

Take and Give



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My proposal:

"Give and Take-Science and the Humanities (from an artist's viewpoint)"

This brochure articulates my investigation, and explains how I practiced questions and solutions.

It shows how this led me to notice relationships and illustrate juxtapositions and it demonstrates an approach where one thing leads to another, influencing the direction in which the work is formed.

Paula Metallo's Pictorial Remedies

Lucy R. Lippard

Collage is the perfect medium for Paula Metallo's investigation of Native/settler colonial history in the United States. Two very unlike cultures, and realities, are superimposed and juxtaposed, leading in several directions, but always returning to injustice. Unlike the Surrealist proposition, her collages do not lead to fusion, or a "new reality." They make clear the awkward truths of collision rather than collusion. History itself, of course, is a collage of varying viewpoints. The victors do win, as the truism goes, but in these works, the "losers" peer through and around corners, bits and pieces of their bodies, their faces, their cultural production resurfacing. They are not gone. They are not forgotten. They are resisting and resurfacing.

Metallo works in what she calls "a kind of historical contact zone" (with a nod to cultural critic Mary Louise Pratt) with the intention of reversing Richard Henry Pratt's infamous dictum: take the Indian out of the man, in the process creating "Apples" – red on the outside and white on the inside, today an internal insult aimed at fully assimilated Native people who have lost track of their cultural roots. Metallo gives the Indian back to the human. One of her innovative strategies is the "double portrait," in which two faces are super-imposed, usually Indian upon oppressor, the one on top most recognizable. Invoking the complex history of masks, social and ceremonial, one of her subjects is the well-known two-spirited man We'wha, of Zuni Pueblo, who stands in for all these paired spirits, especially those white generals whom she dresses in Indian women's garb. Her collaged portraits perform a kind of cosmetic surgery, correcting not physical defects but history's mistakes.

Metallo's contact zone occasionally extends to the western landscape, where nature vies with extraction for profit or dominance. (For instance, she magically reverses the gigantic portraits of American presidents on Mount Rushmore by replacing them with the rocks that were hacked away for their creation). Working in Italy, at a distance from the lands in question, she maintains a distance in time as well, concentrating on the nineteenth and early twentieth centuries as she rewrites history, bringing forward the women, both Native and white (such as Helen Hunt Jackson and Matilda Electa Joslyn Gage, a suffragette, abolitionist and activist for Native rights) who resisted the racist trends of their times. She also pays homage to the men who spoke out, for instance Bishop Henry Whipple, who bemoaned the unforgiveable Mankato hangings of 39 Native men under the orders of Abraham Lincoln. In her revisionary process, she enlists a broad cast of characters -- from Leonardo Da Vinci and the Mona Lisa to Mary Shelley and Frankenstein to the (masked) "Lone(ly) Ranger."

This is a grand, ambitious, and often feminist project -- to visually re-image and re-imagine such a many-faceted history. In taking convention and giving a renewed life to other-intentioned photographs and works of art, Metallo allies herself with the Native scholars and artists who are leading the way.





Take and Give

The collision of the indigenous peoples of North America with the 'other world people' was like a meteoritic impact. It caused a change in the environment in a very short time that brought diseases, mining, dams and destruction of habitats. This is a unique moment in history and a pivotal time in humans' rapport with the Earth.

Geology puts us face to face with the impermanent and the enduring. The Natives that lived in North America and their struggle to evolve and maintain shows that their story is a grappling with inescapable change and resilient qualities.

We now have a clearer picture of the cause-and-effect circumstances slowly brought on by the ambiguous word 'progress' that also connotes a continuous failure to protect and preserve the place where we live. I am interested in what was taken, through this causation, and *give it back*.





IGMU TANKA PAHA





Putting the rocks back.
Before Mount Rushmore.





In 1879, General Richard Henry Pratt proclaimed that the only way for the Natives of North America to survive was to "*take out the Indian from the man.*"



I employ photos of generals and changers of that time,
and put the Indian back (in them).



Yellow Hair in Richard Henry Pratt 1879

In 1879, Richard Henry Pratt founded the Carlisle Indian Industrial School in Pennsylvania, a boarding school forcing cultural assimilation. He believed that the government must "kill the Indian to save the man".

Mask on Gen. Sheridan 1874

Philip Henry Sheridan was a United States Army officer. In 1868–69 he attacked the Cheyenne, Kiowa, and Comanche tribes. Popular history credits Sheridan with saying "The only good Indian is a dead Indian."

Indian Changers

Angelina, daughter of chief Seattle in Gen. George Armstrong Custer 1876

George Armstrong was a cavalry commander. In 1874, Custer announced the discovery of gold in the South Dakota Black Hills. The Lost Battle of Little Bighorn, Montana, is known in American history as "Custer's Last Stand".

Sitting Bull in Buffalo Bill Cody 1885

William Frederick Cody earned the nickname "Buffalo Bill" by killing 4,280 American buffalo. He was famous for his Wild West shows where Chief Sitting Bull appeared as a romanticized warrior.



Indian in William Clark

The Lewis and Clark Expedition departed in May of 1804 from St. Louis going westward to the Pacific coast. Their commitment to an expansionist agenda expected Indians to surrender their lands and abandon their traditional ways.

**False Face mask on
Gutzon Borglum 1927**

John Gutzon Borglum was a sculptor famous for creating the monumental presidents' heads at Mount Rushmore, South Dakota. A fascination with themes of heroic nationalism suited his extroverted personality.

**Paiute children in
Elizabeth Custer**

Elizabeth Bacon Custer was the wife of George Armstrong Custer. She lectured for her husband's legacy. Custer's iconic portrayal as a gallant fallen hero was a canon of American history for almost a century after his death.

**Indian child in Richard
Henry Pratt's great
grandson**

In the Carlisle Indian School, students were not allowed to speak their native tongue. The "Before and After" documentation demonstrated the transformations happening to the children.



**We' wha Two-Spirits in
Matilda Coxe Stevenson**

Matilda Coxe Stevenson is considered the first female scientist of anthropology. We'wha, born in 1849 was a Zuni from New Mexico. She was the most famous Lhamana, a traditional Zuni gender role, now described as Two-Spirit.

**Finger mask on Alice Paul
1920**

Alice Stokes Paul was an American suffragist. She was jailed in Virginia, put in the prison's psychiatric ward and force-fed. "It was shocking that men could look with such extreme contempt on a simple little thing as the right to vote."

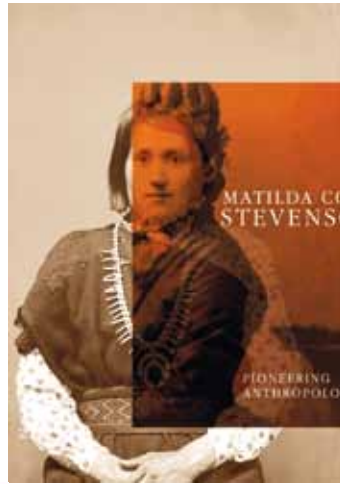
**Indian
Understanders**

**Indian baby on Bishop
Henry Whipple 1862**

Henry Benjamin Whipple was a bishop of Minnesota. In 1862, over 300 Indians were condemned to hanging in unfair trials in Mankato. He pleaded with President Lincoln about the scheduled executions and saved all but 39 from the death sentences.

