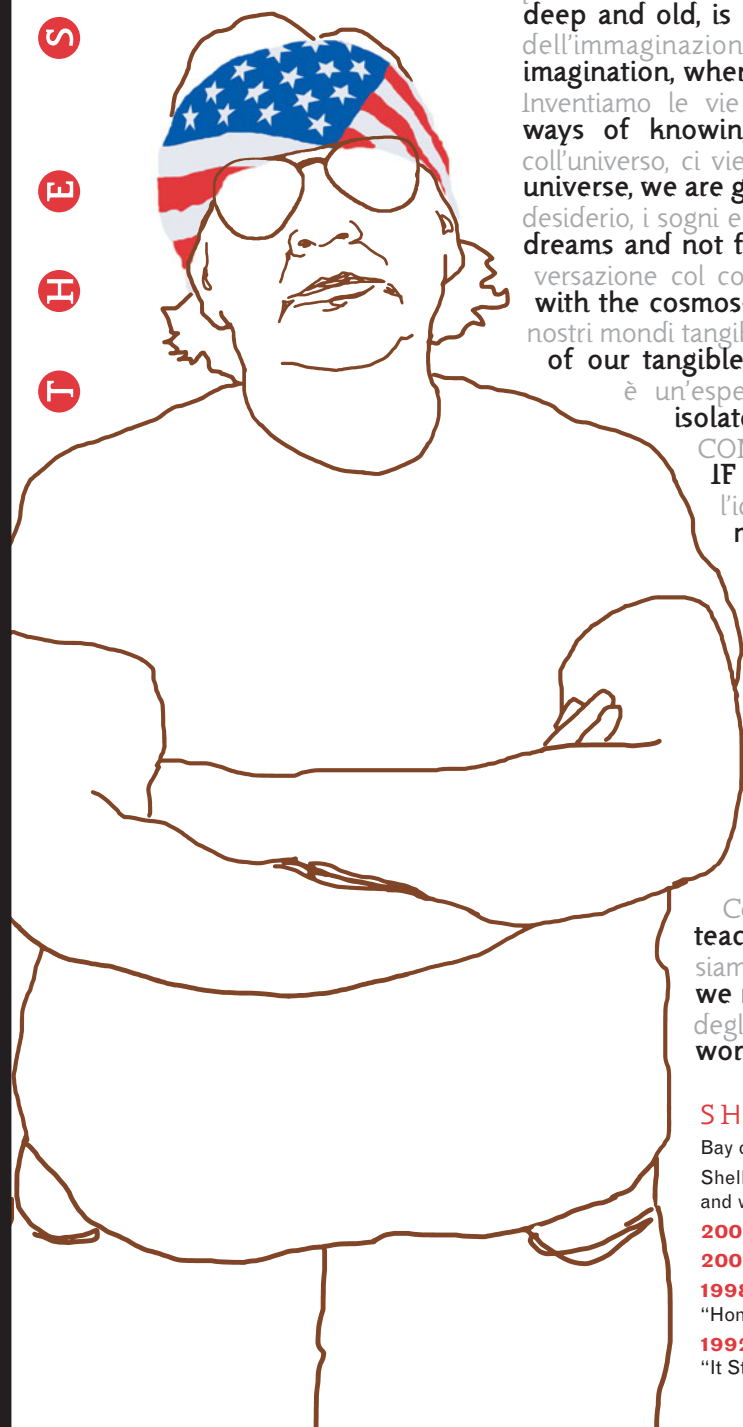
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**IA3** Indigenous Arts Action Alliance

Smithsonian National Museum of the American Indian  
Meridians feminism, race, transnationalism  
WOMEN MAKE MOVIES  
WOODLAND CULTURAL CENTER



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The late Lloyd New of Santa Fe, New Mexico, a renown Cherokee artist and educator developed the IA3 mission statement in 2001: **IA3's mission is to allow a group of native artists the opportunity to create culturally-significant art free of the pressures of a commercially-driven society.**

Il fu Lloyd Nuovo di Santa Fe, New Messico, un rinomato artista e docente Cherokee, stilò la dichiarazione d'impegno IA3 nel 2001: **la missione dell'IA3 è di liberare dalle pressioni di una società consumistica un gruppo di artisti indigeni affinché possano creare arte di significato culturale.**

