



**JOE FEDDERSEN**

**TERRAIN—A SURVEY**

**SEPTEMBER 14—OCTOBER 20, 2012**

**LARSON GALLERY at YAKIMA VALLEY COMMUNITY COLLEGE, YAKIMA, WA**

Ter · rain: n. territory, ground; a geographic area; a piece of land; the physical features of a tract of land; a field of knowledge or interest; environment, milieu; is used as a general term in physical geography, referring to the lay of the land.

*Terrain implies 'breadth' and 'landscape.'* —Joe Feddersen



Photos: courtesy of the Artist

Joe Feddersen was born in 1953 in Omak, Washington of Colville heritage. His mother was of Okanagan and Lakes descent from Penticton, Canada. His father was the son of German immigrants. Feddersen first took up printmaking at Wenatchee Community College under the direction of printmaker Robert Graves. Later he studied with influential artists Glen Alps and Michael Spafford at the University of Washington, where he received his BFA in 1983. He received his MFA at the University of Wisconsin, Madison in 1989. Feddersen served as a member of The Evergreen State College art faculty in Olympia, Washington, from 1989 to 2009. He is currently faculty emeritus and lives in Omak where he has a studio.

Above:  
***Codex Reconfigured*** (original installation)  
Front cover: ***Codex Reconfigured*** (detail)  
2009

Blown Sandblasted Glass, 24 pieces – Variable  
Courtesy of the Artist

On the right:  
***Plateau Geometric #144***  
from Plateau Geometric Series  
1999

