

Wilis-Kol-Kold

1994

Acrylic on canvas

Collection of Lynne Fenderson

In this painting, Lowry portrays her paternal great-grandmother, Wilis-Kol-Kold (also known as Susie Jack), an accomplished healer who lived near Honey Lake Valley, which is located 50 miles north of Reno, in the 1830s. She married Allen Evans—one of the Evans brothers who settled in Reno and Lassen County in the mid 1800s.

Wilis-Kol-Kold was trained as a healer after awakening from a presumed death in childhood. She was known as a “mouth healer” who removed illness from her patients by sucking out “the evil” or “sickness”—a practice both revered and risky to her own health.

Wilis-Kol-Kold stands tall, while holding a large metal pan with a coiled, two-headed snake—an omen of her impending death after a healing ritual gone wrong. This powerful symbol, along with the glowing eagle feathers, reflects her deep connection to spiritual and traditional healing practices.

The Good Marriage

1997

Acrylic on canvas

Private Collection

In *The Good Marriage*, Lowry depicts her paternal great-grandparents, Julia Washo Lowry and John Lowry, at their ranch in Indian Valley, near Greenville, California, with Keddie Peak in the background. Julia—a Native American woman—stands beside her elder husband, John—an Irish-German settler—who holds a bouquet of flowers symbolizing their bond.

Julia's Victorian dress, accented by a traditional beaded belt, aligns her with the snow-capped peak behind them, symbolizing her spiritual connection to the land. Lowry's depiction of their marriage challenges typical representations of mixed-race unions, which Lowry explains were often framed as settler men who "tamed the wilderness" by marrying Native women. John Lowry, who as a younger man rode alongside American frontier legend Kit Carson and was involved in violent conflicts with Native peoples, is shown here in a respectful light.

Edna at Honey Lake

1999/2012

Acrylic on canvas

Collection of the Nevada Museum of Art,
gift of Judith Lowry and Brad Croul

In this painting, Lowry reflects on the life of her paternal grandmother, Edna Evans Lowry, a biracial woman who navigated the complexities of her identity in the late nineteenth century. Edna was the daughter of Allen Evans—a non-Native man who settled in Reno and Lassen counties in the mid 1800s, and Wilis-Kol-Kold—a Native American woman (who is depicted in another painting on this wall).

Lowry depicts Edna as an adult, standing in a field of sagebrush with Honey Lake in the distance. Honey Lake is located 50 miles north of Reno. Edna wears a European-style dress, typical of the era, and carries her son Leo in a cradleboard. Her chin is marked with tattoos, signalling her Indigenous identity.

The swans symbolize five of Edna's twelve children who were lost to various tragic circumstances. As they ascend with angelic wings, their presence is intended as a poignant tribute.

Awakening

1994

Acrylic on canvas

Collection of the Frank LaPena Estate

In *Awakening*, Lowry depicts her paternal great-grandmother, Wilis-Kol-Kold (also known as Susie Jack), after a life-altering childhood event. Believed to be dead after falling into a deep coma, she was placed on a burial scaffold. Wilis-Kol-Kold miraculously awakened three days later and called for her mother and her aunt, both of whom are seen here with their hair shorn in mourning. This experience of resurrection became central to her identity and later inspired her training as a healer.

Lowry blends portraiture with symbolic elements to capture this profound moment of spiritual rebirth. The painting reflects the deep connection between life, death, and healing, honoring Wilis -Kol-Kold's transformation from a child believed to be lost to a respected healer.

Sacrifice

1997

Acrylic on canvas

Collection of Theresa Harlan

This painting honors Patricia Snell, the young daughter of Lowry's aunt Viola Lowry Crume, who tragically died due to malpractice at a small Native American hospital. Over-anaesthetized by an impaired doctor during a routine tonsillectomy, Patricia went into surgery unafraid—though she had cried the night before. Viola's mother holds a bird in her lap as a soft light glows at the end of the tunnel. Photos of her siblings as young adults drift nearby, symbolizing the lasting impact of the loss.

Family: Love's Unbreakable Heaven

1995

Acrylic on canvas

The Rockwell Museum, Corning, N.Y.

