RICK BARTOW

Things You Know But Cannot Explain





This publication accompanies the special exhibition
Rick Bartow: Things You Know But Cannot Explain,
co-curated by Danielle M. Knapp, McCosh Associate Curator,
and Jill Hartz, Executive Director, Jordan Schnitzer Museum of Art,
on view April 18 – August 9, 2015.

IAIA Museum of Contemporary Native Arts, Santa Fe, New Mexico
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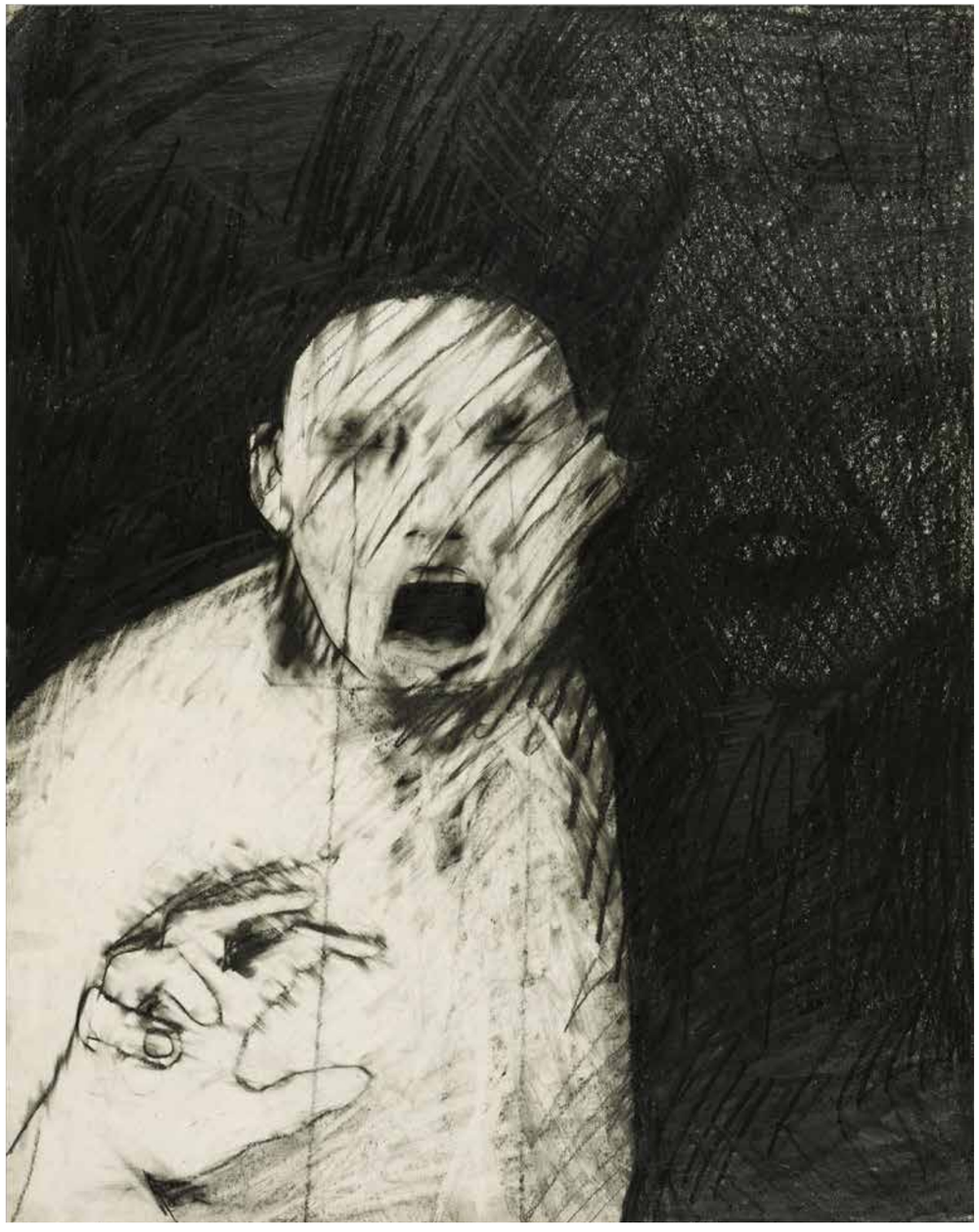
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RICK BARTOW

Things You Know But Cannot Explain

EDITORS
Jill Hartz
Danielle M. Knapp

Jordan Schnitzer Museum of Art
University of Oregon, Eugene



4 **Things You Know But Cannot Explain,** 1979. Graphite on paper, 24 x 19 inches

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Page 1: **Bear with Humor (For Walt Come a Sunday),** 2004.
Wood with pigment, metal, 30 x 17 x 13 inches

Foreword & Acknowledgments

RICK BARTOW: *Things You Know But Cannot Explain* can be approached as a summation of the complex and prolific career of one of Oregon's most important contemporary artists. More than one hundred drawings, prints, paintings, pastels, and three-dimensional objects cover an expansive chronological territory—from the late 1970s to the present—approaching nearly forty years of creative expression. Rick Bartow's last stroke, in August 2013, adds urgency to such an examination of the artist's oeuvre.

Another way to look at this exhibition is how all of the work produced prior to this stroke has essentially laid the foundation upon which his magnificent new pieces announce themselves. We see the same animal and human images, but they radiate a fresh energy. Size, color, and sculptural assemblages revel in a greater sense of freedom, resulting in works that seem to dance off the canvas or wood, confronting us with their drama, joy, and wit. Darkness and death, constant companions of the artist's life and work, just aren't as scary as they once were.

Organizing an exhibition of any contemporary artist has its own unique challenges. For one, the artist is often alive, and how a curator understands and places that person's work within the continuum of art history affects not only our own judgment and appreciation of it but those that follow. There's always the question, too, of whether a curator's perspectives and insights—in this case that of my co-curator, Danielle Knapp, McCosh Associate Curator at the Jordan Schnitzer Museum of Art, and I—need to harmonize with those of the artist. Does he see what we see, and vice versa? Add to these another consideration when addressing the work of a contemporary artist influenced and embraced by both the mainstream art world and that of Native American cultures. Respect and irreverence become equally important in making our curatorial way.

Rather than present a time-based survey of Bartow's work, we have imagined the exhibition and its catalog as a thematic exploration. We identified five lenses through which Rick's work might be examined: Gesture, Self, Dialogue, Tradition, and Transformation. Of course, many of the works could appear in numerous categories, and, certainly, other filters could be added, and so we invite you to sort them differently or add other frames of reference aimed at deepening your own looking and understanding of Rick's visual world.

Danielle Knapp defines these five lenses and uses them to analyze and appreciate Rick's work across his diverse media. I am grateful to her for her cogent and sensitive presentation of the exhibition's themes and for her guidance in all aspects of the project—from the selection of work and the catalog's contents to the exhibition design and educational programs. Together, we recognize and thank those curators, critics, and writers who preceded us in making meaning of the artist's marks, including Lois Allan, David Becker, René Bustamente, Rebecca Dobkins, Barry Lopez, John Olbrantz, and Sue Taylor.

In his essay, *Truth Behind the Mask,* Lawrence Fong, former curator of American and regional art at the JSMA, focuses on Rick's American Indian heritage and New Zealand experiences and how they have influenced his life and work. A passionate champion of the arts and artists of the Pacific Northwest, Larry has followed Rick's career for more than three decades; he was the first to introduce his work to me nearly six years ago, when I first arrived in Oregon, a transplant from the East Coast. This project, in fact, has its origins then, when, I, too, became enamored of Rick's poignant, whimsical, troubling, and powerful art.

No artist could ask for a finer champion or interpreter than Charles Froelick, owner of the gallery that bears his name in Portland, Oregon. Charles has been an essential advisor throughout, identifying the location of works and arranging loans, providing high-quality images for publication, helping with fundraising and the touring schedule, and providing answers and direction whenever needed. We are also grateful to gallery director Rebecca Rockom



Raven Looking Right, 2006
Drypoint, 10½ x 7½ inches

for sharing her knowledge and insights, and their registrar, Wilder Schmaltz, for assisting with many important details of the exhibition.

As always, I am indebted to the JSMA staff, whose passion, professionalism, and dedication are reflected in every aspect of what they do every day. Graphics Manager Diane Nelson designed the handsome publication. Associate Director Kurt Neugebauer and Chief Preparator Joey Capadona created a perfect exhibition environment. Registrar Miranda Callander managed the loans and oversees the traveling program for the exhibition, as it makes its way across the country. Director of Development Tom Jackson helped to leverage much needed funding, Communications Manager Deborah Williamson-Smith put together a strong marketing program, and Associate Curator June Black assisted Danielle and me in the development of an exciting array of educational programs.

Our thanks go to the many museums who are taking the exhibition following its premiere at the JSMA. We are also deeply grateful to our generous lenders; they have been instrumental in allowing us to present work from all phases of Rick's career. We especially thank Bill Avery for allowing us to "raid" his collection and for his generosity of time and encouragement as we prepared the exhibition.

Early funding from The Ford Family Foundation and Arlene Schnitzer gave us the opportunity to produce this elegant and informative publication. Additional support for this project was gratefully received from The Coeta and Donald Barker Changing Exhibitions Endowment, the Harold and Arlene Schnitzer CARE Foundation, Philip and Sandra Piele, the Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

The title of this exhibition—*Things You Know But Cannot Explain*—affirms the mindfulness and intuitive practice with which this particular artist creates art. This exhibition and catalog are offered in gratitude to Rick Bartow for allowing us to investigate his life and work and for supporting this presentation of our selections and interpretations to the public. Rick's work is deeply layered and supremely honest. It operates in different worlds, perhaps even different temporalities. It offers endless fascination.

— Jill Hartz, Executive Director











Truth Behind the Mask

Lawrence Fong

Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.[1]

— OSCAR WILDE

Rick Bartow lives in a house full of masks made by aboriginal, African, Mexican, and Northwest Coast artisans, and even one he carved. He is a gifted singer-songwriter and guitarist and during the Vietnam War performed in medic wards. "I don't know what bent my nickel. . . . I wasn't a good killer," he explained. He carries guilt about the war, having survived when so many were disfigured, dismembered, or dead. "Music was a shield and maybe my mask," he said, recalling that time.[2] Returning from the war in 1971, he fell into a void. Artworks from this period are raw and aggressive marks of graphite. Some of the figures possess a damaged spirit. Today, another forty years of life experiences continue to fuel his imagination. Bartow draws, paints, and sculpts as he searches beyond the mask for truths about his identity and artistic expression.

During a visit by Seiichi Hiroshima, a print and paper maker from Japan, in 2010, Bartow's long-time collaborator sifted through drawers of prints and drawings while Bartow lay sick in bed. Bartow was almost fatalistic about his friend's ideas for a book. Bound in embossed paper made at a paper workshop in Oaxaca, Bartow's *10 Little Indian Boys* (figure 1, page 10) gives ten anonymous photographs from the past a contemporary consciousness. Bartow saw these portraits in an auction catalog, and by animating their presence, he leads us into a discussion of race in America.

The colophon for the book states that the photographs were not taken by Edward S. Curtis (1868–1952), the twentieth-century chronicler of North American Indians. Curtis's compendium of portraits is considered more commercial than documentation. Moreover, Bartow's disclaimer draws attention to Curtis's romanticism and theatrical devices in recreating an already vanished past. Are



(Above and opposite)
10 Drawings by Rick Bartow, Wiyot [Ten Little Indians], 2009
Unique bound book. Mixed media on handmade paper,
drawings: 7 x 5 inches, pages: 14 x 10 inches

the photographs chosen by Bartow less of a disillusion and more authentic? Bartow's *10 Little Indian Boys* are striking.

In pose, the headwear and garments are accented with graphite and colors. There are fewer details rendering the body or limbs, yet each face is delicately drawn. This hollowness of the body evokes stillness in stark contrast to the taut drawing, which shapes amiable, handsome, or disheveled faces. Impersonal, the original photographs were fully frontal facing with eyes open in varying degrees of intensity. There's a certainty and confidence in Bartow's craft, from fine line drawing to more expressionistic figuration. At first reading, Bartow's renderings of anonymous Indians, pages titled "One Little. . .", "Two Little. . .", "Three Little Indians" and so on, is rhythmic. It initially unfolds a



FIGURE 1: **10 Little Indian Boys**: inside front cover, title page, and pages 2 and 7, 2010. Unique bound book. Mixed media on handmade paper, drawings: 9 x 6 inches, pages: 16 x 10 inches. Collection of Beinecke Rare Book & Manuscript Library, Yale University

sense of nostalgia. But, what do we know about the song's depraved origin.

The rhyme was first published in 1922 and has both a European and an American racial context by substituting Indians for Blacks. By 1945, a song version was included in the film *And Then There Were None,* based on a book by Agatha Christie. In an early scene, Vera, a character in the film, sings the rhyme while playing the piano. Nearby, a table is set with decorative Indian boys who begin to disappear, one by one.

> Ten little Indian boys went out to dine;
> One choked his little self and then there were nine.
> Nine little Indian boys sat up very late;
> One overslept himself and then there were eight.
> Eight little Indian boys travelling in Devon;
> One said he'd stay there and then there were seven.
> Seven little Indian boys chopping up sticks;
> One chopped himself in halves and then there were six.
> Six little Indian boys playing with a hive;
> A bumblebee stung one and then there were five.
> Five little Indian boys going in for law;
> One got in Chancery and then there were four.
> Four little Indian boys going out to sea;
> A red herring swallowed one and then there were three.
> Three little Indian boys walking in the zoo;
> A big bear hugged one and then there were two.
> Two little Indian boys playing in the sun;
> One got all frizzled up and then there was one.
> One little Indian boy left all alone; he went out and hanged himself and then there were none.[3]

Another book bound by Hiroshima around the same time is included in the exhibition. *10 Drawings by Rick Bartow, Wiyot (Ten Little Indians)* is also a set of portraits done in 2009. It is simply bound with plain wrappers. It has an artifact quality suggestive of the blank ledgers given to Indians to fill with drawings. Inspired by photographs of unknown Indians, Bartow's delicate hand draws out an era of trouble and pain, and with aesthetic elements, emphasizes pride, ceremony, and identity. One portrait, a profile, (number 3, page 8) slightly resembles the artist.

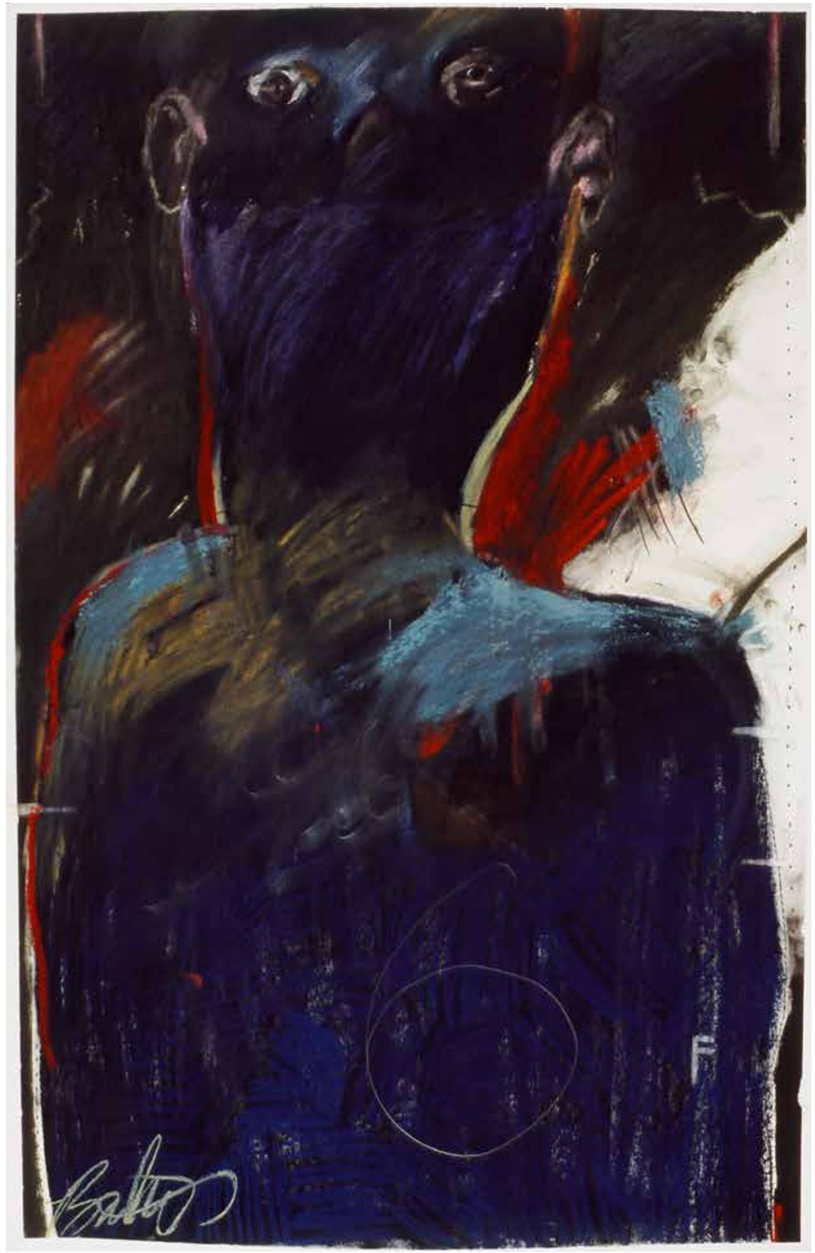
Bartow's books first impress us with his artistry. But with each turn of the page, an inner life or spirit opens up to us. "[*Being a*] contemporary art[*ist*] allowed me to vent something of my native interest in an articulate and valid manner," he explained. "It allowed me to have a lineage and create a statement that's real."[4]

Nak May Kway Let Way (*My Crying Eyes for You)* is a series of six paintings Bartow struggled to compose after his return from New Zealand in 1996. Bartow had been invited to exhibit work at the Salamander Gallery—The Arts Centre in Christchurch, but after he arrived, he was presented with a box containing five American Indian skulls that had been in collections storage. "It was like being shown the head of my grandmother," he said. Bartow consulted elders in the U.S. about his role and how to properly receive the sacred remains. "I was a vehicle," he explained about the experience. Members of a Maori tribe helped prepare him with cleansing and healing rites, after which he sang to the bones of Arapaho, Flat Head, and Sioux. Among the group were the remains of a young woman.[5]

The whole of being an Indian was irrevocably changed with European and Anglo exploration and occupation of America. In the late eighteenth century Great Britain's Captain James Cook (1728–79) visited the peoples of



FIGURE 2: **Nak May Kway Let Way 4 (My Crying Eyes for You)**, 1996. Pastel, graphite on paper, 40 x 26 inches



12 **Nak May Kway Let Way 6 (My Crying Eyes for You),** 1996. Pastel, graphite on paper, 40 x 26 inches

the Northwest Coast during his search for a northwest passage. During the last decades of the nineteenth century, the U.S-Indian wars left an everlasting influence—migration, settlement, and devastation throughout native lands and the imposition of foreign values on Indian culture. U.S. bureaus and commissions passed from War to Interior departments—at first halting all expressions of Indian culture, then later proscribing their own traditional practices.

In the late 1800s, scientists and anthropologists first showed interest in Indian culture. Franz Boas (1858–1942), an anthropology professor at Columbia University in 1899, conducted fieldwork with indigenous cultures in the Pacific Northwest. One of Boas's theories was that race was a biological concept. Fieldwork and collecting involved studies of physical anatomy, and, especially, the skeletal shape and size of the cranium that for Boas were linked to health and nutrition. The other ideology of the time claimed that skeletal anatomy evidenced biological traits based on race.[6] Both concepts required measuring the capacity of the cranium.

Bartow's art making has always been a process of looking for solutions. His scrimshaw and marking skills evolved his printmaking; he explored different mediums to learn what they would do on a surface. Back in Oregon, Bartow drew, smeared, rubbed out, and scarred his graphite and pastel on paper in order to discover an aesthetic path to this New Zealand journey. He also researched the collecting of skeletons and learned that a skeletal head from his Wiyot tribe could be bought for four dollars. In 1860, over 100 Wiyot, including elders, women and children, were massacred by American settlers on their tribal land, Tuluwat Island near Humboldt Bay, Eureka, California. In the studio, the New Zealand experience fed his imagination, but the memory of the storage box of human skulls troubled him. "The click-click sound of bones rattling together haunted me," he said.[7]

Nak May Kway Let Way 2, 1996, is one of the four extant works about this repatriation. Bartow's figure is primarily of a head and slight shoulders. It almost appears cut out from a darker background of blacks. The head is almost completely masked by splotches of dark pigment, a few drawn marks, and uniform dots along the cheek. Then, we are abruptly met with detailed, deeply set eyes, and a face drawn with muscular gestures. The eyes are haunting and defiant.

A vacant body appears before you in *Nak May Kway Let Way 4* (figure 2, page 11). The hollow is immersed in surrounding textures of mauve-colored pigments. Ruler markings measure the vertical edges of the paper. There's a tally symbol for five in the upper left section of the composition. There were five Indians repatriated, but the symbol might also symbolize the hand, another common element in Bartow's work. Its whiteness is unmarked paper with the only exceptions being the Arabic number four and two nipple-like circular gestures. A head of smeared deep blues and blacks melds onto the body. A pink loop attaches an ear. Teeth are clenched. The colorless white and the blended earth tones of the background lead our eyes to the figure's head, then to its eyes.

The most realized figurative work is the last piece of the series, *Nak May Kway Let Way 6* (page 12). The body, from waist to head, is solid blue and black pigments. Bartow suggests clothing with loose diagonal patterned drawing across the body. Turquoise splotches with fingertips smudge the shoulders. Both ears are shaped, and again there's a tally symbol, but it is faintly visible. Vermillion red drips from one ear and flares upward from the other shoulder. A white sclera of one eye is alive.

