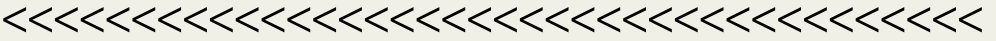
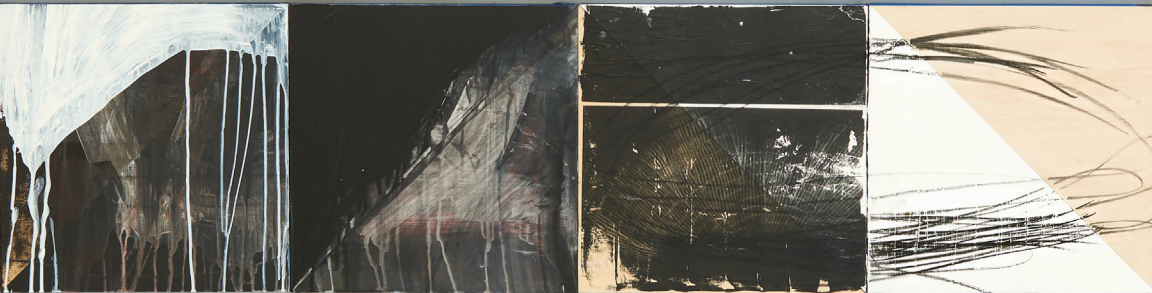


pearly gates

Sara Siestreem (Hanis Coos)

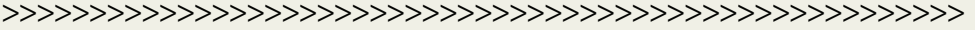


JORDAN SCHNITZER
MUSEUM OF ART



SARA SIESTREEM (HANIS COOS)

ARTIST



My work is based in the ceremonial traditions of my ancestors, combined with contemporary modes and materials of making.

The process is informed by observations of Nature combined with a formal structure and improvisational practice.

Nature generates new life through rhythmic cycles of elemental interaction. This is evident in biologic life cycles, geologic and hydrodynamic events, and in the astronomic elements that affect the seasons.

In Nature, basic designs repeat themselves from one form to the next structurally; matter organizes itself in predictable and repetitive ways.

The formal structure consists of three elements, consideration of the space that will hold the work, the intended audience and impact, and establishing repetitive interactions between gathered and or created materials.

This represents a natural system, a rhythmic cycle. From the visual noise created by this improvisation, basic forms from nature emerge, arriving at the second observation, new life.

The hope is that in the same way we receive an energetic charge from contact with the land, other animals or a natural event, this artwork will affect the viewer.

In 2010 I began teaching collegiate studio arts and critical race theory. At that time, I also began advising institutions regarding Contemporary Indigenous Fine Art, education, curation, and reform. Through this labor, I gained access to a broad network of Indigenous knowledge holders and my ancestors, held up inside these institutions.

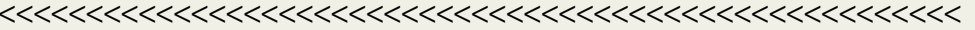
This is how I began to study the weaving traditions of my people. This research broadened the physical canister of my work to include spatial and social forms.

The continuum of our culture and associated practices were violently interrupted by attempted genocide in the 1850's. We have been working since that time to restore our lifeways.

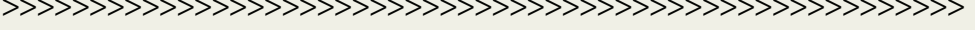
In 2015 I used my research to open an intergenerational, year round, tribal weaving program. The curriculum spans ceremonial and spiritual practices, first foods and protocol, science, mathematics, field work, communal and independent studio work, academic constructs, government to government relationships, sovereignty, museum collections and collection management, repatriation, documentation, professional practices for artists, and gallery exhibition.

The goal was to create a self-sustaining ecosystem; to get the practices into as many of our families as possible, to train our tribal government where it interfaces with the traditions to protect the land, and to create access for our tribal diaspora through digital tools. We met these goals.

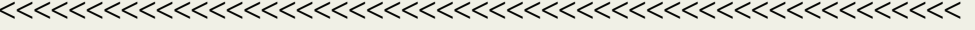
Art is a historic record and public education, an expression of cultural authority, and an act of love. I hope my people see themselves in mine, and that it brings them joy.