Relief Silagrophy – 12" h x 12" w  
Courtesy of the Artist

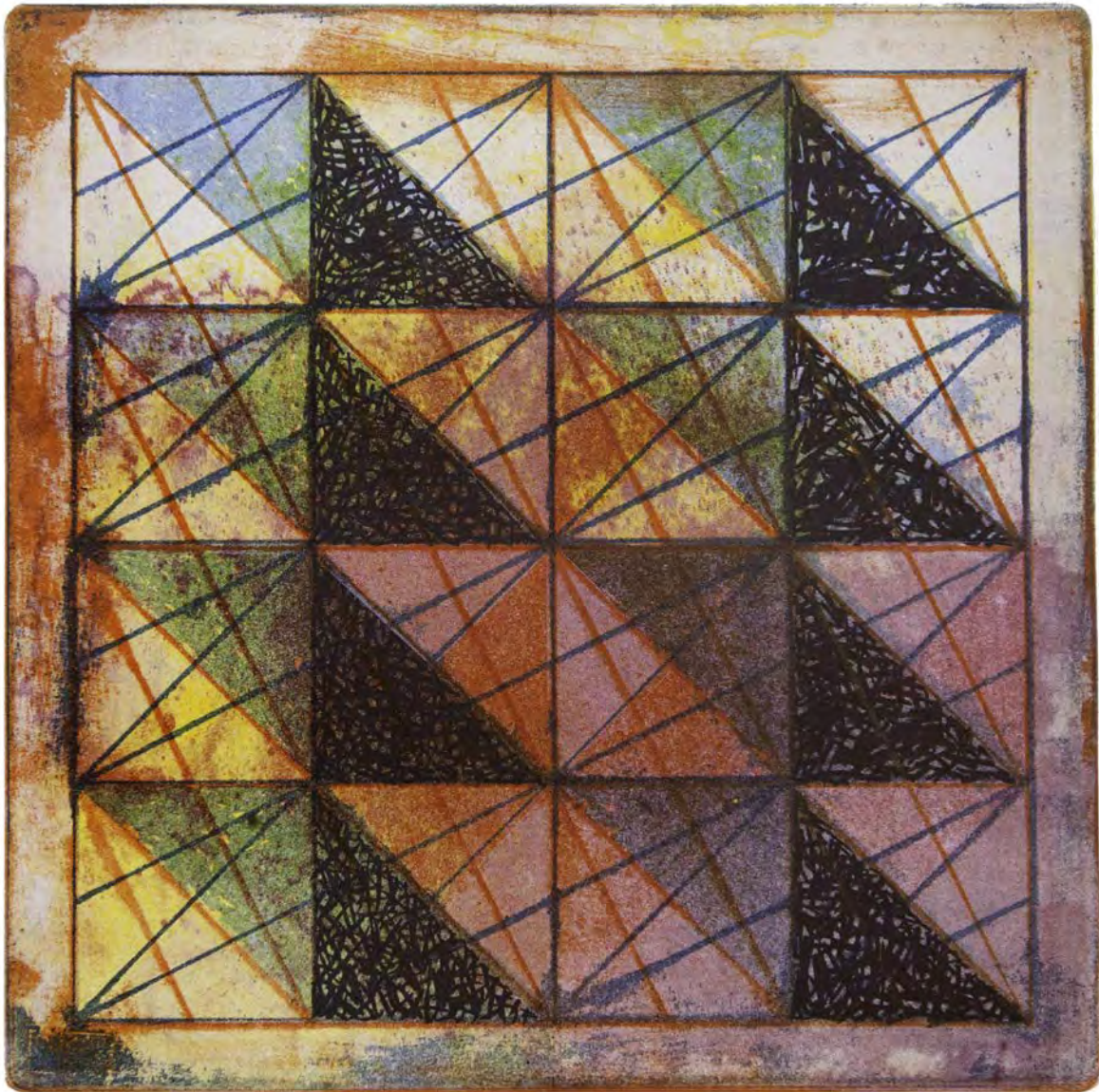


Photo Gary Bailey

# JOE FEDDERSEN

## TERRAIN—A SURVEY

SEPTEMBER 14—OCTOBER 20, 2012

LARSON GALLERY at YAKIMA VALLEY COMMUNITY COLLEGE, YAKIMA, WA



Photo: courtesy of the Artist

***Deer***  
from Role Call Series  
2011  
Collagraph — 18.75" h x 14" w  
Courtesy of the Artist

## INTRODUCTION

Cheryl H. Hahn  
Director, Larson Gallery  
*Retired June 30, 2012*

The “terrain” of one’s life is defined by experience and memory; these two important elements are, in turn, influenced by familial, environmental, biological, and cultural forces. My own Midwestern roots, for example, continue to impact me in ways that are for the most part unconscious—but obvious. I prefer to reside in rural areas, I am drawn to places that are clearly defined by seasonal changes, and I feel very comfortable among rows of growing things. Memories of vast corn and hay fields have been replaced by the sights of Yakima Valley’s undulating vineyards and colorful orchards—but this landscape “feels” familiar, nevertheless.

And so it is with the work of Joe Feddersen, who presents a colorful array of prints and glass works in *TERRAIN—A Survey*. The “familiarity” of Joe’s work comes from subtle references to not only Northwest geography but also to urban markers such as street signage, language, pattern, color, and repetition. Other symbols and iconographic marks and patterns found in Joe’s work find their source in his Native American roots. While viewing Feddersen’s work, it is often the case that you “feel” that you have seen that shape before or that the rhythmic array of lines and colors echoes something personal in your individual memory bank.

Many thanks go to exhibit co-chairs Gloria Gonzáles García and Gayle Scholl for their efforts to bring Joe Feddersen and his work to our Valley. The Larson Gallery and Larson Gallery Guild are pleased to present the work of this nationally renowned artist.

## ACKNOWLEDGMENTS

Gloria Gonzáles García  
Curator and Co-chair

Many individuals and community organizations have generously given time, talents, energies, and financing to this project. Thanks to Yakima Valley Community College for underwriting the exhibit, artist lecture, professional development workshop, and exhibition catalog; poet and artist Elizabeth Woody for contributing her essay about Feddersen’s current work to this catalog, which continues from where his book *Vital Signs* left off. Through the generous gifts of Daryl and Sherrie Parker, and Rob and Michelle Wyles, the Gallery has added Joe’s *Rainscape* to its Permanent Collection; Laurie and Doug Kanyer, Elaine Smith, and Wilma Dulin contributed funds for its installation in YVCC’s Raymond Library.

Larson Gallery hosted a professional development workshop about the Department of Visual Arts’ new professional etching press, it’s acquisition is the result of a Yakima Valley Community Foundation Community Impact Competitive Grant. Thanks to the Pacific Power Foundation for a grant funding lower valley school tours and to Yakima School District for partnering with us on tours for its students. Thanks to the Yakama Nation Museum and Cultural Center for hosting a student exhibit in November 2012 of work inspired by *TERRAIN*. Thanks to CliftonLarsonAllen, LLP and YVCC Diversity Series for sponsoring our community outreach. Co-chair Gayle Scholl and I also wish to recognize and thank Gary Bailey, Jeanne Crawford, Maria Cuevas, Andy and Peg Granitto, Jane Gutting, Cheryl H. Hahn, David Lynx, Terry Martin, Froelick Gallery, and the Larson Gallery staff for their assistance with this project.



Photo courtesy of the Artist

***Bear***  
from Role Call Series  
2011  
Fused Glass — 19.5" h x 14.5" w  
Courtesy of the Artist

# TERRAIN—*The Long Memory*

Elizabeth A. Woody  
Poet and Artist

The *Long Memory* in Columbia River Plateau culture refers to the ancient activity of the land. It's more than a memory, Native language, or human history. The perspicuity of knowledge embodied by land holds essential cyclic actions of the Columbia River Plateau people into lively pattern. In spring we welcome our little relative's return after winter, honor the food chiefs and the essential water. The Salmon, deer, edible roots, and later, berries.

We have ceremony from the beginning to the end of one's life. The place within the multiple generations we all hold in our bodies is the visceral memory of ancestry and the earth. There are the "makings" of our hands and creative will to recall our relationships. Joe Feddersen pays homage to this mastery of handing down knowledge, hand-to-hand, provides welcome to our little relatives, the animals, plants and spiritual beings through his artistic history in "Terrain."

In the fall of 1984 I attended a National Native American Arts Studies Conference held at University of Washington. Coinciding with the conference, Sacred Circle Gallery also held a major show by artists on the panels near downtown Seattle. This exhibition had some remarkable artists and included Joe Feddersen. It was my first exposure to his work. A renaissance of the arts and letters of the Northwest indigenous peoples was brimming.

There I saw the "Rainscapes" series of Joe's already masterful prints. Observant of the sky at that point

with patterns and sequential patterns of rain he provided a visceral sensual experience for me. There is no one who manipulates an image like him with ink and plates. It was environmental and superbly intellectual.

Later, after our introduction through my aunt, Lillian Pitt, I found his sensitive renderings of personal landscape reflected a humble presence. He saw the minute details. His rich visions transmitted ideology that was more than a passionate expression, allusion and precision in evocation. It was a layered textured world, like the interior of my grandmother's bedroom. The sultry aromas of dried salmon and dried deer meet, the smoked hides of the buckskin, beads with beeswax, and heirlooms stacked in breathable cloth bundles, the dreams of life from the river's edge to the snow dressed mountains.