## COGNIL PELLEROSSA RED SKIN DREAMS

Il sapere, Knowledge, profondo e vecchio, viene portato con noi. È la lingua deep and old, is carried with us. It is the language of dell'immaginazione, dove non ha luogo la censura. imagination, where censorship has no place. We invent Inventiamo le vie del sapere. In questa comunicazione ways of knowing. In this communication with the coll'universo, ci viene concessa l'occasione di esprimere il universe, we are given an opportunity to express desire, desiderio, i sogni e di non temere ripercussioni. È una c-dreams and not fear repercussion. It is a conversation versazione col cosmo—i misteri del mondo. Al di là dei with the cosmos—the mysteries of the world. Outside nostri mondi tangibili, ci viene concessa libertà. Non isolati, of our tangible worlds, we are given freedom. Not

è un'esperienza condivisa. SPIACENTE SE MI isolated, it is a shared experience. SORRY

COMPORTO DA MALEUCATA. Il mito del- IF I'M NOT BEING VERY NICE. The

l'identità viene attorcigliato a nodo ad myth of identity is twisted into knots

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seminare del progresso. Ci isoliamo progress. We have grown further

sempre di più dai nostri modi innati, and further from our innate,

telepatici di apprendere ed insegnare. telepathic modes of learning and

Colonizzatori della nostra memoria, non teaching. Colonizers of our own memory,

siamo più sensibile come una volta al mondo we no longer are as sensitive to the spirit

degli spiriti. L'alterità vige come sempre. world. Otherness is still there.

### SHELLEY NIRO

Bay of Quinte Mohawk, Six Nations Reserve

Shelley Niro, born at Niagara Falls, New York, in 1954, lives and works in Brantford, Ontario, Canada.

**2002** Admitted into Royal Canadian Academy of Arts

**2001** Eiteljorg Foundation Fellow, Indianapolis, Indiana

**1998** Wrote, directed and produced 50 minute film "Honey Moccasin"

**1992** Co-wrote, co-produced and co-directed 25 minute film "It Starts With A Whisper"



**PELLEROSSASOGNA**

**T H E S H I R T**

SHELLEY NIRO

EVENTO NELL'AMBITO DELLA  
**50ESIMA**  
 ESPOSIZIONE  
 INTERNAZIONALE  
 D'ARTE

**IA3** June 13 - July 15, 2003  
**Indigenous Arts Action Alliance**  
 Università Ca' Foscari Venezia Zattere Dorsoduro 1405

**Reception June 12, 6 PM, includes reading by Sherwin Bitsui**

**ASTERISK** by Sherwin Bitsui

Fourteen ninety-something,  
*something* happened  
 And no one can pick it out of the line-up,  
 Its rising action photographed  
 When the sign said: do not look  
 irises planted inside here.

But look—  
 Something lurking in the mineshaft—  
 A message, ice in his cup,  
 third leg uprooted but still walking.  
 It peers over his shoulder at the dirt road dug into the mesa's skirt,  
 where Saguaro blossoms bloom nightfall at the tip of its dark snout,  
 And motor-oil seeps through the broken white line of the teacher's loom.

*Something,*  
 Can't loop this needle into it,  
 Occurs and writes over their lips with thread,  
 Barnacles on their swings;  
 fleas hyphenated between *their* noses;  
 eels asphyxiating in the fruit salad.

Remember, every wrist of *theirs* acclimates to bruises.

Twigs from their family tree flank the gloves' aura  
 and asterisk water towers invisible,  
 While fragrant rocks in the snout remain  
 Unnoticed in the bedroom,  
 Because the bridegroom wanted in  
 Pioneers wanted in  
 And the ends of our feet yellowed to uranium at the edge of fear.

From the forthcoming book *Shapeshift* by University of Arizona Press.

Smithsonian  
 National Museum of the American Indian

**Meridians**  
 feminism, race, transnationalism

WOMEN MAKE MOVIES

**Indigenous Arts Action Alliance** would like to thank the Smithsonian National Museum of the American Indian, the journal *Meridians*, Smith College, Women Make Movies, and Woodland Cultural Centre for their generous support. We would especially like to thank:

**Università Ca' Foscari Venezia**  
 Department of European language and literary study and postcolonial English

**L'Alleanza Arte Azione Indigena** coglie l'occasione di ringraziare il Museo Nazionale Smithsonian dell'Indiano Americano, la rivista *Meridians*, Università di Smith, Donne Fanno Film, e il Centro Cultural Woodland per il loro generoso sostegno. Vorremmo ringraziare in particolare:

**Università Ca' Foscari Venezia**  
 Dipartimento di studi linguistici e letterari europei e postcoloniali anglistica

Smithsonian  
 National Museum of the American Indian

**Meridians**  
 feminism, race, transnationalism

WOMEN MAKE MOVIES

MScanlon Design

la Nuova

SABATO  
21 giugno 2003

## L'ESPOSIZIONE

## «Pellerossasogna»: l'arte indiana a Venezia

*Shelley Niro fino al 15 luglio a Palazzo Cosulich alle Zattere*

Fino al 15 luglio a Palazzo Cosulich alle Zattere è aperta la mostra «Pellerossasogna» di Shelley Niro, promossa dalla Indigenous Arts Actions Alliance, organizzata da Nancy Marie Mithlo, docente di Antropologia allo Smith College di Northampton (Massachusetts) e realizzata in collaborazione con il dipartimento di Studi linguistici e letterari europei e postcoloniali dell'Università Ca' Foscari nell'ambito della 50ª Biennale Arti Visive. Shelley Niro è nata presso le Cascate del Niagara, ha studiato all'Ontario College of Art di Toronto e alla University of Western Ontario in London (Ontario). La mostra è stata inaugurata il 12 giugno con un reading di poesie del poeta indiano navajo Sherwin Bitsuy.

L'Indigenous Arts Actions Alliance è stata costituita nel 1997 ad opera di alcuni intellettuali, artisti, leader



Da sinistra Shelley Niro e Sherwin Bitsuy

indiani-americani che hanno sentito l'esigenza di riflettere insieme su temi quali l'identità e l'importanza culturale dell'arte al di fuori di un circuito strettamente consumistico e commerciale che oggi interessa l'arte nativa. L'Alliance è anche

espressione degli aborigeni americani che, non essendo una nazione giuridicamente riconosciuta, da anni si battono per il riconoscimento dei loro diritti di sovranità in quanto stati-nazione nel sistema governativo federale americano.

## ARTFORUM

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## Bonami on the Biennale, Artists in Uniform, and More

## BONAMI EXPANDS ON BIENNALE

The theme of the upcoming Venice Biennale, "Dreams and Conflicts: Dictatorship of the Spectator," has gained new urgency in the wake of the Iraq war. *Il Manifesto's* Arianne di Genova checked in with director of visual arts Francesco Bonami for an update on the exhibition in light of current events.

"Even though 'Dreams and Conflicts' has a tragic actuality today, the title was meant to refer to the specificity of art," explained Bonami to *Il Manifesto*. "I don't believe it's possible to create an isolated exhibition for pure aesthetic enjoyment. Artistic investigation is something that is always joined with the world. On the other hand, I don't think it's right to present only documents, without any transformation. The spectator chooses the threshold to be crossed."

Bonami also reveals more works to be shown, including Kader Attia's project concerning Algerian immigrants living in France, Kevin Hanley's morbid portrayal of Fidel Castro, and Damien Hirst's pharmacy, as well as an unnamed project by Maurizio Cattelan. Patti Smith will contribute to "Delays and Revolutions" in the Italian pavilion, which includes forty international artists working in a variety of media. Because the Italian pavilion features artists from around the world, the Italian artists Alessandra Ariatti, Micol Assael, Anna De Manincor, Diego Perrone, and Patrick Tuttofuoco will exhibit in a separate installation that has been designed by the architectural collective Gruppo A12 for the Giardini.

In a separate article, *Genova* provides an overview of the national pavilions in the Giardini. Bonami's promise to build a pavilion for Palestine met with resistance; now, the architects Alessandro Petti and Sandy Hilal will install a gigantic passport that will greet visitors at the Biennale entrance, entitled "Stateless Nation." Countries with officially recognized pavilions will be represented as follows: Jana Sterbak (Canada), Olafur Eliasson (Denmark), Chris Ofili (Great Britain), Fred Wilson (United States), Martin Kippenberger and Candida Höfer (Germany), Santiago Sierra (Spain), Michal Rovner (Israel), Abbas Kiarostami (Iran), Jean-Marc Bustamante (France), and M. Gaba and C. Amorales (the Netherlands).

*Genova* also lists shows that will take place at other locations in Venice during the Biennale. At the Museo Correr, Bonami's "*Pittura/Painting: From Rauschenberg to Murakami (1964–2003)*" will be on view. Fabio Mauri will show at the Nuova Icona gallery in the Giudecca. The exhibition "Pellerossasogna (Indian Dream)" will take place at the University of Venice, while Ilya and Emilia Kabakov will set up an installation at the Querini Stampalia Foundation's gallery. Finally, a work called *the cord* will "narrate" the entire Biennale with the help of a scattered tubular structure.