Clara S. Peck Fund

Lowry reflects on a pivotal moment from her childhood in *Family: Love's Unbreakable Heaven*, depicting her experience growing up in a military family in Germany and the moment she became acutely aware of her biracial identity.

The three panels feature Lowry, her brother, and her parents. On the left, a lighter-skinned Lowry wears her German school clothes and holds a toy drum to her heart, symbolizing her desire to connect deeply with her Native American heritage. In the center, her younger, dark-skinned brother plays in an "Indian costume," signaling a cultural identity he struggled with throughout his life and felt he could never escape.

As Lowry's parents film the scene, her non-Native mother wears a stereotypical 1950s "squaw dress," a fashion popularized in both American and German popular culture. This portrayal subtly reflects the tensions and challenges of navigating racial identity within a family straddling two distinct cultures.

Red Ribbons

1997

Acrylic on canvas

Wheelwright Museum of the American Indian,
Santa Fe, New Mexico

Lowry is of Native American ancestry, but she often refers to herself as an "invisible Indian" because of her light skin. In the self-portrait *Red Ribbons*, she depicts herself as a biracial child ready for battle, riding a painted white pony and carrying an arrow. Stereotypical Native American warriors (popularized by Hollywood movies) appear on the horizon. As Lowry says, humor is her weapon—aimed at the heart.

Rolling Thunder: Dancing Across America

1997

Acrylic on canvas

Private Collection

Rolling Thunder: Dancing Across America is a tribute to Lowry's close friend, Tina Bates, a powwow dancer who remained in a coma for many years after a tragic car accident in 1996. The painting shows Bates dancing with an angel, symbolizing hope and spiritual healing. In the background, friends and family watch from the bleachers as the sun breaks through storm clouds, offering a vision of resurrection and renewal.

Beautiful Dreamers

1996

Acrylic on canvas

Collection of Michael Solomon

In *Beautiful Dreamers*, Lowry depicts her father, Leonard Lowry (on the right), a decorated World War II veteran, celebrating New Year's Eve in 1945 with friends. While the scene appears joyful, Lowry subtly introduces tension through two Renaissance-style putti (cherub-like angels), symbolizing the destructive presence of alcohol. These figures—stand-ins for traditional Maidu spirits—are firey mischief-makers that ignite chaos in forbidden spaces, reflecting the darker undertones of the celebration. “Who better than those little western European Christian cherubs to be our little demons?” quips Lowry.

60's Wedding Ceremony, Reno, NV

1997

Acrylic on canvas

Collection of the Nevada Museum of Art,
gift of Judith Lowry and Brad Croul

This painting depicts a moment from Lowry's family history when her cousin Butch Crume married artist Jean LaMarr's sister, Pat LaMarr, in Reno, Nevada. Witnessed by Linda Alvarez and Jean LaMarr (wearing purple), the scene contrasts a glitzy, casino strip backdrop with the natural landscape, suggesting a tension between modernity and tradition. Long known for its quick and affordable weddings, Reno held a particular irony for Lowry's family members— a sentiment expressed by Lowry's father, who referred to the city as “our sacred wedding grounds.”

The Rescue

1999

Acrylic on canvas

Collection of the Jacobs Family

This painting tells a tale of White Wolf, He-Léa-nim, who disguised himself as an old woman to gain entry into the cave of three flesh-eating monster deer. They had recently taken Weasel (Weh-bo-sim) and many other animals captive.

In this scene, White Wolf has shed his costume to rescue Weasel. Other animals are not so fortunate. The narrative explores themes of bravery, deception, and survival. These lessons resonate today, offering wisdom about human strengths, vulnerabilities, and universal challenges.

The Obedient Wives

2001

Acrylic on canvas

The John and Susan Horseman Collection, courtesy of the Horseman Foundation

In *The Obedient Wives*, Lowry depicts a dramatic Maidu story about a wrestling match between Joom-bom, an elder Rat, and Weh-bo-sim, a young Weasel. Weasel wins the wrestling match. After this, Rat's three blind wives (the Owls) mistake Rat for their dinner and set him afire. Weasel watches this unfold alongside his friend racoon.

This narrative, like others in Lowry's paintings, is not a sacred story but a character-building fable. It passes down lessons of strength, folly, human nature—and the consequences of bullying. Lowry often shares these tales to preserve and celebrate Maidu culture.

