

# **One Numa Guy, 1974**

Acrylic on canvas

Collection of the artist

# Naming of a Grandchild,

circa 1973/74

Oil on canvas

Collection of the artist

As an art student at U.C. Berkeley, LaMarr's professors championed modern art and abstract painters like Mark Rothko (1903-1970). They discouraged her from including anything related to her cultural heritage in her artworks.

To navigate the bias of her professors, LaMarr frequently completed class assignments by submitting simple, abstract paintings in the style of Rothko. She'd receive high marks, but then she'd return to her studio "to add the real stuff to it later"—like the ceremonial gathering depicted in *Naming of a Grandchild*. "In a sense I was only preparing the background with the work I did for my college classes, and I completed the real painting outside of class," LaMarr explains.



Mark Rothko, No. 19 1960, 1960, Collection San Francisco Museum of Modern Art

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1936#

Left:

## **Green Shawl**, not dated

Oil and enamel on canvas

Collection of the artist

Right:

## **Purple Scarf**, 1971

Acrylic on wood

Collection of the artist

# **Counsel, 1970**

Oil and mixed media on canvas

Collection of the artist

# Lena, 1922 and Now, 1985

## Photo etching

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

While researching in the photographic archives in U.C. Berkeley's Kroeber Hall, LaMarr discovered a photograph of her great aunt, Lena Joaquin Calvin, from 1922. The field anthropologist Edward Gifford (1887-1959) photographed Lena as part of his ethnographic study purporting to infer racial differences based on physical attributes such as crania measurements.

LaMarr made this work in an effort to rescue her great aunt from the archival filing cabinets where her image was stored away and catalogued as a specimen. LaMarr combined Gifford's historical photograph (on the left) with a personal family photograph of Lena as an Elder (on the right). Then LaMarr surrounded the images with lavender, pink, and red roses—the colors she once saw Lena wearing.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1937#

# California Dance Skirt, 1974

## Etching

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

Among the archaeological artifacts in U.C. Berkeley's Kroeber Hall, LaMarr discovered a fringed, apron-like dance skirt that would have been worn over a longer skirt as part of a woman's ceremonial regalia.

Inspired by the design of the object, she photographed it numerous times and used it as the basis for this etching. This print is a precursor to LaMarr's later interests in non-Native appropriation of traditional Indigenous attire and regalia.

Español: Para escuchar el texto en español, por favor marque 775.546.1464  
y presione 1938#

Clockwise from top left:

**Untitled, 1977**

Etching

**Untitled, 1977**

Etching

**Basket Design**

**Series No. 2, 1977**

Etching

**Basket Design**

**Series No. 3, 1977**

Etching

All collection of the artist





# Urban Indian Girls, 1982

## Etching

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

Urban Indian Girls reflects the “spirit of survival,” LaMarr witnessed among hundreds of young women living in government-run boarding houses in big cities as a result of the 1964 Relocation Act.

“Their identity as Native American is so strong, even though they’re in the urban area. They wanted to ‘whitenize’ us. We blend in...but we were still identifying as Indians,” LaMarr explains of the two young women who are dressed and ready to go out dancing.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1939#

# Just Wanna Dance, 1983

Mixed media

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

Just Wanna Dance portrays a young Native American woman contemplating her identity and whether to embrace the Powwow traditions of her ancestors or the conventions of Western society. Her sunglasses reflect two choices: she can lace up her moccasins and return to traditional ways, or she can throw on her red high heels and embrace a new way of life. Her ancestor waits patiently for her decision.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1940#

**Untitled**, circa late 1970s

Lithograph

Collection of the artist

# Youth Growing Up in Rural California, circa 1980s

Created with students from the IFH Youth Empowerment Program, Oakland California

While LaMarr was teaching in the Bay Area, she also began working part time at the Intertribal Friendship House (IFH) in Oakland, one of the first urban American Indian community centers in the nation founded by the American Friends Service Committee. The organization supported the needs of Indigenous People who had been relocated to the Bay Area.

LaMarr set up a print studio there, and for over a decade, she contributed graphics for posters, fliers, t-shirts, and other printed materials. As part of the IFH Youth Empowerment Program, LaMarr helped to organize an exchange involving Susanville and Bay Area youth. The result was a movable mural for the IFH dining/meeting room depicting scenes from her homelands—including familiar landmarks, dances, and ceremonies. The San Francisco skyline is in the background.