Palazzo Pitti  
La reggia rivelata  
7 dicembre 2003  
31 maggio 2004  
Palazzo Pitti - Firenze  
www.palazzopitti.it

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**Shelley Niro - Pellerossasogna**

Dal 12 giugno al 15 luglio 2003

**Venezia**  
**Palazzo Cosulich**

Zattere dorsoduro 1405 (30170)  
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La mostra, promossa dalla Indigenous Arts Actions Alliance, è organizzata da Nancy Marie Mithlo, Docente di Antropologia presso lo Smith College di Northampton, Massachussets, e realizzata con la collaborazione del Dipartimento di Studi Linguistici e Letterari Europei e Postcoloniali dell'Università Ca' Foscari. L'evento si svolge inoltre nell'ambito della cinquantesima edizione della Biennale Internazionale d'Arte di Venezia.

L'associazione "Native American Arts Alliance" (NA3), oggi "Indigenous Arts Actions Alliance" è stata costituita nel 1997 ad opera di alcuni intellettuali, artisti, leader ed educatori Indiani Americani che hanno sentito l'esigenza di riflettere insieme su alcuni temi quali l'identità e l'importanza culturale dell'arte al di fuori di un circuito strettamente consumistico e commerciale che oggi interessa l'arte nativa. La "Indigenous Arts Actions Alliance" ad un livello più ampio è anche espressione degli aborigeni americani che non essendo una nazione giuridicamente riconosciuta, da anni si battono per il riconoscimento dei loro diritti di sovranità (sovereignty- issue), in quanto stati-nazione all'interno del sistema governativo federale americano.

**orario:** orario 11 - 19 (lunedì chiuso)  
**vernissage:** 12 giugno 2003. ore 18  
**telefono evento:** +39 338 69 61 838  
**note:** Studio Antonio dal Ponte, San Polo 622  
**email:** studiodalponate@libero.it



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# How Do You Get To the Biennale? Apply, Apply

June 1, 2003  
Art Architecture  
NYT

By STEVEN HENRY MADOFF

**T**HE Venice Biennale may be the biggest deal in the art world. There's Documenta, of course, set off like an intellectual depth charge in sleepy Kassel, Germany, every five years. But for sheer exuberance — it's Venice, after all — the Biennale is like Cannes on the Grand Canal or, more precisely, like the Academy Awards, several doctoral dissertations and Disney World combined under the brilliant Italian sun.

Set amid lanes of cypress in the Castello Gardens, 32 national pavilions stretch out farther than the eye can see, a 19th-century embassy row, with another 30 countries putting on their own national shows around the city that the writer Mary McCarthy once called "a mirror held up to its own shimmering image." To play national artist on this glittering stage is an antiquated role, but a powerful honor. Even 50 years ago, to be The Artist from Japan or Egypt or France was an exceptional chance to strut one's stuff before the rarely assembled art world. Now we've got tiny camcorders, cheap air fares, the Web; you can look at somebody's art, if you're desperate enough, on your cell phone. Yet if the role is less exotic, it's no less triumphal, with pomp and circumstance for the artists and governments pouring millions of dollars into the notion of cultural diplomacy.

When the Biennale opens to the public in two weeks, Fred Wilson will be America's artist. His \$650,000 show,

**Bearing thick notebooks filled with proposals from 20 finalists, a small group gathers each year to select a national artist.**

titled "Speak of Me As I Am" and organized by the curator Kathleen Goncharov of the List Visual Arts Center at M.I.T., will scrutinize some longstanding American themes — immigration and integration — but will view them through Venetian history. The title is cribbed from Shakespeare's "Othello: The Moor of Venice." The Moors are Mr. Wilson's subject: Africans who worked, suffered and prospered in a cosmopolitan Venice a little like merchant-thronged New York, but half a millennium ago. Using paintings, costumes, sound, video, bric-a-brac and a dramatic black glass chandelier, Mr. Wilson will excavate the racial past and muse on the moral, political and practical shapes of what it is to be both outsider and citizen.

Democracy is somewhere near the heart of Mr. Wilson's show in Venice, and democracy is what got him



By Fred Wilson  
"Drip, Drop,"

## America's Artist, 2003 Edition

By HILARIE M. SHEETS

**"M**USEUMS are like families: on the outside they're friendly and sweet, but just like families, some of them are dysfunctional," Fred Wilson said with a laugh. For more than a decade, Mr. Wilson, 48, who is this year's American representative at the Venice Biennale, has used museums around the world as his palette, reinstalling their collections, often using discoveries from their storage rooms.