**Standing Bear in Mari
Sandoz 1942**

Mari Sandoz was a Nebraskan novelist. In 1942 she published, "Crazy Horse: The Strange Man of the Oglalas". She wrote the biography using Lakota concepts and metaphors, and even replicating Lakota patterns of speech.



**Black Elk in
John Neihardt**

Black Elk Speaks is a 1932 book by American poet John G. Neihardt, who relates the spirituality of Black Elk, an Oglala Sioux shaman, deepening an appreciation for Native American spirituality.

**Hopi mask on Ruth
Underhill 1937**

Ruth Murray Underhill was an American anthropologist. She wrote the book *Autobiography of a Papago Woman*, which chronicled the life of Maria Chona, an elderly member of the Tohono O'odham Nation.

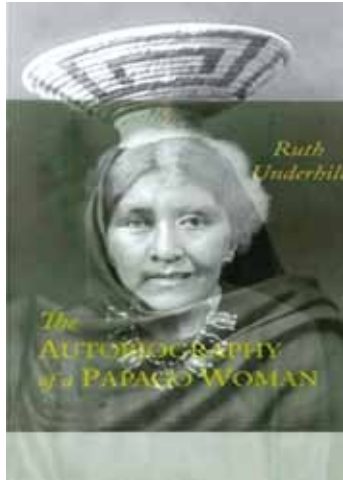
**Helen Hunt Jackson
holding Standing Bear's ax**

Helen Hunt Jackson wrote, *A Century of Dishonor* in 1881.

"I am happier that I have struck the first steady blow toward lifting this burden of infamy from our country and righting the wrongs of the Indian race."

**Indian child in Cynthia
Ann Parker 1860**

Ms. Parker aka *Naduah* was captured by the Comanche. She married a chieftain, had three children including Comanche chief Quanah Parker. She was "rescued" at age 34 and heartbroken over the loss of her family, stopped eating and died.



Making Apples



The written ordinances of Congress were passed over time in America in an attempt to remedy the difficulties of American Indians to adapt to their quickly changing environment. These laws were referred to as "making apples", red outside and white inside. This reminded me of the Apple Noggin dolls that still today are made as a tribute to American folk art. The apple, as object, became an appropriate connection to American assimilation politics.





The photographic documentation of the apple sculptures



as they dry and change, or wither, is also conceptually relevant.

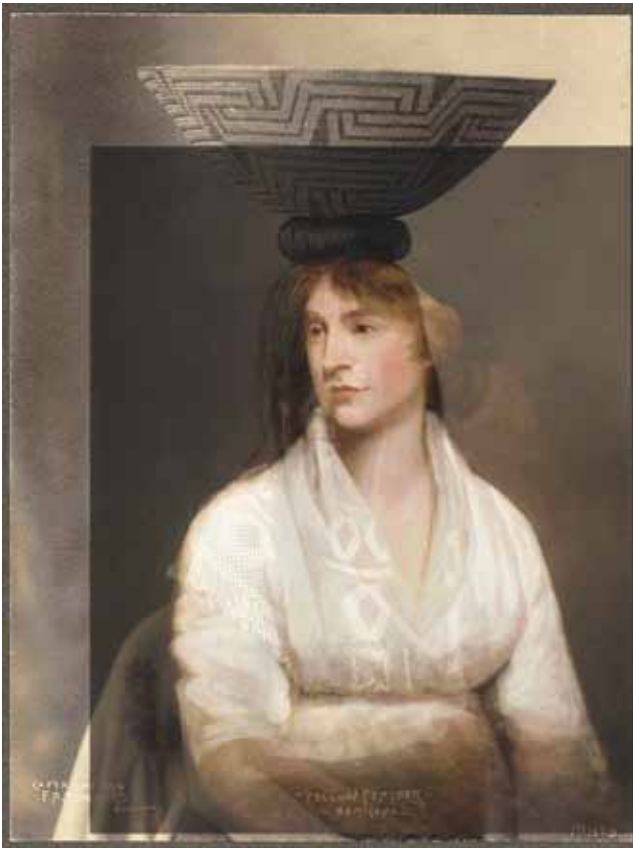






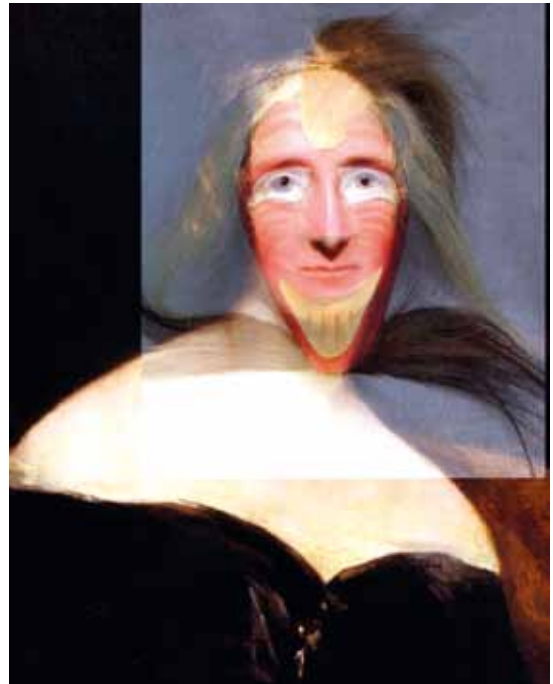
I discovered some interesting women who understood quite well what was happening to people and the environment.

A good example is Matilda Electa Joslyn Gage (1826–1898), a suffragette, a Native American activist, and an abolitionist.



Then I came upon Mary Wollstonecraft (1759 – 1797), who was regarded as a humanist, and one of the founding feminists of the time.

