Dams:

Reservoirs, Reclamation, Renewal

AUGUST 26–DECEMBER 30, 2022

Sun Valley Museum of Art

JENNIFER
WELLS GREEN
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FOREWORD

For centuries, artists have portrayed landscapes and the natural world based on first-hand observations, replications, or speculations. While we often focus on the beauty of nature, artists can also enable our understanding of threats to these scenes and changing ecosystems and environments. The four artists in *Dams: Reservoirs, Reclamation, Renewal* each approach the currently changing landscape and natural world through their work.

Dams have long shaped Idaho's landscapes, ecosystems, and economies, and the current dialogue about the possibility of breaching dams throughout the Columbia River Basin is now a national conversation. Our deepest thanks to SVMoA's former Artistic Director, Kristin Poole, who envisioned this project many years ago and co-curated it with Chief Curator Courtney Gilbert.

We are most grateful to our exhibition funders, **The Robert Lehman Foundation**, and two true champions of artists, **Jane P. Watkins** and **Jeri L. Wolfson and Wolfson Family Foundations**. Their engagement and support were critical to every aspect of this project.

Throughout the planning for this exhibition, many people contributed to the journey and experience each artist had while visiting the Wood River Valley and other regions of Idaho. We thank Bob Griswold for his kindness and time spent with Carolina Caycedo and James Prosek at Redfish Lake, on the Salmon River, and at other sites in the Sawtooth Valley.

We are tremendously grateful to Jackie Cook and Kristen Heidenthal at the Colville Tribal Museum and Kristine Leier at Nez Perce National Historic Park. A special acknowledgment to Louise Dixey, Lester "Sam" Galloway, Chad Colter, Randy'L Teton, Rosemary Devinney, and Velda Racehorse, all members of the Shoshone-Bannock Tribes, and Aaron Miles, of the Nez Perce Tribe.

Finally, our most profound admiration and appreciation to Carolina Caycedo, Eirik Johnson, James Prosek, and Rachel Teannalach, whose works comprise this exhibition. Individually tremendous artists in their own right and, collectively, kindred spirits in this critical conversation.

KRISTIN
POOLE
ARTISTIC CONSULTANT

Considering what it means to be in and of the American West has motivated exhibitions and BIG IDEA projects at Sun Valley Museum of Art for many years. We have had the privilege of inviting artists from around the world to southern Idaho to investigate this place, providing a perspective on our home that has been instructive, revelatory and, at times, wondrous. Nearly two decades ago, one of those projects, a BIG IDEA called *The Whole Salmon* (2003), focused attention on the Salmon River, whose namesake is the threatened anadromous fish that begins and ends its life in Idaho waters. Then, a painter, photographer, musician and writer spent time on the river talking with those who make a living from it and those who recreate on it, recording sounds of the river, painting and photographing the canyons and valleys that meet its banks and recalling the tribal relationship with the river's waters and the endangered fish that have been central to its identity. Today, in 2022, chinook and sockeye salmon still teeter on the brink of extinction, but the conversation about the West's rivers and their bounty has shifted and expanded, reflecting a more complex issue that recognizes how the fate of the fish and their waterways is inextricably intertwined with that of native tribal communities. And, by extension, all of ours.

The much needed shift in our national cultural conversation that gives voice to the practices of the country's Indigenous peoples is not solely about honoring treaties or hunting rights. It has also reinvigorated dialogue about the environmental importance of free-flowing waterways and the impact of breaching a number of the country's dams. This, coupled with the economic realities of the Northwest's hydroelectric power and Idaho Congressman Mike Simpson's courageous call to decommission four of the lower Snake River dams, has propelled this conversation to the forefront in many Northwest communities, attracting the attention of artists and leading SVMoA in 2021 to commission new work from four artists who explore the role dams play in our current moment. As Courtney Gilbert and I developed the exhibition, it was important to select artists whose intellect and talent could capture the subtleties of this historic moment while pinpointing a narrative that would deepen our understanding.