"I see these objects as people or presences that have a story," Mr. Wilson said. "We sometimes don't know the story of these things, and by not knowing we can be discounting them." He likens the process to therapy, in which he spends months peeling away the layers of an institution, getting to know the collection and the staff, learning the history of the place and its role within its city. This information ultimately informs his installations, which usually rely heavily on the power of juxtaposition.

"My work," said Mr. Wilson, who is African-American, "is based not so much on revealing African-American history — who doesn't know about slavery? — but the notion that a point of view can be so complete that you don't even begin to think of other ways of seeing things."

Take Mr. Wilson's popular "Mining the Museum," at the Maryland Historical Society in Baltimore in 1992. He said it had changed his life and the lives of others there. One piece in his installa-

**Fred Wilson digs under the skins of museums, showing them their own secrets.**

tion was a ripped portrait of a 19th-century white gentleman. He made a video of a black maintenance man at the museum peering through the rip and saying, "No one knows I'm inside of you except mom." Mr. Wilson saw the work as being about people with light skin "passing for white" as they moved north after the Civil War, and he recalled that some docents at the museum were complaining about having to lecture on the subject, which they considered no longer relevant.

"Then one docent said, 'Well, actually I'm African-American,'" Mr. Wilson said. "I didn't know it. Nobody else there knew it. When he went to the historical society, he had no reason to talk about it, so he didn't. Little things like that happened because I was there. And now he's on the board of trustees!"

How the simple act of placing one object next to another can create loaded relationships is particularly vivid in Mr. Wilson's contribution to "Art Inside Out," on view through December at the Children's Museum of Manhattan, where he, Eliz-

:incittà  
arte

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**Sogni da  
"Pellerossa"**Shelley Niro, nello scrigno  
dell'arte nativa americana

Un'interpretazione dell'identità degli indiani nativi americani, autentico scrigno di leggende, tradizioni e costumi. Un patrimonio culturale unico al mondo che continua ad evolversi all'interno della società contemporanea.

Si alza dunque il sipario su «Pellerossasogna», manifestazione della video-artista americana Shelley che propone un video e alcune poesie. L'esposizione,

ubicata nelle sale di Palazzo Cosulich alle Zattere, è promossa dall'associazione «Native American Arts Alliance», costituita nel 1997 da intellettuali, artisti ed educatori indiani con l'intento di riflettere sull'identità e l'importanza culturale dell'arte al di fuori del circuito commerciale. L'associazione è soprattutto l'espressione degli aborigeni americani che, non essendo una nazione riconosciuta giuridicamente, si battono da anni per il riconoscimento dei loro diritti, in quanto stati-nazione all'interno del sistema governativo federale. L'intento dell'esposizione, aperta al pubblico dal 13 giugno al 15 luglio (orario 11-19, lunedì chiuso, ingresso libero) è di riavvicinare l'arte alla comunità nativa e di presentare i lavori dei nativi sullo scenario internazionale. Info: Studio Dal Ponte, tel. 041.5239315. **Laura Colognesi**

Shelley Niro - «Pellerossasogna»  
Dal 13 giugno al 15 luglio - Inaugurazione giovedì 12 giugno, dalle ore 18 Palazzo Cosulich, Zattere - Venezia

**"Red-skin"  
dreams**

:e

Shelley Niro, in *Native  
American art-box*

An interpretation about the identity of Native American, a unique cultural heritage that continues to evolve into contemporary society. Rise the curtains of «Pellerossasogna», the exhibition by the American video-artist Shelley Niro who proposes a video and some poems, aiming to present native American art to the world. The exhibition has been promoted by the association «Native American Arts Alliance», founded in 1997 by intellectuals, artists and Indian educators aiming to give a voice to Native Americans who, not being yet officially recognised as a country, have been and are still fighting for their rights. The exhibition is open from June 13 to July 15 (11-19, Monday closed, free entrance) at Palazzo Cosulich, Zattere.

Info: Studio Dal Ponte, tel. 041.5239315.  
Tr. G. Tonoli

**Intimi  
sospetti**Prima personale italiana  
di Marlene Dumas

Alla Fondazione Bevilacqua La Masa, nella sede di palazzetto Tito, Marlene Dumas inaugura la sua prima personale allestita in una istituzione museale italiana. Artista nota sin dagli anni Ottanta, Marlene Dumas ha operato nel corso di questi decenni in un crescendo di fama e popolarità. Apprezzata dalla critica internazionale per i suoi quadri dove pittura e disegno spesso si amalgamano in una continua ricerca intima, Marlene Dumas è riconosciuta sin dagli anni Novanta come anticipatrice delle tendenze tipiche del lavoro figurativo femminile. «Suspect» è il titolo di questa mostra veneziana, un titolo che mette subito in primo piano i soggetti dei quadri - amici, conoscenti, personaggi popolari - in quel gioco di rimandi e specchi tra soggetto dell'opera e spettatore così caratteristico nelle sue opere. I personaggi dei quadri provengono dalla vita quotidiana di questa artista che dal Sud Africa, suo paese d'origine, è emigrata ad Amsterdam;