# Now and then In Nixon, Nevada, 1983

Etching and aquatint with collage

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

This print combines two found photographs. One is an historical image depicting four Wada Tukadu Numu (Northern Paiute) war chiefs from Pyramid Lake, Nevada; LaMarr describes them as protecting and preserving their homelands from white settlers.

The second image is derived from a contemporary snapshot of young Native people socializing near an industrial gravel excavation pit on the outskirts of Pyramid Lake Paiute Reservation.

Seeing the images side by side, according to LaMarr, reveals how younger generations have become disconnected from sacred lands as a result of relocation and forced assimilation.

# Vuarneted Indian Cowboy, 1984

Etching with hand coloring

Collection of the Nevada Museum of Art,  
Museum Purchase

Vuarneted Indian Cowboy honors Native American men who challenge stereotypes by competing on the Indian Rodeo circuit. LaMarr describes these men as “new warriors,” respected for their strength and skill, but also for how they have adopted and subverted the Anglo-American rodeo tradition by claiming it for the Indigenous community.

With a bright purple bandanna, a wide-brimmed black hat, and modern Vuarnet sunglasses (a popular 80s brand), LaMarr’s Native cowboy is a modern-day hero. “He’s wearing Western attire, but he is a very modern Indian. His lenses reflect images of an eagle and two fighter jets. He’s aware of what is happening to our Earth. I call it spiritual power versus manmade power,” LaMarr says, reflecting on the warrior tendency these men carry into their contemporary lives.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1943#

# Purple Chaps, 1986

Monoprint

Collection of the Nevada Museum of Art  
Purchased with funds provided by the  
Orchard House Foundation

# Other Warriors, 1992

Mixed media, monoprint

Collection of the Nevada Museum of Art  
Purchased with funds provided by the  
Orchard House Foundation



# Some Kind of Buckaroo, 1990

## Screenprint

Collection of the Nevada Museum of Art,  
The Robert S. and Dorothy J. Keyser Foundation  
Art of the Greater West Collection Fund

This striking graphic screenprint depicts a Native American buckaroo standing alongside barbed wire as two fighter jets pass overhead. (The Spanish term *vaquero*, which eventually evolved into the word *buckaroo*, was generally used to describe cowboys of the Great Basin and West Coast before the word *cowboy* came into widespread use.)

“He’s standing on the Earth and I made that out of lace...because Mother Earth is very delicate compared to the barbed wire. He’s kept in, or caged in, or caged out, however you see it,” LaMarr explains.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1944#

# **Gangster Indian, 1985**

Screenprint

Collection of the Nevada Museum of Art  
Purchased with funds provided by the  
Orchard House Foundation

From left to right:

## **North: Mt. Shasta, 1998**

Acrylic on canvas with  
handmade paper

## **East: Cortez Mountains, 1998**

Acrylic on canvas

Looking east from LaMarr's homelands is Susanville at the Cortez Mountains. LaMarr closely followed the environmental tragedy that unfolded in central Nevada, when Newe (Western Shoshone) sisters Mary and Carrie Dann fought the Bureau of Land Management in an effort to protect their homelands in the Cortez Mountains from large-scale gold mining operations. LaMarr interviewed the sisters and produced a video of them telling stories about their sacred lands.

This painting depicts the sacred Cortez Mountains overlaid with jagged, zigzag shapes representing the mining industry. "The earth is piled up in huge mounds and sprayed with cyanide and water to leach out the gold."

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1945#

## **South: Round House, 1998**

Acrylic on canvas

## **West: The Sierras, 1998**

Acrylic on canvas

All collection of the artist

# Domestic Science Class at Stewart Indian School, 1999

Mixed media

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

Domestic Science Class at Stewart Indian School shows a picture of young girls from Stewart Indian School in Carson City, Nevada, dressed proudly in their best clothes. Next to them, LaMarr affixes a product label featuring “Indian Queen”-brand brooms that was used to advertise Hamburg Broom Works.

The irony of this commercial packaging was not lost on LaMarr, who points out that most of the young girls at Stewart were required to study “domestic science,” which frequently led to work as a domestic servant.

# **We Danced We Sang, until the Matron Came, 1992**

Monoprint

Collection of Zandra Bietz

Many of LaMarr's relatives—including her mother Esther Webster and her siblings—were forcibly taken from their families and detained at Stewart Indian Boarding School in Carson City, Nevada, during their school-aged years.