In added dimensions he poked map pins into these beautiful renderings, manically stapled, but with admirable precision, on the surfaces. There was more to the work than just execution of something new. It was like the shimmer of cut glass beadwork, studs on the horse saddles and leather accouterments of his grandparents' horse tackle, value-laden conscious adornment on their beloved horses. This was a "handed down" aesthetic. I understood it. It was wealth of a different kind. You will never be poor if you are a "maker." Long hours of work that a basket requires are not just the hours of weaving. It is the materials' time on the land. The cedar tree grows hundreds, if not thousands, of years. The tending of



Photo: courtesy of the Artist

***Role Call Series***

2011

Fused Glass — 19.5" h x 14.5" w each

Courtesy of the Artist



the plants from multiple generations is necessary. The “ancestors” are in your midst in the materials you gather and in baskets they made that you visit or use. This is where Joe gets his innate gifts of weaving. He says I taught him how to weave. I gave him the materials, and the start. He “knew” how to weave, already. The material taught him the best.

There is a sensibility to the community who support and honor a medium. I wanted to learn to bead expertly taking my first medallions to my now passed grandmother, and asked for her “teachings.” She looked and said, “You are expee<sup>1</sup> fella, already.” I discarded the medallions in the trash, crushed. Later, she dug them out and sewed safety pins on the backs to wear. I did learn how to bead from watching her as a small child. Hands in her beads. Threading needles for her. Watching.

Joe hovered behind me as I wove. He was enraptured. The movement reflected in his eyes. He wanted to weave. We started the belly button of the

<sup>1</sup>“expert fellow” is slang in my family.



Photo: courtesy of the Artist

**Roll Call**  
2007  
Waxed Linen — 9” h x 6.5” dia  
Private Collection

basket. Explained the twinning technique. He wove his first complete basket in a matter of hours textured by mother of pearl buttons. He was “expee fella” without a doubt. His is an obsessive weaver’s mind, the counting, and flurried swirling motion of memory, without weary consciousness of pain. It is a fury in the heart of volcanic building. That is the long memory.

In the process of making baskets, Joe looked around him and saw new designs. He admired the patterns my tire tracks made. Later, there stood a basket with the tire tracks on the basket’s girth. He spotted the rhythmic pattern on man’s layer over landscape, producing transmitter towers of the electric grid and the parking lot. He looked at the animals and attributes of the contemporary landscape, often the urban space. Happily, these personifications dance and joke on his baskets. Much as we do when gathered in our community as there is no greater joy than seeing your family in the midst. Happy to see the familiar shapes of the ancient beings of the Cascade Mountain range, Tahoma, Loowit, Pah-to, Wy-East. Seeing the serpentine glittering Big River coursing through the elegiac hills with bared sides through yellowed grass. The red rock patterning the slopes with triangles of arrowhead shaped markers. A few ancient horse corrals of cinder rock interspersed, built to funnel the horses to a point of capture. There are the marmot, the bear, the deer, and the smallest mouse, in pilgrimage to the water, the highest medicine, and first food for all. Ever observant, the melding of natural presence and artificial contemporary presence appeared on his baskets, also in his prints and glass.

By memory Feddersen makes a role call to speak to the life and environment on this marvelous Terrain. The earth’s breathing creative will into our bodies. The appreciation of relatives’ homecoming to the round dance of plenty; it is all of the earth, and returns to the layered expressions of the ancestral commons and recurrences.