16

**Infinita purezza  
del non-colore**Makoto e Maruyama esplorano i simboli  
dell'estetica pittorica orientale

Due artisti giapponesi esplorano il concetto di non-colore. Il risultato è la ricchezza espositiva di «Purenissimo», esposta nello Spazio Proietto, presso le Corderie dell'Arsenale a Venezia dal 15 giugno al 2 novembre.

'Purenissimo' significa "infinità di purezza". «In ogni nazione del mondo - spiegano i due giovani artisti- esiste un colore col quale il popolo s'identifica. Si potrebbe osare individuando il colore del Giappone con il non-colore. Nato in un tempo lontano, quando l'uomo viveva a diretto contatto con la natura e la vivacità dei suoi toni, questo colore, che si fonde con il panorama che lo circonda, è il non-colore». I due artisti hanno lasciato un Paese dove l'idea del non-colore è profondamente radicata nell'animo di ognuno e l'hanno reinterpretata: uno ha trasportato il non-colore nel bianco, l'altro in tutti i colori. In una rarefatta atmosfera orientale, è così esplosa la creatività nelle sculture Nukegara (Il calcio bianco) di Makoto e

le fotografie Fiori di Takao Maruyama. L'esposizione sarà aperta al pubblico con ingresso libero ed orario continuato dalle 10.30 alle 18.30 (lunedì chiuso). Per info Studio Dal Ponte tel. 041.5239315. **Laura Colognesi**



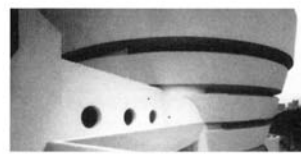
Makoto/Takao Maruyama. «Purenissimo»  
15 giugno/2 novembre - inaugurazione: 14 giugno 2003  
dalle ore 17 Spazio Proietto - Corderie dell'Arsenale Venezia

**The purity  
of no-colour**

:e

*Symbols of Oriental  
painting aesthetics*

Two Japanese artists explore the concept of no-colour. The result is the richness achieved in «Purenissimo», exhibited at Spazio Proietto, at Arsenal's Corderie in Venice from June 15 to November 2. The title 'Purenissimo' means infinity of 'purity'. «In any country in the world - explain the two young artists Makoto and Takao Maruyama - there is a colour with which its people identify themselves. We could dare to say that the colour of Japan is the no-colour». The two artists have left a country in which the idea of no-colour is profoundly rooted in everybody and they have reinterpreted it: the first one has transported no-colour idea into white, while the other has transported it in every colour. The exhibition will be open from 10.30 a.m. to 6.30 p.m. Free entrance (Monday closed). More Info: Studio Dal Ponte tel. 041.5239315.  
Tr. G. Tonoli

**Un'estate  
di 'Incroci'**Letteratura e musica ogni sabato  
nel giardino della Collezione

Ha preso il via, presso la Collezione Peggy Guggenheim, la 2ª edizione della rassegna estiva «Incroci/Crossroads», manifestazione che vede la partecipazione di 31 artisti negli 11 appuntamenti in programma ogni sabato, con inizio alle 20.15, sino al 9 agosto. Una serie di eventi letterari e musicali, iniziati lo scorso 24 maggio con quattro incontri dedicati a scrittori di libretto giallo/noir: cinque scrittori si alternano sul famoso "trono di Peggy" collocato nel giardino di Ca' Venier dei Leoni, per raccontare il loro rapporto con la pittura, la scultura e le altre arti, e presentare una narrazione inedita sulla Collezione Peggy Guggenheim. I giallisti sono Massimo Carlotto, che ha introdotto la rassegna, Carlo Lucarelli, durante l'ultima serata di maggio, la coppia Nicoletta Vallorani e



## NMAI Hosts Venice Biennale Reception

As part of its ongoing mission to promote and encourage contemporary Native arts, the National Museum of the American Indian (NMAI) sponsored a reception in collaboration with the Indigenous Arts Action Alliance (IA3) at the 50th International Art Exhibition at the Venice Biennale in Venice, Italy on June 12. Established in 1893, the Biennale's theme this year's was *Dreams and Conflicts—the Viewer's Dictatorship*, which presented 380 artists' works that represent the state of contemporary art globally. "We are delighted to have this opportunity to talk about the exciting and rapidly expanding renaissance of American Indian art and cultures and to announce to the international art community the grand opening of the new museum," says Rick West (Southern Cheyenne), NMAI's director. "The museum is honored to collaborate with the Indigenous Arts Action Alliance and to support exhibiting artists such as filmmaker Shelley Niro and poet Sherwin Bitsui."

