



## ABOUT OUR LENDERS

### **Lobby**

The Inuit prints in the lobby and the South West Native American ceramics are on generous loan from local collectors. These two loans expand the exhibition context in sustaining these cultures by enlarging the cultural vision and increasing the understanding for those unfamiliar with native history.

The prints are by important native voices not duplicating the holdings of the Turner Print Collection. As the exhibition organizer and co-curator it was especially important to have the work of Pitseolak and her daughter Napatchie. Women have played an important role in the use of printmaking, a non-native art form, to carry on the role of storyteller and linking culture to sustaining life by employment as an artist.

The lobby serves as a bridge to the Valene L. Smith Museum of Anthropology's "Coming Home: Ishi's Long Journey" an exhibition that explores the life of a particular Native American and his impact on understanding of his culture.

### **South Western contemporary ceramics in Museum gallery**

While the Turner Print Museum specializes in fine art prints, the contexts of some exhibitions are furthered by the inclusion of objects. For this exhibition the narrative surface detail, the sense of the utilitarian or the sculptural form complements the prints on the wall. Although contemporary, the ceramic art also continues the cultural context of the communicative power of the history of its maker and the traditions important to keep alive for the next generation.

The surface acts as a canvas that receives the narrative that echoes the imagery seen in the prints and expressed with a different cultural imperative. The symbolic nature of the graphic design also tells about the reverence of both experience and use. The symbols become a remembering of and a communication of spirit. These objects add another bridge to symbol and spirit.

Catherine Sullivan, Curator  
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