We Danced, We Sang, Until the Matron Came is an artwork based on an historic photograph of the Webster sisters at Stewart. The title refers to a story told by LaMarr's mother about how the girls were forced to clean the lavatories but would dance and sing together to pass the time—until they saw the strict matron approaching.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1947#

# Ni yak way (DOWN), 2012

Acrylic on canvas with mixed media

LaMarr recalls watching her Elders and family members play the popular gambling game known as “hand game” over the years. She especially loves the way the tradition brings together people of different generations. “I used to go with my grandmother all the time to the Reno Indian Colony. We’d go gamble there. There’s a big ravine where everybody gambled, a big hand game, and card games.” Ni yak way is the term for hand game in the Northern Paiute language.

## **Handgame, 1985**

Color etching

Collection of the artist

## **Camping at Eagle Lake, 1998**

Watercolor

Collection of the artist



Top from left to right:

**Bear Dance, 1981**

**Bear Dance, 1984**

**Bear Dance, 1987**

Bottom from left to right:

**Bear Dance, 1980**

**Bear Dance, 1982**

**Bear Dance, 1983**

**Bear Dance, 1985**

**Bear Dance, 1986**

Posters

All collection of the artist

# **Bear Dance, 1984**

**Produced by Jean LaMarr**

**Edited by Frank LaPena**

LaMarr's aunt Gladys Mankins revived the Bear Dance in 1953 and was largely responsible for organizing it each year. It was held annually in the small community of Janesville, just south of Susanville, California. The two-acre ceremonial grounds included a cedar round house, a grass game ramada, and a communal dance area. The Bear Dance was last held in Janesville in 1990, two years after Mankins passed away.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1949#

# **Seven from Hell (Columbus; The Priest, The Harlot, The Pimp, The Murderer, The Thief, and Satan), 1991-92**

Etching and found shoes

Collection of Lynne Fenderson

Seven from Hell is LaMarr's scathing indictment of colonization in the Americas. She first got the idea for the piece from an Elder with whom she was discussing issues of colonization and the subjugation of Native American people. The Elder explained to LaMarr that all cultures have their own version of the "seven deadly sins." (The seven deadly sins are the Christian vices of pride, greed, wrath, envy, lust, gluttony, and sloth—which are contrary to heavenly virtues.) The Elder proceeded to share the "Indian version" of the Seven Deadly Sins.

LaMarr's satirical illustration of the seven deadly sins in Seven from Hell was inspired by the story the Elder told her. In her version, Christopher Columbus is followed by Jesus (the priest), Marilyn Monroe (the harlot), John Wayne (the pimp), U.S. Commander George Custer (the murderer), U.S. President Andrew Jackson (the thief), and the finally, the Devil himself.

Beneath each portrait, LaMarr places a pair of bloodstained shoes suggesting they are all complicit when it comes to oppression and genocide of Indigenous People in the Americas. While Marilyn Monroe is assigned a pair of high heels and John Wayne is given cowboy boots, LaMarr leaves a pair of black tennis shoes for Columbus, who she notes sarcastically, “had to wear comfortable footwear on his long journey.”

# I Heard the Song of My Grandmother, 1990

## Screenprint

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

This screenprint honors the wisdom of Indigenous Elders across the Americas. It includes images of three Native American women based on historic photographs LaMarr located during her research. Seated on the left is Lucy Norman, a Wada Tukadu Numu (Northern Paiute) and Hammawi (Pit River) woman nicknamed “Old Lucy,” who purportedly lived to be 125 years old. To the far right, an unnamed Hammawi (Pit River) woman from Dixie Valley wears a beaded sash signifying she is a person of great honor.

LaMarr remembers working on this piece about her ancestors while at Self Help Graphics & Art Center in downtown Los Angeles. One night, helicopters circled overhead spraying insecticides to eradicate crop-destroying medflies that had invaded the area during the summer of 1990. To mark the incident, LaMarr incorporated a fleet of helicopters transformed into human skulls. She recalls that the intrusion felt like an

attack, and she remembers bonding with other Chicax artists working alongside her at the time.

Many of her Chicax friends, at the time, were looking to strengthen connections to their own Indigenous roots. One of them told LaMarr the story of the mythical Aztec goddess Coyolxāuhqui, who is associated with the Moon and the Milky Way. LaMarr included a reference to the Aztec deity into her own print. She was impressed by the story of how, after Coyolxāuhqui's death, her brother tossed her head into the sky to become the Moon. LaMarr took comfort in this story, just as she did the stories or songs of her own Indigenous ancestors and blended it into her visual narrative.