Welgatim's Song

2001

Acrylic on canvas

Crocker Art Museum, gift of the artist

In this painting, Lowry revisits a Maidu creation story about Welgatim, the Old Frog Woman, and her unfaithful husband, Weh-Pom, the Coyote. Despite Welgatim's devotion to Weh-Pom, which included cooking and singing for him daily, Weh-Pom grew distracted by the beauty of Suh-Mim, the Deer.

Because of Weh-Pom's repeated betrayals, Welgatim sent the world a great flood, plunging the land into cold and darkness. This dramatic act set into motion a quest to retrieve fire from Mount Te-he-ma, a volcanic mountain in California's Cascade Range. (This story continues in another painting, *The Race for Fire*, hanging to the right of this one).

The Race for Fire

2001

Acrylic on canvas

Courtesy of the Maidu Museum
and Historic Site, Roseville, CA

In *The Race for Fire*, Lowry portrays the race to Mount Te-he-ma to retrieve fire after a great flood. Mount Te-he-ma is a volcanic mountain in California's Cascade Range. (See the painting *Welgatim's Song*, hanging to the left, for the origin story of the flood.)

Grizzly Bear, Hu-neh-he-sim, and Deer, Suh-Mim, are initially chosen to embark on the task, but they fall short due to their lack of endurance. Ultimately, Mountain Lion, Pacune, is selected for her strength, power, and perseverance. Lowry uses a "compressed narrative" to depict all three animals racing together in a single scene, conveying the urgency of the moment.

Going Home

1992

Acrylic on canvas

Heard Museum Collection,
gift of Kathleen L. and William G. Howard

This poignant painting recounts the tragic death of the artist's great-aunt, Margaret "Molly" Lowry, who as a young girl, perished from exposure to freezing weather conditions after attempting to escape the Greenville Indian Industrial School in Northern California. Greenville was part of a network of Native American boarding schools across the U.S. established in the late 1800s with an aim to erase Native American culture and language. Molly's harrowing death, long obscured in family history, resurfaced as an emotional revelation that reopened deep wounds within the family. Lowry's painting underscores the transformative power of art to confront and heal collective trauma, affirming that revisiting painful histories can alter the course of the present.

Thanks to Rebecca Dobkins, Curator of Native American Art and Professor Emerita of Anthropology at Willamette University in Salem, Oregon, for her research that brought this family story to Lowry's attention.

Tommy Jackson

1999

Acrylic on canvas

Collection of the Nevada Museum of Art,
gift of Judith Lowry and Brad Croul

This painting honors a young boy named Tommy Jackson who died in a terrible accident while doing agricultural field work at Sherman Indian High School, an off-reservation boarding school in Riverside, California.

Cry Song

2007

Acrylic on wood (triptych)

Collection of the Nevada Museum of Art,
gift of Judith Lowry and Brad Croul

These paintings are based on Lowry's memories of watching artist Frank LaPena (1937-2019, Nomtipom Wintu) sing traditional "cry songs" at her father's funeral and elsewhere.

"Cry songs" are traditional Indigenous songs used to express grief and mourning, often sung during death rituals or times of loss. These emotionally powerful songs, typically slow and mournful, help individuals and communities process sorrow while invoking spiritual connections to the deceased and ancestors

High Rollers: Eye in the Sky

1999

Acrylic on canvas

Wheelwright Museum of the American Indian, Santa Fe

In this satirical painting, Lowry imagines a scene where Shiva, Jesus, Buddha, and God play blackjack in a California Indian casino, under the watchful gaze of a security camera—with Coyote holding all the cards.

The work humorously critiques the proliferation of Indian casinos in California, where the rapid expansion of gambling operations has transformed Native American economies and communities. Through this lighthearted yet pointed portrayal, Lowry uses humor to reflect on the tensions between cultural preservation and the commercialization of Native identity, with Coyote as the trickster navigating these complex dynamics.

The Funeral of Frida Kahlo

1996

Acrylic on canvas

Collection of Michael Solomon

According to one account, after Mexican artist Frida Kahlo's (1907-1954) death, a burst of heat from the crematorium momentarily caused her body to sit upright, astonishing the mourners. This moment, which suggests a fleeting return of vitality, serves as the inspiration for Lowry's painting, which reflects Kahlo's indomitable spirit and resilience.