IA3 organized the first U.S. representation of American Indians at the 1999 Biennale. This year, IA3 chose Shelley Niro and Sherwin Bitsui as its Biennale representatives. At the opening reception, Niro (Mohawk) showcased a five-minute film, *Pellerossasogna—The Shirt*. Bitsui (Navajo), IA3 chair, read works from his first book of poetry, *Shapeshift*, which will be published by the University of Arizona Press this September.

West's presentation to an international audience of scholars, collectors, and artists included plans for the September 21, 2004 grand opening of the mall museum and the museum's goals for showcasing contemporary Native American art in both New York City and Washington, D.C. "The



Photo by Gerald McMaster

Biennale provides the NMAI and all Native Americans a global audience to teach the world that Native peoples and artists are not

cultural relics but are part of a community whose cultures are vibrant and alive," says West.

— Patsy Phillips

*Above: Poet Sherwin Bitsui (Navajo) and filmmaker Shelley Niro (Mohawk) at the NMAI Biennale reception.*

## NMAI/IAIA Alliance Dedicated to Excellence in Education & Preservation

Under the New Mexican desert sky, Native scholars from around the world gathered for the common goal of furthering learning. As part of a partnership with the National Museum of the American Indian and the W. K. Kellogg Foundation, the Institute of American Indian Arts hosted the *Convocation of Native and Indigenous Scholars* from May 18 to 20, 2003, in Sante Fe. The purpose of the conference was to chart an agenda for IAIA's planned Lifelong Learning Center; the scholars advised the LLC planning team on model programs, best practices, and learning needs.

IAIA President Della Warrior (Otoe-Missouria) says the LLC will "create a place for learning that presents the creativity, insight, vision, and innovation of Native and indigenous peoples" from their own perspective.

Among those attending the meeting were Pulitzer Prize-winning author N. Scott Momaday (Kiowa); Janine Pease-Pretty On Top (Crow), founder and former president of Little Big Horn College; and Rayna Green (Cherokee), director of the American Indian Program at the Smithsonian's National Museum of American History.

The conference was part of a cooperative framework signed

between NMAI Director Rick West (Southern Cheyenne) and Warrior in December 2002 to further the collective missions of both organizations to nurture, preserve, and protect the cultures, resources, and languages of Native peoples. The framework seeks to conduct programs and activities that will enhance the capability of American Indians to attain educational excellence while preserving and promoting individual tribal cultures, languages, and resources.

Another conference, planned for 2004, will focus on defining the history of Native arts from an indigenous perspective.

SAVE THE DATE  
*September 21, 2004*



THE SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN  
OPENS IN WASHINGTON, D.C. ON SEPTEMBER 21, 2004.

TO JOIN THE NATIONAL MUSEUM OF THE AMERICAN INDIAN, CALL 800-242-NMAI (6624)  
OR VISIT THE MUSEUM'S WEBSITE AT [WWW.AMERICANINDIAN.SI.EDU](http://WWW.AMERICANINDIAN.SI.EDU).

IMAGES COURTESY OF THE INDIAN ARTS AND CRAFTS BOARD COLLECTION,  
DEPARTMENT OF THE INTERIOR, AT THE NATIONAL MUSEUM OF THE AMERICAN INDIAN, SMITHSONIAN INSTITUTION

DESIGN CONCEPT BY TRUMAN LOWE, ANYA MONTIEL AND REBECCA TRAUTMANN


 Smithsonian  
National Museum of the American Indian



W. Richard West  
Director  
Smithsonian National Museum of the American Indian

invites you to a reception to mark the Museum's first

**La Biennale di Venezia**

Thursday, June 12

from 6:00 p.m. until 8:00 p.m.

Università Ca' Foscari Venezia  
Zattere Dorsoduro No. 1405  
Venice

*Red Skin Dreams*, a Shelley Niro film,  
to be exhibited during the reception


 Smithsonian  
National Museum of the American Indian

Sponsorship by the Smithsonian National Museum of the American Indian brought leading authorities in Indigenous studies to Venice.