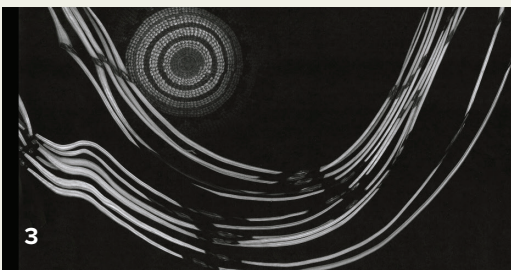


>>>>\\luuwii\\gracias\\thank you\\ everybody\\I love you\\sara<<<<



Sara Siestream (Hanis Coos, 1976-) is a master artist from the Umpqua River Valley on the South Coast of Oregon. She comes from a family of professional artists and educators; her training began in the home. Her lifelong mentor is Lillian Pitt (Wasco, Warm Springs, Yakama) and her weaving teachers are Greg Archuleta (Grand Ronde) and Greg A. Robinson (Chinook Nation). Siestream graduated Phi Kappa Phi with a BS from PSU in 2005. She earned an MFA with distinction from Pratt Art Institute in 2007. She is represented by the Elizabeth Leach Gallery. She lives and works in Portland, Oregon.





for this one, you're gonna need your night eyes



5



6



8



9

1 summertime

Sara Siestroom (Hanis Coos, b. 1976)
Painting Installation (acrylic, graphite, Xerox transfer, panel board)
128 x 84.5 inches
2014-2022
Courtesy of the Artist and Elizabeth Leach Gallery

2 tl'exech

Sara Siestroom (Hanis Coos, b. 1976)
Ceremonial Winnowing Basket (Spruce Root, Huckleberry Dye, Mud Dye)
2014-2017
On loan from the Hallie Ford Museum of Art, The George and Colleen Hoyt Weaving Arts Acquisition Fund

3 >>>>>>>>bear story

Sara Siestroom (Hanis Coos, b. 1976)
Video (Digital Documentation, Xerox Scans, Field Notes), running time: 25 minutes
Video Producer: Alexander M. Woodward
Voices in order of appearance:
Karen Dalton (Cherokee Descent)
Molly Jochem
Sara Siestroom
Kazi Rafizullah
2022
Courtesy of the Artist

4 Ceremonial Basket Cap

Unrecorded Coos or Coquille Artist, South Coast, Oregon
Ceremonial Dance Cap (Spruce Root, Bear Grass, Woodwardia Fimbriata Fern)
Made prior to 1928
On loan from the University of Oregon Museum of Natural and Cultural History

5 Aretha Franklin (reigns supreme) 1942-2018

Sara Siestroom (Hanis Coos, b. 1976)
Ceremonial Dance Cap (Yellow Cedar Bark (Katmai) gifted by Vickie Era (Alutiiq), Red Cedar Bark (Okwunalis) gifted by Marianne Nicolson (Dzawada'enuxw), Sweet Grass (Columbia River), Blackberry Dye (Columbia River), Dentalium (Philippines), Abalone (Pacific), White Heart Glass Beads (Africa)
2016-2018
Courtesy of the Artist

6 Chief Don Ivy 1951-2021

Sara Siestroom (Hanis Coos, b. 1976)
Ceremonial Salmonberry Basket (Spruce Root (Jordan Cove), Bear Grass (Baldich) gathered with Chief Don Slyter, Triangle Sedge (Umpqua and Smith River), Oregon Grape Dye (Sandy River) gathered with Emelia Whiteside (Mexican Indigenous), Dustin Rivera (Taíno and PR) and Asia Tail (Cherokee Nation), Turmeric (Portland)
2017-2022
Courtesy of the Artist

7 Ceremonial Salmonberry Basket

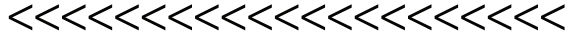
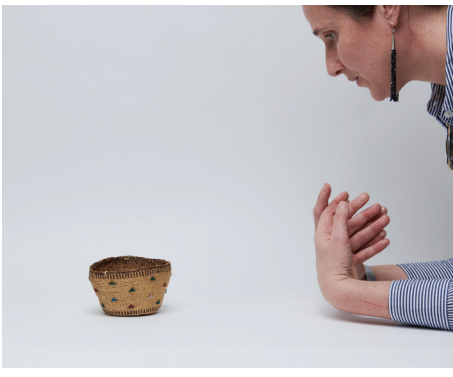
Unrecorded Coos Artist, South Coast, Oregon
Ceremonial Berry Basket (Spruce Root, Cattail, Triangle Sedge, Bear Grass, Seaweed, Glass Beads)
Made prior to 1936
On loan from the University of Oregon Museum of Natural and Cultural History

8 Swahili + Alyuudaq Dance Cap (Coos, Lower Umpqua, Siuslaw and all our relations)

Sara Siestroom (Hanis Coos, b. 1976)
Ceremonial Dance Cap (Spruce Root (Jordan Cove), Mud Dye gathered by Coos, Lower Umpqua, and Siuslaw weaving program led by the Artist (Charleston), Oregon Grape Root Dye gathered by Maori, Samoan, Japanese, Hawaiian, and Indigenous weavers from all over this land mass led by the Artist (Evergreen Longhouse, WA), Bear Grass (Baldich) gathered with Chief Don Slyter (Hanis Coos) led by the Artist, Red Cedar Bark (Siuslaw) gathered by Doug Barret (Siuslaw) and Jesse Beers (Siuslaw)
2015-2018
Courtesy of the Artist