Frankensteins

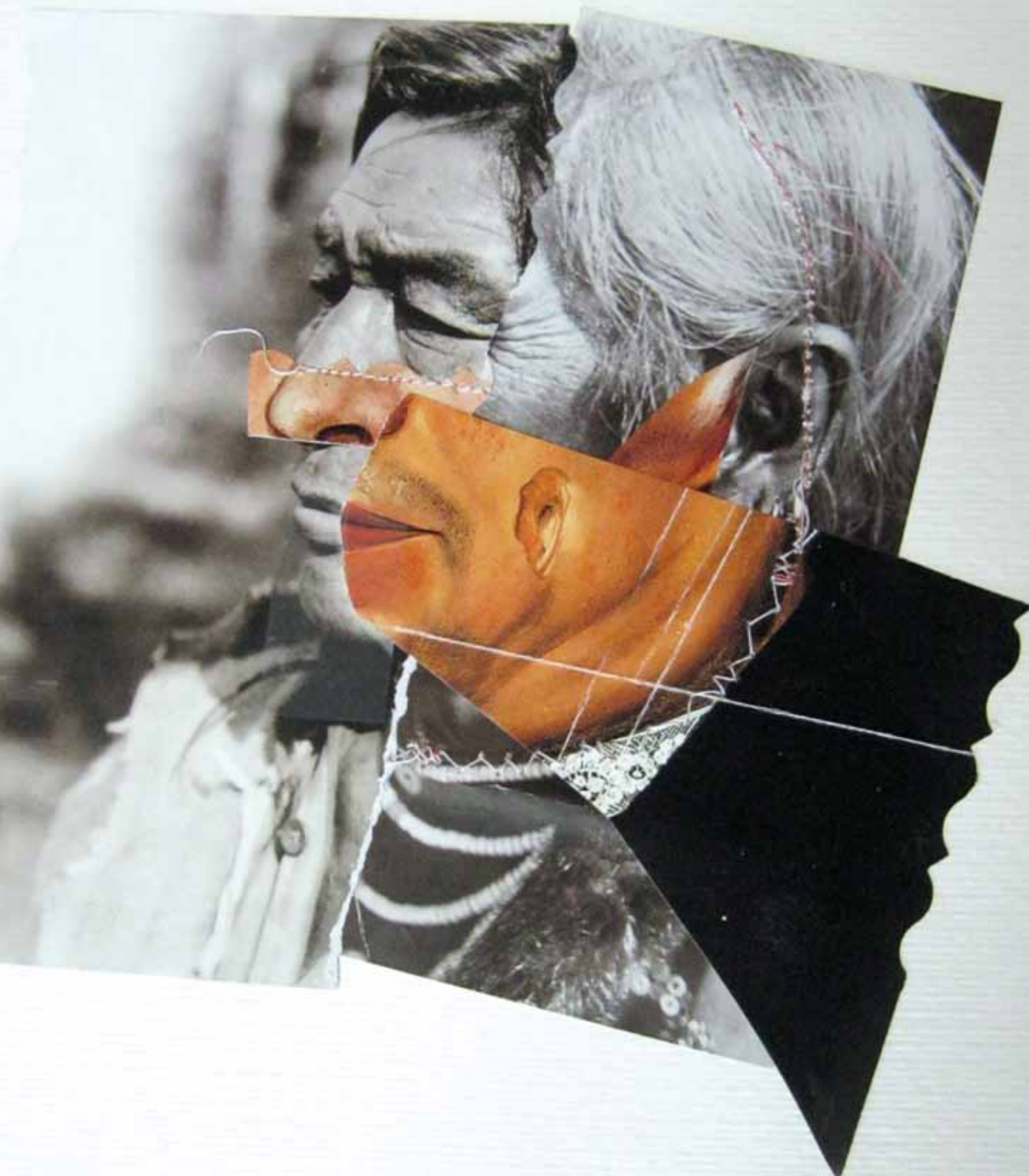


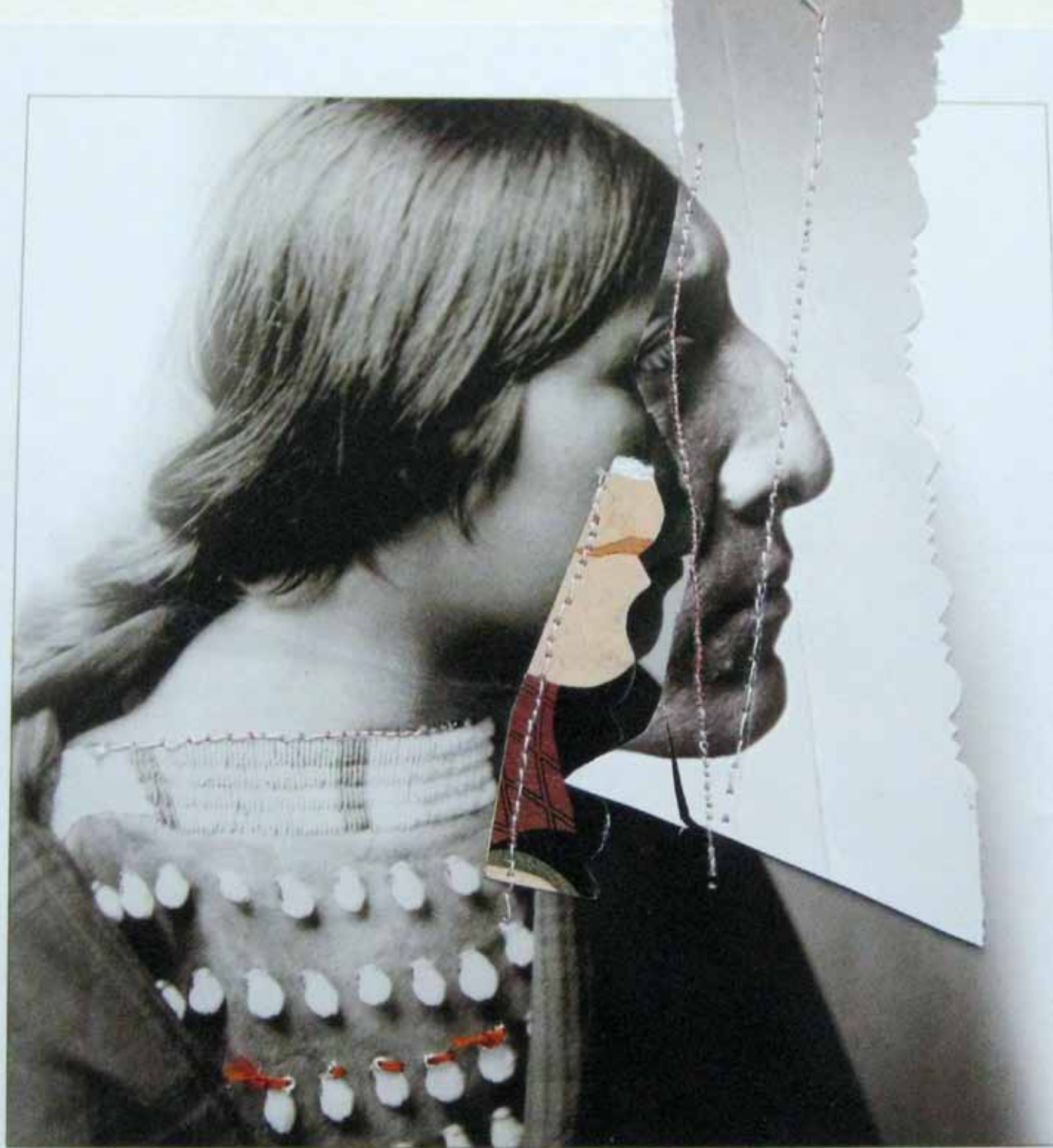
Mary Shelley was Wollstonecraft's daughter. Her novel *Frankenstein* (1818), written at the height of the industrial revolution, is a key moment in my quandary over the risks of overreaching, and how the efforts to improve human existence may result in tragedy.