In 1958, Idaho voters approved the creation of the Port of Lewiston, and in the 1960s and early 1970s, the federal government built four large dams on the Snake River—Ice Harbor, Lower Monumental, Little Goose and Lower Granite—that made a seaport possible in the inland state of Idaho. These dams, which enabled more efficient transport of agricultural products and made electricity both abundant and cheap, were part of a nationwide effort to control the flow of water and coerce nature's systems to support economic and population growth. In the first half of the 20th century, the Hoover Dam (1936) and Grand Coulee Dam (1942) were heralded as marvels of human engineering, creating jobs, electrifying cities, and enabling regional growth by moving water to where the people were. But in more recent decades, as it has become clear that environmental degradation and climate change are having a profound impact on our present and our future, what were once engineering marvels are now being reconsidered as possibly more harmful than good, and artists have

turned their attention to making the reality of dams' impact tangible.

The artists in this project offer works that elucidate the possibility of breaching the dams and what it might mean to the West's people and land if its freshwater rivers once again provided passageway for a species that has been central to its ecology for centuries.

Eirik Johnson's interest in the interface of industry and nature has drawn him to document places in the Northwest where dams have been decommissioned and waterways restored to their natural flow. His texture-rich images tell their own quiet story of renewal and regrowth. Boise-based painter Rachel Teannalach has used her desire to connect with nature through her artwork to chronicle the path of the salmon through Idaho's landscape and, for this project, to paint each of the lower Snake River dams that are at the center of this moment's conversation. Her paintings of the dams, which fill her large canvases, recall the order and monumentality of earlier artworks such as those by Charles Sheeler (*Rouge River Plant*, 1932) and Margaret Bourke-White (*Dam at Fort Peck*, 1936), which celebrated America's industrial strength. However, Teannalach's intention is not to celebrate but to bear witness to humans' desire to control natural systems with powerful concrete and steel structures that block and hold river water.

While the dams and the skill, engineering and ingenuity that built them have not changed dramatically since the 20th century, what has shifted is our understanding of their impact. John Muir's oft-quoted statement "When we try to pick out anything by itself, we find it hitched to everything else in the Universe" (*My First Summer in the Sierra*, 1911) proves itself out as we take stock of dams' impact on environmental and social systems. Dams and reservoirs are now perceived by many as human-imposed boundaries that have profoundly altered ecosystems, economies and traditional cultural practices. Perhaps, most importantly, the threat of species extinction is for many as much a profound spiritual loss as potential for habitat destruction.

Like Muir, who recognized the significance of the relationship between all species, artists James Prosek and Carolina Caycedo created artwork which underscores the connectivity of all creatures. Through their work they ask us to observe and respect nature's systems. In his detailed multidisciplinary portraits of flora and fauna, Prosek acknowledges nature's wonders while simultaneously recognizing his own effort as a kind of fool's play, reminding us to differentiate between reproductions and reality. His ongoing conversation about the dangers of naming and categorizing as a way of "knowing" a thing is evident in his murals, where we are left without a guide to match his numbered silhouettes of plants and animals. Prosek's mobiles, in which animals found in Idaho's mountains and rivers dangle together, are a metaphor for the delicate balance in the ecosystem that Muir's quote describes.

The effects of the redirection and disruption of free-flowing waterways on tribal communities is the subject of Carolina Caycedo's multiyear project *Be Dammed*. Her multiple contributions to this exhibition focus on the traditions of the Shoshone Bannock, Nez Perce and Colville tribes and the wild fish that have been a staple of their lives for generations. Her video *Reciprocal Sacrifice* poignantly tells the story of the endangered fish and rivers turned to slack water, and it calls for humans to breach the dams and rewild our waterways.

The various ways that each of these four artists approach their storytelling is a testament to art's ability to provide a language for understanding a complex and relevant issue. As we wrestle with the confluence of difficult realities, from overconsumption and misuse of limited resources to the recognition that tribal communities are being denied their promised rights, scientists, scholars and policy experts have called for a reimagining of water consumption and distribution, arguing that decommissioning dams could right many of these wrongs. Regardless of how we resolve this decades-long story, there is tremendous value in airing the conversation through the creative energy of individuals who can help us feel and see the possibilities. While John Muir's quote was specific to nature's systems, I would argue that art and artists are also *hitched to everything else in the Universe*, and through their perspectives we are better able to see the connections between ourselves and our world.

