



**Roger Shimomura** (American, b. 1939)

*American Infamy*, 2006

Acrylic on canvas panels

Collection Nerman Museum of Contemporary Art, 2006.15

Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation

We approach the scene from behind the silhouetted watch guard peering into the daily lives of an internment camp, binoculars and rifle in hand. From up in the clouds, we have access to the interior and exterior spaces: people washing laundry, a woman writing at her desk, children playing jump rope, a birthday cake awaiting a wish. With black cartoon like outlines defining flat planes of color, the artist has created a stylized rendition of this community getting on with their lives in spite of their imprisonment, with a neutral palette punctuated by the vibrant colors of their clothing. The diptych format is further divided in two, creating four sections, which also reads like a comic strip, though the subject matter is not a joke. We see in the distance a stream just out of reach beyond the barbed wire, and we share in the artist's clouded memory of a peaceful, yet restricted, childhood day.

Roger Shimomura was born in Seattle. His first few years were spent interned with his family at the Puyallup State Fairgrounds while permanent camps were being built by the U.S. government. Soon he and his family moved to Camp Minidoka in southern Idaho. After the war ended, the Shimomura family was permitted to return to Seattle, where Shimomura developed his interest in art. He served two years as an artillery officer in Korea and then moved to New York where he worked as a graphic designer. He received his BA degree from the University of Washington in 1961 and his MFA degree from Syracuse University. Shimomura currently lives and works in Lawrence, Kansas. He taught for many years at the University of Kansas beginning in 1969, and he was designated a University Distinguished Professor in 1994. Shimomura is also a respected printmaker, and JCCC owns several prints.



**Jackie Larson Bread** (American Indian, Blackfeet, b. 1960)

*The Cover of the Rolling Stone*, 2011

Buckskin, beads, paint and laptop sleeve

Collection Nerman Museum of Contemporary Art, 2013.41

Jackie Larson Bread was born and raised on the Blackfeet Reservation in Browning, Montana. She has been very influential in the development of illusionary pictorial beadwork, a technique using different graduated shades of beads to create depth. Bread's images are typically hand-drawn and beaded on bags, boxes and other traditional utilitarian items. Regarding *The Cover of the Rolling Stone*, the artist states, "I love taking non-traditional items and embellishing them with a somewhat traditional design." Her inspiration for the laptop sleeve was that "it would be as if someone were carrying a copy of *Rolling Stone* magazine, but the Blackfeet version." The beaded Blackfeet words *Inakasisu Ookotok*, translate to "turn over" and "over rock" – in other words, the rolling stone. Bread explains, "The rest of the text refers to my last name, which in Blackfeet is *Napayin*. Turtle refers to the man I beaded as a Blackfeet icon, not unlike the contemporary icons featured on the real *Rolling Stone*." The front sleeve's designs depict the traditional way that Blackfeet tipis are painted: the red ground at the bottom, straight and flat, speaks of the prairie, and the dots on the red field are fallen stars. Red stripes symbolize the wind moving across the sky; the color blue is historically a favorite of the Blackfeet tribe. The back of the sleeve's design reveals a more traditional Blackfeet parfleche design with the beaded elements referencing the front side's ornateness.

Jackie Larson Bread attended the Institute of American Indian Arts in Santa Fe, New Mexico, earning her BFA in two-dimensional arts and museum studies, and in 1986 she graduated from the College of Santa Fe with a BFA in painting. She was inducted into the Montana Arts Council's Circle of American Masters in 2008.



**Jason Garcia** (American Indian, Santa Clara Pueblo, b. 1973)

*Pair of painted tiles from the Grand Theft Auto Series, 2007*

Mineral and carbon paint on clay

Collection Nerman Museum of Contemporary Art, 2007.78

Like several other Pueblo artists, Jason Garcia extends the tradition of storytelling by incorporating comic book imagery in his traditional pottery work. In these two tiles, he also connects these influences with computer gaming (*Grand Theft Auto* is a series of driving games), assuring that his works depict contemporary life. The woman wears a ceremonial *tablita* headdress and detailed traditional jewelry. She leans on a motorcycle in front of a colonial church. The man, also in completely traditional ceremonial regalia with elaborate shell jewelry (even including the small branches tucked into his arm bands), sits on the hood of a car in front of a traditional kiva, from which you can see the ladder protruding at the top. The images emphasize that current day Pueblo citizens often navigate two worlds – one traditional, and the other rigorously contemporary, replete with cell phones, laptop computers, and video games.

The son of recognized potters Gloria Goldenrod and John Garcia, Jason Garcia earned an MFA from the University of Wisconsin, Madison, in 2013, and received a BFA from the University of New Mexico in 1998. He was the 2007 Dubin Native American Artist Fellow at the School of American Research in Santa Fe, and has participated in many exhibitions and won several awards at the Santa Fe Indian Market.