Photo: courtesy of the Artist

***Changer 4***  
2012

Blown Sandblasted Glass — 24" h x 10.5" dia  
Courtesy of the Artist

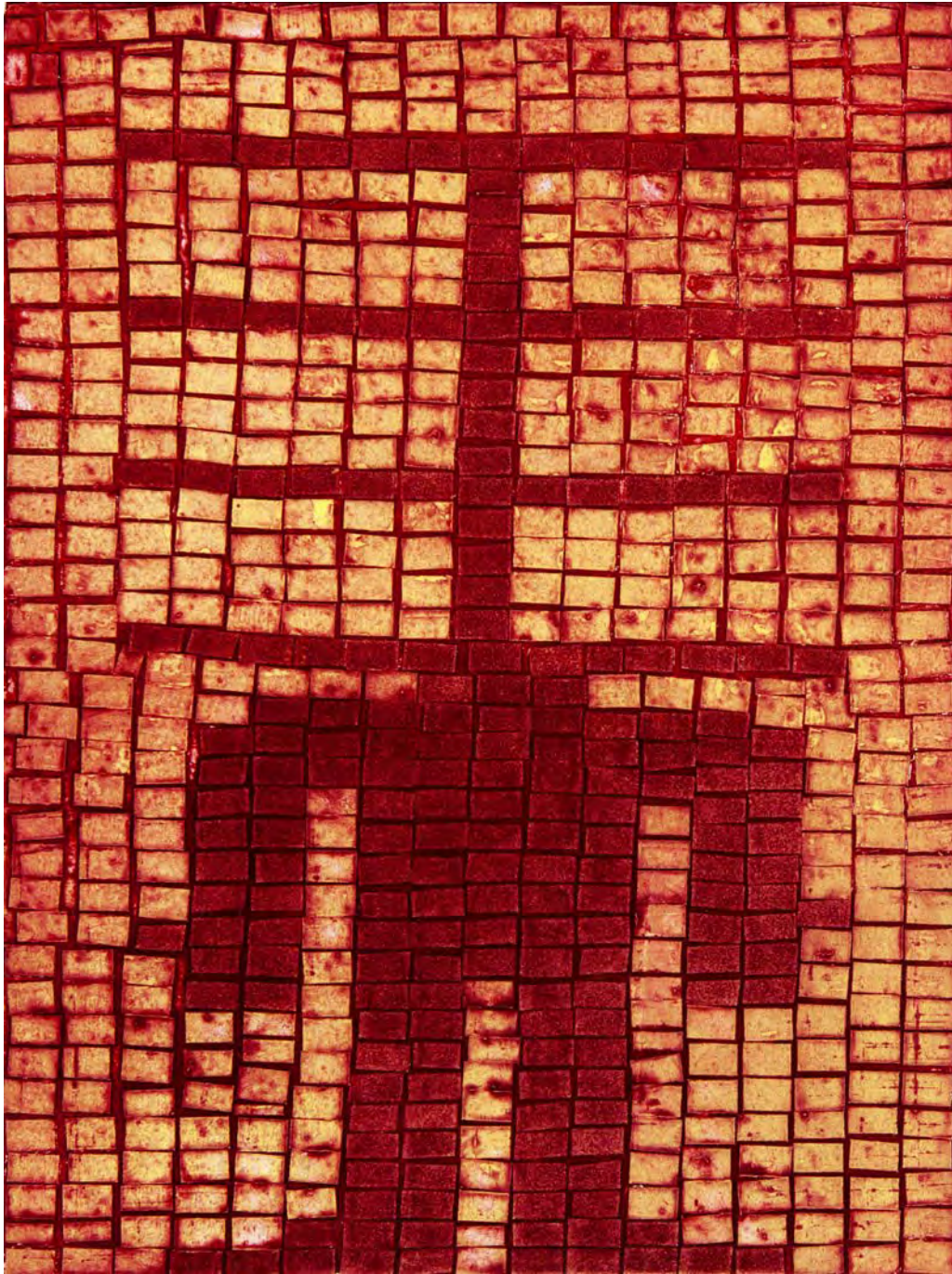


Photo: Gary Miller

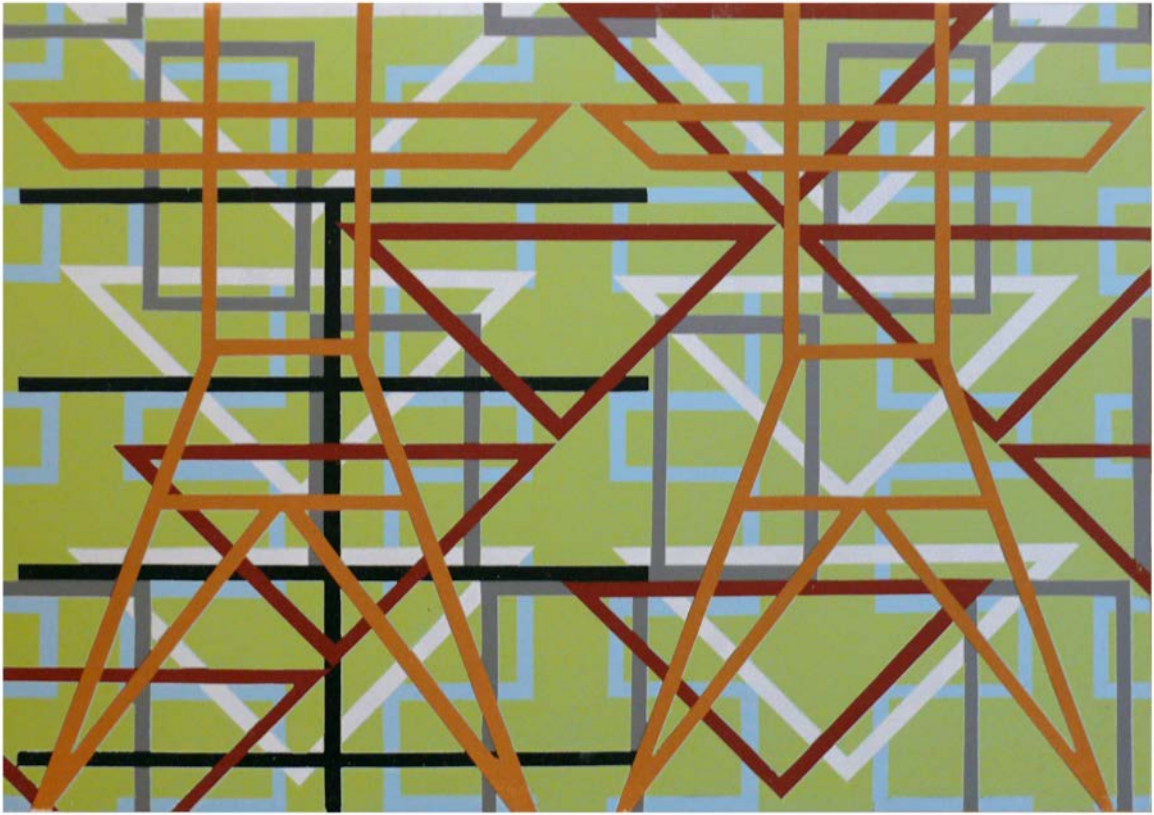
***Parking Lot***  
from Role Call Series  
2011  
Collagraph — 18.75" h x 14" w  
Courtesy of the Artist