There exists another realm in which to consider Rick Bartow's art. Figurative work from the mid-twentieth century by Richard Diebenkorn and well-known California Bay Area artists Nathan Oliveira and Joan Brown resonate with Bartow's. A distinction is Rick Bartow's inheritance of Indian culture. As a contemporary Wiyot, his art is different than earlier traditions of dance, dress, music, and song, but his personal vision and aesthetics allow him to move forward while always maintaining a bond with the past. Moreover, in certain works of art, his expression is a deliberate form of activism—revealing truths about himself and the lives of Indians. *10 Little Indian Boys* and *Nak May Kway Let Way*[8] began as chronicles of history. But through the artist's bearing of his personal psychological and spiritual pathways, the truth is revealed about injustices facing Indians today.



FIGURE 1: **We Were Always Here**, 2012.
Old-growth western red cedar,
27 feet and 23 feet tall.
National Museum of the American
Indian, Smithsonian Institution

Things You Know But Cannot Explain

DANIELLE KNAPP

My life is work. Work is the blessing![1]

The earliest work in this exhibition is a 1979 graphite drawing titled *Things You Know But Cannot Explain* (page 4). The drawing is powerful, dark, and unsettling. An unnaturally large face emerges from Rick Bartow's richly drawn shadows to loom over a figure crying out. It is a work that asserts both the authority of an artist's intuition and the experience of co-existing with something larger and more powerful than oneself. Bartow likens the feeling to "talking with someone about God. . . they can smell it, taste it, feel it, but are not fully able to explain God's existence."[2]

For Bartow, his work is less about the formal aspects than its celebratory, restorative, and emotionally vital qualities. When his site-specific commission *We Were Always Here* (figure 1)—two towering poles depicting a raven and bear carved from old-growth western red cedar logs from Washington State's Kitsap Peninsula—was installed on the National Mall in September 2012, it marked a major event in an already distinctive career. The over-twenty-foot-high sculptures outside the National Museum of the American Indian were not intended to represent totem poles in the traditional sense of Northwest Coast Indians, but rather they are emblems of something special, something important, something all their own. The circumstances that led to a work of such magnitude did not manifest overnight; the creation of *We Were Always Here*, a reminder of the terrible injustices Native Americans endured on their own soil and their resilience in the face of the United States's long history of colonialism and oppression, is only one example of Bartow's powerful grasp on the human experience in both its most personal and universal forms.

In examining Bartow's career in preparation for planning this exhibition, Rick Bartow, Jill Hartz, Charles Froelick, and I reviewed and discussed four decades of work in great depth. We shared reactions, questions, stories, and observations. Finally, the curators felt confident about a way to approach the material that would not limit our audience's understanding of it, but elevate it: we identified five themes through which to access the work and these concepts are expounded in the following essays. The images that append each section reveal aspects of the roles of Gesture, Self, Dialogue, Tradition, and Transformation in Bartow's work, which now culminate in powerful examples of what he has accomplished since his stroke of August 2013; nevertheless, while these themes are helpful in thinking about Bartow's work, an attempt to definitively categorize his art would miss the point of its creation.



16 **Performance Self Portrait**, 1991. Pastel, graphite on paper, 36 x 60 inches

Gesture

In the mark, in the chisel, you can't lie, you can't hide from it. Unless you don't do it at all.[1]

— RICK BARTOW

RICK BARTOW considers himself a mark-maker above all else. His paintings, drawings, prints, and sculptures bear the marks of their creation, a very physical and emotional process, across their surfaces without pretense. The works are populated with human beings, animals and hybrids, shadowy figures, and beings of such exquisite beauty and grotesque absurdity that a viewer cannot help but be overwhelmed by the experience of entering the artist's world.

Bartow began creating dark, velvety graphite drawings on newsprint in the late 1970s. He expanded into pastels, monotypes, and painting soon after. In the decades since, he has produced more than 3,000 works in these media. He has also completed as many as 300 drypoint etchings on Plexiglas, a process he began in 1998, during a stimulating trip to Japan. The prints' smaller scale might seem, at first, unexpected in a body of work that includes much grander visual expressions; but in Bartow's hands, the smaller, more tightly composed works carry the same emotional weight and vitality as his large works on canvas and paper. *3 Hawks* (2005, page 19) is rich with gestural significance, despite its small size. Birds drawn in various stages of completion are partially obscured by a skull and dark, urgent scribbles. A human face peers from the background to confront his viewer's gaze. An unfinished foot at the left corner bears an "x," a recurring element in Bartow's work that interchangeably references a prayer, the cardinal directions, a printer's mark, or something else entirely. In some cases, it means that he changed his mind about the placement of one element of the composition and simply crossed it out. Once the first deliberately placed "x" is noticed, they become impossible not to see elsewhere across the work.

To borrow the word he uses frequently in describing his life as an artist, Bartow approaches every project with "honesty": ultimately, he must make an image work. Its creation must be an authentic gesture. Bartow seeks resolution through that process—and he admits that on some nights, if a current project is not yet working, he cannot sleep until he has tended to the issue at hand.

It was for this reason that Bartow did not incorporate glass into his diverse body of talents—he had experimented but found it was too rigid and unforgiving a process. There was no room allowed for the reworking of his marks during and after, as wood, clay, and other materials made possible. In his large studio in Newport, Oregon, Bartow carves, chisels, assembles, breaks down, and reinvents. He also creates his drawings and paintings there, and the long walls allow for huge sheets of paper and canvases.

In Bartow's work, movement and physical gestures are sublimely expressed through a variety of ways. Limbs are twisted or extended beyond physical reality; beings appear to scream or sing via a contortion of features and a layering of faces. Bartow's men, women, birds, and beasts are so convincingly poised for action that they seem as though they could spring to life at any moment. Dancers exist in a flurry demonstrated by sweeping strokes and bright dashes. Subtler expressions of movement are present, too. Color choice—or its absence, as Bartow is masterful at using negative space to build momentum in his compositions, and erasure marks are a common sight—is not carefully thought out, but rather intuitively felt out, and incorporates an element of chance.

The artist's own physical motions are immortalized in his material choices. Nails that embellish wooden sculptures of all sizes often represent the act of placing a vow akin to the tradition of African nail fetish objects.[2] His crude stoneware *Crow Figures* (2002, pages 20–21) reveal how firmly he pressed his thumbs into the clay as he roughly formed their small figures before firing them in a wood oven. Bartow often uses his fingers to directly apply and shape paint on his canvases. In recent large pastel and charcoal drawings, he has rolled his square compressed charcoal across the surface to create texture. In all of his works, the power of the artist's intuition—translated through gesture into a physical, visual presence—plays the key role as he makes and refines his marks.



3 Hawks, 2006. Drypoint, 12 x 10 inches



Crow Figure 10, 2002
Anagama fired ceramic
7 x 3 x 4 inches



Crow Figure 5, 2002
Anagama fired ceramic
8 x 3 x 5 inches



Gambler 2, 2006
Monotype
30 x 22 inches



Gambler 4, 2006
Monotype
30 x 22 inches



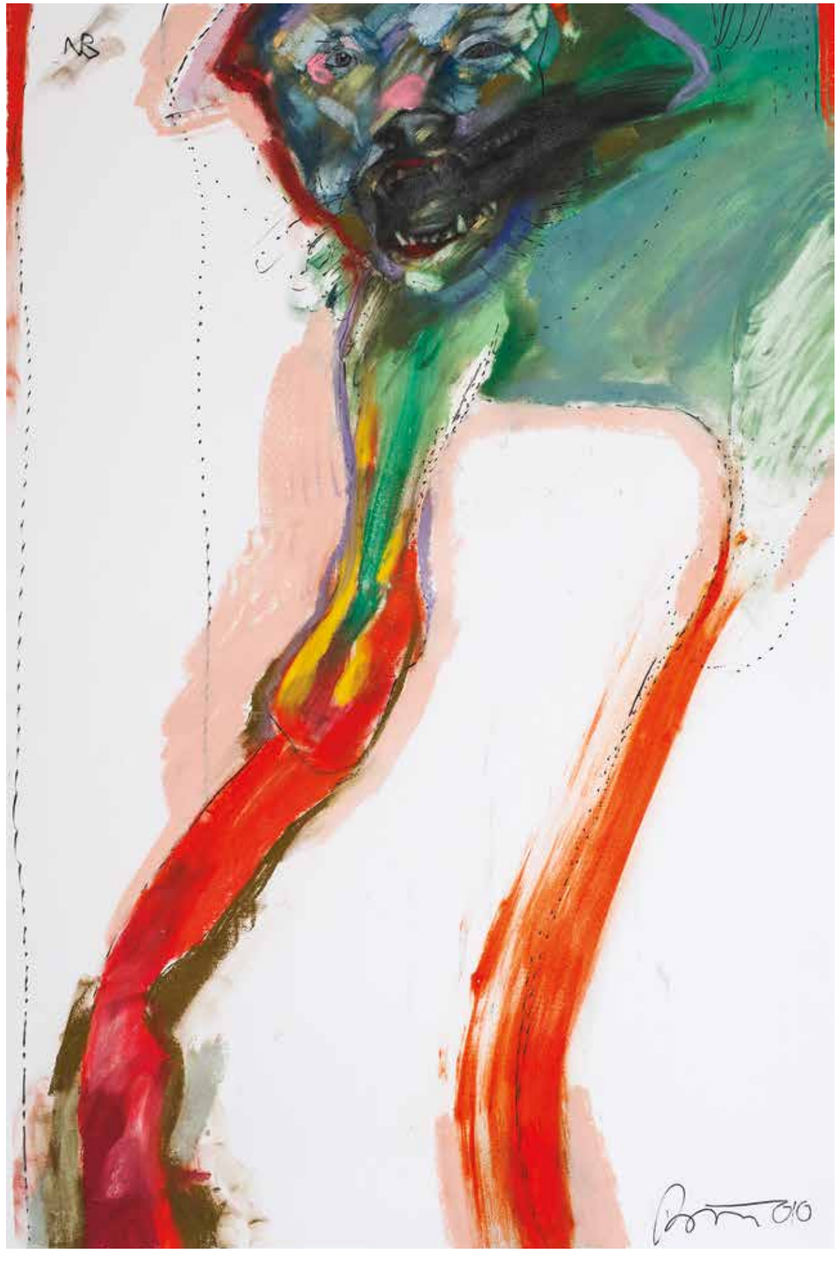
Gambler 6, 2006
Monotype
30 x 22 inches



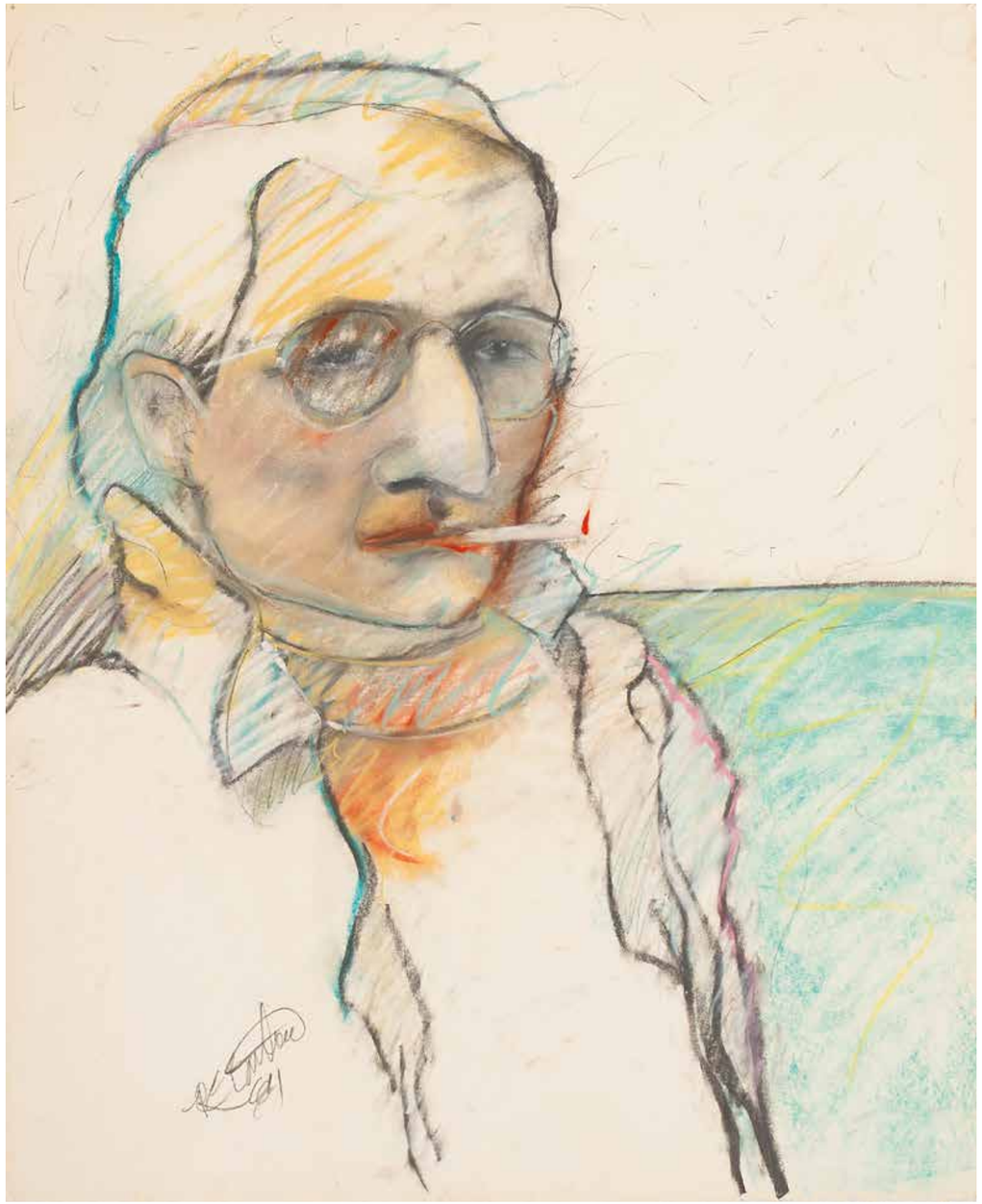
Little Bear Dance, 2011
Wood
26 ½ x 10 ½ x 11 ½ inches



24 **Dog Running**, 2012. Acrylic on canvas, 48 x 36 inches



Crying Wild, 2010. Pastel, graphite on paper, 40 x 26 inches 25



26 **Self**, 1984. Pastel, graphite on paper, 22½ x 18 inches

Self

We have to reveal ourselves. In the way that we reveal ourselves, we let our life shine. [1]

— RICK BARTOW

SELF—in the context of artists, the word immediately brings to mind portraits, autobiography, and the physical state of the body. All of these elements are profoundly ingrained across the wide spectrum of Rick Bartow's work and are evident in both his imagery and in his selection of media. He has drawn from his own likeness and life experiences since the 1970s; sometimes he includes easily identifiable characteristics, such as wire-frame glasses or a prominent nose, but in many cases his presence is masked behind symbols. Representations of himself, animals, spirits, and artifacts from his physical and emotional environments, informed by such diverse inspirations as Native American storytelling and European, Japanese, Maori, and African art traditions, are evocative and deeply personal. Though Bartow's sense of humor is ever present—"I used to be much more interesting to myself,"[2] he casually remarked in a recent interview—his witticisms and offhand comments on his art are usually loaded with this personal history.

In Bartow's work, viewers are reminded that one's concept of self is far-reaching, rather than insular. Family, both biographical and that which is forged through shared experiences and mutual devotion, is vital in the construction of self. Explored, too, are his roles as a man of Wiyot heritage[3] and an active participant in the activities of the Confederated Tribes of Siletz Indians near Newport, Oregon, the city where Bartow was born and raised. Of course, Bartow is as Euro-American as he is Native American, and he is sensitive to the multiple selves that have shaped his life: that of a veteran, a recovering alcoholic, an artist, a musician, a husband, a father. A reconciliation of these identities as they have changed over time has come by way of cathartic art-making. Bartow is well-acquainted with illness, struggle, and loss. He credits his survival through devastating periods of his life to his loved ones and his art production, which he has described as "affordable therapy."[4] He was shattered by the deaths of two of those closest to him in the 1990s: first, William Jamison of Portland's Jamison/Thomas Gallery, in 1995, whose support of the emerging artist in the early 1980s was a defining point in his career, and then, of his dear wife Julie Swan, who succumbed to breast cancer in 1999. Of these tragic periods in his life, Bartow asserts that "it's always been the love of friends and family that has saved me."[5]

Bartow served as a teletype officer and musician in the Army during the Vietnam War from 1969 to 1970 and was awarded the Bronze Star and Oak Cluster for his service, but he was uneasy with this accolade. As he sought to regain a sense of normalcy upon returning home to Newport, he struggled with post-traumatic stress disorder, and the alcoholism that followed took its toll on his health and relationships for many years. The triptych *PTSD* (2008, page 32) confronts this dark reality and shows how his experience in a war he did not understand or support continued to shape his identity several decades later. Tellingly, a row of faces are framed by bold red, blue, and yellow (the latter a color that Bartow has recently been using to indicate sickness). Their mouths are silenced by thick bands of black paint. Here, a cross on a forehead feels unnervingly like crosshairs on a target.

It would be a mistake to only look at Bartow's work on the level of its reflection of difficult life experiences, though.[6] Positive, life-affirming aspects abound. An exposed spine, an element of many of his two-dimensional and three-dimensional works, implies physical health through posture, stability, and the transformative experience of the Siletz sweat lodge. Bartow's age influences his understanding of himself significantly. In August 2013, he suffered a second stroke, the third major health scare in five years following congestive heart failure and an earlier stroke that left him with a spot in his vision. These events jarred the artist into new explorations of his own health, mortality, and identity, as evidenced by recent self-portraits, such as *CS Indian* (2014, page 29). Reflecting on his most recent experience, Bartow said, "When you wake up and find you have no control, none . . . it's a strange and mysterious place."[7]

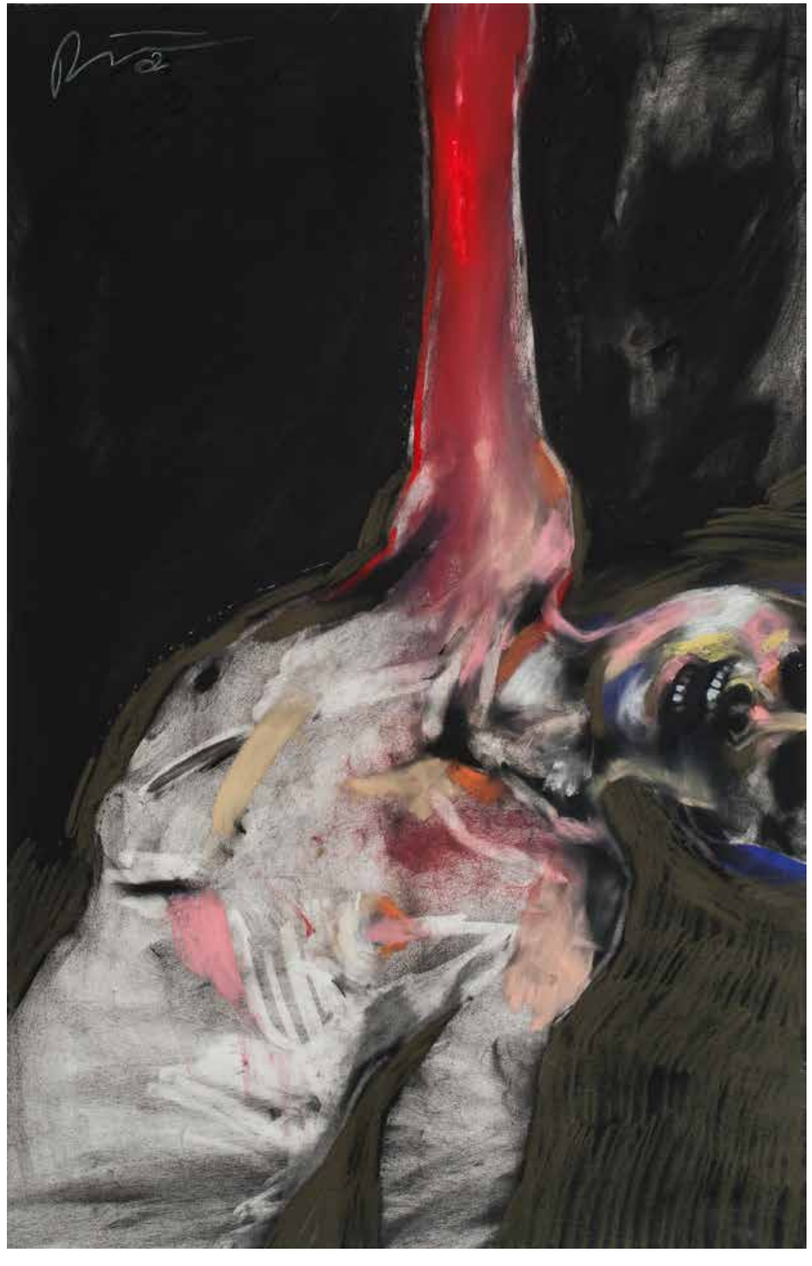
It is in those strange and mysterious places that Bartow finds himself. Though self-referential, the works are not overly self-conscious. Date ranges that span periods of as many as ten years appear scrawled on the corners or backs of his works to indicate that a composition was seemingly finished, perhaps just waiting, before he decided that it could be reawakened and reworked. Like the works themselves, Bartow's self has been in a continual state of renewal.