As a mixed-race woman and artist, Kahlo (who was of German, Mexican, and Indigenous ancestry), is a source of inspiration for Lowry, whose own artistic journey intersects with themes of identity, survival, and the struggle to transcend adversity. Through this painting, Lowry honors Kahlo's legacy and her continued influence on artists confronting the complexities of race, gender, and personal history.

Shopping

1996

Acrylic on canvas

Peabody Essex Museum purchase made possible by the Margie and James Krebs Fund, 2000

In this humorous yet thought-provoking painting, a pre-Columbian mother and daughter shop for a prom gown, only to discover that it is the cloak of the Virgin of Guadalupe. The Virgin, a powerful symbol of Mexican identity, represents a fusion of Catholic religion and Indigenous beliefs, embodying a blend of cultural traditions that is central to Mexican spirituality. Through this playful reinterpretation, Lowry explores the intersection of Indigenous heritage, modern life, and religious iconography, humorously blending the sacred with the mundane. As a feminist artist, Lowry reclaims and reimagines female ancestral figures like the Virgin, emphasizing their resilience and influence within contemporary narratives of identity and empowerment.

K'um de-go-i-dom (Home Place)

2005/2025

Mixed-media installation

Private Collection

Lowry's *K'um de-go-i-dom (Home Place)* is a reimagined Native Californian roundhouse that invites visitors into a space of peace, renewal, and reflection. This version of Lowry's roundhouse is blanketed in snow, evoking a sense of tranquility and stillness that recalls Mount Lassen, a volcanic peak located in the the Cascade Range not far from Lowry's homelands. The open doorway of the roundhouse leads to an interior filled with vibrant paintings celebrating Lowry's family, friends, and community. Celestial angels, inspired by family photographs, adorn the ceiling, while the walls are rich with personal imagery that blends spiritual and familial connections, creating an environment of warmth and belonging.

Jean LaMarr

Northern Paiute/Pit River

(Left)

Lighting Up

1991

Mixed media

(Right)

Urban Indian Girls

1982

Hand-colored etching

Indian Queen

circa 1995

Mixed media on paper

Stan Padilla
California Yaqui

Untitled

2007

Acrylic on canvas

Untitled

2007

Acrylic on canvas

Frank LaPena

Nomtipom Wintu

**Edge of the Earth People:
Protecting Ourselves**

2002

Acrylic on canvas

Frank LaPena

Nomtipom Wintu

My Father Died

When I Was Young

1997

Acrylic on canvas

Frank LaPena

Nomtipom Wintu

Miracle Waters Healer

1998

Acrylic on canvas

Frank LaPena

Nomtipom Wintu

(Top row, left to right)

Insects and Other Beings

2008

Print

**The Sound of Insects
and Heat**

2008

Print

Shasta Night

1993

Print

(Bottom row, left to right)

Songs of Spring

2008

Print

Gathering and Feast Time

2008

Print

Sleepy Time

2008

Print

Brian Tripp

Karuk

(Left to right)

**In America, Sometimes
I Don't Exist**

My Prayers Are With You

Not dated

Ink on paper

[Car Crash Necklaces]

Not dated

Automobile reflector fragments, river rock, duct
tape, string, and fabric

Frank Day
Konkow Maidu

(Right)

**Pukunee [Mountain Lion
with Hunter]**

Circa 1967

Oil on canvas board

(Left)

Untitled

not dated

Untitled

not dated

Acrylic on canvas

Marine Phoenix

1999

Acrylic on canvas

Peabody Essex Museum, gift of the artist, 2008

In this painting, Lowry reimagines her mother's arrival in the United States. Her parents met at a U.S.O. military dance in Australia, while her father was serving in World War II. After a four-year, long distance relationship, Lowry's mother arrived in San Francisco on a ship named the Marine Phoenix.