Charles Sheeler, *River Rouge Plant*, 1932, oil and pencil on canvas, Whitney Museum of American Art, purchase

Margaret Bourke-White, Fort Peck Dam, Montana, 1936, gelatin silver print, Margaret Bourke-White/ The LIFE Picture Collection/ Shutterstock

COURTNEY
GILBERT
CHIEF CURATOR

Dams:
Reservoirs, Reclamation, Renewal

For more than a century, dams have shaped Idaho's landscapes, ecosystems and economies. Throughout the Pacific Northwest, 20th-century engineers designed dams as solutions to a variety of challenges: to aid with irrigation, control flooding, produce hydroelectric power, and allow barges to navigate rivers bearing goods like grain. But their construction had other unintended and unavoidable consequences. Some of these were immediate: Towns such as American Falls, Idaho, had to be relocated in their entirety; others disappeared forever under reservoirs.[1] Other consequences were incremental, such as the dramatic decline in the population of sockeye and chinook salmon, anadromous fish that rely on rivers to travel from their freshwater spawning grounds to ocean waters and then back, completing their life cycle. The decline in salmon populations has had a cascading effect, impacting interdependent species of animals and plants at every level of the ecosystem. It has also had an impact on the cultural traditions of tribal groups throughout the Pacific Northwest, including the Shoshone-Bannock Tribes and Nez Perce Tribe in Idaho, who have hunted salmon in the region for centuries and have depended on the fish as a primary source of food.

The dams with the greatest impact on Idaho exist just beyond its borders, along the lower Snake River in southeast Washington. Today, the idea of breaching these dams is both better supported and more contentious than ever. In February 2021, U.S. Rep. Mike Simpson (R-Idaho) made public his support for breaching; other Idaho politicians, including Governor Brad Little, oppose the idea. During the summer of 2022, the Biden administration announced stepped-up efforts to restore salmon populations to native tribes and further study the feasibility of breaching the Snake River dams. At this historic moment, Sun Valley Museum of Art's *Dams* BIG IDEA project and exhibition considers the history of damming in the Pacific Northwest, the effects of dams on the region, and a reimagined future for rivers and the life dependent on them in the American West.

Rachel Teannalach, *Monumental 4* (*Granite*) (detail), 2022, courtesy the artist

SVMoA commissioned four contemporary artists to create new artwork for the exhibition. **Carolina Caycedo** created a film and a sculpture that examine the impact of dams on salmon populations and on Indigenous cultural traditions in the region. **James Prosek** painted a mural and made paintings and sculptures that reflect his interest in the effects of boundaries both real (dams) and imaginary (map lines) on wildlife. In 2008, **Eirik Johnson** photographed two major dams along Washington's Elwha River that have since been removed. He returned to one of those sites to photograph it in its wild condition in 2018, and in the summer of 2022, he traced the river from its headwaters to its mouth, making photographs that document the ways the river and surrounding landscape have changed following restoration. **Rachel Teannalach**'s monumental paintings of the four dams along the lower Snake River present them as both wonders of engineering and disrupters of natural waterways. Working in different media and from various points of view, these artists invite us to explore the ways that dams have shaped our region and how Idaho and the American West might look if some were breached.

Insatllation view: James Prosek, *Sun Valley, Idaho No. 1*, 2022, hand-painted mural

James Prosek's art suggests that nature, by definition, is a trespasser across the boundaries we draw in our efforts to contain and understand it. His deep curiosity about the natural world infused his first book, *Trout: An Illustrated History* (Knopf, 1996), which he published at age 19 while at Yale University. His broad interests have cultivated a foundation of scientific knowledge and, simultaneously, an infectious delight in questioning the structures that underpin it. His writing and portraits of plants and animals expand the definition of Naturalist, demonstrating a respect for individual

specimens and celebrating an evolutionary process that is constantly in flux.

Intrigued by dams as human-made boundaries built to harness and control natural forces, Prosek visited the Wood River Valley in the summer of 2021 and spent time in the area's mountains and rivers. The mural, mobiles, sculptures and watercolor paintings he made following his visit are specific to this place. Some works are exacting replications of specimens in full color. Others are silhouetted animals that explore the human tendency to try to simplify nature, reducing it into basic shapes and categories—a first step in communicating the world that surrounds us.

Prosek uses his practice to encourage us to seek out personal experience of nature, to look closely. His artwork alerts us to the limitations of the systems we use to classify and categorize our world. For example, his mural depicts flora and fauna accompanied by numbers, yet it offers no corresponding key of names of species. This intentional frustration of our desire to identify plants and animals illustrates Prosek's critique of language: "... we have drawn lines between things and labeled the pieces—a necessary process in the creation, retention and dissemination of knowledge. But when we do this, the recipients of this knowledge inherit a fragmented world and lose sight of the interconnected nature of Nature. We come to live in the map of our making instead of the territory."