“Even with all the chaos, we must find our peace,” LaMarr says of the message this screenprint is intended to send. “We can't become part of the chaos; we must remain one with the land.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1951#

# Me y Tu, 1992

Silkscreen/serigraph

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

Christopher Columbus's arrival in the Americas launched centuries of European exploration and colonization of the Western Hemisphere. LaMarr laments how Spanish contact and the arrival of Christianity divided Indigenous communities of the Americas and pitted them against each other. Her screen print, *Me y Tu*, (which translates to "me and you") illustrates this division.

"The Spanish came over and divided all of the Indigenous People up. One is an American Indian, and one is a South American Indian...the cross has blood all over it. It's a sword, cutting them, and splitting us up."

The border of LaMarr's print is adorned with plants and shells representing the natural abundance the land once offered.

Español: Para escuchar el texto en español, por favor marque 775.546.1464  
y presione 1952#

# Prisoners of War [Nelson Mandela and Captain Jack]

1990

Mixed media, monoprint on canvas

In February 1991, Nelson Mandela, the leader of the movement to end South African apartheid was released after twenty-seven years in prison. LaMarr's mixed-media piece, Prisoners of War, commemorates the historic moment, while also comparing Mandela to the Modoc leader Kintpuash, who was known as "Captain Jack."

In 1865, the Modoc people were forcibly removed from their ancestral homelands near Tule Lake, California and moved by the U.S. Army to the Klamath Reservation in southwestern Oregon. In 1872-73, Captain Jack led a band of Modoc people to reclaim their lands but met resistance from the U.S. Army.

Like Nelson Mandela, Captain Jack hoped for a peaceful resolution for his people, but unfortunately, he never lived to see that outcome. He was charged with war crimes and executed in 1873. LaMarr's painting honors both men who stand side-by-side in solidarity against a field of heavy artillery.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1953#



# **Some Kind of Buckaroo, No. 3, 1991**

Mixed media with handmade paper  
on canvas (diptych)

Collection of the Nevada Museum of Art  
Purchased with funds provided by the  
Orchard House Foundation

# Ms. Coyote Invites Junipero Serra over for Dinner, 2015

Full-size mannequin sculpture

Collection of the artist

This life-sized sculpture offers a cheeky—yet scathing—critique of Junipero Serra, the Franciscan priest associated with establishing the Spanish mission system that led to colonization of what is now the state of California. Critics charge that the mission system forced Native Americans into slavery and introduced disease that killed thousands of Native people.

LaMarr has dressed Ms. Coyote in sultry attire designed to entice Serra (a miniature monk-like figurine) over for dinner. Little does Serra know that Ms. Coyote is outfitted with weapons and bullets to overtake him. “The Gold Rush and the Mission system...decimated our population by approximately 90%,” says LaMarr, “but that part of the story is rarely told.” Ms. Coyote regains control of the popular historical narrative and encourages people to see it in a different light.

Top to bottom:

**Forced Sale, 1988**

Monoprint

**Only in America  
no. 3, 1988**

Monoprint

**American Eagle  
Flag, No. 1, 1989**

Monoprint

All collection of the artist

# Hope in C, 1988

Monoprint

Collection of the artist

# **Yankie Doodle Dandy, not dated**

Mixed media

Collection of the Nevada Museum of Art  
Purchased with funds provided by the  
Orchard House Foundation

# Sacred Places Where We Pray

Many of LaMarr's mixed-media canvases combine traditional ancestral marks made with colorful hand-made paper and fabrics, alongside dark silhouettes of military fighter jets and helicopters. The stark juxtaposition of the two different subjects brings into focus the reality of Native American life in the Great Basin and Sierra Nevada, where sacred sites, and the airspace above them, often co-exist with various military, government and corporate activities.

LaMarr's series titles, such as "From the Boudoir Window" and "War in my Backyard," underscore the complexity of everyday life for Native American people, who are regularly forced to confront the encroachment of non-Native threats to their homelands.

# **Sacred Places Where We Pray, No.5, 1995**

Mixed media and handmade paper  
on canvas

# **Our Indian Land Is Ours Again, 1994**

Mixed media, monoprint

Collection of the artist



**Princess Pale Moon from  
the series Minnehaha Lives!**

1995

Acrylic with mixed media on wood;  
Installation: 8 feet (h) x 5 feet (w).

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

# Untitled (Cover Girl), 1989

Offset lithograph

Collection of the Nevada Museum of Art,  
Gift of the Brandywine Workshop and  
Archives, Philadelphia, PA

This 1989 lithograph is one of the first times LaMarr incorporated William Soule's 1867 photograph of a nude Native American woman into her Cover Girl series. LaMarr clothed the woman in traditional regalia to give her back her dignity. LaMarr surrounded the woman with protective layers of textured fabrics, while a U.S. military jet flies overhead.