Inspired by Italian Renaissance painter Sandro Botticelli's *The Birth of Venus*, Lowry's mother is depicted as a 1940s Hollywood goddess. She emerges from the San Francisco Bay under moonlight, symbolizing change and transformation. Judith's father, who was Native American, is dressed in his military uniform; he watches without reaching for her. The painting reflects a blending of cultures and identities, portraying a white woman marrying a Native American man, who is depicted as a soldier of earthly strength.



Sandro Botticelli, *Birth of Venus*, 1484-1486
Uffizzi Gallery, Florence, Italy

Sacred Conversations: American Pantheon

1992

Acrylic on Canvas

Collection of the Nevada Museum of Art,
gift of Judith Lowry and Brad Croul

Sacred Conversations is Lowry's humorous take on a High Renaissance altarpiece, painted in the style of Italian artist Giovanni Bellini. Rather than encourage viewers to worship a traditional Madonna and Child, however, this painting reflects what U.S. culture worships.

At the centerpiece of the altar is Madonna—the singer and songwriter whose song "Like a Prayer" topped the charts and turned heads in 1989. Standing nearby is Romeo Rabbit, also known as the Easter Bunny, while Santa Claus kneels at Madonna's feet. Uncle Sam presides over this gathering of American icons, while two figures from Leonardo da Vinci's *Virgin of the Rocks* (1483-86) sneak into one corner of the painting—seemingly confused by their whereabouts.



Giovanni Bellini, *San Giobbe Altarpiece*,
circa 1487. Oil on panel, Collection of
the Gallerie dell'Accademia, Venice



Leonardo Da Vinci, *Virgin of the
Rocks*, 1483-46. Oil on panel,
Collection of the Louvre, Paris

Francisco J. Dominguez

Tarahumara [Rarámuri]

Top row, left to right

No War in Iraq Protest in San Francisco, California with Floyd

Red Crow Westerman and Joan Baez

2003

Rudolfo Corky Gonzales, Chicano Movement Civil Rights Leader

2003

The War Dance (Winement Wintu War Dance performed at the American River in Sacramento, California)

2009

Middle row, left to right

Victor Preston – Pit River Tribe sings at Peltier Walk for Justice

at California State Capitol, Sacramento, CA

1994

Rose Bowl Parade Native Protest, Pasadena, Calif.

1992

Maestro Dugan Aguillar, Southside Park, Sacramento, CA

2009

Bertha Norton's (Maidu and Wintun Tribes) 101 Birthday Party at California State Indian Museum, Sacramento, Calif.

2005

Bottom row, left to right

Frank LaPena, Maidu Traditionalist

2010

Pomo Dancer

1990

The Maestro [Frank LaPena]

2009

Frank LaPena

Nomtipom Wintu

(Top row, left to right)

Insects and Other Beings

2008

Print

The Sound of Insects and Heat

2008

Print

Shasta Night

1993

Print

(Bottom row, left to right)

Songs of Spring

2008

Print

Gathering and Feast Time

2008

Print

Sleepy Time

2008

Print

Dalbert Castro

Nisenan Maidu

(Top row, left to right)

Dal and Wife

not dated

Acrylic on canvas

Nisenan “Jommy Se” (Doctor)

1993

Acrylic on canvas

End of an Era

1991

Acrylic on canvas

(Bottom row, left to right)

By Gone

Circa 1995

Acrylic on canvas

Untitled

not dated

Acrylic on canvas

Maidu Deer Hunters

not dated

Acrylic on canvas

Harry Fonseca

Nisenan Maidu | Portuguese | Hawaiian

(Clockwise from left)

Untitled (Coyote Dancer)

1979

Screenprint

Rose

1979

Screenprint

Untitled, from the series

Gift of California

Not dated

Mixed media on paper

St. Francis of Assisi

1996

Mixed media on canvas

The Discovery of Gold and Souls in California

1992

Mixed media on paper with gold leaf

Untitled

1979

Ink on paper

When Coyote Leaves the Reservation

1974

Screenprint

Dugan Aguilar

Maidu | Pit River | Paiute

(Clockwise from left)

Rico Miranda, California Indian Museum

Honored Elders Day

2010

Photograph

Adam Enos in Regalia during a Maidu Dance

1999

Photograph

Tuolumne Rancheria Roundhouse

1993

Photograph

Mamie Burrows Powell, California Indian Museum Honored Elders Day

2009

Photograph

Bear Dance Rattlesnake Flag (maple and alderwood)