Photo: courtesy of the Artist

***Omak***  
2012  
Waxed Linen — 9.5" h x 6" dia  
Courtesy of the Artist

Photo: courtesy of the Artist



***Sound Transit IX***

2006

Linocut Reduction Variable Edition — 12" h x 17" w

Courtesy of the Artist

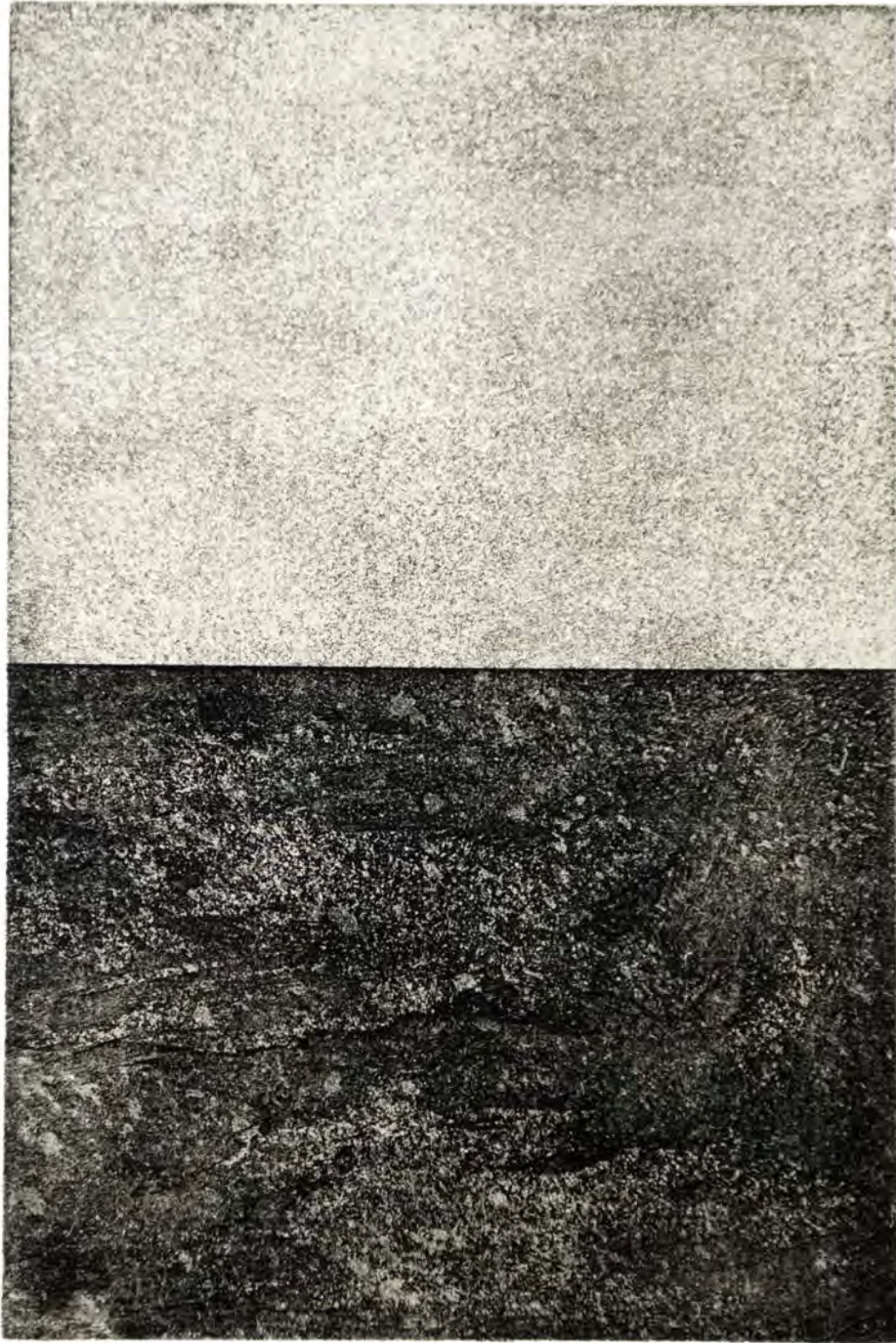


Photo: Gary Bailey

**Ocean Crest #5**  
from Ocean Crest Series  