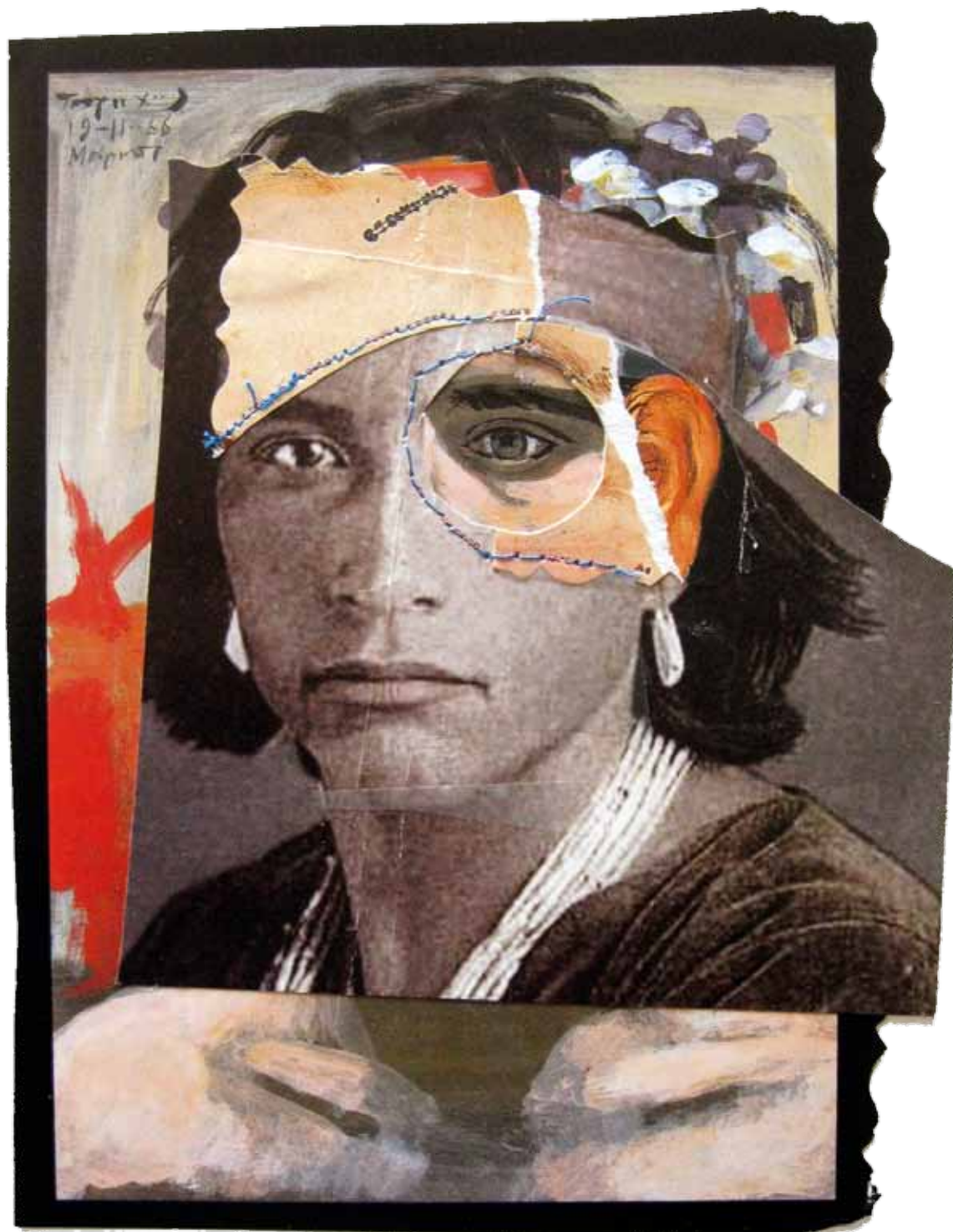


It interests me how Mary Shelley examined the
imagination's monstrous possibilities.
I found it intriguing that, after all,
Frankenstein is a collage!
And a visual metaphor for forced assimilation.
These are stitched collages.