CS Indian, 2014. Pastel, colored pencil, graphite, tempera and acrylic on paper, 44½ x 44½ inches



30 **Be Still,** 2000. Drypoint, 13 x 14 inches



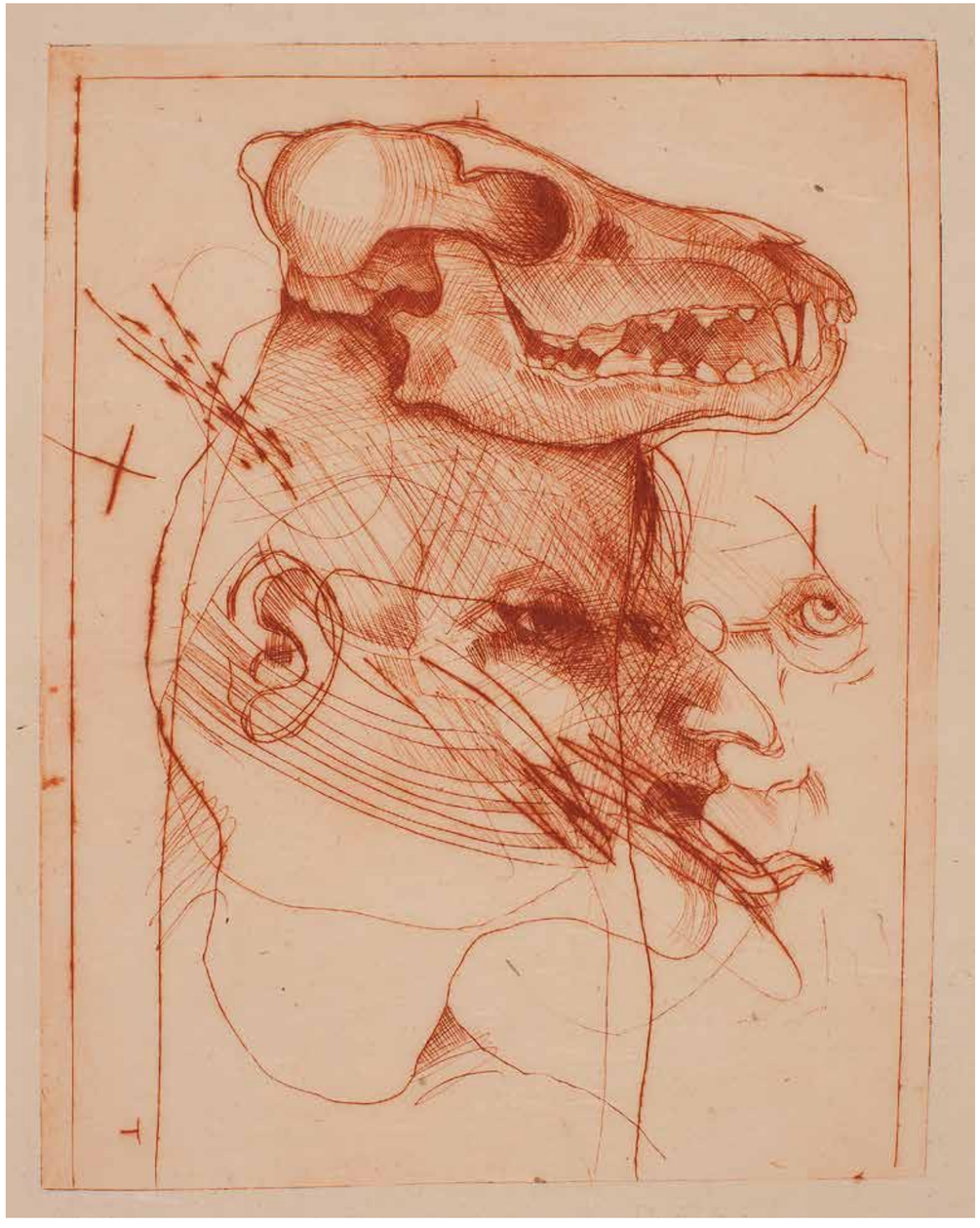
Perseverance, 2002. Pastel, graphite on paper, 40 x 26 inches 31



32 **PTSD I, II, III**, 2008. Acrylic on canvas, 8 x 24 inches



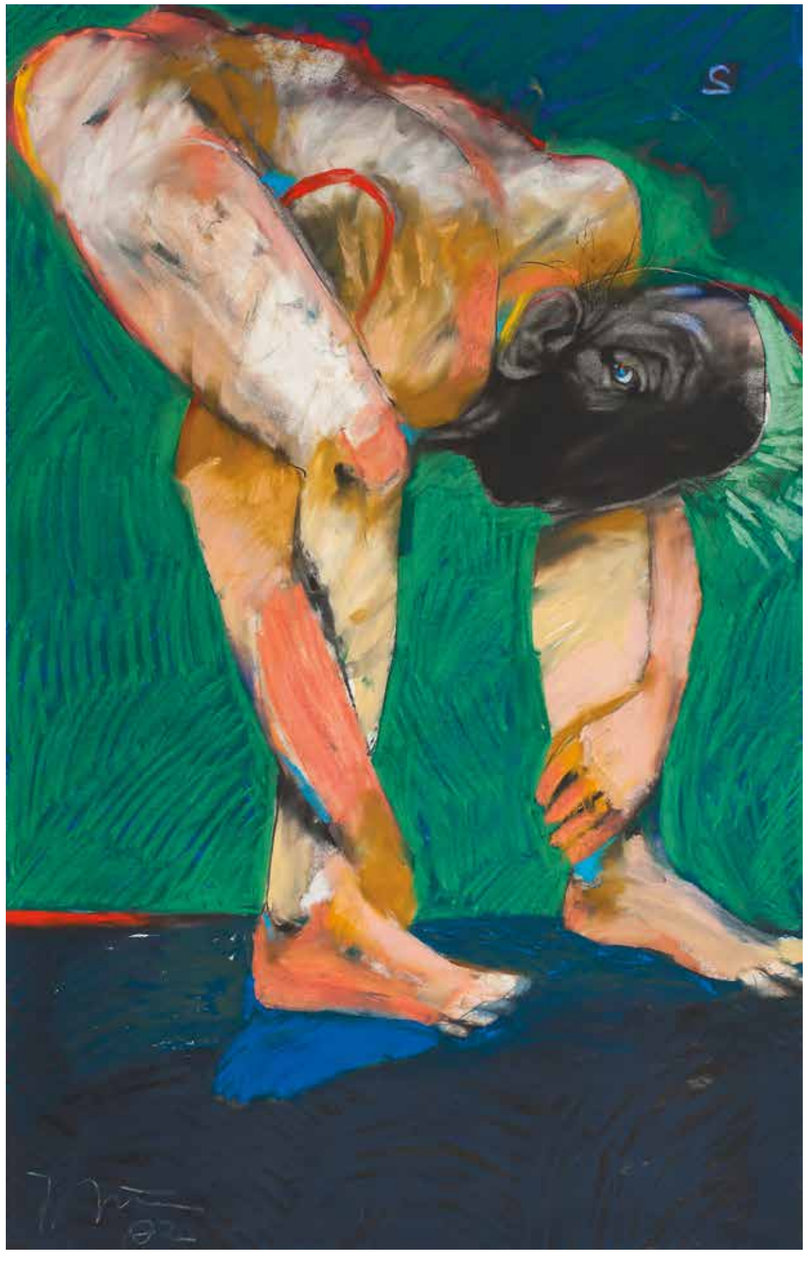
Man in the Box XII, 1987. Pastel, graphite on paper, 40 x 26 inches 33



34 **Coyote and Janssen and Me,** 2006. Drypoint on handmade Japanese paper, 7 ½ x 5 ¾ inches



Die Altersschwache (Senile Self), 2001. Pastel, graphite on paper, 40 x 26 inches 35





36 **Frog II After Horst/Hokusai,** 2002. Pastel, graphite on paper, 40 x 26 inches

The Returning, 2010. Acrylic on panel, 9 x 12 inches 37



Saki Nepui, 1998
Ink, graphite on handmade paper
72 x 26 inches

Dialogue

Is there a lesson to be learned?
There's a time for entertainment.
Children understand.
Adults muck it up. [1]

–RICK BARTOW

IN THE CREATION of his multi-cultural, multi-perspectival work, Bartow wrestles with those topics or events that cannot be understood through other means. His works reference historical events, cross geographical boundaries and cultural traditions, draw from literature, music, and other genres and periods of artwork, and question human beings' relationship with nature and their environment. Native American, Euro-American, Latin American, European, Asian, Oceanic, and African archetypes freely intermingle in Bartow's world. He has mined these artistic and literary canons for decades with his characteristic balance of reverence and humor. Though not created with political motives, the resulting works are powerful storytellers.

Bartow's iconography carries great meaning, but these significances may not be immediately obvious. The semi-circular "fin" that appears in many of his works, including *Crow's Side of the Tale* (1991, page 41), can indicate the sweat lodge, a clam shovel, a hat, or the aquatic antagonists of Herman Melville's *Moby Dick* and Ernest Hemingway's *The Old Man and the Sea*, all of which pull meaning from his personal history. Well-versed in Western philosophy, literature, and music, Bartow incorporates characters and themes from many of his favorite authors, including William Shakespeare, as well as biblical and apocryphal parallels, such as Susanna and the Elders. English, American Indian languages, German, Japanese, Maori, and sometimes an artistic variation combining more than one of these are often scribbled across the surface of two-dimensional works or hammered onto sculptures, and coexist with the purely visual elements. With time, he has only shown increased boldness in these dialogic explorations.

This personal vision is informed by world travels. As Bartow gained national and international recognition in the years following his first one-man show at the Jamison/Thomas Gallery in 1985, exhibition opportunities abroad became more and more frequent. His visits to New Zealand initiated a shift in his psyche, as insightfully discussed in Lawrence Fong's catalog essay. It was in Frankfort, Germany, in 1994, that Bartow met Horst Janssen, an artist whose drawings and prints were already familiar to him. Janssen's influence on his work increased over the years. He saw Oaxaca, Mexico, in 2005, and was impressed by the "little faces everywhere."[2] His hosts' home was filled with traditional masks and Bartow was inspired by the local folklore. He has made three trips to Japan, each in a different season—spring, summer, and fall—and to this day, Bartow regularly orders Japanese papers from Naoaki Sakamoto's specialty shop, Paper Nao, in Tokyo.[3]

In 1997, when Charles Froelick and the artist visited the Shinpukuji temple in Oguni, Japan, they admired its massive Mokujiki guardian sculptures and a wall of scroll paintings depicting scenes from the life of Bodhidharma, the founder of Ch'an (Zen) Buddhism. Bartow has always been struck by the similarities among different cultures. In Lois Alan's essay for the 1999 catalog commemorating the exhibition *Dance Harder!* at Froelick Gallery, she further elaborates on this visit and noted that Bartow felt a personal connection to the bold, graphic style he observed in the art there.[4] The experience inspired him to create a series of his own Japanese folk-inspired scrolls that explored vernacular imagery. Bartow's interest in indicator species (animals whose survival in their natural environment is a reflection of the health of that bio-network) informed a work in this series of scrolls, *Saki Nepui* (1988, page 38). The title pairs the Japanese and Yurok words for salmon. Over the course of their lives, salmon rely on the entire ecosystem of the rivers in which they live and spawn. This fact, coupled with their historical status as one of the primary food resources for indigenous peoples on both sides of the North Pacific Rim, made salmon uniquely positioned to symbolize a shared bond between Japan and the northwest United States. In 2002, Bartow said, "I'm just an artist that thinks that people and animals share the same bed. If the bed isn't comfortable for [the animals], it's not going to be comfortable for us for long."[5]

Bartow's work is a testament to art's capacity for dialogue, story-telling and record-keeping. It facilitates a connection between the past and the present as well as between the physical and spiritual worlds. In doing so, his work invites viewers into the conversation.



Crow's Side of the Tale, 1991. Pastel, graphite on paper, 40 x 26 inches



42 **After Van Gogh**, 1992. Lead, wood, nails, crab claw, copper, acrylic, 23 x 12 x 7 inches



Oaxaca, 1993. Pastel, graphite on paper, 40 x 26 inches 43



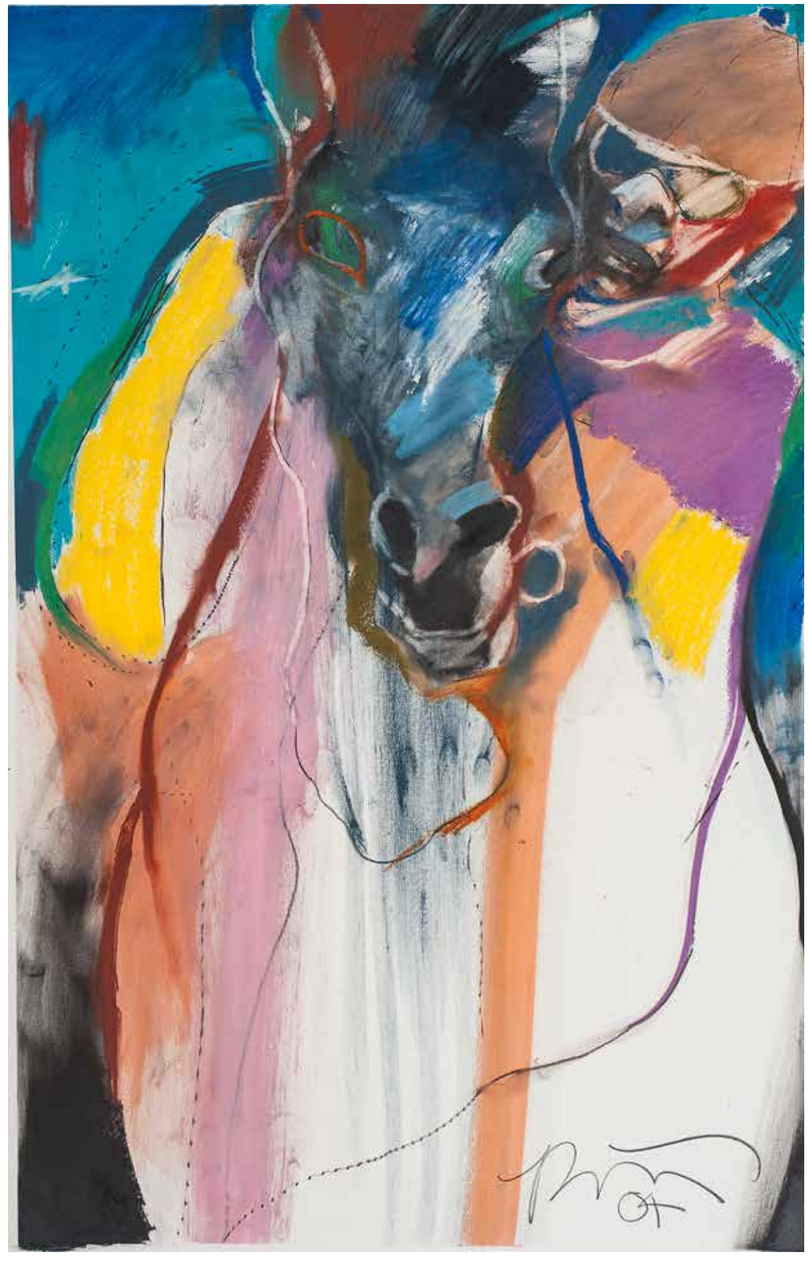
44 **Night Circus 9 (detail),** 2006. Acrylic on panel, 16 x 40 inches



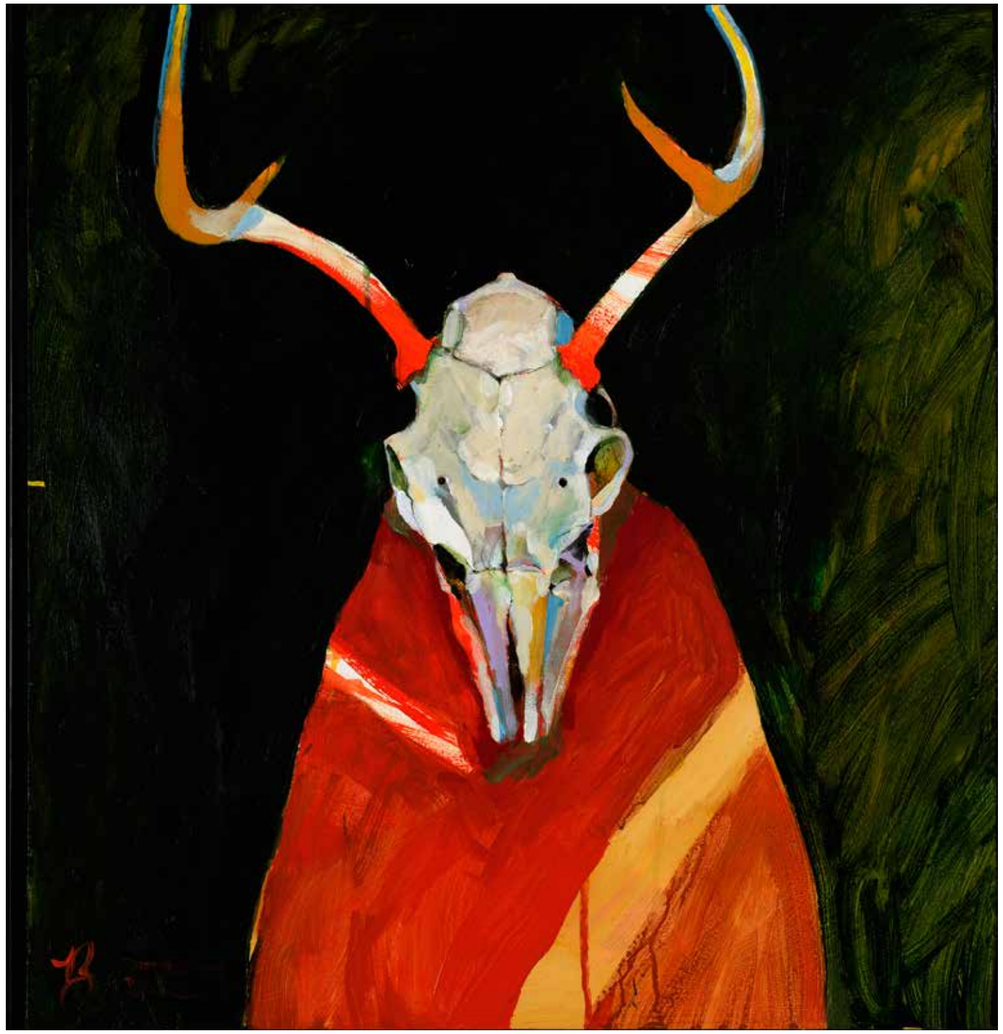
Quee Queg, 1996
Wood, mixed media
13 x 4 x 4 inches



46 **Shakespeare's Dreaming,** 2006. Drypoint, 9½ x 5 inches



In the Gate: Homage to Little Beaver Fry IV, 2004. Pastel, graphite on paper, 40 x 26 inches 47



48 **Deer Spirit for Frank LaPena,** 1999. Acrylic on panel, 24 x 24 inches

Tradition

There are old things which I have been able to lay my hands on.
I've studied. I've listened. I sit by the truth.
If you slow down a bit, you'll see that it will help you, too. [1]

– RICK BARTOW

TRADITIONS provide a framework for human experience. This structure is particularly poignant in Bartow's explorations of the ways that certain practices have shaped and informed his own life. The sweat lodge and ceremonial dance figure prominently as customs central to his personal spirituality as well as the shared cultural experience of the Siletz people. So, too, do his experiences as a contemporary musician and all of the legacies of music-making that feed into that passion. Like the visual arts, music nurtures a human need for connection and self-expression. "Music is my medicine,"[2] says Bartow.

Although the germ of influence for a particular artwork may be rooted in one event or culture, the final result transcends place and time. Bartow is keenly aware of the artistic traditions and cultural communities of which he is a part, but nothing is conventional in his handling of materials or imagery in his own work. He neither approximates nor appropriates traditional Native American art. Rather, Bartow contributes to this inheritance as a contemporary American artist who holds firsthand knowledge of the Native American experience. *1 Horn* (2013, page 51), for example, suggests the posture and movement of a dancer, but the event depicted is completely created from the artist's imagination. The Wiyot have no tradition of using masks, such as the one seen here, in ceremonial dance.

On many works, Bartow disrupts even the simplest of Western art conventions—an artist's signature on the canvas—by using his own name as an artistic element informed by the same creative impulses that direct the mark-making. Works are often signed askew; sometimes along an edge inconsistent with the orientation of the image, sometimes as a chop or cartouche inspired by the Japanese tradition, the characters for which also appear as a tattoo on his arm.

Bartow received his formal education at Western Oregon State College (BA, '69; now Western Oregon University) and earned a degree in secondary art education. It took time for him to develop an appreciation of contemporary art; early in his education he was disinterested, even irritated, by the thought of abstraction for abstraction's sake. An influx of forward-thinking artists who joined the faculty informed his point of view.[3]

In the decades since, Bartow has developed a richer understanding of the artists that came before him. *Deer Spirit for Frank LaPena* (1999, page 48), a small but powerful acrylic on panel painting, pays tribute to the acclaimed painter and poet, a Nomtipom Wintu native. Bartow often celebrates modern and contemporary Native American artists in his own work. *Arms Crossed Pow Wow* (2009, page 52), with its distorted perspective and singular figure enveloped in bold color, draws from the artistic legacy of Fritz Scholder. Bartow is straightforward in his homages, frequently titling works in honor of artists from all backgrounds. Those Bartow admires—prominently among them Francis Bacon, Drake Deknatel, Frank Boyden, Marc Chagall, Richard Diebenkorn, Jim Dine, Horst Janssen, Odilon Redon, and Cy Twombly—provide an historical context in which to discuss his work, and similarities among the artists are easy to find. Many pieces from Bartow's oeuvre share the graphic quality of Janssen's expressionistic figures, a bright palette and spontaneity that brings to mind Gerhard Richter, the frightful energy of Bacon's subjects, and an otherworldly strangeness that resonates with the personal mythology of Redon.