1994  
Etching — 9" h x 6" w  
Courtesy of the Artist

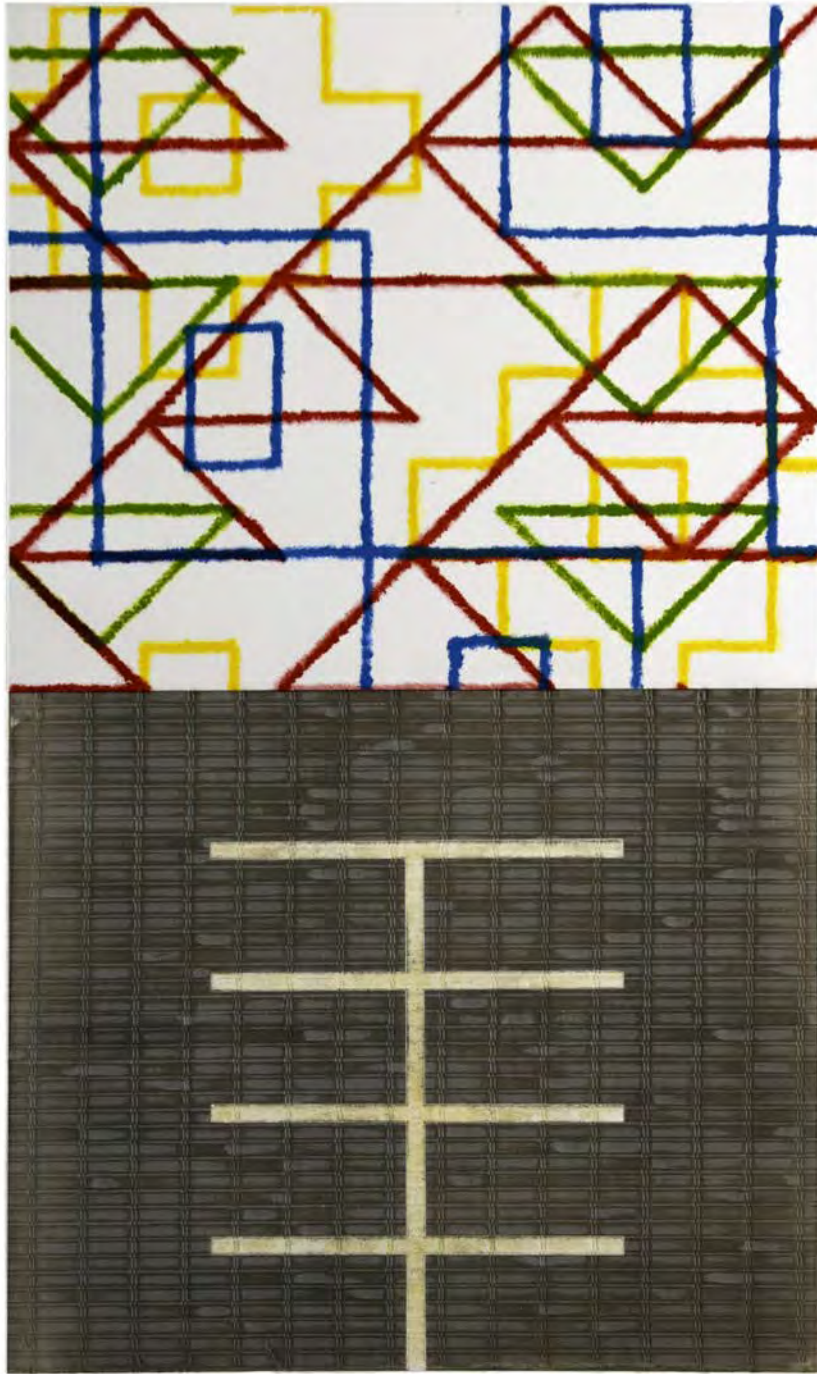


Photo: Gary Bailey

***Urban Indian***  
from Urban Indian Series  
2003  
Monotype — 30.5" h x 18.5" w  
Courtesy of the Artist

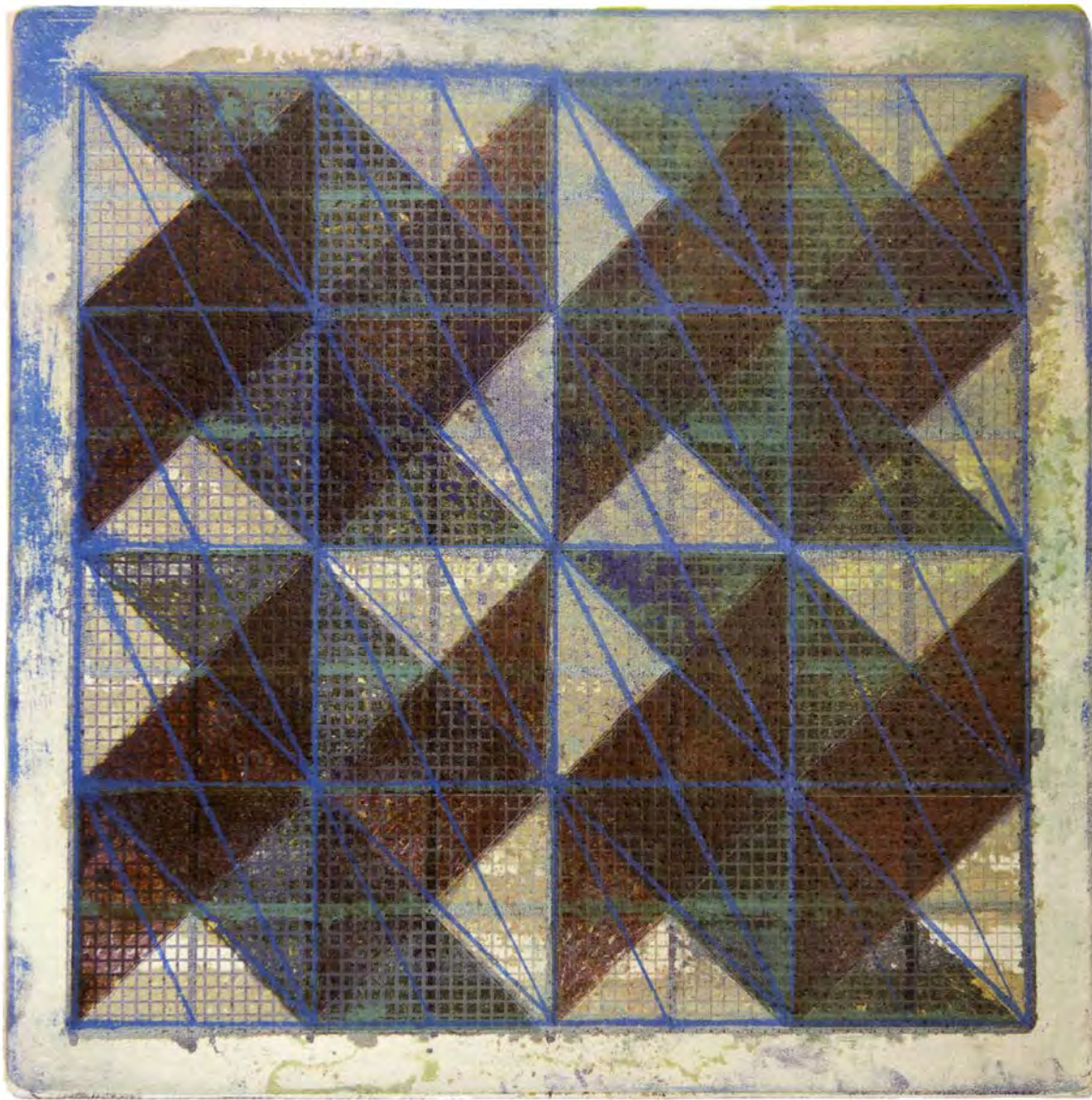
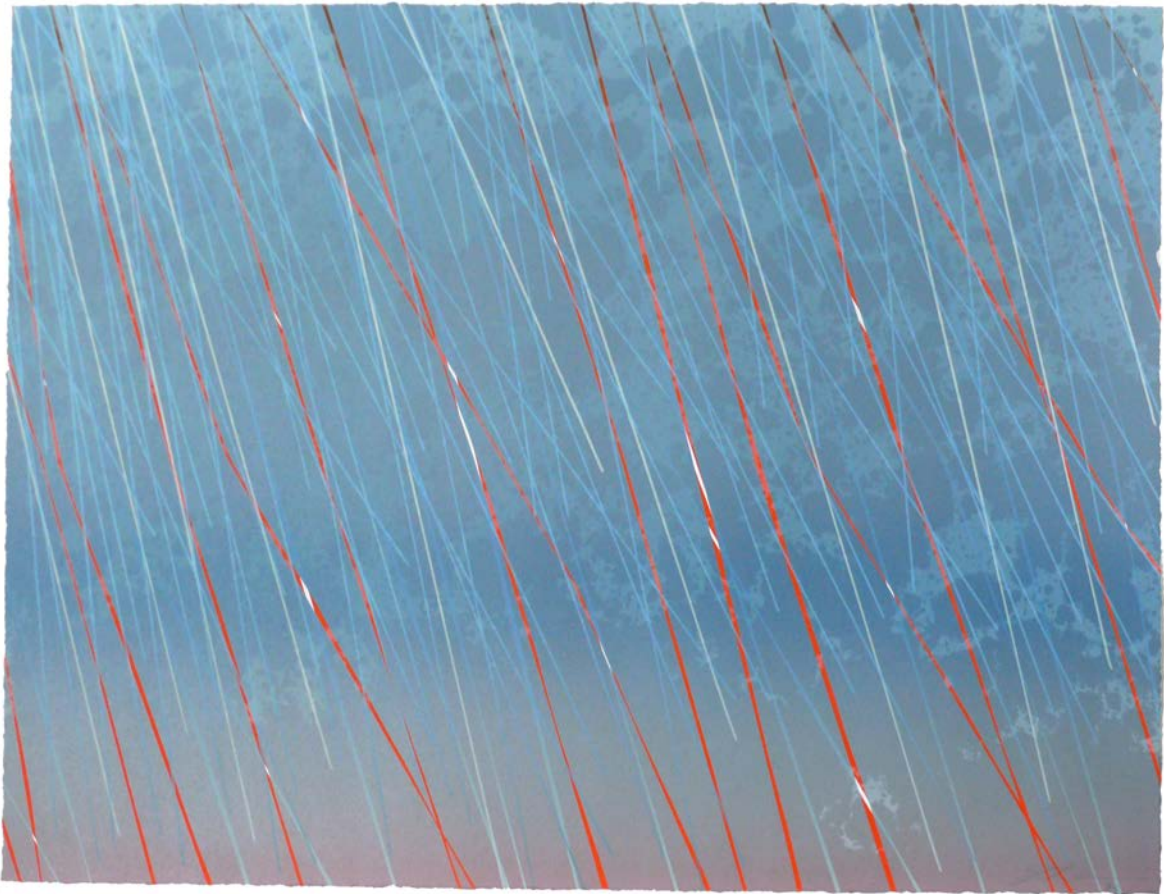