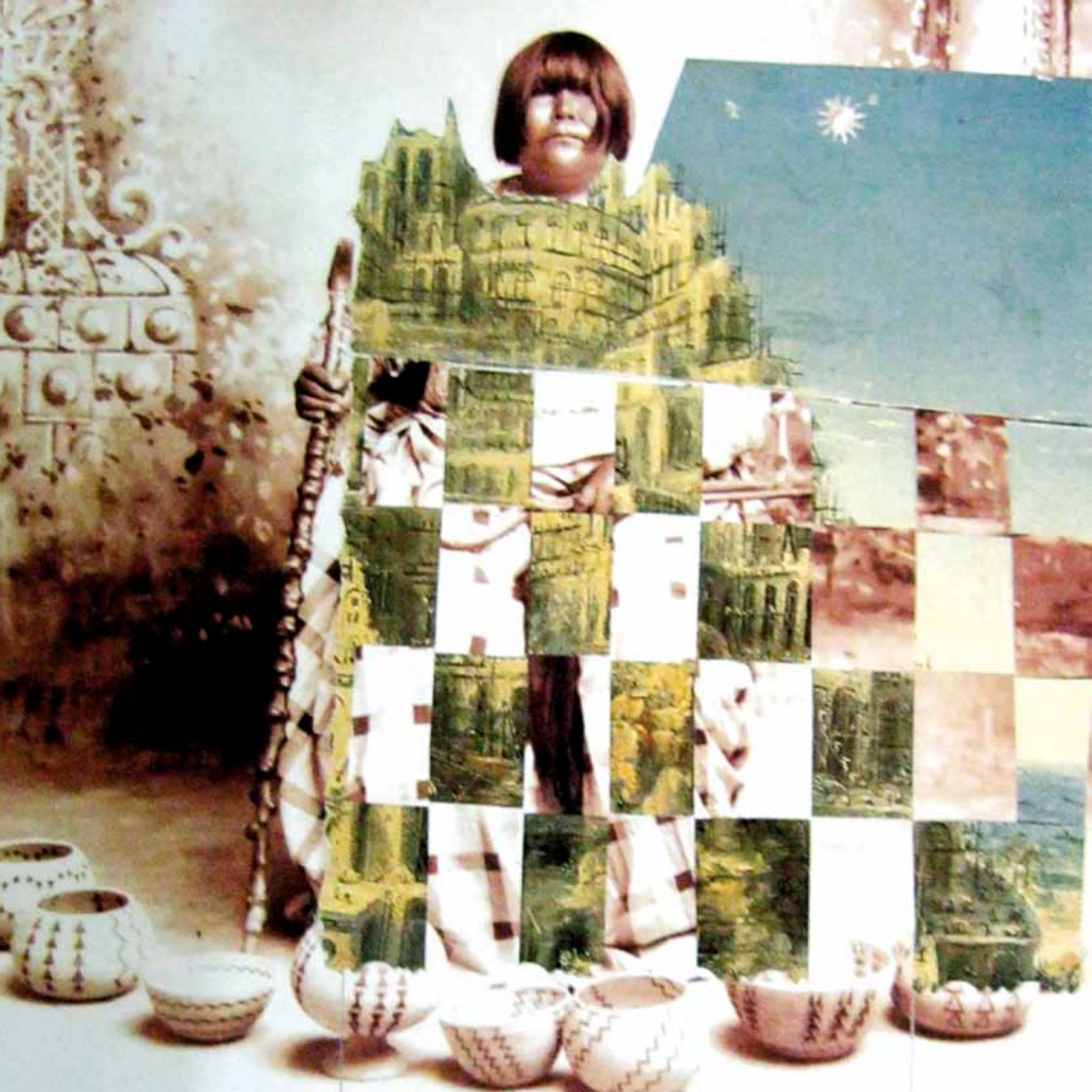


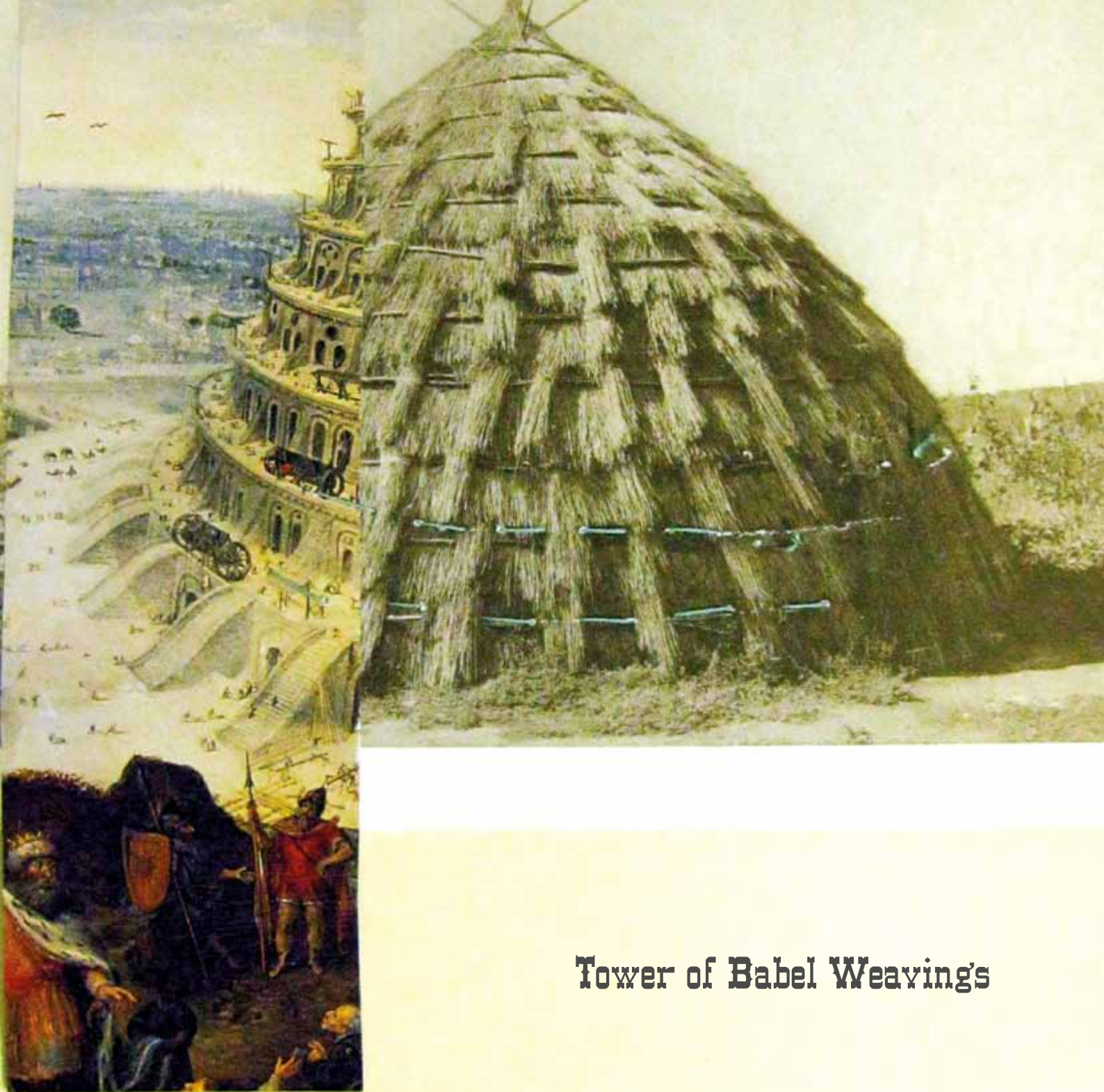




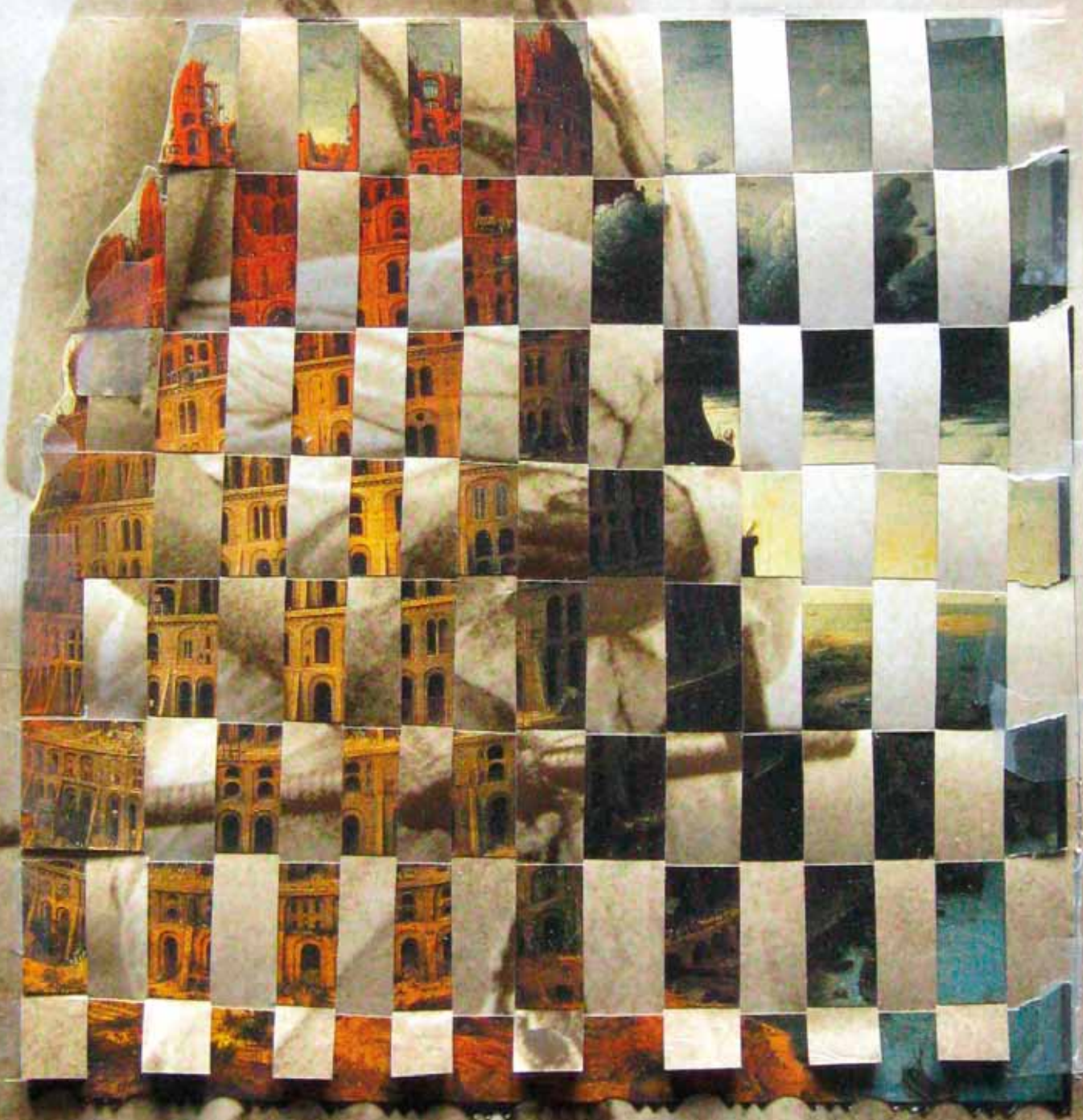








Tower of Babel Weavings



Weaving became a new 'collaging' technique integrating two images.