Installation view: James Prosek, *Sun Valley, Idaho No. 1* and *Sun Valley, Idaho No 2*, 2022, hand-painted mural

In all his work, Prosek urges us to spend time in nature, to be present and to suspend the noise of daily life, and if necessary, to occasionally throw away the map.[2]

Installation view: James Prosek, *Burned Log with Flower* (*Indian Paintbrush 1*) and *Burned Log with Flower* (*Indian Paintbrush 2*), 2022

Carolina Caycedo, *The Salute of the Fish* (detail), 2022, Courtesy the artist and Instituto de Visión

Like Prosek, Carolina Caycedo makes artwork that illustrates the effects of dams on wildlife, particularly fish, but also on people. Since 2013, Caycedo has pursued *Be Dammed*, an artistic exploration in multiple media of the impact of dams on Indigenous peoples and local traditions in the Americas. From the El Quimbo Dam on Colombia's Magdalena River to the Amistad Dam on the Rio Grande, she has investigated the ways that dams disrupt fishing practices and access to land and water. Caycedo writes, "Recognizing water as a living entity, a public space and a human right, the project has taken a number of different forms, including installations with sculpture, textiles, and video; group performances ...; and handmade books with drawings and texts relaying Indigenous rituals and mythology."

In the summer of 2021, SVMoA invited Caycedo to spend time in Idaho and Washington in preparation for this exhibition. She visited dams, interviewed biologists, spoke with members of the Shoshone-Bannock Tribes and the Nez Perce Tribe, and learned about their traditional fishing practices. The results of her visit include a new sculpture, *The Salute of the Fish*, and film,

Installation view: Carolina Caycedo, *The Salute of the Fish*, 2022 with Dip Net from Colville Tribal Museum and Dip Net from Nez Perce National Historic Park in background

Reciprocal Sacrifice. The Salute of the Fish is made from a Colombian fishing net and is part of a series of sculptures Caycedo calls *Cosmotarrayas*, combining the Spanish word for net (*atarraya*) with cosmos to emphasize, as she has written, the centrality of the net to the lives of those who fish. The embroidered figures of a sockeye salmon from the Snake River and a bagre tigre from the Magdalena River, both species endangered by dams, encircle the net, saluting each other in what Caycedo calls a "gesture of interspecies solidarity." Cast nets, as Caycedo has written, are in many ways the inverse of dams. Handmade and permeable, they are human in scale and embody Indigenous knowledge in both their making and their use as a tool for fishing. Dams, on the other hand, are solid and immovable, cutting rivers into segments and inundating the lands alongside, disrupting the economies of those who depend on the life in the river for survival. Caycedo writes, "To throw a fishing net affirms the river as a common good."

Caycedo's film, *Reciprocal Sacrifice*, takes viewers on the journey of a salmon seeking to return to its spawning grounds in the Sawtooth Mountains. The salmon narrates the challenges it faces as it swims upstream and tells of the heating of the water in the lakes, creeks and rivers in the Snake River Basin. With voiceovers by members of the Nez Perce Tribe, viewers learn of the salmon's generosity in sustaining people and ecosystems over generations. Caycedo writes, "The film looks to highlight the cosmological story concerning self-sacrifice, generosity, love and gratitude enjoining us to care for salmon-human relations and inviting humans to take the turn to self-sacrifice in order to save the salmon relative."

The exhibition also includes both historic and contemporary fishing objects from the Colville Tribal Museum, the Nez Perce National Historic Park and the Shoshone-Bannock Tribes. Archaeologists believe the Nez Perce dip net in the exhibition, made entirely from hemp, predates the Lewis and Clark Expedition of 1804. The Colville Tribal Museum lent a dip net, a bone harpoon and a leister spear, all dating back to the 1920s, and a jacket embroidered in the 1930s with the image of a fishing camp from the 1880s. Caycedo included these objects in this exhibition to illustrate both the long history of native fishing in the region and the fact that these fishing technologies remain vital among Indigenous peoples today. As Caycedo has discussed, the decline in salmon populations means not just fewer fish and fewer opportunities to hunt for fish, but also the loss of cultural knowledge as traditional technologies (fish baskets, dip nets, fish spears) are made and used less widely within native communities. The fish basket and spear that Lester "Sam" Galloway, a member of the Shoshone-Bannock Tribes, made for this exhibition attest to a determination to ensure that these technologies are not lost.