2009

Photograph

Harry Fonseca painting at Shingle Springs

1998

Photograph

Stormy Rojas, Brush Dance, Klamath River

1992

Photograph

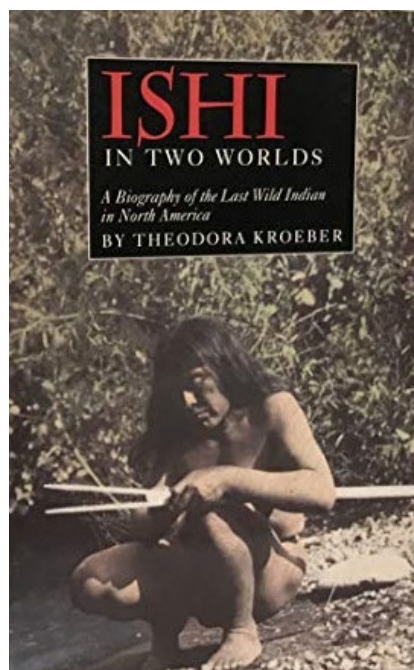
Roadkill Warrior: Last of his Tribe

2001

Acrylic on canvas

National Museum of the American Indian,
Smithsonian Institution, gift of the artist, 2009

Roadkill Warrior: Last of His Tribe reimagines the contemporary struggle for cultural survival among Native Americans. In this provocative piece, a modern-day powwow dancer collects feathers from a roadkill bird, combining ancient traditions with modern realities. Lowry's figure is a humorous update to the cover of the 1964 book, *Ishi: In Two Worlds*, which told the story of an Indigenous person of Yahi descent, who was popularly—and incorrectly—referred to by anthropologists and the public as “the last of his Tribe.”



Cover of *Ishi: In Two Worlds* (1964)

(left to right)

Northern Coast

Southern Coast

Mountain

Weh-Pom

Basin

Kanaka

from the series **Weh-Pom**

and the Star Sisters

2003

Acrylic on canvas

National Museum of the American Indian,
Smithsonian Institution, purchase

In this six-panel series of paintings, Lowry brings to life the story of Weh-Pom, the coyote, and five celestial sisters. The women are depicted in traditional regalia—shell necklaces, flicker feather headbands, and tule skirts—and each occupy a separate canvas, along with Weh-Pom. The sisters dance through the heavens, holding baskets of stars and catching comets, embodying the forces of nature and creation.

Drawn to their beauty, Weh-Pom journeys to the stars to seek their affection. However, the sisters are uninterested in his advances and continue their celestial dances. Rejected, Weh-Pom returns to earth or risks being trapped in the sky forever.

Based on the stories Lowry learned from her father, these paintings weave together themes of desire, transformation, and the rejection of male authority, while celebrating the strength and autonomy of Indigenous women. Lowry reimagines the coyote's trickster role as a cautionary tale about humility and respect for the natural world.

Jean LaMarr

Northern Paiute/Pit River

(Left)

Lighting Up

1991

Mixed media

(Right)