Photo: Gary Bailey

***Plateau Geometric #121***  
from Plateau Geometric Series  
1998  
Relief Silagraphy — 12" h x 12" w  
Courtesy of the Artist



Photo: courtesy of the Artist



***Arctic Light***  
from Rainscape Series  
1986  
Lithograph — 21" h x 27.5" w  
Courtesy of the Artist

## WORK and HONORS

Feddersen's use of abstract design reflects his artistic training in mid-20th century modernism. His work can be read through a purely intellectual lens and enjoyed aesthetically as a non-representational, formal composition made up of line, shape, texture, and color. His work can also be decoded in a more representational way, suggesting the place he calls home and reflecting his birthplace, Native American heritage, and relationship with the modern urban world as a professional contemporary working artist. Feddersen states, "My work investigates sign and cultural identity. This inquiry merges basic elements of basket designs from my ancestral home, the inland Plateau region of the Columbia Basin, with urban imagery to speak to perceptions of land." He is recognized for creating strong abstract geometric patterns, for interpreting urbanscapes and landscapes, and for exploring the relationship between contemporary urban place markers and indigenous iconography, which acts as a point of departure.

Joe Feddersen's career spans over 30 years. Known as a virtuoso printmaker, he works in a variety of media, including painting, three-dimensional constructions, photography, computer-generated imagery, and weaving. Recently, he has also gained prominence for his glass works. Feddersen has had over 30 solo exhibitions. From 2008-2010 his mid-career, major retrospective—VITAL SIGNS—toured the Missoula Art Museum, the Tacoma Art Museum, and the Hallie Ford Museum of Art at Willamette University. This exhibit was the result of the University of Washington Press publication of the book, *Vital Signs*

in 2008. At that time, Feddersen was one of only eight artists selected for publication in the Jacob Lawrence Series on American Art and Artists. In 2003, he was one of a select group in The Continuum—12 artists' series of exhibitions at Smithsonian's George Gustav Heye Center in New York City; each had a solo show as a precursor to the grand opening of the Smithsonian National Museum of the American Indian in Washington, D.C.