Installation view: Carolina Caycedo, still from *Reciprocal Sacrifice*, 2022

Installation view: Lester "Sam" Galloway, Fish Basket, 2022, with artwork by James Prosek and Carolina Caycedo

Installation view: Rachel Teannalach, *Monumental 1* (*Ice Harbor*) and *Monumental 4* (*Granite*), 2022

While James Prosek and Carolina Caycedo have made work that considers the effects of dams, Rachel Teannalach's paintings look at the structures of dams themselves. Until recently, the Boise-based painter's artwork illuminated nature's beauty and the pristine landscapes of the Intermountain West to draw attention to the need for protecting wild places. Over the last few years, she has turned increasingly to subjects that reveal the intersection between the human-made and nature. Noting that our experience of nature often "has some gunk and imperfections in it," Teannalach's newer paintings of landscapes include powerlines and oil drums, hydroelectric plants and dams. Whether painting wilderness or the places where infrastructure and nature collide, Teannalach continues to advocate for the environment, and she has collaborated with several conservation groups, including the Idaho Conservation League, to support their preservation efforts. The four paintings included in this exhibition in some ways continue Teannalach's 2020 collaboration with Advocates for the West to illuminate their efforts to protect Idaho's native salmon. For the project, titled *Confluence*, Teannalach painted the land and rivers along the salmon migration route from the headwaters of the Salmon River, near Stanley, Idaho, to the mouth of the Columbia in Astoria, Oregon. For this exhibition, SVMoA invited Teannalach to make a new set of paintings of the four dams on the lower Snake River.

Teannalach makes the physical structure of the dam itself the focus of each of the four compositions. Painted with vigorous and dynamic brushstrokes and a perspective that pushes the dams to the front of the picture plane, Teannalach's canvases recall those of early 20th-century artists who honored human

ingenuity and engineering skill in paintings of structures such as the Hoover Dam and Detroit's River Rouge automobile plant. Artists of the 1920s and 1930s celebrated the human-made as symbols of our mastery of nature. Teannalach, however, working at a moment when dams' costs and benefits, their effects on the environment and their long-term sustainability have become the topic of national headlines, presents the monumentality of her subject matter with a neutrality that gives them an ambiguous reading. Are these dams wonders of engineering or intruders into the natural world? Or both?

Like Rachel Teannalach, photographer Eirik Johnson has produced several bodies of work that look at the places where human activity and wilderness intersect. In 2008 as part of his project *Sawdust Mountain*, which examined "the tenuous relationship between industries reliant upon natural resources and the communities they support," Johnson photographed two major dams along Washington's Elwha River—the Glines Canyon Dam and the Elwha Dam. The project and resulting book focus closely on salmon and forest, fishermen and loggers, and the complex connections between industry and ecosystems in the Pacific Northwest. Made with a large-format film camera, Johnson's photographs of the dams capture their enormity as well as the tremendous scale of the vast wilderness that surrounds them.

Three years after Johnson photographed these dams, they were removed from the Elwha River as part of a restoration project. He returned to the Elwha in 2018 to photograph the site of the Glines Canyon Dam after removal and created a diptych that allows viewers to see the transformation of the remote river that now runs freely. SVMoA commissioned Johnson to return to the Elwha River this year to continue his investigation into its restoration. While he made his earlier pictures using equipment that gives them a kind of formality in composition, he used a handheld camera for his 2022 project, producing a series of black and white photographs that are almost abstract in their investigation of the textures and forms of the river and its banks. The sequence of photographs he made on this trip "along the banks of the roiling wild Elwha" begins at the remains of the Glines Canyon Dam and ends at the mouth of the Elwha River, where it empties into the Strait of Juan de Fuca looking north toward Canada. Depicting "the tangle of firs and ferns" on the riverbanks, a road washed away by the newly undammed water, sediment redistributed and reshaping the mouth of the river, these photographs convey the renewal that the wild river and surrounding landscape have undergone in the eight years since dam removal was completed. Johnson's project invites viewers to contemplate the possibility of river restoration in other places in the West. Like the works of James Prosek, Carolina Caycedo and Rachel Teannalach, his photographs illuminate a natural world that is interdependent, in which water is both a connector and a life force.