Urban Indian Girls

1982

Hand-colored etching

Indian Queen

circa 1995

Mixed media on paper

Nisenan Maidu

Basketmaker

not dated

Acrylic on canvas

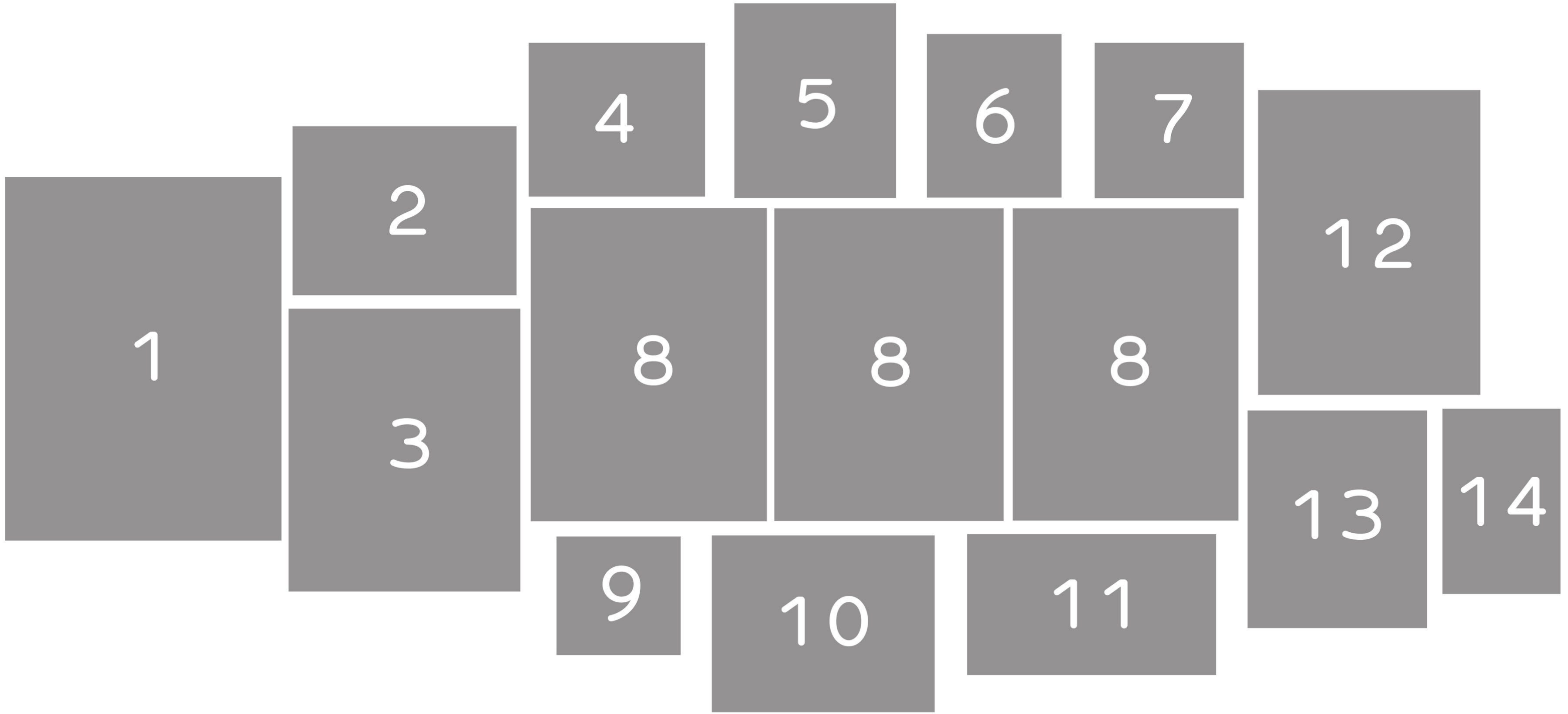
Frank LaPena

Nomtipom Wintu

Miracle Waters Healer

1998

Acrylic on canvas



1. Rick Bartow

Wiyot

Owl, 2001

Mixed media

2. Sharol Graves

Absentee Shawnee Tribe |
Red Lake Chippewa

Soulmates, 1986

Silkscreen

3. Harry Fonseca

Nisenan Maidu | Portuguese | Hawaiian

Stone Poem, 1990

Acrylic and oil stick on paper

4. Rick Bartow

Wiyot

**Puppets and Fools
(Little Narratives XXVII)**, 2006

Acrylic on panel

5. Tiffany Adams

Chemehuevi | Koyoomk'awi | Nisenan

Coyote (For Harry), 2018

Oil on canvas

6. Julian Lang

Karuk

Klamath Lakes Woman,
not dated

Acrylic on masonite

7. Billy Soza "War Soldier"

Cahuilla | White Mountain Apache

The Stare that Kills, 2012

Oil on canvas

8. George Longfish

Seneca | Tuscarora

Modern Times, 1994

Color lithograph, triptych

9. Jack Alvarez

Mestizo

Testimonials, 2007

Acrylic and mixed media on board

10. Jack Alvarez

Mestizo

Standing Watch, 2005

Acrylic and mixed media on wood panel

Mixed media

11. Stan Padilla

California Yaqui

Untitled, not dated

Acrylic on canvas

12. Lyn Risling

Karuk | Yurok | Hupa

Coyote Steps Out, 2010

Acrylic on canvas

13. Dugan Aguilar

Maidu | Pit River | Paiute

**Bear Dance Rattlesnake Flag (maple
and alderwood)**, 2009

Photograph

14. Frank Tuttle

Yuki | Konkow

Sister Series for Judith Lowry, 1996

Home to Medicine Mountain

A children's book illustrated by Judith Lowry, written by Chiori Santiago.