**MEDIA CONTACT:**

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Web Site: [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu)

**SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN  
HOSTS INAUGURAL RECEPTION AT VENICE BIENNALE**  
*Previews New National Museum and Upcoming Exhibitions Honoring Contemporary  
Native American Artists*

In its first appearance at the 50<sup>th</sup> International Art Exhibition at the Venice Biennale, the Smithsonian National Museum of the American Indian (the "NMAI") will preview to an international art community its upcoming exhibitions of contemporary Native American artists and showcase its new museum in Washington, D.C, on schedule to open in Fall 2004.

"The 50<sup>th</sup> Biennale di Venezia provides the NMAI and all Native Americans a global audience to teach the world that Native peoples and artists are not cultural relics but are part of a community whose culture is vibrant, alive and will never disappear," said NMAI's Director, Rick West (Southern Cheyenne). "We hope our participation at the Biennale will advance the knowledge and understanding of Native American life and the NMAI's role in nurturing contemporary Native American artists in the United States and abroad."

To that end, the NMAI will co-host a reception during the Biennale with the Indigenous Arts Action Alliance (IA3), a small Native American art group which supports contemporary Native artists, to globally announce its grand opening plans and inaugural exhibitions for its new museum, as well as preview a current contemporary exhibition at its New York facility.

The reception will take place **Thursday, June 12, 2003 from 6:00 p.m. to 8:00 p.m. at the University of Venice, Zattere Dorsoduro 1405.**

A film installation by Shelley Niro (Mohawk) titled, "Pellerossasogna – The Shirt" (translated is "Red Skin Dreams - The Shirt") will be also previewed at the reception. The five-minute film will examine the beauty, pain and loss of Native American life. In the words of the artist, "*We carry knowledge that is deep and old with us, the language of imagination, where*

*... We step outside of our tangible worlds and are given freedom.*" Shelly Niro is a member of the Turtle Clan, Bay of Quinte Mohawk from the Six Nations Reserve and a member of the Royal Canadian Academy of Arts.



EVENTO NELL'AMBITO DELLA

**50ESIMA  
ESPOSIZIONE  
INTERNAZIONALE  
D'ARTE**

to collaborate with the small nonprofit Native American Art Alliance (IA3), and to support film maker Shelley Niro at this most prestigious event.

initiatives underway and planned for the future including the opening and promoting contemporary Native American art. The Biennale will feature an update on the three major inaugural exhibitions including a retrospective also planned for the Smithsonian National Museum of the American Indian modernists: George Morrison, 1919-2000 and Allan Houser, 1914-1994 (Warm Springs, Georgia). The Biennale will explore modernism and American art movements, including the "inauthentic" by mainstream art dealers and galleries. The Biennale will trace the origins of contemporary Native American art and the careers and contributions of Morrison and Houser. The Biennale will engage visitors and scholars to explore the history of contemporary Native American art, and how we might

discuss a series of smaller contemporary exhibitions including the new National Museum of the American Indian at the Stav Heye Center located in lower Manhattan, New York City. The Biennale will feature an 18-month series of installations of artists from across the US and Canada.

of the American Indian on the National Mall in Washington, D.C. One of the world's most comprehensive museums in the United States, the National Museum of the American Indian and South America. Through continual exhibitions, demonstrations, film, music, dance, cuisine, exhibiting 10,000 years, the new museum promises to preserve and share the life, history, arts, literature, and culture — the Smithsonian's new great museum that the Smithsonian will build on

the National Mall.

Currently, the NMAI's **George Gustav Heye Center** in New York City is one of most visited museums in the city. Opened in lower Manhattan in 1994 it includes an impressive permanent collection of Native American artifacts and cultural objects.

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**NOTE Rick West will be available for press interviews prior to and after the reception.**

"We are delighted with this opportunity to collaborate with the small nonprofit Native American art organization, Indigenous Arts Action Alliance (IA3), and to support film maker Shelley Niro at this most prestigious event."

—Rick West, Director, Smithsonian National Museum of the American Indian



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Ms. Nancy Marie Mithlo  
Department of Anthropology  
Dewey Hall # 16  
Northampton  
Massachusetts 01063  
USA

Venice, July 2003

Dear Ms. Mithlo,

I would like to congratulate you on the success of the event you promoted within the 50<sup>th</sup> International Art Exhibition and to send you a complimentary copy of the catalogue.

I hope we will have again the chance to cooperate with your institution and send you my best regards

Visual Arts Section  
the responsible  
Renato Quaglia



Participating artists Sherwin Bitsui and Shelley Niro