Eirik Johnson, *Following the Elwha, Washington*, 2022, courtesy the artist and G. Gibson Gallery

Installation view: Eirik Johnson, *Elwha River Dam, Washington*, 2008 with *Below the Glines Canyon Dam on the Upper Elwha River, Washington*, 2008, and *Glines Canyon, Upper Elwha River, Washington*, 2018

[1] For more on inundated towns throughout the American West, visit drownedtowns.com, a public history project led by Bob Reinhardt, Associate Professor of History at Boise State University.

[2] The sections of this essay that address the work of James Prosek and Rachel Teannalach are drawn largely from material written by Kristin Poole, co-curator of the exhibition.

JAMES
PROSEK

Dams, Fences, Highways and Names —Visible and Invisible Boundaries

Since I was a child, I have been obsessed with lines that humans draw on the land and how they affect our perceptions and the environment.

One of the first lines that had a deep effect on me was that which marked the boundary between the end of my street (town property) and the property owned by the Bridgeport Hydraulic Company, the water utility that provided drinking water for most of the surrounding towns. When I crossed that line to fish illegally in the reservoir, I was dismissing *No Trespassing* signs posted on trees that marked the border. Deer and turkeys and squirrels crossed the line, I thought, so why couldn't I? I ended up getting caught by an old game warden whose job it was to uphold the restrictions the signs represented, and he became a close friend and mentor.

The line had a gravity that brought us together (we would not have met had the line not been there). The line provoked conversations about ownership, stewardship, and natural movements of nature. I wrote a book about my friendship with the warden, and looking back on it, much of the book was about how we navigate boundaries in our lives, not the least of which being that elusive line between young and old, childhood and adulthood.

Around the same time that I was crossing lines to fish illegally in the drinking water reservoirs, I developed a deep preoccupation with the lines we draw between species in order to give them names.[1]

I fell in love with trout as a child and began drawing them. I went to the local library looking for a book on the trout of North America and couldn't find one, so I set out to make my own under the tutelage of long-dead natural historian-observers like Charles Darwin and John James Audubon. I began writing letters to departments of wildlife across the country, asking if anyone had information on native trout. I ended up getting very nice responses from biologists who had, in many cases, studied a particular type of rare and endangered trout for much of their lives. They sent me photographs of fish, and papers they'd published on their ranges and habitats. I began making a list of all the species of trout in North America for the book I wanted to write, asking the scientists I corresponded with what that list might look like.

I soon realized that none of the people who studied these fishes could agree on how many species, subspecies, varieties or strains of trout, salmon and char there might be. One biologist might consider the golden trout of the high sierras, for instance, a separate species, while another might say that the same fish was a subspecies of rainbow trout, and still another would say that it was not genetically distinct enough to even acknowledge with a taxonomic name (even though in appearance it was a strikingly unique fish). Not only could the experts not agree on how many species of trout there were in North America (opinions ranged from less than a dozen to over 30), they couldn't agree on what a species even is (there are over 25 working definitions).

After a year or two into my exploration of trout diversity (at that point I was probably 12 years old) I had begun to lose faith in the reliability of names. The field guides I relied on when learning about birds and plants, where pictures of animals—lined up neatly like soldiers in a battalion—stood on

James Prosek, *Lower Falls, Grand Canyon of the Yellowstone*, 2021, courtesy the artist and Waqas Wajahat, New York

one page, and their name on the opposite page, began to feel a little less authoritative.