# Cover Girl #15, 2015

Mixed media and monoprint on canvas

Collection of the artist

# **Lady in Wading, 1994**

Monoprint

Collection of the artist

# Sun Kiss, 1994

## Monotype

### Collection of the artist

Throughout the 1990s, LaMarr collected commercial package labels that exploited images of Native American women. Sunkiss is her attempt to rescue the unnamed young Native woman whose face was, for years, plastered on boxes of Sunkist Kaweah Maid-brand lemons as a nostalgic marketing gimmick. The word Kaweah is taken from the ancient Yokuts language meaning “raven cry,” (which has little to do with growing or selling lemons). In Sunkiss, LaMarr inserts the image of the young woman upon a background of delicate handmade paper surrounded by swatches of purple lace that envelop her in a protective embrace.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1955#

# Minnehaha Lives: Boxes, Indian Women, 1995

Mixed media

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

By 1994, LaMarr's research led her to amass enough images of Native women from Anglo-American popular culture for her to undertake an entire series of box assemblages featuring misappropriated images of Native American people.

"I kept postcards, so I did a lot of imagery off of crazy postcards from the era when they didn't even know who Indians were," LaMarr explains. "Most of the time, popular film and culture represents Native Americans through the lens of the Plains Indians, ignoring the differences and subtleties of different Indigenous cultures."

**Lighting Up,** not dated

Mixed media

Collection of Judith Lowry

# Going back to the Rez, 1974

Oil on canvas

Collection of the Nevada Museum of Art,  
purchased with funds from deaccessioning

Going Back to the Rez is one of LaMarr's most significant early works. As a student at U.C. Berkeley she was frequently told by her instructors to not refer to her Native American culture in her paintings.

Going Back to the Rez is a metaphor for LaMarr's personal journey and transformation. It represents the moment that she gave herself permission to embrace her culture and her community in her artmaking.

The painting depicts her relatives piled into the back of an old, green pickup truck headed to a family gathering, known as a "Big Time," not far from her home in Susanville.



# Untitled, 1977

Etching

Collection of the artist

# Untitled, 1978

Etching

Collection of the artist

# **Wild Roses, 1974**

Color etching

Collection of the artist

# Heavenly Message, 1986

Monoprint reduction

Collection of the artist

# **She's the Amazon, 1993**

Mixed media

Collection of the artist



**Some Kind of Buckaroo,  
No. 2, 1990**

Mixed media on canvas

Collection of the artist

# **Pollyanna Princess No. II, 1988**

Mixed media

Collection of the artist



**From the Boudoir  
Window, No. 2, 1993**

Mixed media

Collection of the artist

**Sacred Places Where We  
Pray, No.2, 1994**

Mixed media on canvas

Collection of the artist



# War in my Backyard, 2001

Mixed media

Collection of the artist



# Cover Girl No. 1, 1988

Mixed media

Collection of the artist

# Minnehaha Lives!, 1983

## Etching

Collection of the Nevada Museum of Art,  
purchased with funds provided by the  
Orchard House Foundation

In Henry Wadsworth Longfellow's epic 1855 narrative poem *Song of Hiawatha*, he writes of the fictional character Minnehaha. He conceives of Minnehaha as the beautiful, beloved, and subservient wife of the Native American leader Hiawatha (who is also fictional). Longfellow associates Minnehaha with the natural world, describing her as a "dark-eyed...maiden," named after a waterfall with "moods of shade and sunshine...feet as rapid as the river...and tresses flowing like the water."

In Longfellow's poem, Minnehaha eventually dies from "the famine and the fever," referring to the hunger and disease introduced by American settlers. LaMarr returns Minnehaha to life in her series *Minnehaha Lives!* In this vibrant etching, LaMarr's Minnehaha appears center stage—a resilient survivor who is full of life.

# **High Heel Moccasins,** not dated

Mixed media

Collection of the artist

Top left to right:

**Dolly Dingle**

**Wild West Princess**

**Knott's Berry Farm Maiden**

Bottom left to right:

**Our Feathered Friends**

**Datsolalee**

**Minnehaha**

All from the series

**Minnehaha Lives, 1995**

Mixed media

All collection of the artist



# **Sacred Places Where We Pray, No. 5, 1995**

Mixed media and handmade paper  
on canvas

Collection of the artist