Originally published by Lee & Low Books, 1998

In this book, two young Native American brothers are separated from their family and sent to live in a government-run Indian residential school in the 1930s. This is an experience shared by generations of Native American children throughout North America. At these schools, children were forbidden to speak their Native languages and made to unlearn their "Indian ways." Sadly, they were often not allowed to return home to their families.

Native American artist Judith Lowry based this story on the experiences of her father Leonard Lowry and her Uncle Stanley Lowry. Judith and author Chiori Santiago tenderly relates how Stanley and Benny Len found their way home by train one summer. Inspired by their dreams of home and the memories of their grandmother's stories, the boys embark on an adventurous journey from the harsh residential school to their triumphant welcome home in Susanville, California, in the shadow of You-Tim Yamne (Medicine Mountain).

The Lowry Archive Collection of Cultural Ephemera

From sports team mascots to food products, Native American imagery continues to be a prominent and often contentious part of American culture. Artist Judith Lowry has spent years collecting merchandising labels and kitsch memorabilia that reflect stereotypical depictions of Indigenous peoples. Her collection includes figurines, movie posters, product labels, and more—items that illustrate how Native American imagery has been commodified in American history and pop culture.

Lowry's collection, which she describes as "kitsch," offers insight into an era when it was socially acceptable to exploit cultures for commercial gain. Despite the offensive nature of many pieces, Lowry uses humor to explore these complex issues. "It can hurt people," Lowry notes regarding the materials. "Especially at a time when Indigenous voices were marginalized. However, Indigenous peoples have become more articulate, vocal, and educated, and now they can advocate for themselves. As an educated Indigenous person, I present this collection to offer a lighthearted perspective on a serious topic. I hope to provoke thought while also encouraging enjoyment," she states.

The Lowry Archive Collection of Cultural Ephemera, comprised of hundreds of items, is housed at the Institute for Art + Environment at the Nevada Museum of Art and is available for research and study.

1. Wils-Kol-Kold and Allen Evans were Judith Lowry's paternal great-grandparents. They lived in Constanica, about 40 miles north of Reno, just south of Doyle, CA. Wilis-Kol-Kold and her sister are pictured on the Evans Ranch in Constanica, CA.

2. Edna Evans Lowry and Robert Lowry were Judith Lowry's paternal grandparents. (Edna was the daughter of Wilis-Kol-Kold and Allen Evans.) They lived in Milford, CA just north of Honey Lake, and south of Susanville, CA.
3. Judith Lowry's parents, Leonard Lowry and Shirley Harrison Lowry, met in Australia while Leonard was enlisted in the U.S. Army. They raised two children, Judith and Sonny, while living abroad. One of the photos shows the two siblings and their cousin Jolene Aguilar. Also on view are Leonard Lowry's necklace, beaded medallion, and military pin.
4. A photograph of Judith Lowry in her studio taken by her cousin Dugan Aguilar, an accomplished photographer. Lowry and Aguilar are pictured as children.
5. Judith Lowry and Brad Croul met at Humboldt State University in 1983 and married in 1995.
6. A painting by Tom Lowry, one of Judith Lowry's cousins.

Many of Judith Lowry's paintings draw inspiration from old family photographs. She blends oral histories about her ancestors with details from these historic images, weaving together vibrant narratives that bring new life to her family's stories.

1. A passport photo of Lowry's mother that inspired the painting, *Marine Phoenix*.
2. Julia Washo Lowry and John Lowry were Judith Lowry's grandparents; they appear in the painting, *The Good Marriage*.
3. Family snapshots inspired the paintings on the interior of Lowry's roundhouse installation, located in the second part of this exhibition.

Judith Lowry lived and worked in Nevada City, CA for nearly thirty years. She recently relocated her studio to Susanville, CA, near her ancestral homelands.