Utilizing images of people working with their hands, I weave into them images of the Tower of Babel, a symbol of man's over reaching.

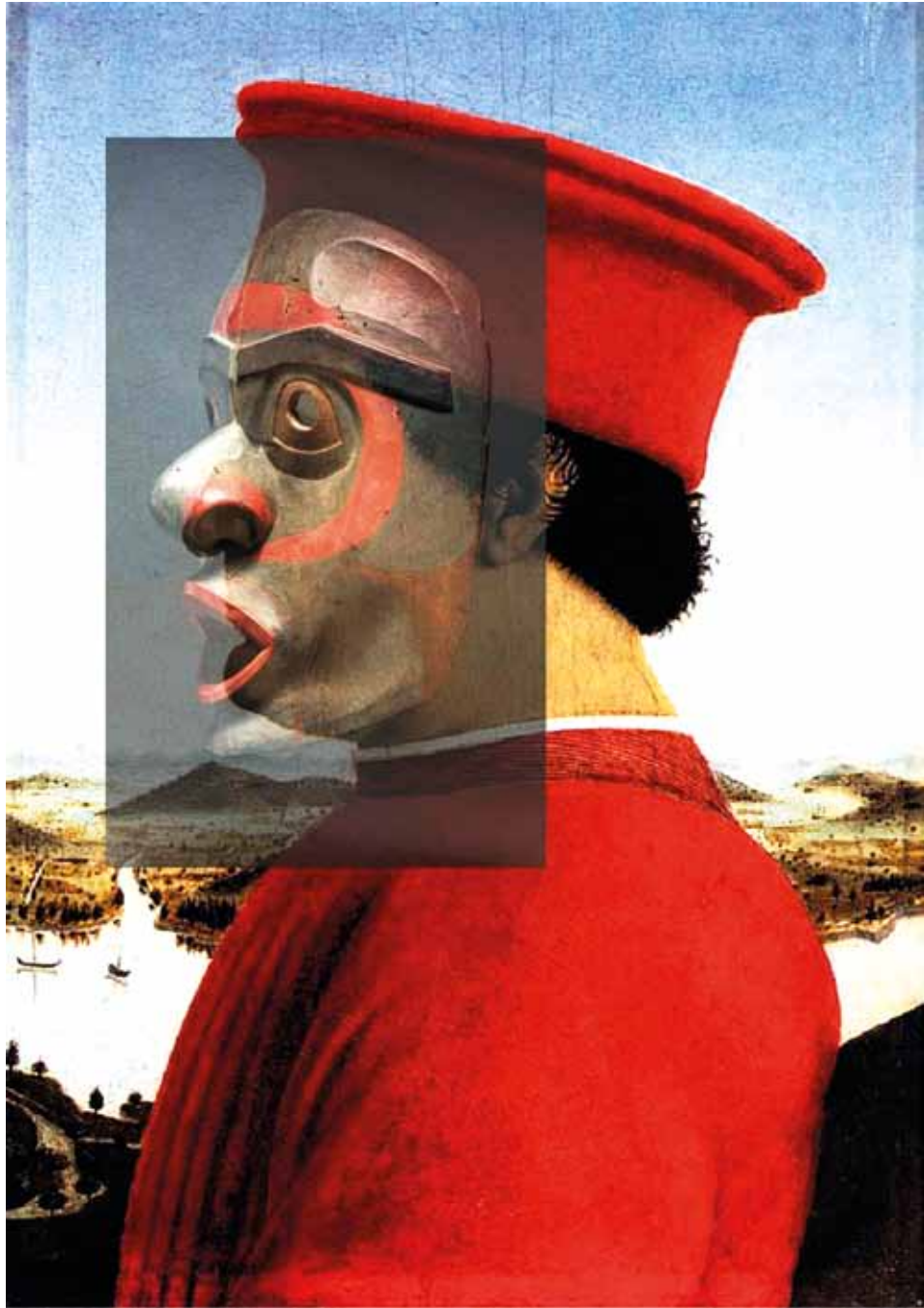




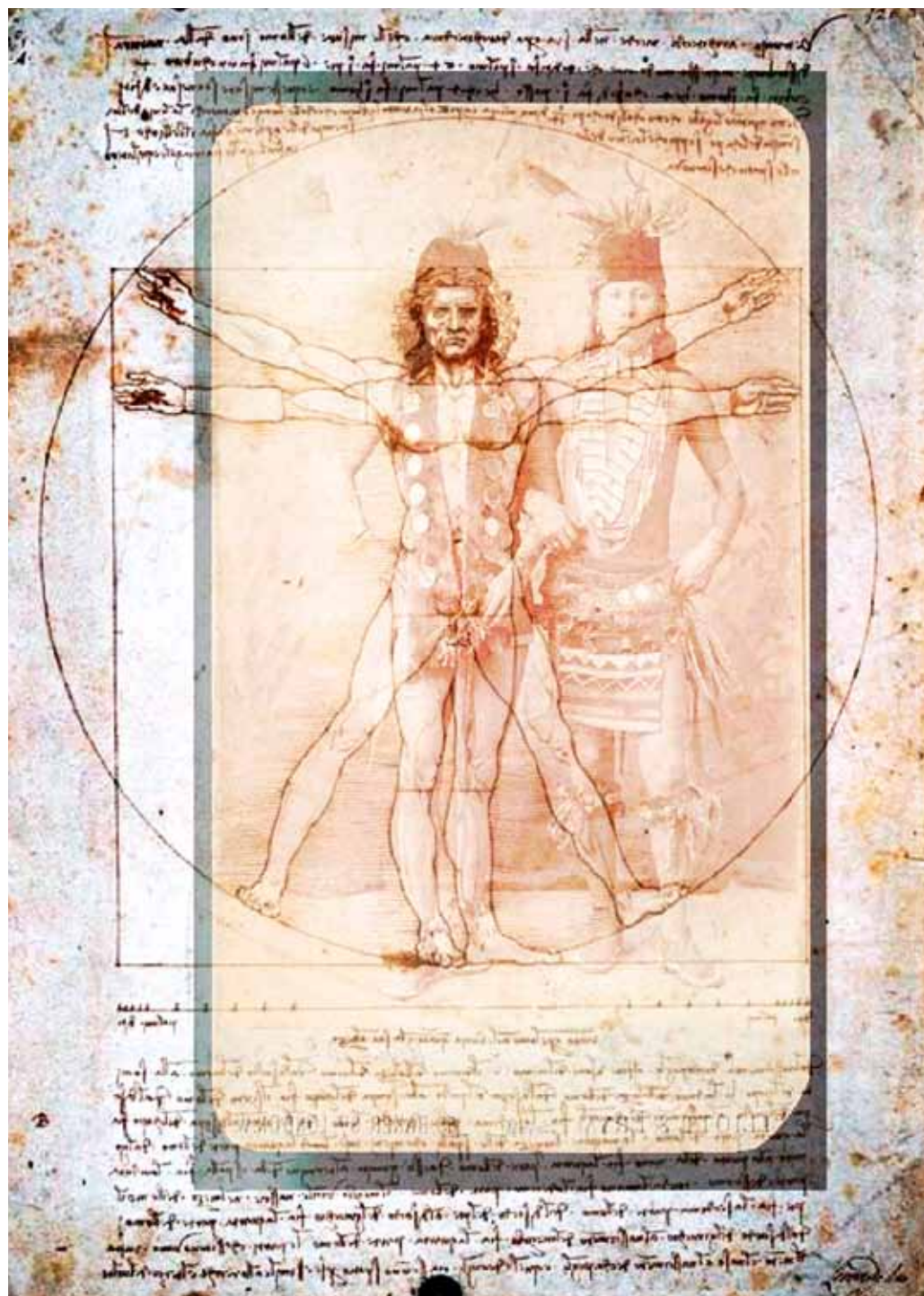


Historical contact zones

Making one image out of art from the same time but different places.







Sharing the Stare

These photos are combined in a way that results in a third view, in which the transparency of the combined expressions and pose permits sharing the stare, and the hand to leave the weapon to hold the child.

In this way suggesting a visual elixir and an imagined possibility of healing.



"SITTING BULL"
(Ta-Tan-ka-I-yo-ton-ka.)

The Sioux chief in command at the Custer Massacre.

HERMAN BROS., Publishers.

Photographed by O. S. GOFF.