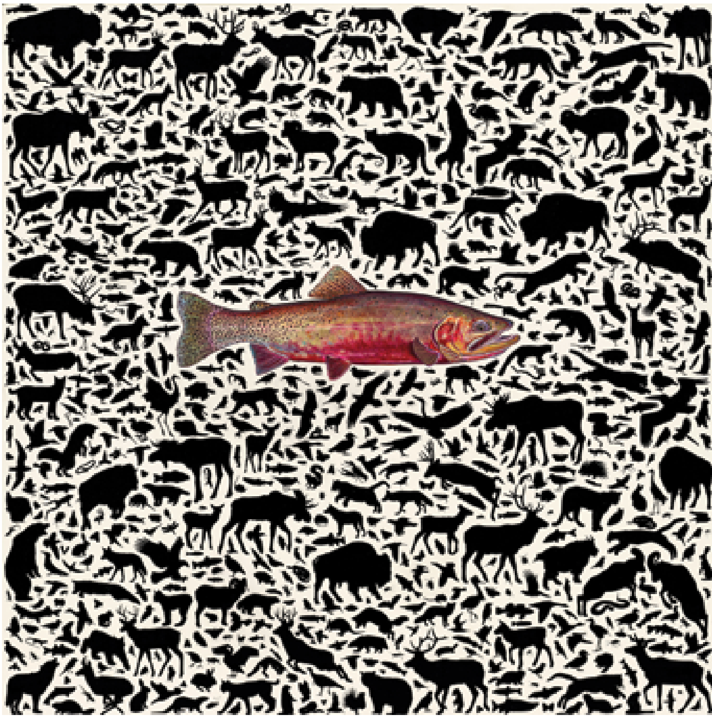
My father was a schoolteacher in the natural sciences and was always talking to me about the books he was reading. He was particularly fond of the work of evolutionary biologists like Stephen Jay Gould, E.O. Wilson, and Lynn Margulis. Nature, as I was learning, was incredibly complex, interconnected, messy and in a constant state of change, a continuum where all life is interrelated on a great evolutionary timeline going back hundreds of millions of years. But in order to communicate nature through language, we had to take the holistic continuum and carve it up, draw boundaries between things and label the pieces. There seemed to be a greater conflict at work, almost a paradox, between the world that had been named and the world that had not yet been named. In reality, everything was intricately intertwined, and there were few if any sharp lines in nature.

The lines we draw between units of biodiversity may be somewhat artificial, but the diversity itself is very real. In what became my first book on trout, instead of worrying about what the final species list would look like—because I could not get consensus from the experts—I decided I would just paint biodiversity of fishes from different regions of North America. Most of the fishes I painted had at one time or other, by some human, been considered distinctive in appearance and habits enough to be given a name.

Language as a tool is so embedded in how we think and navigate the world that we don't really stop to consider what happens when we use it—what happens when we join words to a world that doesn't have words on it. We draw word walls around things—create mental dams. Those walls allow us to have discrete units of knowledge, but they can also prevent us from seeing beyond the lines and boundaries once we establish them. We are forced to reduce complexity and create order so that we can communicate and get through the day—we create a map to navigate the territory. The potential danger arises when we forget that our tools for communication are just a map, and not the world itself.

So far I have been talking about subtle and often invisible lines we draw in nature (for instance, when we name things or mark property lines on a map), but over time these lines in the mind can become manifested

James Prosek, *Sun Valley, Idaho No. 1* (design for mural), 2022, courtesy the artist



James Prosek, *Idaho Composition No. 1*, 2022, courtesy the artist and Waqas Wajahat, New York

as actual lines in the world, and can impede the flow of free thought, as well as the physical movements of nature, of human and non-human animals alike.

* * *

Dams, the subject of this exhibition, are extreme versions of the tangible, ossified boundary. Once they are built, we can concretely witness how they block the dynamic flow of life in river systems. In the case of salmon, they prevent the remarkable exchange of biomass from land to sea and back again. I have come to see dams as physical manifestations of lines that start in the mind with the process of using names to describe things, using language, which is in part a system that uses boundaries to describe the boundless.

To name nature is to make it separate from us, to grant it function, strengths and weaknesses that place it in a scale of value. Once we fragment and name nature we create order to make sense of it, create maps to navigate it, and systems that give us confidence and justification to dominate it. We build dams to harness the power of rivers, fences that mark property lines, border walls that assert the political and legal limits of a country.

* * *

When I was asked to be a part of this exhibition loosely around the theme of dams and fish migration, I felt confident that I had something to say. I have worked on multiple exhibitions, books and articles about connectivity and fragmentation of habitat, about migratory creatures of the land and sea, and the human-made boundaries, both visible and invisible, that affect their fates.[2] I spent 12 years working on a book about freshwater eels, a fish that, like the salmon, makes long migrations between oceans and rivers. While salmon spawn in freshwater and live their adult lives in saltwater (known as an anadromous fish), eels do the opposite: spawn in the sea and live their adult lives in freshwater (known as a catadromous fish). And as with the salmon, the life histories and populations of freshwater eels have been adversely impacted by the presence of dams.

I began to think about how I could show my thoughts about dams in two and three dimensions, in visual media, without words.

Here are a few examples of works I made for the exhibition that may or may not benefit from verbal explanation—though I will attempt to provide some background on each in any case.