Bartow is a contributing artist for the Crow's Shadow Institute of the Arts (CSIA), a nonprofit based on the Umatilla Indian Reservation in Pendleton, Oregon, that operates a state-of-the-art studio run by resident master printmaker Frank Janzen. The Institute was founded in 1992 by James Lavadour and friends. It operates as a place where Native American artists can develop expertise in both contemporary printmaking and traditional art forms, including weaving and bead-working. Central to its mission is to connect and educate creative people of all backgrounds and to provide a forum for the work of contemporary Native American artists to reach mainstream audiences. Bartow completed residencies there in 2001, 2004, 2008, and 2013, during which he produced many series of monoprints (including *Raven in the Whirlwind,* 2004, page 56) and reveled in the peace and quiet the studio provided. To see printmakers in action there, Bartow says, is to witness something incredible.

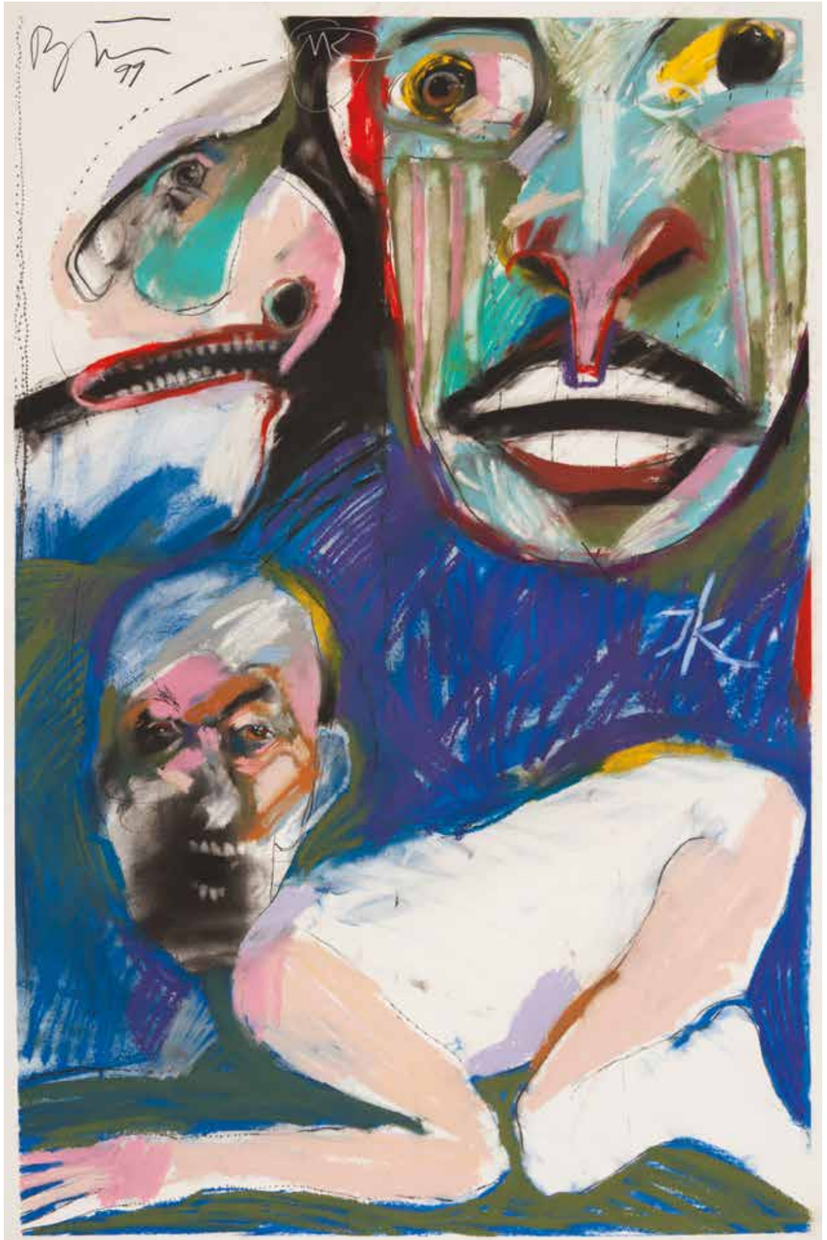
Bartow believes that all artists, all mark-makers, owe a debt to the lineage that began when human beings first painted on a cave wall and that this connects them deeply: "If I slow down, I can drop into that pool of knowledge that the old man gave me," reflects Bartow. "Truth is always truth."[4]



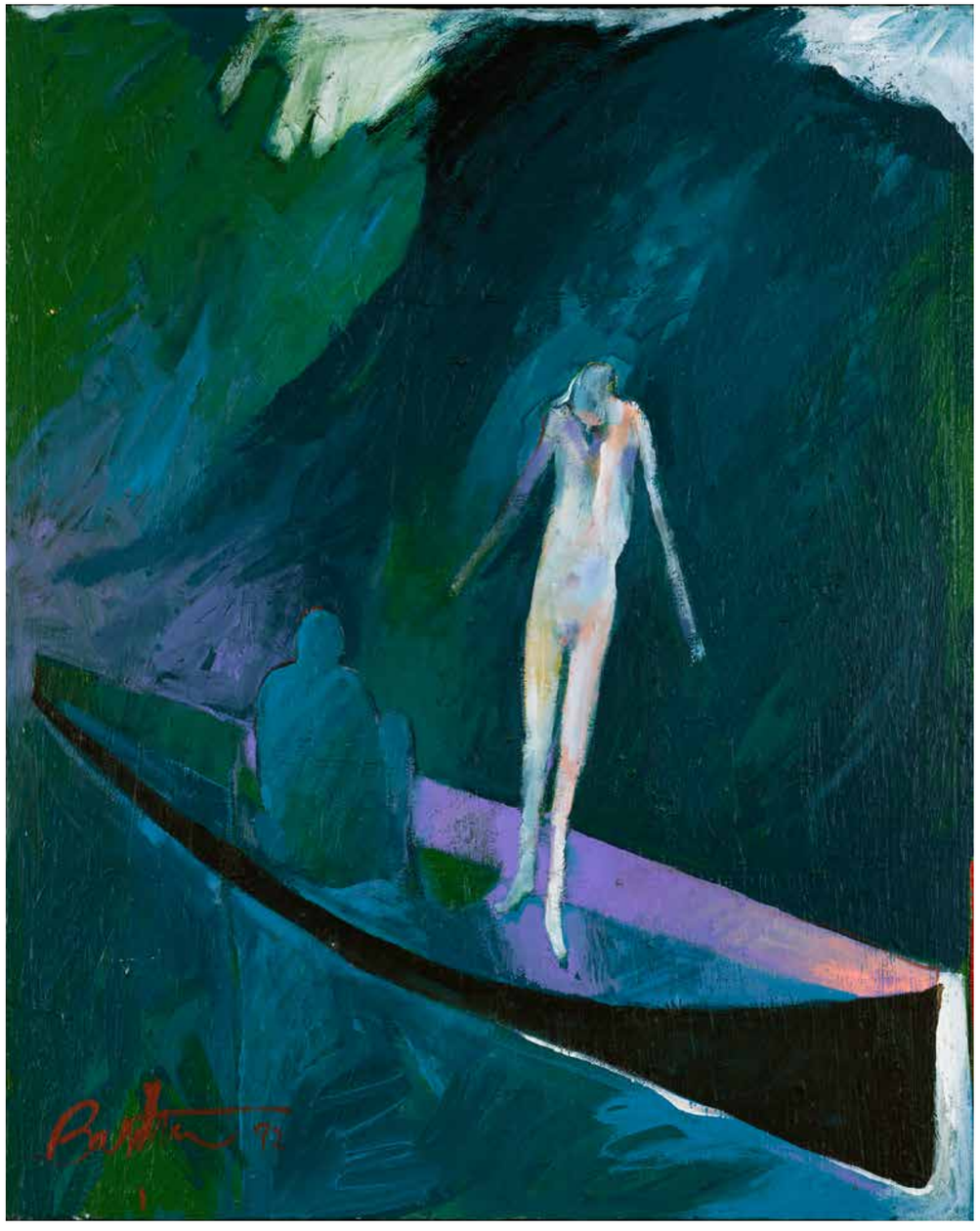
1 Horn, 2013. Pastel, graphite on paper, 40 x 26 inches



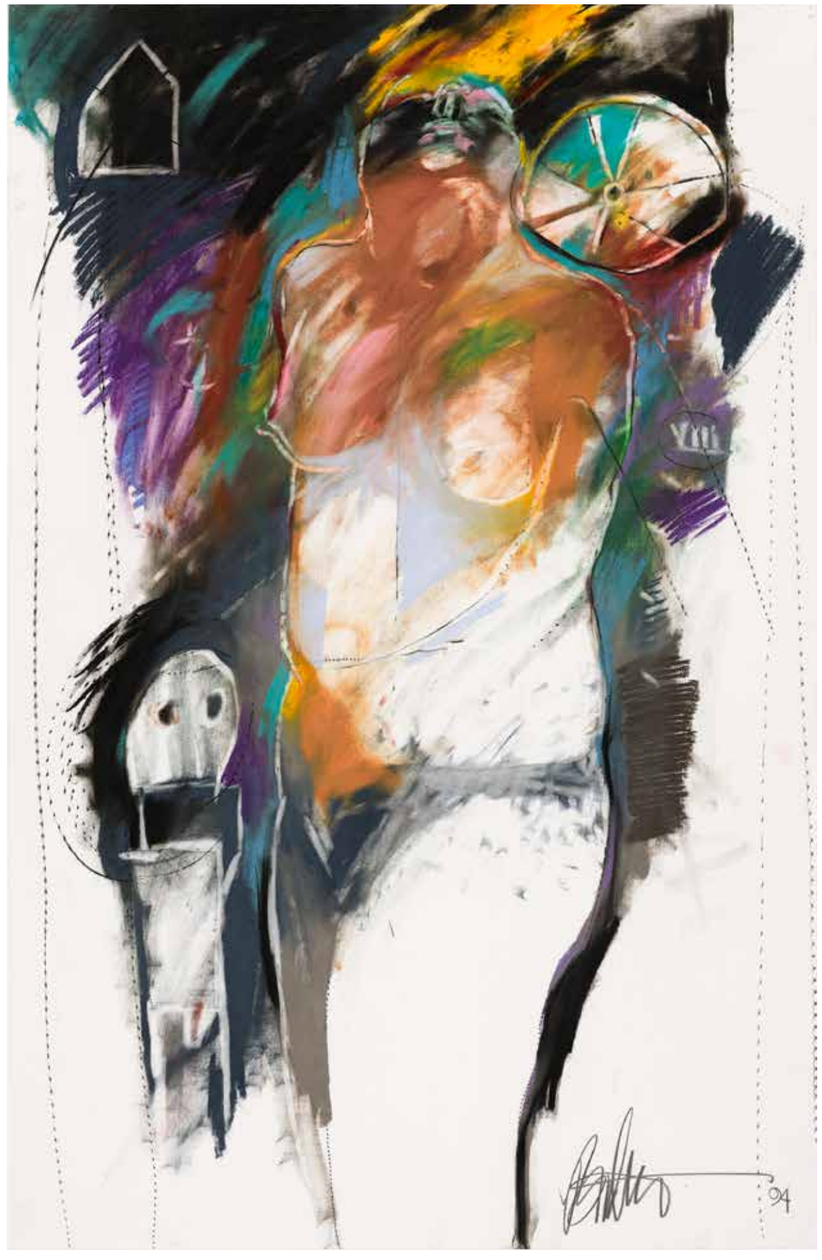
52 **Arms Crossed Pow Wow**, 2009. Pastel, graphite on paper, 40 x 26 inches



Frog Has Reason to Fear, 1999. Pastel, graphite on paper, 40 x 26 inches 53



54 **The Wave,** 1992. Acrylic on canvas, 30 x 24 inches



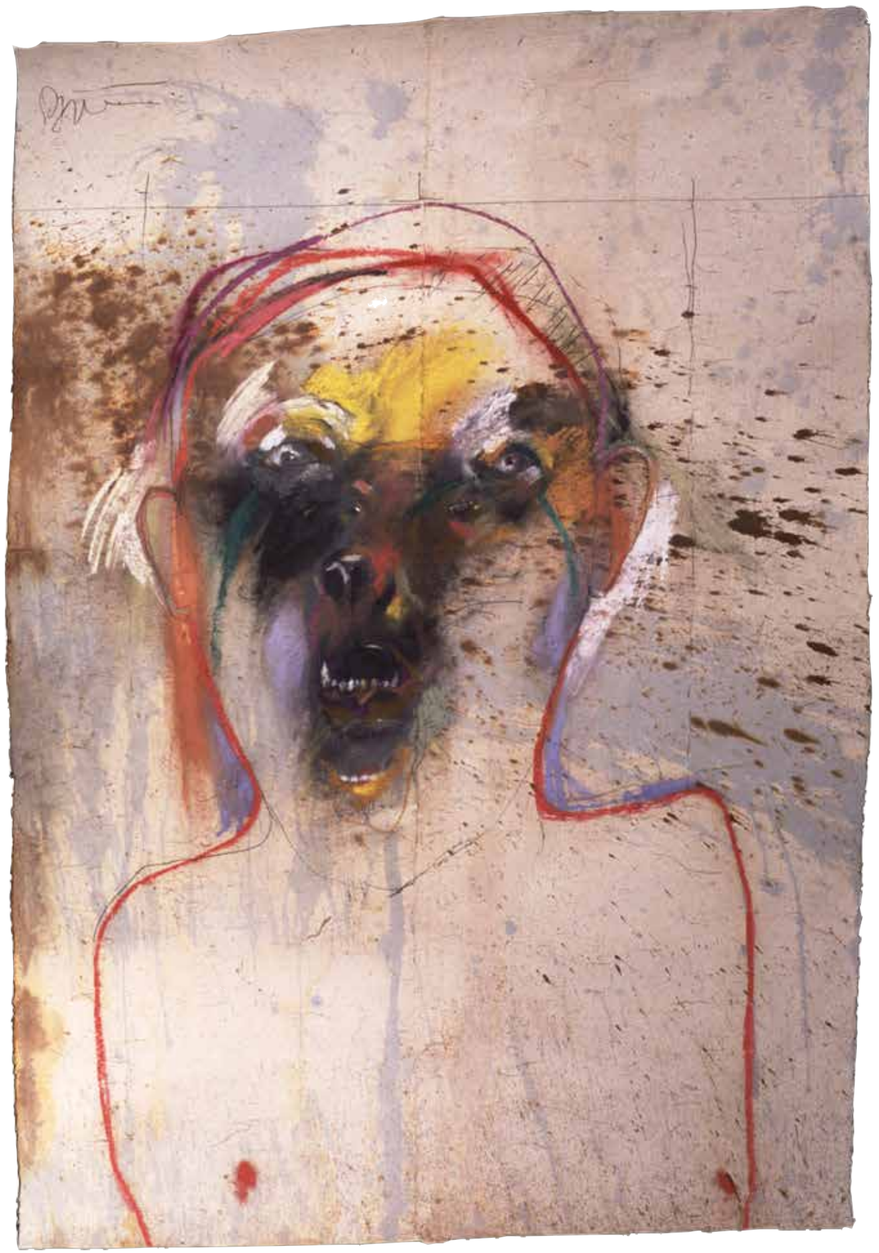
She is Burning (Woman-Wheel-Home & Trouble), 1994. Pastel, graphite on paper, 40 x 26 inches 55



56 **Raven in the Whirlwind,** 2004. Monoprint, 30 x 22 inches



From Nothing Coyote Creates Himself, 2004. Carved wood, metal, 41 x 84 x 16 inches 57



58 **Bear Coming,** 1999. Mixed media on paper, 72 x 50 inches

Transformation

If it didn't hurt, we didn't remember it. . . .
Some people see something through it,
but some don't see anything at all. [1]

— RICK BARTOW

TRANSFORMATION makes its presence known in Bartow's inspiration, imagery, and technique. For nearly forty years, it has been the quality most frequently and closely associated with the artist's work by viewers and critics. To qualify everything Bartow creates solely by its transformational qualities limits our understanding of the big picture, but its importance cannot be denied. It deserves constant reassessment in light of his new works.

Masks have a cross-cultural power to transform their wearers. Bartow has long had a personal fascination with the possibilities of masks. They were the focus of his first solo exhibition at Jamison/Thomas Gallery and his first group exhibition outside of the state (at the Galeria Mesa in Mesa, Arizona), both in 1985. He continues to draw from that pool of influence today. Bartow learned about the carving traditions of the Northwest coast Native Americans, and later, Meso-American and African cultures, through books and careful observation of the art objects themselves. A close friend, the late Maori sculptor and painter John Bevan Ford, was especially influential on Bartow's own carving.[2] As a result of these diverse influences, Bartow developed a well-informed appreciation of the genre's craftsmanship, history, and continuing importance across cultures. Works on paper frequently reveal this keen interest: faces on the flat page may have dramatic eyes and broad features that seem to be carved from wood.

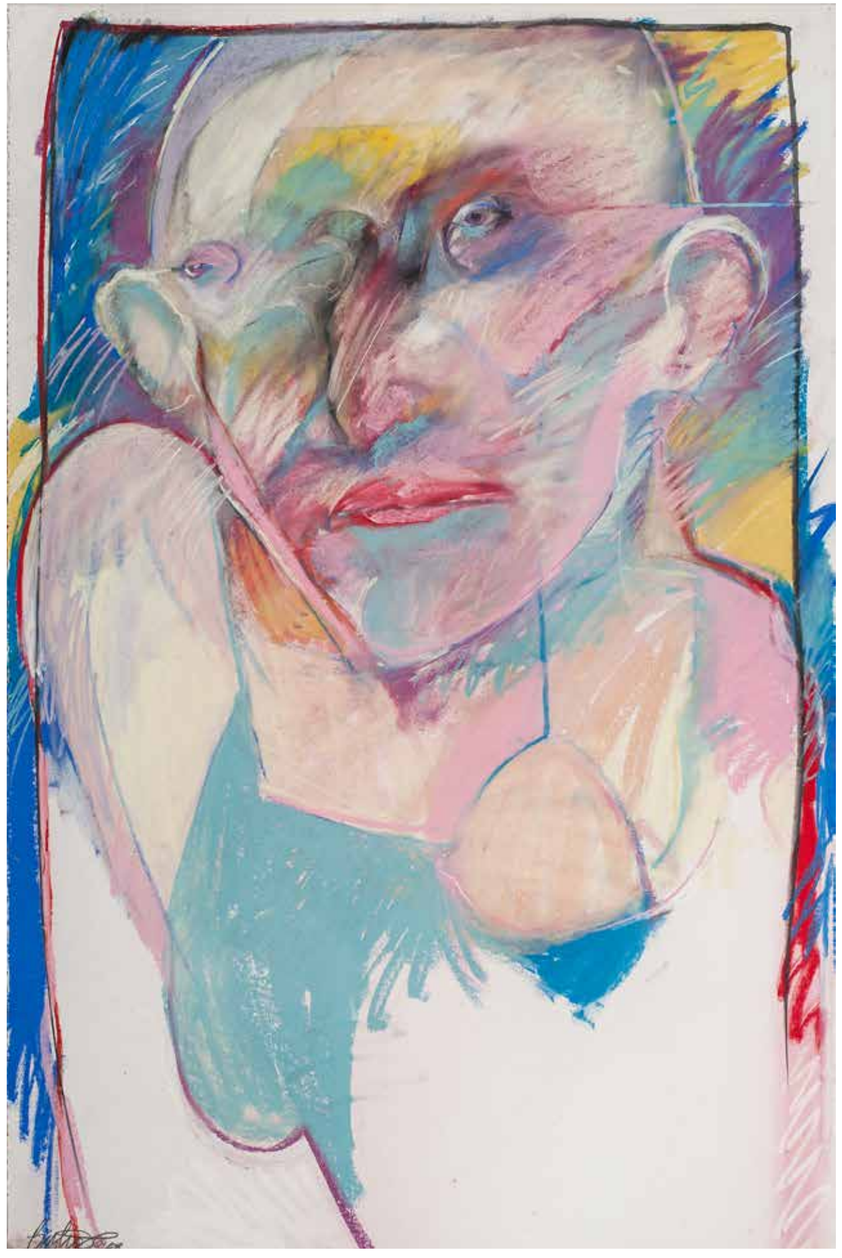
Bartow's understanding of transformation positions it as a natural part of the life cycle. Frogs and other animals for which dramatic physical change is a biological truth, and coyotes or ravens who transform, figuratively, as tricksters in Native American lore, are of equal curiosity. The tale of the bear lover, in which a woman takes a bear as her partner and ultimately transforms into a bear herself, is a recurring subject, as are bears as representations of medicine and healing. The dualistic nature of the bear, with its roles as both a threat and a protector, makes it a kindred spirit with the artist. Its animism presents opportunities for allegory and personal revelation. *Bear Coming* (1999, page 58) exemplifies his approach to human-animal transmogrification. According to Bartow, "The bear is of interest as both awesome and scary. It teaches us life ways through humor, through taking care of the children, of finding ways to heal."[3]

The afterlife does not frighten Bartow. In his work it is often represented through motifs of boats and ladders, which serve as signs of transition and passageways to the next realm. Dogs pull at the heels of souls ready to move on. Skeletal attributes are frequently given to living creatures. Through his works, we may be asked to contemplate questions about our own existence and mortality: When will realities be revealed to us? Why must we make our way through this human experience? How will we transition from this physical realm to the spiritual realm? Bartow has been navigating these issues through his art for a very long time.