Copyright applied for.





"Contact zones are social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power."

Mary Louis Pratt

Collaging allows me to bring the mismatched into meaningful assembly,
like General Pratt and Maria Montessori.
Of course these are imaginary, acts of hope.

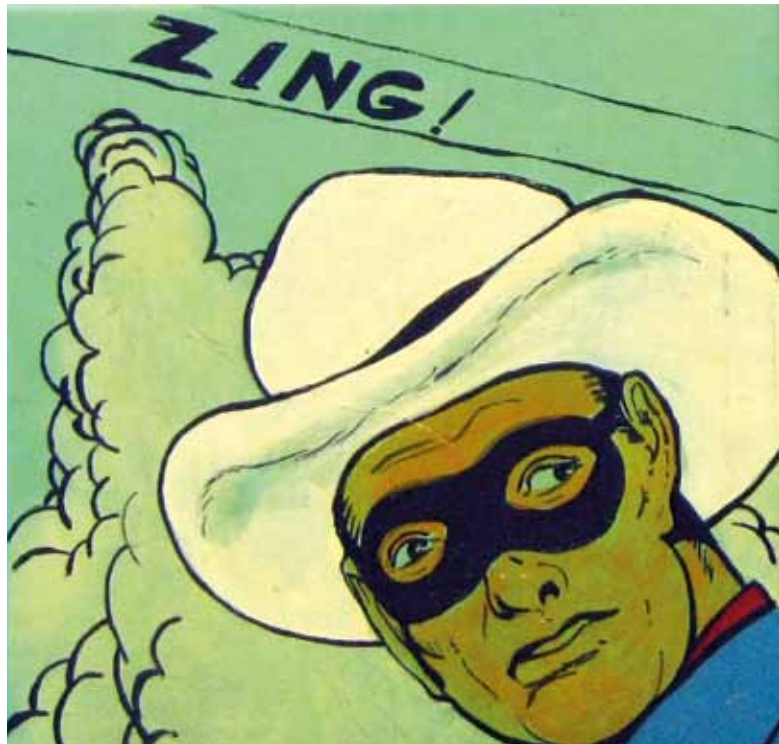


Lone{ly} Rangers

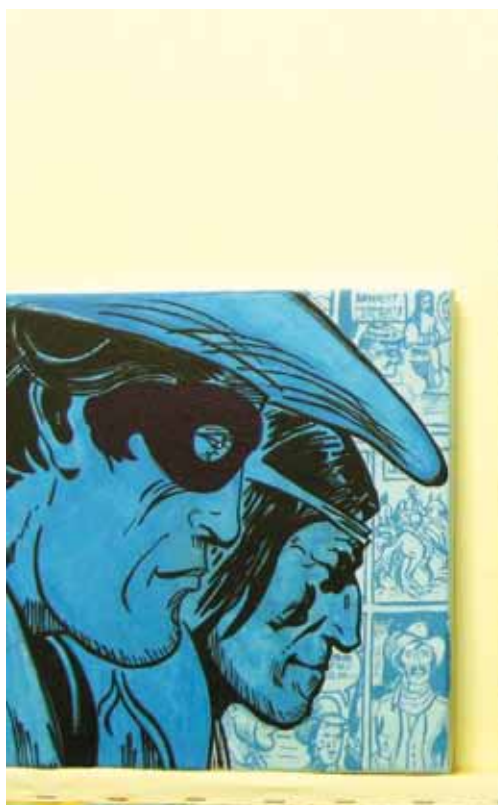
I wondered why photography inched its way into my work and realized that because I have incorporated the showing of 'both sides' it was inevitable that it would lead me to the power of images to marry.

Instead of 'taking' or 'capturing' an image, I prefer to invoke a relationship.

These are paintings on canvas where some kind of truth comes out of symmetry, like a hidden mask.