Since 1982, Feddersen has been represented in over 200 group exhibitions. His works are included in museums throughout the United States, including the Whitney Museum of American Art, the National Museum of the American Indian, the Smithsonian Institution, the Eiteljorg Museum of American Indians and Western Art, the Museum of Glass, and the Portland Art Museum, among others. His work is in prestigious collections, including the Microsoft Corporation and the United Nations Education, Scientific, and Cultural Organization (UNESCO).

Feddersen was honored with the John H. Hauberg Fellowship at Pilchuck Glass School (2009) and with the prestigious Eiteljorg Fellowship for Native American Fine Art (2001). In 2011, he was awarded an artist residency in New Zealand. Other artist residencies include the Museum of Glass in Tacoma (2005) and the Pacific Rim Gathering at The Evergreen State College (2002).

# *Special Thanks to Our Supporters*

## UNDERWRITER

Exhibit, Catalog, Artist Lecture, and Professional Development Workshop  
Yakima Valley Community College Title V

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## TERRAIN EXHIBIT COMMITTEE and STAFF

|  |   |
|--|---|
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| Gayle Scholl                                     | Co-Chair  |
| Gary Bailey                                      | Photographer  |
| Elizabeth A. Woody                               | Essayist  |
| Terry Martin                                     | Editor  |
| Andy and Peg Granitto/Happy Hen Exhibit Services | Installation Support and Interpretive Panels                  |
| Cheryl H. Hahn                                   | Gallery Director, Retired June 30, 2012                       |
| David Lynx                                       | Gallery Director  |
| Denise Olsen                                     | Gallery Assistant Director                                    |
| Debby Bailey                                     | Gallery Office Manager  |
| Haylee Olsen                                     | Gallery Assistant   |
| Wilma Dulin                                      | YVCC, Faculty Director, Office of Institutional Effectiveness |
| Luis Gutierrez                                   | YVCC, Director, College Outreach and Multicultural Services   |

## ACKNOWLEDGMENTS

|                      |   |                            |                                     |
|----------------------|---|----------------------------|-------------------------------------|
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| Kendall Mansfield    | Heritage University, Intern               | Ann Bowker and Norm Walker | Advisory                            |
| Yakima Valley Museum | Yakima, WA                                | Froelick Gallery           | Portland, Oregon                    |



# TERRAIN—A SURVEY

## SEPTEMBER 14—OCTOBER 20, 2012

SEPTEMBER 14, 2012

OPENING RECEPTION—5:00PM, LARSON GALLERY  
FREE GALLERY ADMISSION

ARTIST LECTURE—7:00PM, KENDALL HALL, YVCC  
FREE PUBLIC LECTURE

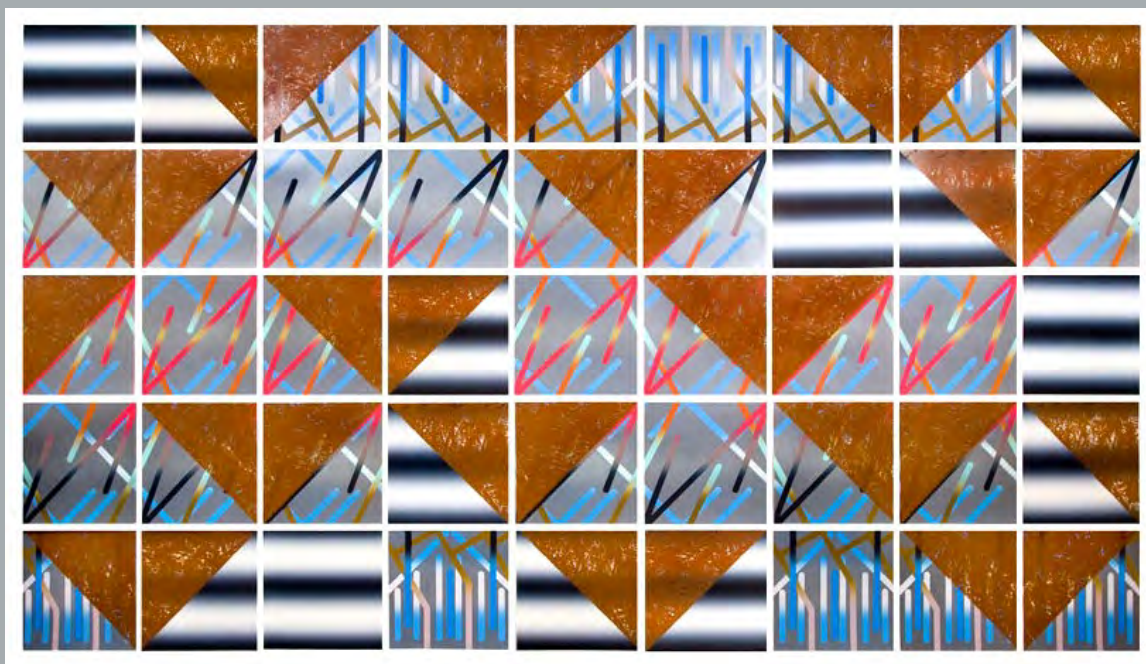


Photo: courtesy of the Artist

### *Okanagan V*

(detail)  
2006

Relief print on paper on panel, 90 panel installation — 70" h x 270" w  
Courtesy of the Artist

*Published by Larson Gallery in conjunction with the Joe Feddersen TERRAIN—A Survey exhibition.  
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*on the campus of* Yakima Valley Community College,  
16th Avenue & Nob Hill Boulevard / P.O. Box 22520, Yakima, WA 98907

Gallery Hours: Tuesday—Friday, 10:00AM—5:00PM / Saturday, 1:00—5:00PM / Sunday—Monday, Closed

For more information: 509.574.4875 — [gallery@yvcc.edu](mailto:gallery@yvcc.edu) — [www.larsongallery.org](http://www.larsongallery.org)