The process of creating is transformative for both the artist and his work. Bartow typically affixes his paper or canvas to the wall and proceeds intuitively, allowing each mark to inform the next as he responds to his own work in progress. He usually stands while working—a physically demanding process, particularly for someone with his health challenges. He builds up each composition, only to erase, scrape off, or draw over the first image. In the process of its ruination, it becomes something else entirely. The transformative element of Bartow's mark-making is especially apparent in his three-dimensional work. Materials are completely reinvented, but not disguised. The rough edge of a crab shell becomes human teeth. A bucket preserved from family berry-picking excursions becomes the head of a bear; a used paintbrush, the handle of an axe. The broken stubs of pencils make limbs.

Over the course of his career, Bartow has avoided the trap of staying too comfortable with any one mode of working. After the dark drawings of the late 1970s (made with graphite sticks and "20-cent sheets of paper," all that he could afford at that time[4]) came the pastel drawings, masks, and generally small-scale works of the 1980s. Following that, as a more painterly style emerged, he transitioned to larger sheets of paper, public art commissions, and increasingly inventive wood and mixed media sculptures. By the time he reached age fifty in 1996, Bartow had already created enough work to rival other artists' careers. Only a few years later, he was the focus of the Hallie Ford Museum of Art's first retrospective of work by a contemporary Native American artist, curated by Dr. Rebecca Dobkins, professor of anthropology and curator of Native American collections at Willamette University. Bartow had been working professionally for less than two decades but had already ignited the interest and imaginations of museums, collectors, and other artists in deep and meaningful ways.

Transformation implies betterment. With understanding and the acceptance of that which cannot be understood comes self-realization. Bartow says this is simple: "nothing woo woo." It is as matter-of-fact as his need to create art as a part of his life. "The spirituality exists and is very real to me."[5]



Disguised for Protection, 1988. Pastel, graphite on paper, 40 x 26 inches



62 **Crow's Creation V,** 1992. Pastel, graphite on paper, 26 x 40 inches



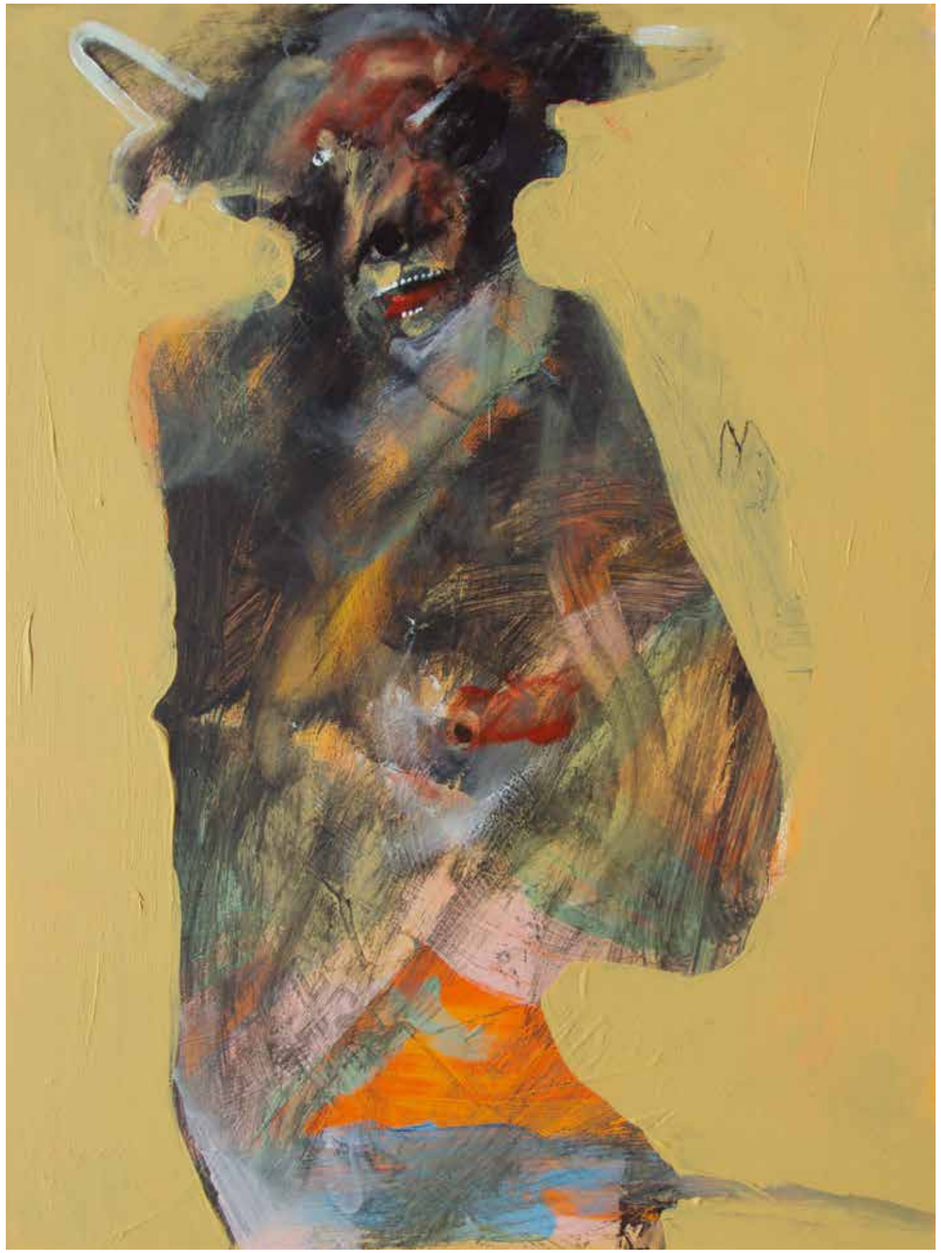
Drifting VI, 1994. Pastel, graphite on paper, 26 x 40 inches 63



64 **Falcon**, 2001. Acrylic on panel, 24 x 24 inches



Counting the Hours, 2005. Pastel, graphite on paper, 40 x 26 inches 65



66 **Minotaur 3**, 2011. Acrylic on panel, 12 x 9 inches



Bear and Red Drum, 2010. Pastel, graphite on paper, 40 x 26 inches 67



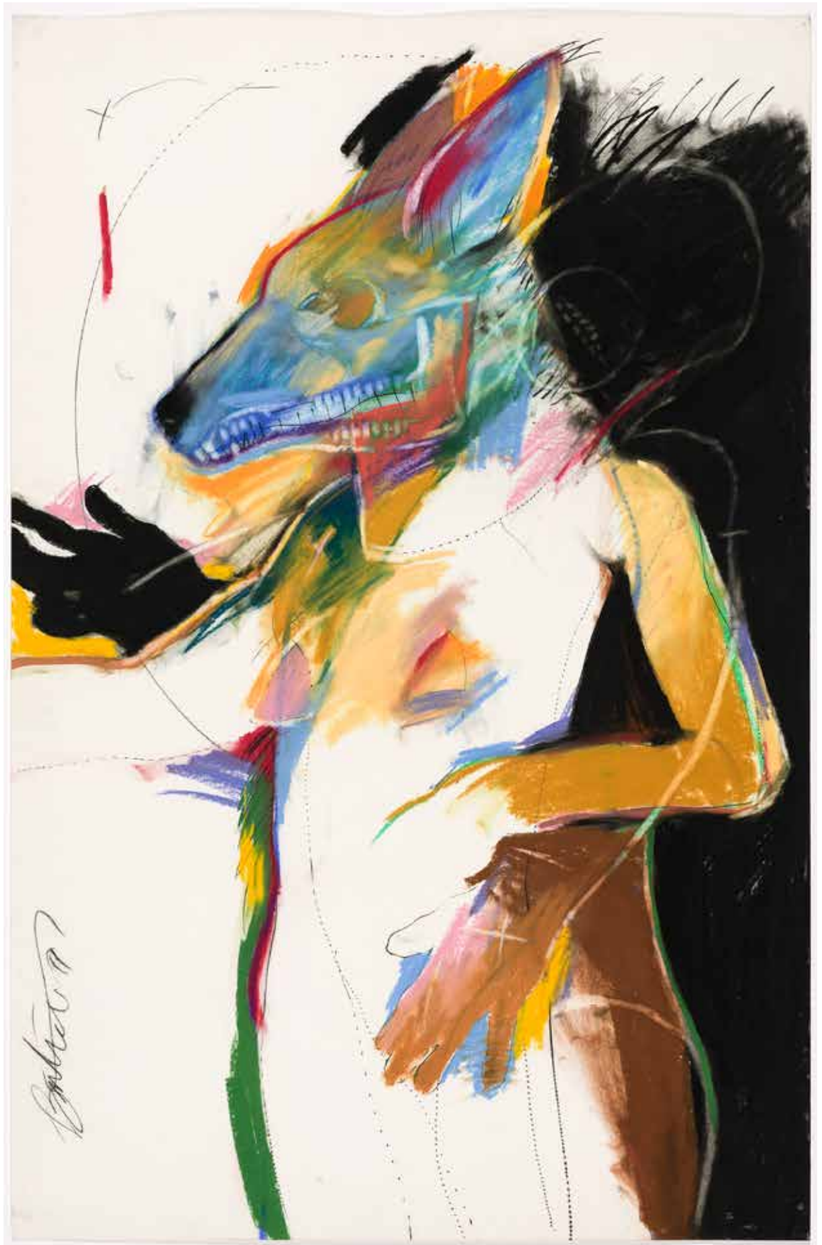
68 **Man Acting Like Dog**, 2009. Wood, metal, graphite, joint compound, 24 x 12 x 24 inches



Bear Mask, 2008
Wood, mixed media
22 x 16 x 10 inches



70 **True Dog Fear Real**, 2008. Wood, 35 x 16 x 36 inches



Coyote & the Myth, 1991. Pastel, graphite on paper, 40 x 26 inches 71



72 **Crow Hop IV**, 2014. Acrylic, graphite on canvas, 72 x 96 inches

Old Dog, New Work

Life experiences are not pleasant.

They can scare the pee out of you! [1]

— RICK BARTOW

Old Dog, New Work

JILL HARTZ

One day in August of 2013, Rick Bartow's life changed, yet again, forever. Each traumatic experience—the death of his father at a young age; the massacre of his tribe, the Wiyots, in 1860 and his absorption of that pain and responsibility; his military service in the Vietnam War and ensuing PTSD; his struggle with alcoholism; the death of his beloved wife Julie from breast cancer; and his more recent health crises—has left a permanent psychological scar and deeply informed his life and art. He had suffered a minor stroke a few years earlier, but this time was different. Much like a machine that noisily churns out documents, he experienced a clicking-like erasure of potentially all he knew. He deliberately, silently, repeated over and over the phrase "A, B, C, 1, 2, 3," as well as his birthdate and other factual personal histories in an attempt to stave off both his fear and the too likely departure of some portion of his mental capacity—and with it, his self-identity.

Recovering from the stroke, Bartow was unsure what lay ahead. Would he be able to speak, play music, make art, and return to life as he knew it? The prospect seemed daunting until someone put a pencil in his hand, and he realized he could still make marks. Even though he couldn't yet talk, he could express himself and communicate with others. "I could have been paralyzed," he recounts. "I could have been a lot of things. I could have pitied myself, but I'm grateful."

That gratitude has, in fact, exploded into a powerful body of new work. While undergoing speech therapy, he took to heart the advice not to try to remember or "relearn" but rather to "learn." Within four days after the stroke, Bartow was back in the studio. He started on a series of pastel drawings, 40 x 26 inches, and then progressed to small gouache paintings on panels. His first post-stroke piece, *Crow Standing* (2015, figure 1, page 75) iterates, with new meaning, Bartow's recurrent human-bird theme. Here, Bartow's self exists completely within the outline of the crow, his human face even appearing to crack a smile. As the title notes, he—or the crow—is standing, an affirmation that he's alive. That the crow can take on different meanings is apparent throughout Bartow's work. Sometimes a trickster, the artist's crow is a heritage marker, a connector across time to ancestors, to the here and now, and, in its often upward flight, to the future. In this work, a recovering Bartow has, albeit temporarily, defeated death but finds sustenance in the cycle of life and in the natural/spirit world. As always, it's challenging to try to draw a single meaning from Bartow's oeuvre. The artist as trickster sabotages simple readings.

Other pastel and graphite works soon followed. *ABC 123* (2013, page 76), affirming the incantation that offered a lifeline for his survival, is here combined with handprints and a blood-red heart. The artist's face exists within a horizontal band that calls to mind a hospital viewing window. The hands—all blue except one echoing the heart's red and containing a yellow forefinger, a pointer of illness—surround the body's core, acting as healers, drawing and connecting Bartow to his native roots.

Having expressed his condition in pastel and gouache, Bartow decided to experiment with a fresh medium: he hung large unstretched canvas and paper on the wall and began to draw and paint in acrylic. His first experiments, like *Deer Magic* (2013, page 78) captured his medical experience, even to the inclusion of the same letters and numbers that in their humble, yet repetitive way confirmed that he was still alive and an artist. For some artists, like Bartow, every work is a self-portrait, and the deer, whether all animal or fused with his human form, acts as a talisman.

Bartow's animal spirits—sometimes outrageously humorous or cosmically serious, or both simultaneously—inhabit the newer work, too. *Bear Medicine* (2014, page 79), with its circled heart and yellow hands, turns Bartow into the original healer. By watching the bear, he explains, native peoples learned what to eat and how to live a healthy life. The animal's importance is further sustained



FIGURE 1: **Crow Standing**, 2013
Pastel, graphite on paper, 40 x 26 inches

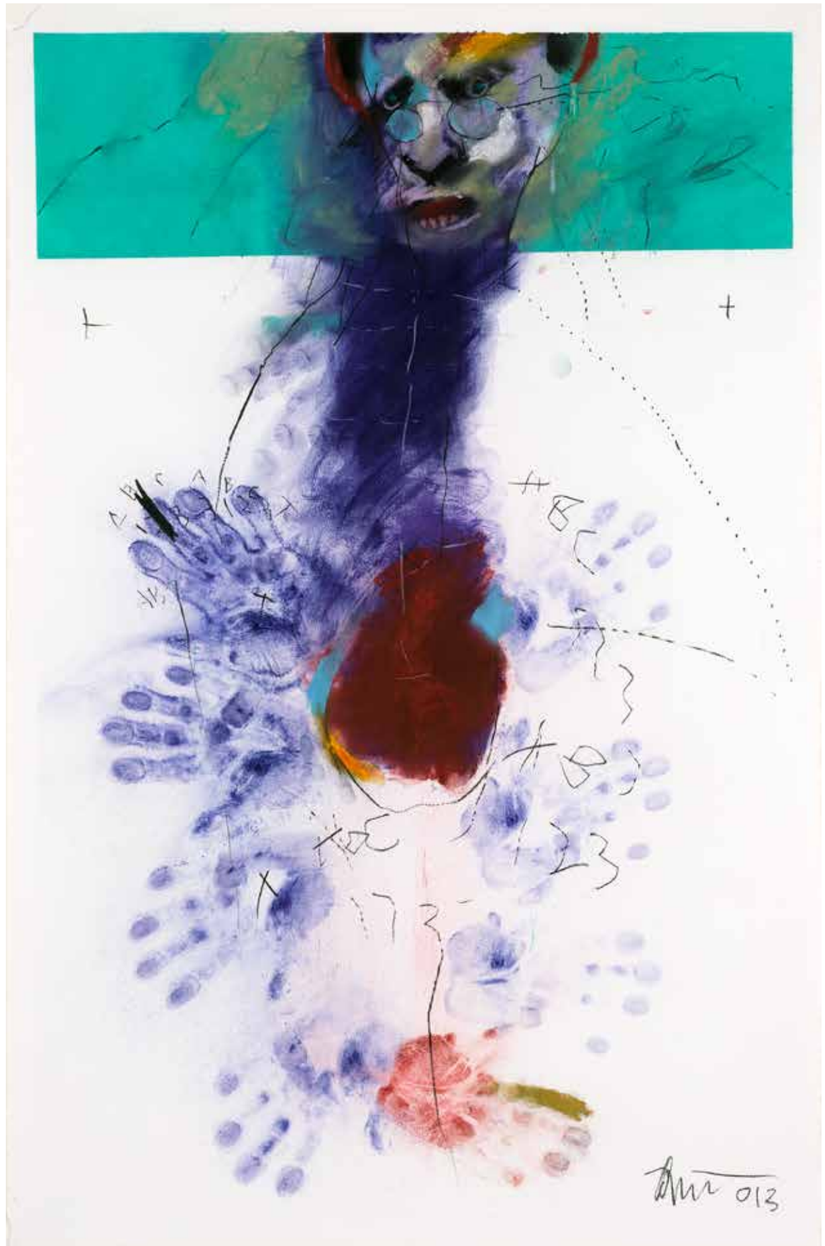
in Bartow's description of Walt Klamath, his Siletz mentor, whom he often refers to as the bear. Walt not only taught Bartow how to live with his demons and harmoniously in the world, but shared with him his ecumenical sweat lodge and brought him more deeply into the Siletz family.

As Bartow healed and grew in confidence and strength, bright colors took over his work, a reaction, perhaps, to the dark period of his illness. *Creation of Crow* (2014, page 82) and *Frog in Orange Britches* (2014, page 84) re-introduce two of his characters with a new vibrancy and optimism. From the frog's frontal stance, as though he has a great story to tell you, to the interconnections between human and crow body parts, Bartow's paintings convey a joy and confidence in what he's showing us and the act of creation itself. And while there may be myriad interpretations of his often mythological subject matter, in the end, the paintings are successful because they work as two-dimensional artworks. Bartow is a master colorist who breathes a fierce, yet often playful energy into his deeply personal imagery.

Bartow has a long history of working with wood, and his range of expression seems to depend on how the wood enters his world. Found objects—twigs, leftover pieces—become whimsical animals, especially dogs, while special woods reveal potent heads, fish, arms, and widespread wings. A consummate storyteller, Bartow is able to invest his sculpture with pathos and character, using minimal production.

While color is mostly absent from Bartow's new sculptural work, the beauty of the wood and the unadulterated evidence of the artist's hand—gouging, hammering, nailing, and gluing pieces together—give the three-dimensional objects a totemic presence. Like the paintings, these assemblages are large. Because for Bartow, "the only honest act is trying to make the image work," he keeps unfinished sculpture in his studio, waiting for resolution; he reworks them later, combining pieces in different ways until he feels a sculpture is successful. Titles like *Anxiety* (2014, page 92) and *Dream* (2014, page 92) reflect particular states of mind, while others like *Crow Post* (2014, page 83) and *The Crow* (2014, page 92) convey complex emotions and states of awareness.

Today, Bartow continues to feel the effects of his stroke. Formulating his thoughts and communicating them orally often remain frustrating experiences. While he can play music, he can't remember his own lyrics. But in the visual world, he finds no such limitations. His pleasure in the physical act of making art is palpable. Faced with a clearer sense of his mortality, Bartow is filled with an urgency to make art. He bargains with himself that he wants ten more years. Like Louis Bunce, a Pacific Northwest artist whose work he greatly admires, he wants to leave a studio filled with strong new and unfinished pieces. He wants to spend the time he has left "going beyond" what he has felt comfortable doing. "I'm not satisfied with what I've accomplished," he says. Nor does he intend to wait for the muse. "That's a fallacy, a myth, a bad plan," he explains. Rather than hope for inspiration or expect enlightenment to suddenly strike, for Bartow it's all about working, getting in the studio and making marks, day in and day out. "I'm an old man. I know what an old man knows," he shares. "But I'm still looking for solutions. It's the process of creating that's important."