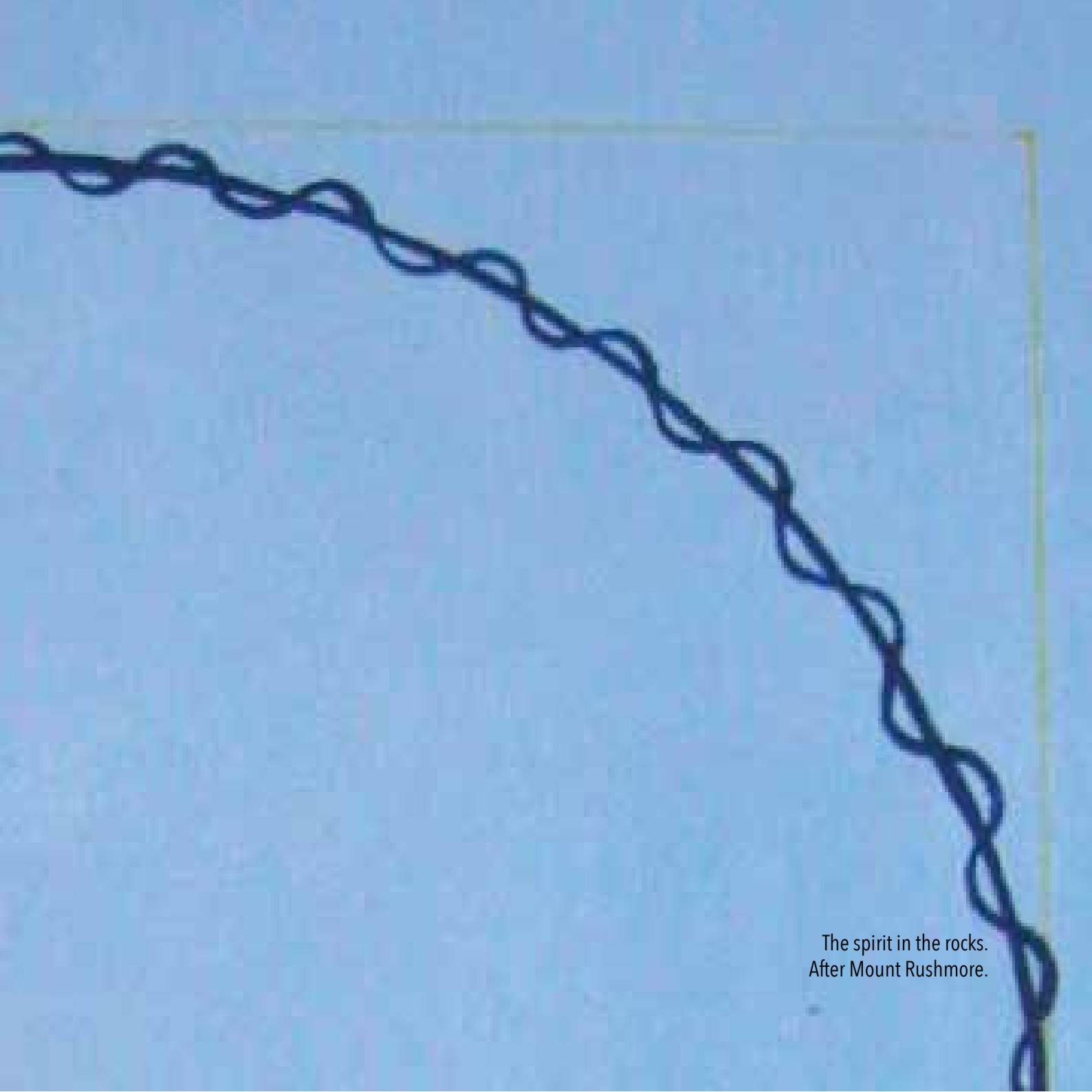


These are bizarre alien spawns from symmetrical fusion.



"It would be as if aliens came down today, took everything and made us be just like them. So we had to become martians in order to survive."
Casey Camp Horinek





The spirit in the rocks.
After Mount Rushmore.

Biological indicators are species used to monitor the health of an ecosystem. Their function, population, or status can be used to determine environmental integrity.

Examples are copepods and tardigrades. They can survive in extreme conditions.





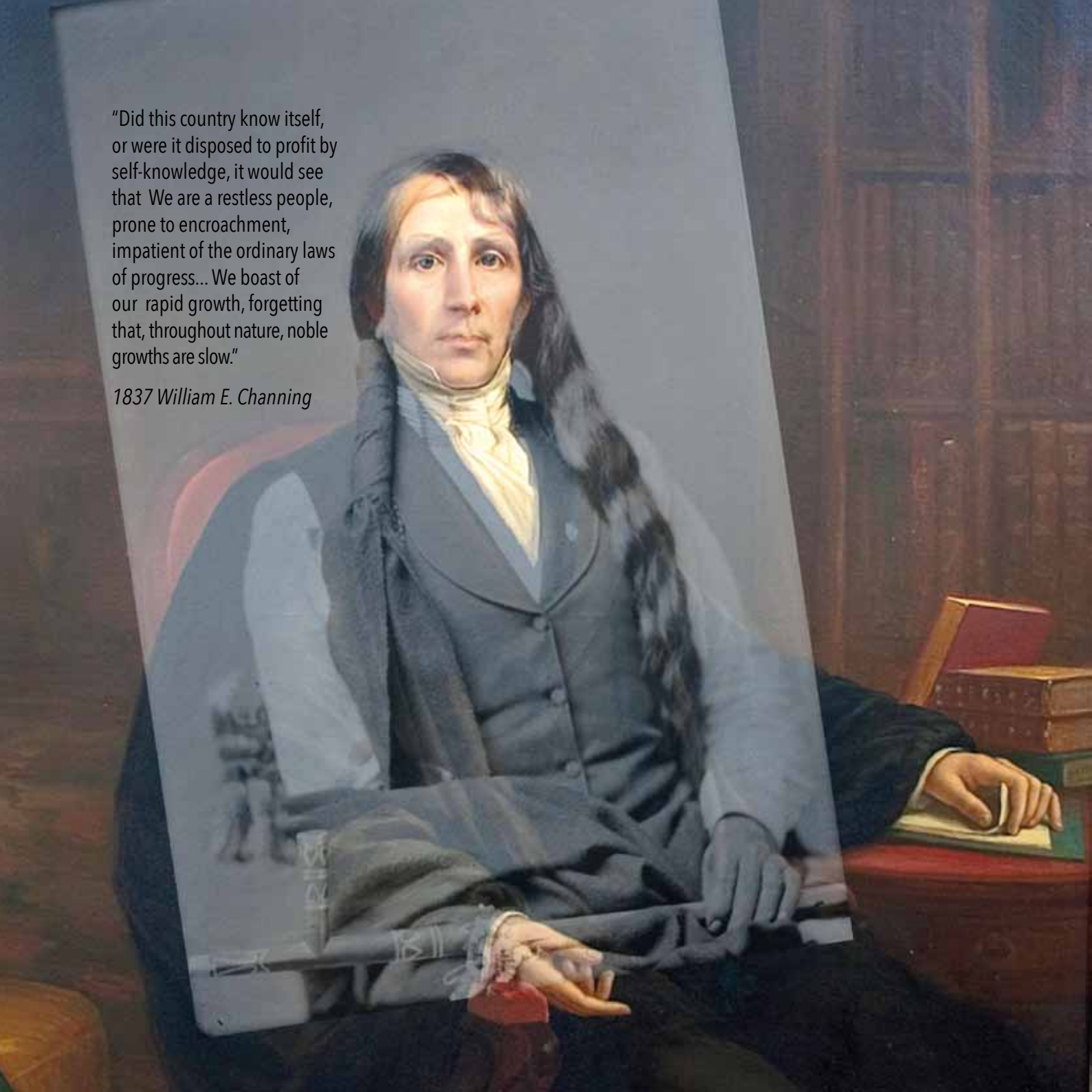
Marie Louise Bottineau Baldwin
(1863-1952)

Métis Turtle Mountain Chippewa.

In 1914 Baldwin was the first
Native American student to
graduate from the Washington
College of Law.

"Did this country know itself,
or were it disposed to profit by
self-knowledge, it would see
that We are a restless people,
prone to encroachment,
impatient of the ordinary laws
of progress... We boast of
our rapid growth, forgetting
that, throughout nature, noble
growths are slow."

1837 William E. Channing





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