9 Chief Don Slyter (Doc)

Sara Siestroom (Hanis Coos, b. 1976)
Ceremonial Salmonberry Basket (Spruce Root (Jordan Cove), Bear Grass (Baldich) gathered with Chief Don Slyter, Triangle Sedge (Umpqua and Smith River), Oregon Grape Dye (Sandy River) gathered with Emelia Whiteside (Mexican Indigenous), Dustin Rivera (Taíno and PR) and Asia Tail (Cherokee Nation), Turmeric (Portland)
2017-2022
Courtesy of the Artist



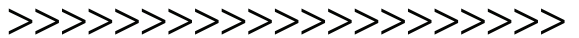
pearly gates

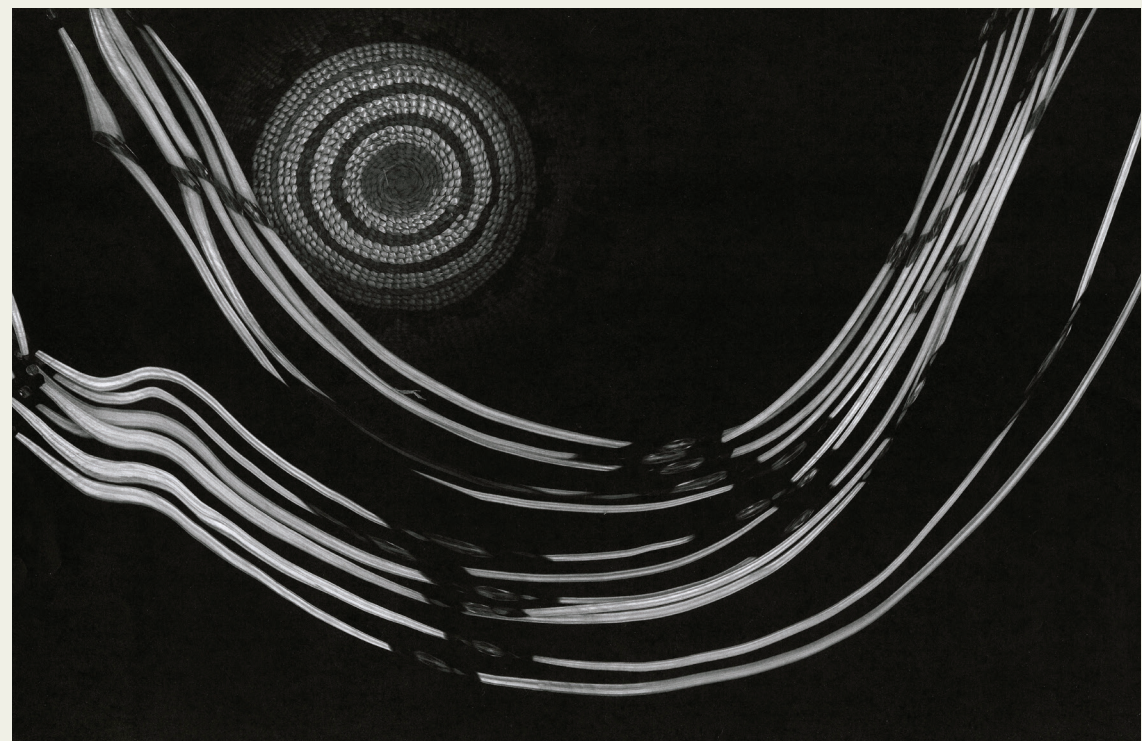
ill meet you at the gate
to tell you
the ten thousand stories
of genocide
that each of these things
hold

ill meet you at the gate
to tell you
all the things
the white people
cannot tell you

ill meet you at the gate
for you to remind me
of all the things
our ancestors
taught us

ill meet you
at the gate
to give you
all
the things
our ancestors
made you





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one,
you're
gonna
need
your
night
eyes

JORDAN SCHNITZER MUSEUM OF ART



Chief Don Slyter (Doc). Sara Siestroom (Hanis Coos, b. 1976). Ceremonial Salmonberry Basket (Spruce Root (Jordan Cove), Bear Grass (Baldich) gathered with Chief Don Slyter, Triangle Sedge (Umpqua and Smith River), Oregon Grape Dye (Sandy River) gathered with Emelia Whiteside (Mexican Indigenous), Dustin Rivera (Taíno and PR) and Asia Tail (Cherokee Nation), Turmeric (Portland). 2017-2022. Courtesy of the Artist

This exhibition is made possible by the University of Oregon, Center for Art Research (CFAR) and Curators-in-Residence, Tiffany Harker and Iris Williamson. Their 2021-22 program, titled HABITS OF DENIAL, features research, exhibitions, and public programs around the theme of “access.” Collaborating artists investigate specific issues within larger systems of power and their embedded exclusionary impacts. Four anchoring programs will examine access through lenses of language and communication, technology and economies, communities and archives, and Indigeneity and institutions. Residency and related programming are made possible by The Ford Family Foundation.