76 **ABC 123, 2013.** Pastel, graphite on paper, 40 x 26 inches



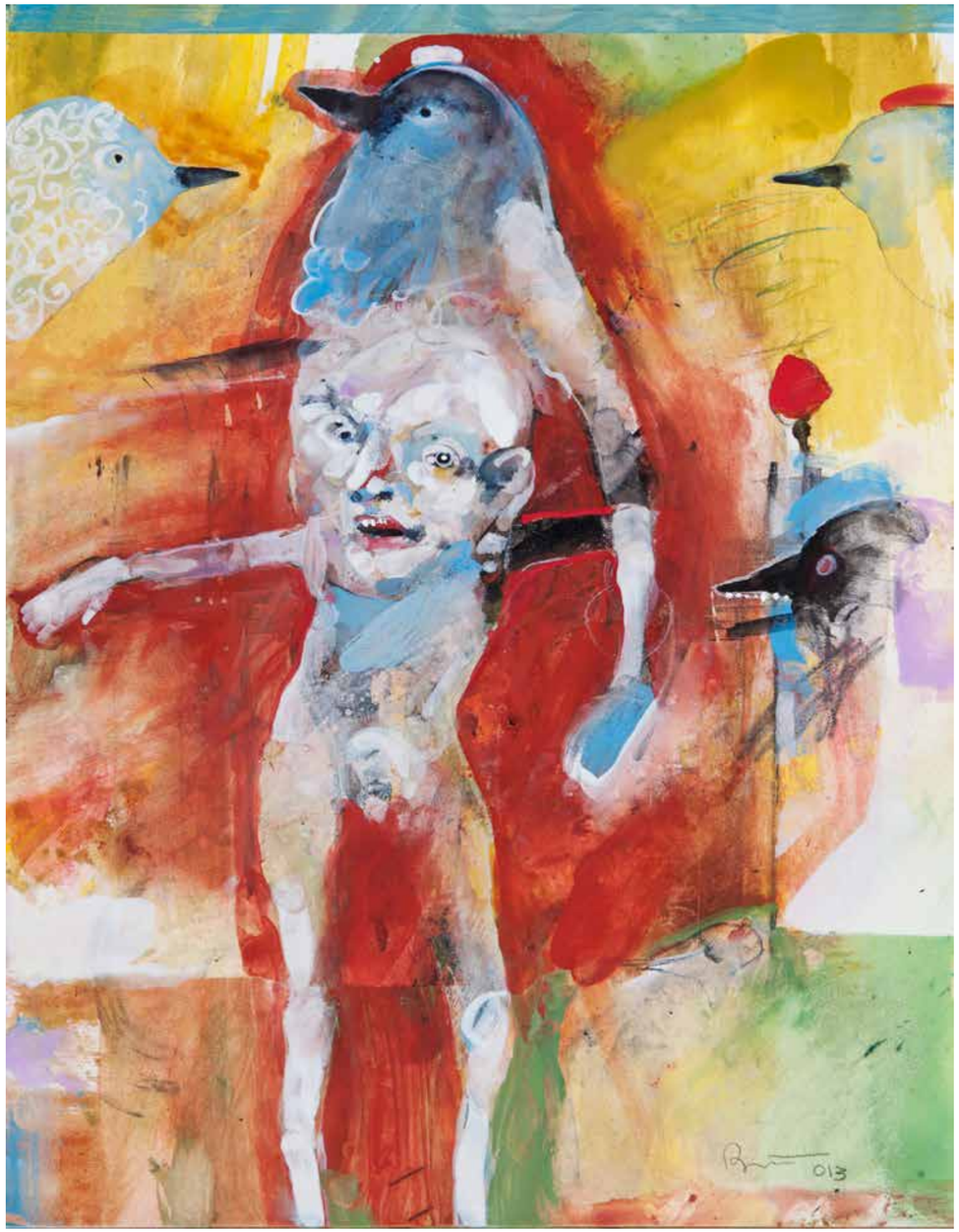
Bird Bird Bird Crow Crow, 2013. Acrylic, graphite on canvas, 74 x 96 inches 77



78 **Deer Magic**, 2013. Acrylic, graphite on canvas, 74 x 96 inches



Bear Medicine, 2014. Acrylic, graphite on canvas, 60 x 72 inches 79



80 **Dreams of Crow,** 2013. Watercolor and acrylic on panel. 14 x 11 inches



Little Hawk's Spirit, 2013. Watercolor and acrylic on panel, 12 x 12 inches 81



82 **Creation of Crow**, 2014. Acrylic on canvas, 36 x 48 inches



Crow Post, 2014
Wood
61 ½ x 24 x 11 inches





84 **Frog in Orange Britches,** 2014. Acrylic on canvas, 36 x 48 inches

Crow Song Bear, 2014. Acrylic on canvas, 56 x 66 inches 85

Endnotes

TRUTH BEHIND THE MASK

1. Oscar Wilde published an essay about the necessity of illusion and costume in William Shakespeare plays. Wilde's ideas emphasized the power of illusion and its impact on social criticism. (See Mason Stuart, *Bibliography of Oscar Wilde*, Haskell House, 1914; new edition, 1972).
2. Rick Bartow, interview by Lawrence Fong, Tualatin, OR, January 30, 2014.
3. Agatha Christie's mystery novel *And Then There Were None*, 1939, was adapted for a movie with the same title in 1945.
4. Doug Marx, *Oregon Magazine*, 1988, p. 39.
5. Bartow, January 30, 2014.
6. Franz Boas's publication *Primitive Man* (1911) examined the relevance of nature and environment as determining factors in developing intelligence. His studies on the Northwest Coast Indians, *Decorative Art of the Indians of the North Pacific Coast* (1897) and *The Kwakiutl of Vancouver Island* (1905), were some of the earliest publications about the arts of the region.
7. Ibid.
8. *Nak May Kway Let Way* is a Yurok term.

THINGS YOU KNOW

1. Rick Bartow, phone interview by Danielle Knapp, September 17, 2014.
2. Bartow, September 17, 2014.

GESTURE

1. Rick Bartow, interview by Danielle Knapp and Jill Hartz, Froelick Gallery, Portland, OR, November 8, 2013.
2. Nkondi religious objects of the Kongo people in West Central Africa are perhaps the most widely known example of this practice in which spiritual healers drive nails into a fetish object in order to make a request of the spirit believed to be held inside. Bartow is quoted as having seen nkondi figures at an exhibition of Oceanic and African art at the Portland Art Museum and interpreted the nails as a way to "wake up the spirits." *Rick Bartow: My Eye*. Hallie Ford Museum of Art (Seattle: University of Washington Press, 2002), 28.

SELF

1. Rick Bartow, interview by Danielle Knapp and Jill Hartz, Jordan Schnitzer Museum of Art, Eugene, OR, July 11, 2014.
2. Rick Bartow, interview by Danielle Knapp and Jill Hartz, Froelick Gallery, Portland, OR, November 8, 2013.
3. Bartow's family on his father's side was of the Mad River Band of the Wiyot Tribe, located near Humboldt Bay, California. The Wiyot people were victims of a horrific massacre perpetrated by white settlers from the area during the tribe's World Renewal Ceremony at Indian Island on February 26, 1860. The Bureau of Indian Affairs mistakenly re-assigned Bartow's ancestors to the Yurok tribe, neighbors to the Wiyots who shared cultural and linguistic similarities, and corrected the assignment decades later. As a result, Bartow has sometimes been erroneously referred to as of Yurok heritage. He attended the first World Renewal Ceremony held on Indian Island since 1860 in March 2014. It was an emotionally and historically significant event.
4. "A Time of Visions," Interview of Rick Bartow by Larry Abbott, www.britesites.com/native_artist_interviews/rbartow.htm. Accessed March 13, 2012.
5. Bartow, November 8, 2013.
6. Kelsey Rose Tibbles rightly cautions that "this narrative and Bartow's image of the 'bad boy gone good' smacks of the romantic notion of the savage Indian, rescued by the goodwill of European cultural influence." "Exploring Notions of Cultural Hybridity in Contemporary Native American Art: Rick Bartow, a Case Study." M.A. Thesis, University of Oregon, 2008.
7. Bartow, July 11, 2014.

DIALOGUE

1. Rick Bartow, interview by Danielle Knapp and Jill Hartz, Jordan Schnitzer Museum of Art, Eugene, OR, July 11, 2014.
2. Rick Bartow, phone interview by Danielle Knapp, September 17, 2014.
3 The late artist Royal Nebeker, who studied in Norway and Germany in the 1970s and in Japan in the 1990s, moved to Astoria, Oregon in 1974. He initiated Bartow's introduction to Naoaki Sakamoto when Nebeker invited the Japanese papermaker to Oregon to teach a workshop for indigenous artists.
4 Lois Allan, Rick Bartow: *Dance Harder! (Hal o may yah)*, exhibition catalog (Portland: Froelick Adelhart Gallery, 1998).
5. K.C. Cowan, Producer. *Oregon Art Beat: American Indian Artist Rick Bartow.* Portland. Original air date: April 10, 2003.

TRADITION

1. Rick Bartow, phone interview by Danielle Knapp, September 17, 2014.
2. Bartow, September 17, 2014.
3. Among them, Dr. Daniel Cannon, a practicing artist who taught studio classes in many disciplines as well as courses in art history, and John Casey, a painter who was interested in the mysteries of nature and the human experience. For a more in-depth discussion of Bartow's experience at Western Oregon University, see Rebecca Dobkins's essay in *Rick Bartow: My Eye*. Hallie Ford Museum of Art (Seattle: University of Washington Press, 2002).
4. Bartow, September 17, 2014.

TRANSFORMATION

1. Rick Bartow, interview by Danielle Knapp and Jill Hartz, Froelick Gallery, Portland, OR, November 8, 2013.
2. Internationally recognized Maori artist John Bevan Ford was highly responsive to both the natural world and the spiritual world in his work. He introduced Bartow to Maori carving traditions and tools that directly influenced the American artist's designs for *The Cedar Mill Pole* (1997) and *We Were Always Here* (2012).
3. Bartow, November 8, 2013.
4. As quoted by the artist in "Transformation: The Art of Rick Bartow," *Cultural Survival*, www.culturalsurvival.org/publications/cultural-survival-quarterly/united-states/transformation-art-rick-bartow, accessed September 12, 2014.
5. Bartow, November 8, 2013.

OLD DOG, NEW WORK

1. All quotes are by the artist, during meetings, visits, and emails from the fall of 2013 through summer 2014.

RICK BARTOW:
Things You Know But Cannot Explain

CHECKLIST OF THE EXHIBITION

PAINTINGS



The Wave, 1992
Acrylic on canvas, 30 x 24 inches
Private Collection



Falcon, 2001
Acrylic on panel, 24 x 24 inches
Private Collection



Fish Mother, 2006
Acrylic on panel, 10 x 8 inches
Collection of Claudette Hastie Beahrs



PTSD I, II, III, 2008
Acrylic on canvas, 8 x 24 inches
Collection of Douglas Macy



In the Boat 2, 1992
Acrylic on canvas, 16 x 24 inches
Private Collection



Bad Ass NDN1 For Daniel Lomahaftewa, 2005
Acrylic on canvas, 20 x 16 inches
Collection of Vida Ward Dordevich and Dejan Dordevich



Little Nightmare, 2006
Acrylic on panel, 20 x 16 inches
Collection of Nancy and George Thorn



Hunter's Tale Remembered, 2009
Ink, gouache, lacquer on panel,
9 x 12 inches
Private Collection



Chish Yah I, 1992
Acrylic on paper, 18 x 24 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



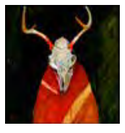
Bad Ass NDN2 for Darren Vigil Gray, 2005
Acrylic on canvas, 20 x 16 inches
Collection of Vida Ward Dordevich and Dejan Dordevich



Night Circus 9 & 10, 2006
Acrylic on panel, 16 x 40 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



The Returning, 2010
Acrylic on panel, 9 x 12 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Deer Spirit for Frank LaPena, 1999
Acrylic on panel, 24 x 24 inches
Private Collection



Bad Ass NDN3, Nod to Fritz, 2005
Acrylic on canvas, 20 x 16 inches
Collection of Vida Ward Dordevich and Dejan Dordevich



The Sailor, For London, 2006
Acrylic on panel, 16 x 20 inches
Private Collection



Minotaur 3, 2011
Acrylic on panel, 12 x 9 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Dog Running, 2012
Acrylic on canvas, 48 x 36 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Dreams of Crow, 2013
Watercolor and acrylic on panel
14 x 11 inches
Private collection



Creation of Crow, 2014
Acrylic on canvas, 36 x 48 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Daydream, 1979
Colored pencil, graphite on paper, 24 x 17 ½ inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Red Dirt Poem #8, 2013
Watercolor and acrylic on panel, 12 x 12 inches
Collection of Douglas Macy



Bird Bird Bird Crow Crow, 2013
Acrylic, graphite on canvas, 74 x 96 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Crow Hop IV, 2014
Acrylic, graphite on canvas, 72 x 96 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Self, 1984
Pastel, graphite on paper, 22 ½ x 18 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



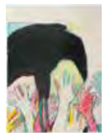
Storm over Greenberry/ Gate to Nowhere, 2013
Watercolor and acrylic on panel, 12 x 12 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Deer Magic, 2013
Acrylic, graphite on canvas, 74 x 96 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Crow Song Bear, 2014
Acrylic on canvas, 56 x 66 inches
Private Collection



Big Raven, 1985
Pastel, graphite on paper, 30 x 22 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Crow for Neil Young, 2013
Watercolor and acrylic on panel, 12 x 12 inches
Private collection



Bear Medicine, 2014
Acrylic, graphite on canvas, 60 x 72 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



DRAWINGS

Things You Know But Cannot Explain, 1979
Graphite on paper, 24 x 19 inches
Private Collection



Raven & Man, 1986
Graphite on paper, 21 x 16 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Little Hawk's Spirit, 2013
Watercolor and acrylic on panel, 12 x 12 inches
Private collection



Frog in Orange Britches, 2014
Acrylic on canvas, 36 x 48 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Unwanted Touch, 1979
Graphite on paper, 24 x 19 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Mask and Figure, 1986
Pastel, graphite on paper, 27 ¾ x 20 inches
Private Collection



Man in the Box XII, 1987
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Performance Self Portrait, 1991
Pastel, graphite on paper, 36 x 60 inches
Private Collection



Salmon Tale II, 1994
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Frog Has Reason to Fear, 1999
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Disguised for Protection, 1988
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Crow's Creation V, 1992
Pastel, graphite on paper, 26 x 40 inches
Private Collection



She is Burning (Woman-Wheel-Home & Trouble), 1994
Pastel, graphite on paper, 40 x 26 inches
Private Collection



Big Blonde, 2001
Pastel, graphite on paper, 40 x 26 inches
Private Collection



Crow's Side of the Tale, 1991
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Oaxaca, 1993
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Surprise, 1995
Pastel, graphite on paper, 26 x 40 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Die Altersschwache (Senile Self), 2001
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Salmon Sister III, 1991
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



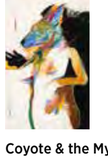
Travel in a Pack, 1993
Pastel, graphite on paper, 26 x 40 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Nak May Kway Let Way 6 (My Crying Eyes for You), 1996
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Personal Myth II, 2001
Pastel, graphite on paper, 40 x 26 inches
Collection of Nancy and George Thorn



Coyote & the Myth, 1991
Pastel, graphite on paper, 40 x 26 inches
Private Collection



Drifting VI, 1994
Pastel, graphite on paper, 26 x 40 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Saki Nepui, 1998
Ink, graphite on handmade paper, 72 x 26 inches
Collection of Jordan Schnitzer Museum of Art



Perseverance, 2002
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Arms Crossed Pow Wow, 2009
Pastel, graphite on paper, 40 x 26 inches
Collection of Douglas Macy



1 Horn, 2013
Pastel, graphite on paper
40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



(State III) Tiny Hawk, 1990–94
Pastel on monotype, 9 ½ x 14 ¾ inches
North Light Editions, Portland, OR
Private Collection



Frog II After Horst/Hokusai, 2002
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



After Fritz, 2009
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



ABC 123, 2013
Pastel, graphite on paper
40 x 26 inches
Private Collection



Death and the Maiden, 1998
Drypoint, 9 ½ x 7 ½ inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR



In the Gate: Homage to Little Beaver Fry IV, 2004
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Mortal Crow, 2009
Pastel, graphite on paper, 30 x 22 inches
Private Collection



CS Indian, 2014
Pastel, colored pencil, graphite, tempera and acrylic on paper, 44 ½ x 44 ½ inches
Courtesy of the artist and Froelick Gallery, Portland, OR



For Klimt, 2000
Drypoint, 8 x 4 inches
Moon & Dog Press, Tokyo, Japan/South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR



Counting the Hours, 2005
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Crying Wild, 2010
Pastel, graphite on paper, 40 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR

PRINTS



Ghost Icon I, 1987
Monotype, 30 x22 inches
Private Collection



Be Still, 2000
Drypoint, 13 x 14 inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR



Coyote and Leonardo's Anatomy 10, 2007
Graphite, gouache, ink on paper, 33 ½ x 23 ½ inches
Collection of Douglas Macy



Bear and Red Drum, 2010
Pastel, graphite on paper, 40 x 26 inches
Collection of the Jordan Schnitzer Family Foundation



Spring Night, 1988
Lithograph, 30 x 22 inches
Printed with Daniel Stope, Santa Cruz, CA
Courtesy of the artist and Froelick Gallery, Portland, OR



Foti's Indian, 2001
Monotype, 30 x 22 inches
Published at Rutgers University, Rutgers Center for Innovative Print and Paper, New Brunswick, NJ
Courtesy of the artist and Froelick Gallery, Portland, OR



Not Friends, 2001
Monotype, 22 x 30 inches
Published at Rutgers University, Rutgers Center for Innovative Print and Paper, New Brunswick, NJ
Courtesy of the artist and Froelick Gallery, Portland, OR



Coyote and Janssen and Me, 2006
Drypoint on handmade Japanese paper, 7 ½ x 5 ¾ inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR

SCULPTURE



After Van Gogh, 1992
Lead, wood, nails, crab claw, copper, acrylic, 23 x 12 x 7 inches
Private Collection



From Nothing Coyote Creates Himself, 2004
Wood, metal, 41 x 84 x 16 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Raven in the Whirlwind, 2004
Monoprint, 30 x 22 inches
Crow's Shadow Institute of the Arts, Pendleton, OR
Private Collection



Shakespeare's Dreaming, 2006
Drypoint, 9 ½ x 5 inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR



Owl, 1994
Wood, mixed media, 8 ½ x 10 x 9 inches
Collection of Jordan Schnitzer Museum of Art



Bear with Humor (For Walt Come a Sunday), 2004
Wood with pigment, metal, 30 x 17 x 13 inches
Collection of Arlene and Harold Schnitzer



Gambler 2, 2006
Monotype, 30 x 22 inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Collection of Vida Ward Dordevich and Dejan Dordevich



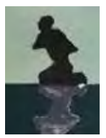
3 Hawks, 2006
Drypoint, 12 x 10 inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR



Quee Queg, 1996
Wood, mixed media, 13 x 4 x 4 inches
Collection of Jordan Schnitzer Museum of Art



True Dog Fear Real, 2008
Wood, mixed media, 35 x 16 x 36 inches
Private Collection



Gambler 4, 2006
Monotype, 30 x 22 inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR



Raven Looking Right, 2006
Drypoint, 10 ½ x 7 ½ inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR



Crow Figure 5, 2002
Anagama fired ceramic, 8 x 3 x 5 inches
Private Collection



Bear Mask, 2008
Wood, mixed media, 22 x 16 x 10 inches
Collection of the Jordan Schnitzer Family Foundation.



Gambler 6, 2006
Monotype, 30 x 22 inches
Moon & Dog Press, Tokyo, Japan/ South Beach, OR
Courtesy of the artist and Froelick Gallery, Portland, OR



Heart Self, 2008
Graphite on monotype, 30 x 22 inches
Private Collection



Crow Figure 10, 2002
Anagama fired ceramic, 7 x 3 x 4 inches
Private Collection



Man Acting Like Dog, 2009
Wood, metal, graphite, joint compound, 24 x 12 x 24 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Bear for Mary and John, 2010
Wood, 56 x 24 x 16 inches
Collection of the Jordan Schnitzer Family Foundation



Dream, 2014
Wood, false teeth, 63 x 17 x 23 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Amaryllis 8, 1997
Mixed media on paper, 20 x 26 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Bear Coming, 1999
Mixed media on paper, 72 x 50 inches
Collection of Jordan Schnitzer Museum of Art



Coyote Dreams Happy, 2010
Wood, 14 ½ x 12 ½ x 8 ½ inches
Private collection



Anxiety, 2014
Wood, oil, false teeth, 46 x 13 ½ x 14 ½ inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Old Time Picture II, 1999
Mixed media on paper, 64 x 51 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Flower 100, 2000
Mixed media on found paper, 13 x 9 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Little Bear Dance, 2011
Wood, 26 ½ x 10 ½ x 11 ½ inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Crow Post, 2014
Wood, 61 ½ x 24 x 11 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



10 Drawings by Rick Bartow, Wiyot [Ten Little Indians], 2009
Unique bound book
Mixed media on handmade paper
Drawings: 7 x 5 inches
Pages: 14 x 10 inches
Collection of Seiichi Hiroshima

MIXED MEDIA



Salmon, 2012
Wood, acrylic, 12 x 53 ½ x 1 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Hollyhock, 1995
Mixed media on paper, 23 x 17 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



The Crow, 2014
Wood, 97 ¾ x 43 x 41 inches
Courtesy of the artist and Froelick Gallery, Portland, OR



Stolen Magnolia V, 1995
Mixed media on paper, 20 x 30 inches
Courtesy of the artist and Froelick Gallery, Portland, OR

Biography

1946, Born in Newport, Oregon

1969, B.A., Secondary Art Education, Western Oregon State College, Monmouth

Tribal Affiliation: Wiyot, Mad River Band, Northern California

SOLO EXHIBITIONS

2014

Seeing Through The Eyes of the Ancestors, Gretchen Schuette Gallery, Chemeketa Community College, Salem, Oregon

2013

Bird Wings, Froelick Gallery, Portland, Oregon

Chiaroscuro Contemporary Art, Santa Fe, New Mexico

Origin of Song, Stonington Gallery, Seattle, Washington

2012

Down the Hill Home, Humboldt State University, Arcata, California

2011

Dog's Journey, The A.D. Gallery, University of North Carolina, Pembroke (August–October 2011); Missoula Art Museum, MT (November 2011–January 2012)

Coyote's Road, Froelick Gallery, Portland, Oregon

Retrospective and New Works, Stonington Gallery, Seattle, Washington

Berlin Gallery, Heard Museum, Phoenix, Arizona

2010

Paintings, Monotypes, Drypoints, & Sculpture, Stonington Gallery, Seattle, Washington

2009

Snake Dance, Froelick Gallery, Portland, Oregon

Drawn In, Enso, Half Moon Bay, California

Davis & Cline Gallery, Ashland, Oregon

2008

Classic Fall, Naü-Haus, Houston, Texas

Perseverance, Clatsop Community College, Astoria, Oregon

Monotypes from Tokyo, LMContemporary, Jackson, Wyoming

2007

From the Shinpukuji Portfolio, Froelick Gallery, Portland, Oregon

Drawings, Azabu Kasumicho, Tokyo, Japan; Oguni-Geijutsumura-Kaikan, Yamanota, Niigata-Ken, Japan

2006

Tears and Rain: One Artist's View from Sea Level, Oregon Historical Society, Portland

Standing with the Humblers, Froelick Gallery, Portland, Oregon

Davis and Cline Gallery, Ashland, Oregon

Rick Bartow & Royal Nebeker, The Art Center Gallery, Clatsop Community College, Astoria, Oregon

Printworks: A collaborative exhibition with Master Printmaker Seiichi Hiroshima, Bush Barn Art Center, Salem, Oregon

2005

El Hoja de la Machete, Instituto de Artes Gráphicas de Oaxaca, Mexico

Manuel García Arte Contemporáneo, Oaxaca, Mexico

2004

Bear's Journey, High Desert Museum, Bend, Oregon

Chopping Wood, Carrying Water, Froelick Gallery, Portland, Oregon

My Eye, Northwest Museum of Arts and Culture, Spokane, Washington

Davis & Cline Gallery, Ashland, Oregon

Work from Moondog Studio West, South Beach, OR; Yanagisawa Gallery, Saitama City, Japan

Etchings and Monotypes, Froelick Gallery, Portland, Oregon

Drawings and Sculpture, Umpuqua Community College Gallery, Roseburg, Oregon

2003

Continuum—12 Artists: Rick Bartow, National Museum of the American Indian, New York, New York; Truman Lowe, curator

Rick Bartow: Through Many Eyes, Interstate Firehouse Cultural Center, Portland, Oregon

Sunbird Gallery, Bend, Oregon

Rick Bartow: Discovery and Fusion, Maryhill Museum of Art, Washington

Works on Paper, Stonington Gallery, Seattle, Washington

2002

Love, Life, Fear, Surrender, Froelick Gallery, Portland, Oregon

Rick Bartow/Espiritus Despiertos, Museo Casa Diego Rivera, Guanajuato, Mexico, in conjunction with Festival Internacional Cervantino XXX Aniversario—Artes Visuales (catalog)

Sweat and Steam, Fairbanks Gallery, Oregon State University, Corvallis

LewAllen Contemporary, Santa Fe, New Mexico

Work from Moon and Dog Press, South Beach, OR; Yanagisawa Gallery, Saitama City, Japan; concurrent exhibition at Azabu Kasumicho Gallery, Tokyo, Japan

Printworks/1988–2001 Intaglio, Lithography, Monotype, Froelick Gallery, Portland, Oregon

Envoys, Sheehan Gallery, Whitman College, Walla Walla, Washington (catalog)

My Eye, Hallie Ford Museum of Art, Willamette University, Salem, OR; traveled through 2004 to Museum of Northwest Art, LaConner, Washington; Snite Museum of Art, University of Notre Dame, Indiana (catalog)

2001

12th Street Series: Rick Bartow, Tacoma Art Museum, Washington

Into the Center: Six Native American Artists Exhibit Series of Solo Shows, Western Michigan University, Kalamazoo (catalog)

Rick Bartow: August 2001, LewAllan Contemporary, Santa Fe, New Mexico

2000

Scratch, Froelick Adelhart Gallery, Portland, Oregon

Upriver/Downriver—Pets/Puls, Stonington Gallery, Seattle, Washington

Stories, Schneider Museum of Art, Southern Oregon University, Ashland

Self-Portraits: 1989–1999, Froelick Adelhart Gallery, Portland, Oregon

1999

Rick Bartow, Fisher Gallery, Auckland, New Zealand

1998

Dance Harder! Froelick Adelhart Gallery, Portland, Oregon (catalog)

1997

Rick Bartow Drawings: Flowers and Animals, Yanagisawa Gallery, Saitama City, Japan

Portraits, Azabu Kasumicho, Tokyo, Japan

Drawings, Oguni-Geijutsumura-Kaikan, Yamanota, Niigata-Ken, Japan

1997

Dirt and Bone, Froelick Adelhart Gallery, Portland, Oregon

Sensing the Root, Derek Simkins Gallery of Tribal Art, Vancouver, British Columbia

1996

Salamander Gallery—The Arts Centre, Christchurch, New Zealand

Paintings and Sculpture by Rick Bartow, Robert Else Gallery, California State University, Sacramento

New Paintings and Sculpture, Derek Simkins Gallery of Tribal Art, Vancouver, British Columbia

Retrospective/Sculpture, The Gallery, Newport, Oregon

1995

Newport Visual Arts Center, Newport, Oregon

Four Winds, Froelick Adelhart Gallery, Portland, Oregon

Maude Kerns Art Center, Eugene, Oregon

1994

Questions of Belief, Yanagisawa Gallery, Urawa, Japan

The Oar of The Boat, Peiper-Riegraf Gallery, Frankfurt, Germany

Circles and Shadows, Francine Seders Gallery, Seattle, Washington

Four Songs to Sing, Derek Simkins Gallery of Tribal Art, Vancouver, British Columbia

My Eye, Your Eye, Jamison/Thomas Gallery, Portland, Oregon

1993

Truth Abandoned: An Exhibition of New Paperworks and Sculpture, Derek Simkins Gallery of Tribal Art, Vancouver, British Columbia (catalog)

Visiting Artist Series: Rick Bartow, Clatsop Community College Art Center Gallery, Astoria, Oregon

Art in the Governor's Office, State Capitol, Salem, Oregon

1992

Wings and Sweat, Jamison/Thomas Gallery, Portland, Oregon (catalog)

Drawings, Paintings, Masks, Sun Valley Center Gallery, Idaho

1991

Stories, Jamison/Thomas Gallery, Portland, Oregon

Works on Paper, Francine Seders Gallery, Seattle, Washington

1990

Drawings and Dance Masks, Rutgers Barclay Gallery, Santa Fe, New Mexico

Recent Work, Jamison/Thomas Gallery, Portland, Oregon

Drawings, Chase Gallery—Spokane City Hall, Washington

Recent Pastel Drawings, Fairbanks Gallery, Oregon State University, Corvallis

1989

Recent Drawings and Sculpture, Jamison/Thomas Gallery, New York, New York

Recent Work, Salishan Lodge, Gleneden Beach, Oregon

Drawings, Susan Cummins Gallery, Mill Valley, California

1988

Jamison/Thomas Gallery, New York, New York

Works on Paper, Jamison/Thomas Gallery, Portland, Oregon

1987

Jamison/Thomas Gallery, New York, New York

Man In A Box, Jamison/Thomas Gallery, Portland, Oregon

R.E. Bartow: Recent Works, American Indian Contemporary Arts Gallery, San Francisco, California

1986

Rick Bartow, Jamison/Thomas Gallery, Portland, Oregon

Sacred Circle Art Gallery of American Indian Art, Seattle, Washington

1985

Jamison/Thomas Gallery, Portland, Oregon

Masks, Marianne Partlow Gallery, Olympia, Washington

1981

Nye and Company Gallery, Newport, Oregon

GROUP EXHIBITIONS

2014

Art in Embassies Program, Residences of United States Ambassadors in Kuala Lumpur, Malaysia; Sofia, Bulgaria

Contemporary Native Group Show, Chiaroscuro Contemporary Art, Santa Fe, New Mexico

Ink This! Contemporary Print Arts in the Northwest, Tacoma Art Museum, Washington

Heritage: Personal, Cultural, Natural, Municipal Tower Gallery, Seattle, Washington

Making Marks: Prints from Crows Shadow Press, National Museum of the American Indian, New York, New York; Washington, D.C.

2013

All That Remains: Material Remembrances in Love and Loss, Institute of Sacred Music, Yale Divinity School, New Haven, Connecticut

Sonoma State University, Rohnert Park, California; Frank LaPena, curator

Together Again, Gorman Museum, University of California, Davis

Native American Influences: Northwest, Buckley Center Gallery, University of Portland, Oregon

2012

Journeys: Travels in the Natural and Spirit Worlds, Stonington Gallery, Seattle, Washington

Shapeshifting: Transformations in Native American Art, Peabody Essex Museum, Salem, Massachusetts

Provenance: In Honor of Arlene Schnitzer, Jordan Schnitzer Museum of Art, University of Oregon, Eugene (catalog)

Large Inventory, Froelick Gallery, Portland, Oregon

2011

If I Had Wings: the Bird as Metaphor, Waterstone Gallery, Portland, Oregon

The Gifts of Trees, Stonington Gallery, Seattle, Washington

2010

Anomalous, Froelick Gallery, Portland, Oregon

Across Cultures: Fifty Objects from the Macy Collection, Northern Arizona University Art Museum, Flagstaff

Critical Messages, Hallie Ford Museum of Art, Salem, Oregon

Infinity of Nations, National Museum of the American Indian, New York, New York

Vantage Point, National Museum of the American Indian, Washington, D.C.

Transcending Tradition, Mesa Arts Center, Arizona

Collected Voices, Chiaroscuro Contemporary, Santa Fe, New Mexico

Assembled: Narratives in Wood and Metal, Bush Barn Art Center, Salem Art Association, Oregon

The Dog Show, Sisters Art Works, Sisters, Oregon

2009

Into The Now, From Then, Chiaroscuro Contemporary, Santa Fe, New Mexico

LaPena & Bartow, B. Sakata Garo, Sacramento, California

Art About Agriculture, Giustina Art Gallery, Oregon State University, Corvallis

2008

Without Limits, Chiaroscuro Contemporary, Santa Fe, New Mexico

Transformation and Change on the Northwest Coast, Stonington Gallery, Seattle, Washington

Art Has Gone To The Dogs!, Domont Studio Gallery, Indianapolis, Indiana

2007

Crow's Shadow Press, Print Arts Northwest, Portland, Oregon

Sing Me Your Story, Dance Me Home, Maidu Interpretive Center, Roseville, California; organized by California Exhibition Resources Alliance; Theresa Harlan, curator; traveled to Grace Hudson Museum, Ukiah, California;

2006

Nature/Culture: Artists Respond to Their Environment, Society for Contemporary Craft, Pittsburgh, Pennsylvania

Bestiary, Froelick Gallery, Portland, Oregon

About Face: Self Portraits by Native American, First Nations, and Inuit Artists, Wheelwright Museum of the American Indian, Santa Fe, New Mexico

2005

drawing(s) 40+ artists/200 works: A 25th anniversary exhibition, Art Gym, Marylhurst University, Oregon; Terri Hopkins, curator

Changing Hands 2: Art Without Reservation, Museum of Arts & Design, New York, New York; traveled through Sept. 2007 to Eiteljorg Museum of American Indian and Western Art, Indianapolis, Indiana; Naples Museum of Art, Florida; Philbrook Museum of Art, Tulsa, Oklahoma; Anchorage Museum, Alaska; Weisman Art Museum, University of Minnesota, Minneapolis

New Tradition, Archer Gallery, Clark College, Vancouver, Washington

Collaborations from the Elizabeth Tapper Print Workshop, Museum of Northwest Art, La Conner, Washington

Drawings, Jacobs Gallery, Hult Center, Eugene, Oregon

Native American Contemporary Art, Art at the JCC, Santa Barbara, California

2004

Recent Works, Prichard Gallery, University of Idaho, Moscow

artOBJECTS: PDX, Portland Airport, Regional Arts and Culture Council, Portland, Oregon

Images of Identity, California State University, Sacramento; Frank LaPena & Terri Castaneda, curators

Clown Show, Froelick Gallery, Portland, Oregon

Seattle Perspective: Selections from the City of Seattle % for Art Portable Works Collection, Washington State Convention and Trade Center, Seattle

2003

Native Inspiration: 16 Years of Indian Market, LewAllen Contemporary, Santa Fe, New Mexico

Native Voices on the Wind, Myhelan Cultural Arts Center, Long Valley, New Jersey

Chapel Hill Gallery, University of North Carolina Gallery, North Carolina

Art About Agriculture, Giustina Gallery, Oregon State University, Corvallis; jurors: Harrison Branch, Tallmadge Doyle, and John Olbrantz, (two awards). Traveled to Art Adventure, Madras, Oregon; Grants Pass Museum of Art, Oregon; and Grand Hall, Oregon Garden, Silverton

2002

Cowboys, Indians & the Big Picture, McMullen Museum of Art, Boston College, Massachusetts

Northwest Documenta I, Bush Barn Art Center, Salem Art Association, Oregon

Regional Arts and Culture Council, Portland, Oregon

2001

After the Storm: The Eiteljorg Fellowship for Native American Fine Art, Eiteljorg Museum of American Indian and Western Art, Indianapolis, Indiana (catalog)

Crossing Boundaries: 2–D Into 3–D, City of Portland, Oregon—Office of the Mayor; Lois Allan and Sarah Ellen Taylor, curators

The Gathering of Indigenous Visual Artists, Evergreen IV Gallery, Olympia, Washington

25th Anniversary Exhibit: Head West! Rockwell Museum of Western Art, Corning, New York (catalog)

Northwest Visions: Recent Acquisitions, Key Tower Building Gallery, Seattle, Washington

Art About Art, Archer Gallery, Clark College, Vancouver, Washington; Marjorie Hirsch, curator

Winter Group Exhibit, Froelick Gallery, Portland, Oregon

2000

Visiting Spirits: The Works of Rick Bartow and Lillian Pitt, Hansen Howard Gallery, Ashland, Oregon

Indian Time: Art in the New Millennium, Institute of American Indian Arts Museum, Santa Fe, New Mexico (catalog); Bently Spang, curator

Art of the Spirit, Society for Contemporary Craft, Pittsburgh, Pennsylvania

Seven Directions 2000: An Exhibit and Market of Contemporary Native American Art, Museum of Fine Arts, University of Montana, Missoula; Christine Pierce, curator

25th Annual National Invitational Drawing Exhibition, Eppink Art Gallery, Emporia State University, Kansas (catalog)

intervals, frames, and accelerations, Froelick Adelhart Gallery, Portland, Oregon; Sarah Ellen Taylor, curator

The Mortal and the Immortal, Bush Barn Art Center Salem Art Association, Oregon; Lillian Pitt, curator

Winter Group Show, Froelick Adelhart Gallery, Portland, Oregon

1999

Rick Bartow/Lillian Pitt, Sunbird Gallery and Frame Shop, Bend, Oregon

Begegnungen: Indianische Kunstler aus Nordamerican—Indian Reality Today: Contemporary Indian Art of North America, Westfalisches Landesmuseum fur Naturkunde, Munster, Germany (catalog); Manuela Well-Off-Man, curator

Beauty in the Beast, Maryhill Museum of Art, Goldendale, Washington; Lee Musgrave, curator

Self-Portrait Exhibition, Corvallis Arts Center, Oregon

Plant Forms, Froelick Adelhart Gallery, Portland, Oregon

1998

Betty Bowen Award: Twentieth Anniversary Exhibition, Washington State Convention Center, Seattle (catalog); Vicki Halper and Chase Rynd, curators

Celebrating the Season: Vessels for the Feast, Stonington Gallery, Seattle, Washington

Northwest Contemporaries: Self-Examination, Vita Gallery, Portland, Oregon

Paper, Froelick Adelhart Gallery, Portland, Oregon

Cultural Perspectives: Rick Bartow, Dan Chen, Robert Colescott, Baba Wague Diakite, Hector Hernandez, Memorial Union, Oregon State University, Corvallis

Transformations, Stonington Gallery, Seattle, Washington

Head + Heart + Hands, Kentucky Art and Craft Gallery, Louisville, Kentucky (catalog); traveled to American Craft Museum, New York, New York; Mennello Museum of American Folk Art, Orlando,

1997

Twentieth Century American Sculpture at the White House: Honoring Native America, Washington D.C.; Margaret Archuleta, curator and organized by The Heard Museum, Phoenix, Arizona (catalog)

Redefining Tradition: A Selection of First Nation Artists and Their Works, Whatcom Museum, Bellingham, Washington; John Olbrantz and Jeanette Mills, curators

Flora & Fauna, Jan Cicero Gallery, Chicago, Illinois

Washington Remembers: A Conference on Life, Loss, and Traditional Rituals of Grief, Washington State History Museum, Tacoma, Washington

Twentieth Anniversary Celebration of the Oregon Coast Council for the Arts, Oregon Coast Council for the Arts, Newport

New Art from Native America, Center Gallery, Bucknell University, Lewisburg, Pennsylvania (catalog); Johann JK Reusch, curator

1996

Rick Bartow and Lillian Pitt, Sunbird Gallery and Frame Shop, Bend, Oregon

I Stand in the Center of the Good, American Indian Community House Museum, New York, New York; Joanna Osburn-Bigfeather, curator

Pacific Dragons: Contemporary Art by Established and Emerging Artists from Nations of the Pacific Rim, Uxbridge Gallery, Howick, New Zealand; Aleyn Giles Peterson, curator

Native American Traditions/Contemporary Responses, Society for Contemporary Crafts, Pittsburgh, Pennsylvania

An Inaugural Exhibition: Vietnam Reflexes and Reflections, National Viet Nam Veterans Art Museum, Chicago, Illinois

In Bloom, The Heathman, Portland, Oregon; organized by Elizabeth Leach Gallery

Bound and Unbound, Alysia Duckler Gallery, Portland, Oregon

Seen and Unforeseen: The Path of AIDS, Bush Barn Art Center, Salem Art Association, Oregon

Native Streams: An Exhibition of Contemporary Native American Art, Jan Cicero Gallery, Chicago, Illinois (catalog); traveled to De Pauw University, Greencastle, Indiana; South Bend Regional Art Museum, Indiana; Holter Museum of Art, Helena, Montana; Southern Ohio Museum and Cultural Center, Portsmouth; Truman Art Gallery, Indiana State University, Terre Haute

1995

Bridges and Boundaries—Brucken und Abgrenzungen, Zeitgenossische Indianische Kunst, Frankfurt/Bonn, Germany; sponsors: The American Embassy and City of Bonn

Katherine Ace, Rick Bartow, Brooke Stone, David Wilson, Maude Kerns Art Center, Eugene, Oregon

Art with/out Frontiers: Rick Bartow, John Bevin-Ford, Lillian Pitt, Memorial Union Art Gallery, University of California Davis

Northwest Biennial Competition: The Land, Tacoma Art Museum, Washington; Jaune Quick-to-See Smith, juror

Fifteen Years, Jamison/Thomas Gallery, Portland, Oregon

The Flower Show, Jamison/Thomas Gallery, Portland, Oregon

New Western Art, Benton County Historical Museum, Philomath, Oregon

Contemporary Totems, Salem Art Association—Bush Barn Art Center, Oregon

Maude Kerns Art Center, Eugene, Oregon

1994

Only the Shadow Knows: Revelations from the Unconscious, Art Access Gallery, Salt Lake City, Utah

Earth, Fire, Water, Oregon College of Arts and Crafts, Portland, Oregon

Oregon Invitational Drawing Exhibition, Lane Community College, Eugene, Oregon

Public Encounters, Bush Barn Art Center, Salem Art Association, Oregon

Artists Who Are Indian, Denver Art Museum, Colorado; Bently Spang, curator

New Work by Gallery Artists, Jamison/Thomas Gallery, Portland, Oregon

1993

Crosscut: The Oregon Biennial, Portland Art Museum, Oregon; Kristy Edmunds, John Weber, Prudence Roberts, and Terry Toedtemeier, curators

Northwest Native American and First Nations People's Art, Western Gallery, Western Washington University, Bellingham

Small Figurative Sculpture, Susan Cummins Gallery, Mill Valley, California

Contemporary Icons, Bush Barn Art Center, Salem Art Association, Oregon

A Kindred Spirit: Contemporary Painting, Prints and Sculpture by Eight Native American Artists, Bedford Gallery/Regional Center for the Arts, Walnut Creek, California

Native America: Reflecting Contemporary Realities, Craft and Folk Art Museum, Los Angeles, California; traveled to American Indian Contemporary Art Gallery, San Francisco; The Museum at Warm Springs, Oregon; Bridge Center for Contemporary Art, El Paso, Texas; Moravian College—Payne Gallery, Bethlehem, Pennsylvania; Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana; Hunter Museum of Art, Chattanooga, Tennessee; Siena Heights College, Adrian, Michigan; University of South Dakota, Vermillion; and University of Wisconsin, Green Bay

1992

Oregon Spotlight '92: Bartow and Boyden, Coos Art Museum, Oregon

Spiritual World of the Native American, Oguni-Gitjutsumura-Kaikan Art Center, Yamanota Village, Ogunitown, Japan (catalog)

Native Iconography, Bush Barn Art Center, Salem Art Association, Oregon

Transformed Traditions, Santa Rosa Junior College, California

The Betty Bowen Legacy: Fourteen Years of Award-Winning Art, Security Pacific Gallery, Seattle, Washington (catalog)

Artists Who Are Indian, Eastern Montana College, Billings

Spirit of the West, West One Bank, Boise, Idaho; Kristin M. Poole, curator

Multiples Who We Are: Autobiographies in Art, State Capitol Rotunda, Olympia, Washington (book)

The Corrections Print Project: Prints by 20 Oregon Artists, Maveety Gallery, Salishan

Face of the Soul: An Exhibition of Masks, 1078 Gallery, Chico, California

Art of the People, Sunbird Gallery and Frame Design, Bend, Oregon

1991

A Moveable Feast, Marianne Partlow Gallery, Olympia, Washington

Without Boundaries: Contemporary Native American Art, Jan Cicero Gallery, Chicago, Illinois

The Submuloc Show/Columbus Wohs, Sponsor: ATLATL, Phoenix, Arizona (catalog); Juane Quick to-See Smith, curator. Traveled to American Indian Contemporary Arts Gallery, San Francisco; The Minneapolis Institute of Arts, Minnesota; Collier County Museum, Naples, Florida; Sacred Circle Art Gallery, Seattle, Washington; Concordia College, Morehead, Minnesota; Schneider Museum of Art, Southern Oregon University, Ashland; Fondo del Sol Visual Arts Center, Washington, D.C.; Spokane Falls Community College Art Gallery, Washington; Guilford Native American Art Gallery, Greensboro, North Carolina; University of Oregon Museum of Art, Eugene; Heard Museum, Phoenix, Arizona; and University of South Dakota Art Galleries, Vermillion

25th Anniversary Exhibition, Francine Seders Gallery, Seattle, Washington

Oregon Biennial, Portland Art Museum, Oregon; Henry Hopkins, curator

Sum of the Parts, Jamison/Thomas Gallery, New York, New York

The River, Benton County Historical Society and Museum, Philomath, Oregon

Earth Fire Water, Clatsop Community College Art Center Gallery, Astoria, Oregon

Lillian Pitt and Friends, Sunbird Gallery and Frame Design, Bend, Oregon

Big Sky Indian Market, Native American Cultural Institute of Montana, Billings

A Panoply of Masks, Marianne Partlow Gallery, Olympia, Washington

The Sacred Bear, In Two Worlds, Missoula Art Museum, Montana

Drawings, Joan Robey Gallery, Denver, Colorado

The Artist in the Art: Self-Portraits, Bumbershoot—The Seattle Arts Festival, Washington

Shared Visions: Native American Painters and Sculptors in the Twentieth Century, Heard Museum, Phoenix, Arizona (catalog); traveled to Auckland Art Gallery, New Zealand; Hood Museum, Dartmouth College, Hanover, New Hampshire; Canadian Museum of Civilization, Hull, Canada; Gilcrease Museum, Tulsa, Oklahoma; California Academy of Science, San Francisco; Denver Art Museum, Colorado; Institute of American Indian Art, Santa Fe, New Mexico; Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana; Dunedin Museum of Art and History, New Zealand; McDougall Art Gallery, Christchurch, New Zealand; Oklahoma Historical Society, Oklahoma City; Minnesota Museum of Art, St. Paul; National Museum of the American Indian, Washington, D.C.; Museum of New Mexico, Santa Fe; Oregon Art Institute—Portland Art Museum, Oregon; Philbrook Art Center, Tulsa, Oklahoma; Sargent Art Gallery, Whanganui, New Zealand; School of American Research, Santa Fe, New Mexico; Ti Papa, Wellington, New Zealand; University of Minnesota Art Museum, Minneapolis; University of Oklahoma Museum of Art, Norman; U.S. Department of the Interior, Washington, D.C.; West Seattle High School, Washington; and Whitman College—Sheehan Gallery, Walla Walla

1990

Wotazootoo!, Joan Robey Gallery, Denver, Colorado

A Spirit Reigns, Marianne Partlow Gallery, Olympia, Washington

Native Proof, American Indian Community House Gallery, New York, New York

For the Birds, Sunbird Gallery and Frame Design, Bend, Oregon

1989

First Impressions: Northwest Monotypes, Seattle Art Museum—the PONCHO Series, Washington (catalog)

The Fourth Biennial Native American Fine Arts Invitational, Heard Museum, Phoenix, Arizona (catalog); Margaret Archuleta, curator

Oregon Arts Commission Fellowship Recipient Show, Bush Barn Art Center, Salem Art Association, Oregon

Masks and Works on Paper, Francine Seders Gallery, Seattle, Washington

New Masks, Marianne Partlow Gallery, Olympia, Washington

Animal Imagery, Susan Cummins Gallery, Mill Valley, California

Masks: Cultural and Contemporary, African American Museum in Philadelphia, Pennsylvania (catalog)

Oregon Biennial 1989, Oregon Art Institute, Portland Art Museum; traveled to Oregon State Capitol, Salem, and Oregon Coast Council for the Arts, Newport

1988

Coyote as Mythological Figure: Rick Bartow and Daniel Stolpe, Wentz Gallery, Oregon Art Institute, Portland (catalog)

Kenneth Banks Gallery, Oakland, California

Birds and Flight: Various Interpretations, Francine Seders Gallery, Seattle, Washington

Native American Art of California and Nevada, Jerome Evans Gallery, Sacramento, California

Second International Contemporary Print Fair, Los Angeles, California

A Midsummer Night's Dream: Dreams as Personal Mythology, Blackfish Gallery, Portland, Oregon

1987

Of Lillian Pitt and Rick Bartow, Marianne Partlow Gallery, Olympia, Washington

The Artist and the Myth, Monterey Peninsula Museum of Art, Monterey, California

Oregon Biennial, Portland Art Museum, Oregon

Oregon, Washington Juried Exhibition of Art, Maryhill Museum, Goldendale, Washington

New Public Collection, Schneider Museum of Art, Southern Oregon University, Ashland

Innerskins/Outerskins: Gut and Fishskin, Craft and Folk Art Museum, San Francisco, California

Contemporary Visions: Fifteen Native American Artists, Read Stremmel Gallery, San Antonio,Texas

New Directions/Northwest, Oregon Art Institute, Portland Art Museum, Oregon, and Evergreen State College, Olympia, Washington (catalog); traveled to Alaska State Museum, Juneau; Carrie McLain Memorial Museum, Nome, Alaska; Fairbanks Arts Association, Alaska; Sheldon-Jackson Museum, Sitka, Alaska; Visual Arts Center, Anchorage, Alaska; Fine Arts Center Longview, Washington; Esvelt Gallery, Pasco, Washington; Grays Harbor College, Aberdeen, Washington; Kittredge Gallery, Tacoma, Washington; Lynnwood Arts Commission, Washington; Northlight Gallery, Everett, Washington; Sara Spurgeon Gallery, Ellensburg, Washington; Seattle Central Community College, Washington; and Spokane Community College, Washington

1986

Governor's Indian Art Exhibition, State Capitol Building, Salem, Oregon

Native American Art: Our Contemporary Visions, Read Stremmel, Reno, Nevada

Masks: New Expressions in Transformation and Obscurity, Oregon College of Art and Craft, Portland

Weird and Witty: Constructions by Northwest Artists, The Art Gym, Marylhurst University, Oregon

1985

Fortissimo! Thirty Years of Contemporary Art, Portland Art Museum, Oregon

Northwest Artists: Alaska, Washington & Oregon, American Indian Contemporary Arts Gallery, San Francisco, California

Oregon Artists Show, Arts in Oregon Council, Portland, Oregon

Masks/Mesques/Masx, Galleria Mesa, Arizona; traveled until 1987 (catalog)

Beyond Blue Mountains, Public Art Space, Washington State Art in Public Places Program, Seattle

Visage Transcended: Contemporary Native American Masks, American Indian Contemporary Arts Gallery, San Francisco, California, traveling exhibition (catalog)

1983

Newport Jazz and Art Festival, Newport, Oregon

1982

Lebowitz Gallery, Lincoln City, Oregon

1978

Slight Variations—Contemporary Native American Painting, American Indian Community House Gallery/Museum, New York, New York

PUBLIC & CORPORATE COLLECTIONS

Bandon Dunes Golf Club, Oregon

Beaverton Lodge Retirement Residence, Oregon

Berlin Ethnological Museum, Germany

Boise Art Museum, Idaho

Brandywine Workshop, Philadelphia, Pennsylvania

City of Newport, Oregon, City Hall

City of Newport, Oregon, Newport Public Library

City of Portland, Oregon: Multnomah County Portable Works

City of Seattle, Washington, Department of Waterworks

City of Seattle, Washington: Northwest Visions (Portable Works)

City of Mesa, Arizona, portable works collection

Museum of Contemporary Native Arts, Santa Fe, New Mexico

De Saisset Museum, Santa Clara University, California

Denver Art Museum, Colorado

Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indianapolis

Federal Reserve Bank, Portland, Oregon

Gonzaga University, Spokane, Washington

Grand Ronde Tribal Wellness Center, Oregon

Hallie Ford Museum of Art, Salem, Oregon

Harborview Medical Center, Seattle, Washington

Heard Museum, Phoenix, Arizona

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire

Maryhill Museum, Goldendale, Washington

Mentor Graphic Corporation, Wilsonville, Oregon

Microsoft Corporation, Redmond, Washington

Minneapolis Institute of the Arts, Minnesota

Museum of Contemporary Craft, Portland, Oregon

Museum of Man, Frankfurt, Germany

National Vietnam Veterans Art Museum, Chicago, Illinois

New Mexico Museum of Art, Santa Fe, New Mexico

Oil Sands Company, Tokyo, Japan

Oregon Arts Commission, Salem, Oregon

Oregon College of Art and Craft, Portland

Oregon Health Sciences University, Portland

Oregon State University, Valley Library, Corvallis

Oregon State University, Native American Longhouse

Oregon State Lands Building, Salem

Paper Nao, Tokyo, Japan

Peabody Essex Museum, Salem, Massachusetts

Penthouse Magazine

Philadelphia Museum of Art, Pennsylvania

Pieper-Riegraf Collection, Germany

Playboy Magazine

Portland Art Museum, Oregon

Regional Arts & Cultural Council, Portland, Oregon

Research and Education Group, Portland, Oregon

The Rockwell Museum, Corning, New York

Saks Fifth Avenue, Phoenix, Arizona

Salem Art Association, Oregon

Schneider Museum of Art, Southern Oregon University, Ashland

Jordan Schnitzer Museum of Art, University of Oregon, Eugene

Scottsdale Museum of Contemporary Art, Arizona

Seattle Art Museum, Washington

Seattle Public Schools, Washington, Whittier Elementary School

Shinpukuji Temple, Yamanota Village, Japan

National Museum of the American Indian, Smithsonian Institution, New York, New York, and Washington, D.C.

Society for Contemporary Crafts, Pittsburgh, Pennsylvania

Stoel Rives, Portland, Oregon

Tacoma Art Museum, Washington

TriMet, Portland, Oregon

Twitter, Inc, San Francisco, California

The Evergreen State College, Olympia, Washington

The University of Notre Dame, Indiana

University of Oregon, Ford Alumni Center, Eugene

University of Oregon, Knight Law Library, Eugene,

Washington State Arts Commission, Olympia

Washington County Public Services Bldg, Hillsboro, Oregon

Weisman Art Museum, University of Minnesota, Minneapolis

Western Michigan University, Kalamazoo

Western Oregon University, Monmouth

Westfalisches Landesmuseum, Munster, Germany

West Seattle High School, Washington

Yale University Art Gallery, New Haven, Connecticut

Yale University, Beinecke Rare Book and Manuscript Library, Connecticut

Yale University Institute of Sacred Music, New Haven, Connecticut

COMMISSIONS

2012

We Were Always Here, National Museum of the American Indian, Smithsonian Institution, Washington, D.C.

2011

Facing the Future Eyes Wide Open, *Coming and Going Fish*, Ford Alumni Center, University of Oregon, Eugene

Center for Health and Nutrition, Western Oregon University, Monmouth, in collaboration with Nancy Blair; carved wood and cast glass

2009

TriMet, City of Portland, Oregon; cast bronze sculpture on light rail line

2003

TriMet, City of Portland, Oregon, in collaboration with Lillian Pitt and Ken MacIntosh; cast bronze sculpture

2001

VIP Lounge—Oregon Convention Center, City of Portland; three 40 x 26 inch pastel drawings

A Story of Water, 15 foot carved western red cedar pole, (private commission)

2000

Bandon Dunes, Oregon, three drypoint print editions

Patron Print, Gilkey Center for the Graphic Arts, Portland Art Museum, Oregon; drypoint

1997

The Cedar Mill Pole, Oregon College of Art & Craft, Portland and Washington County

Grand Ronde Tribal Wellness Center, Oregon; carved series of 8 pole tops

Paper Nao, Tokyo, Japan; carved cedar door panels

Red Octopus, Newport PAC's Studio Theatre, Oregon; painting series for Shakespeare performances

1994

The Second Reflex Print Portfolio, Reflex Magazine, Seattle, Washington

1992

Governor's Arts Awards, Oregon Arts Commission; carved masks for the awards

Oregon Corrections Division, Oregon Arts Commission, Salem; lithograph print editions

1990

Saks Fifth Avenue, Portland, Oregon; large-scale murals

1989

Journeys, Pacific Dance Ensemble, Alice Silverman Stage, Newport Performing Arts Center, Oregon; series of carved masks

1985

Art in Public Places, Washington State Arts Commission, Olympia

1981

Oregon Coast Council for the Arts, Newport

1976

Smithsonian Museum, Washington, D.C.

National Geographic, Washington, D.C.

AWARDS

2013

Community Legend award, Oregon Coast Council for the Arts, Newport, Oregon

2012

Congressional Record, 112th Congress, Senate, Library of Congress volume 158, number 122

2003

John Olbrantz Juror's Award and Reese Lamb and Paul Lamb Art About Agriculture Award, Giustina Gallery, Oregon State University, Corvallis; jurors: Harrison Branch, Tallmadge Doyle, and John Olbrantz

1991

Who We Are: Autobiographies in Art, Washington State Arts Commission, Olympia

1990

Betty Bowen Special Recognition Award, Seattle Art Museum—PONCHO, Washington

1983

First Place: Drawing Competition, Newport Jazz and Arts Festival, Newport, Oregon

1981

Oregon Coast Council for the Arts, Newport, Oregon

FELLOWSHIPS

2002

Flintridge Foundation Award for Visual Artists, Pasadena, CA

2001

Eiteljorg Fellowship for Native American Fine Art, Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana; jurors: Sarah Bates, Colleen Cutschall, Truman Lowe

1988

Brandywine Visiting Artist Fellowship, Philadelphia, PA

1987

Fellowship in Visual Arts, Oregon Arts Commission, Salem

ARTIST-IN-RESIDENCE

2013

Crow's Shadow Institute of the Arts, Pendleton, Oregon

2010

Pilchuck Glass School, Stanwood, Washington

2008

Nauhaus, Houston, Texas

Crow's Shadow Institute of the Arts, Pendleton, Oregon; intaglio prints and lithograph with Eileen Foti, master printer

2001

Crow's Shadow Institute of the Arts, Pendleton, Oregon; intaglio prints and lithograph

TEACHING, LECTURES, SYMPOSIA & WORKSHOPS

2011

Drawing Workshop, National Museum of the American Indian, Smithsonian Institution, Washington, D.C.

2003

Rick Bartow: Discovery and Fusion, Maryhill Museum, Washington

Figurative Work from the Pacific Northwest, Artemesia Gallery, Chicago, Illinois, slide lecture by Christine Bourdette

2002

Sources of Sight, an artist's symposium in conjunction with *Rick Bartow: My Eye,* Hallie Ford Museum of Art, Willamette University, Salem, Oregon, with Dr. Gerald McMaster, National Museum of the American Indian

Dialogue with Oregon Writer Barry Lopez, Willamette University, Salem, Oregon

2001

Rutgers University, New Jersey

East-West Ethnic, Social, Political, and Aesthetic Issues, lecture for Crossing Boundaries—East-West Symposium in Print Art, Portland, Oregon

The Gathering of Indigenous Visual Artists, Longhouse Education and Cultural Center, Olympia, Washington

Art Classes, MacLaren Youth Correctional Facility, Woodburn, Oregon (since 2000)

Friday Lunch Series: Artist Talk with Rick Bartow, Tacoma Art Museum, Washington

Weekend Workshop: The Art of Rick Bartow, Tacoma Art Museum, Washington

Western Michigan University, Kalamazoo, workshop and lecture

2000

Schneider Museum of Art, Southern Oregon University, Ashland, lecture

Portland Art Museum, Oregon; Friends of the Gilkey Center, Oregon lecture

Professional Practices, Oregon Coast Art Commission, Newport, Oregon

1999

Questions in the Present, Solutions in the Past, Stonington Gallery, Seattle, Washington

Images and Personal Icons, Evergreen State College Longhouse, Olympia, Washington

1998

The Healing Mark, Oregon Art Therapy Association 2nd Annual Conference, Providence Saint Vincent Medical Center, Portland, Oregon

1996

Journey to the Four Directions, Portland Art Museum, North Wing, Oregon

1996

Sweat Lodges and American Spirituality, Robert McDougall Gallery, Christchurch, New Zealand

Origins: Cultures Exchanging Ideas through the Creative Process of Art, Interstate Firehouse Cultural Center, Portland, Oregon

1994

Featured Artist, Art Beat, Portland Community College, Sylvania Campus, Oregon

1993

Earth Fire Water, Clatsop Community College Art Center Gallery, Astoria, Oregon, papermaking workshop with Naoaki Sakamoto, with ten Native American artists; Lillian Pitt, coordinator

1992

Rick Bartow: Drawings and Paintings, Central Washington University, Ellensburg

1990

Maskerade, Children's Museum, Newport, Oregon

1988

Mask Exploration, Oregon Coast Community College, Newport, spring term

1987

Traditional Fine Arts Celebration, Yaquina View Elementary School, Newport, Oregon

1978–80s Corvallis Community College, Oregon

Portland Community College, Cascade Campus, Oregon

Portland Community College, Rock Creek Campus, Oregon

Portland Community College, Sylvania Campus, Portland, Oregon

1977

Siletz School, Newport, Oregon

BOOKS

2012

Bolz, Peter, and Viola Konig. *Native American Modernism: Art from North America*. The Collection of the Ethnologisches Museum Berlin. Petersberg: Ethnologisches Museum Berlin.

2011

Gould, Janice. *Doubters and Dreamers*. Vol. 67 of "Sun Tracks" series. Tucson: University of Arizona Press. Cover illustration.

New Native Art Criticism: Manifestations. Santa Fe: Museum of Contemporary Native Arts: 82–83.

2009

Sears, Peter. *Green Diver: Poems*. Cincinnati: CW Books: 18–21. Cover illustration.

2008

Everett, Deborah, and Elayne Zorn. *Encyclopedia of Native American Artists*. "Artists of the American Mosaic" series. Westport: Greenwood Press: 7–10.

Witte, John. *Second Nature: Poems*. Seattle: University of Washington Press. Cover illustration.

2005

Frontiers and Beyond: Visions and Collections from the Eiteljorg Museum of American Indians and Western Art. Indianapolis: Eiteljorg Museum of American Indians and Western Art: 113.

2004

McMaster, Gerald, and Clifford E. Trafzer (eds.). *Native Universe: Voices of Indian America*. Washington, D.C.: National Museum of the American Indian.

2003

Dennis, Yvonne Wakim, and Arlene Hirschfelder. *Children of Native America Today*. Global Fund for Children. Charlesbridge: Shakti for Children.

Touchette, Charleen, and Suzanne Deats. *Ndn Art: Contemporary Native American Art*. "The New Mexico Art" series. Albuquerque: Fresco Fine Art Publications: 146–151.

2002

Dobkins, Rebecca J. *Rick Bartow: My Eye*. Hallie Ford Museum of Art. Seattle: University of Washington Press.

Dubin, Margaret (ed.). *The Dirt is Red Here: Art and Poetry from Native California*. Berkeley: Heyday Books.

2001

Cates, Gwendolen. *Indian Country*. New York: Grove Press.

Dubin, Margaret. *Native America Collected: The Culture of an Art World*. Albuquerque: University of New Mexico Press.

Podedworny, Carol. "Rick Bartow: Transforming Images." In *After the Storm: The Eiteljorg Fellowship for Native American Fine Art*, by W. Jackson Rushing III. Seattle: University of Washington Press.

Walkingstick, Kay, and Ann E. Marshall. *So Fine!: Masterworks of Fine Art from the Heard Museum*. Phoenix: The Heard Museum: 56–57.

2000

Sakamoto, Naoki. *Paper Across Continents*. Tokyo: Sanshodo Insatsu Co., Ltd.: 24–25, 104–107.

1999

Caldwell, E.K. *Dreaming the Dawn: Conversations with Native Artists and Activists*. Lincoln: University of Nebraska Press: 33–39.

Rushing, W. Jackson III (ed.). *Native American Art in the Twentieth Century: Makers, Meanings, & Histories*. London: Routledge Publishing Co.: 159–160. Illustrations.

Well-Off-Man, Manuela. *Indian Reality Today: Contemporary Indian Art of North America*. Exhibition catalog. Germany: Westphalian State Museum of Natural History: 26–28.

1998

Betty Bowen Committee. *Betty Bowen Award: Twentieth Anniversary Exhibition*. Seattle: Marquand Books.

1997

Archuleta, Margaret, Martin E. Sullivan, Hillary Rodham Clinton, and David Finn. *Twentieth Century American Sculpture at the White House: Exhibition VI*. Washington D.C.: Harry N. Abrams.

Matuz, Roger. *St. James Guide to Native North American Artists*. Detroit: St. James Press.

Reno, Dawn E. *Contemporary Native American Artists*. Brooklyn: Alliance Publishers: 14.

1996

Penn, W.S. *The Telling of the World: Native American Stories and Art*. New York: Stewart, Tabori, and Chang: 57, 113, 123, 208, 231.

1995

Allan, Lois. *Contemporary Art in the Northwest*. Roseville East, N.S.W.: Craftsman House: 28–31.

Jacknis, Ira, and Isabel T. Kelly. *Carving Traditions of Northwest California*. Berkeley: Phoebe Apperson Hearst Museum of Anthropology: 61–63.

1994

Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. Englewood Cliffs: Prentice-Hall: 26–27.

Woody, Elizabeth. *Seven Hands, Seven Hearts*. Portland: Eighth Mountain Press. Cover illustration.

1989

Dooling, D.M., Paul Jordan Smith, and Joseph Bruchac. *I Become Part of It: Sacred Dimensions in Native American Life*. New York: Parabola Books.

1979

Adam, Helen, Robert Hass, and Barry Holstun Lopez. *The Blaze of Distance: A Book of Poems and Interviews*. Newport: O.C.F.A. Illustrations.

CATALOGS

2012

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THESIS

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