* * *

When I first came to Sun Valley to do research for the exhibition, Kristin Poole and Courtney Gilbert sent me off on a hike up Summit Creek Trail in the high country above 9,000 feet. I had brought my watercolors and, as a matter of practicality, pieces of paper cut into small enough pieces to fit into my backpack. It was early September and most of the summer wildflowers were past bloom, but there were still a few paintbrushes and lupine and other things blooming at higher elevations. Along the trail I saw many dried blooms of one of my favorite flowers, elephant's head (Pedicularis groenlandica).[3] I saw beautiful grasses and rushes and sedges, none of which I knew by name. I began

James Prosek, *Burned Log with Flower (Elephant's Head)*, 2022, courtesy the artist and Waqas Wajahat, New York

Installation view: James Prosek, *Wildflower Study, Summit Creek Trail, Idaho*, 2021,

plucking things to draw, but many of the things I wanted to draw were bigger than the paper that I had brought.

A simple solution, I thought, was to draw their bodies across several abutting pieces of paper. My drawings of the wildflowers were soon crossing the boundaries—the spaces in between pieces of paper. And as sometimes happens at high altitudes in mountain air, I felt a mental clarity, and a mini-revelation about how this gesture worked metaphorically for our exhibition in a very subtle way—we draw lines and nature trespasses across them. As I drew the objects crossing the lines, I could not help but think about sectioned pieces of land that we see when flying over this country, the rectangles with their neat property lines, plowed and multicolored with their different planted crops.

The edges of my pieces of paper now expressed a history, one that included the influential Homestead Act of 1862, which offered, for a small processing fee, a 160-acre plot of land from the government to any pioneer willing to attempt to make a living on it. This geometric fragmentation and bounding of the Great Plains and the West, and the settlement that followed by homesteaders, was the death knell for the boundless free-roaming Indigenous people who had followed herds of grazing animals for thousands of years (animals that, like the Indigenous people, did not live by such sharp borders). Once European ideals of property ownership and lines marked by fences seeped deep into the American interior, a way of life and tools and techniques for survival connected to the seasonal rhythms of the land had all but come to an end. A new paradigm, a different mental state, was altering the landscape in meaningful ways.[4]

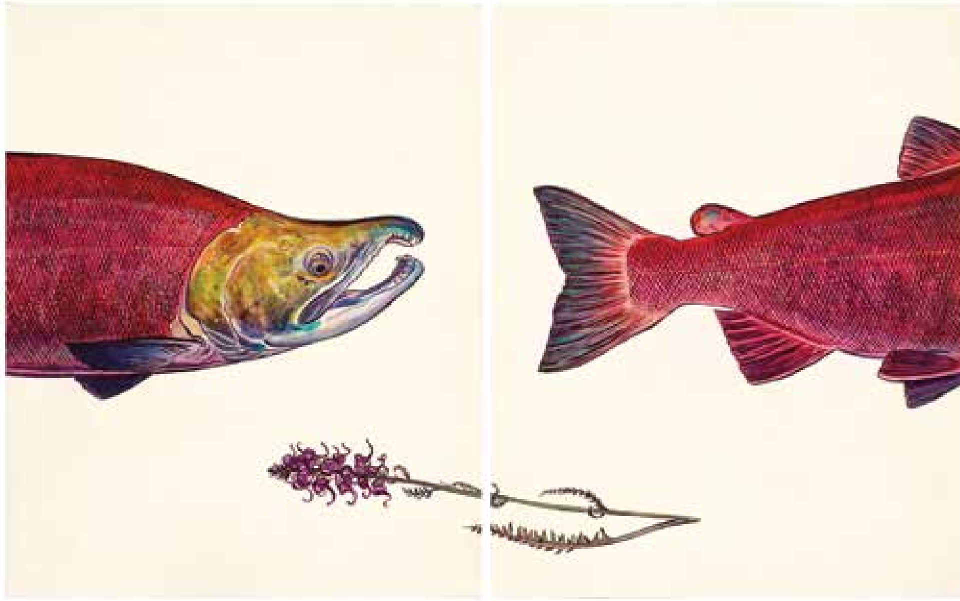
One of the tools most commonly employed by native peoples to extend the reach of the prairies, suppressing tree growth and creating more available grassland habitat—thus inflating the population of food for the grazing animals like bison that they relied on for sustenance—was fire. It is now understood that native people in America regularly and intentionally burned the land. Native grasses evolved to like fire, which even before humans came to North America some 20,000 years ago, had been naturally occurring—set by lightning strikes. When grasslands burn, they tend to grow back more robustly the following season. But once the property lines and fences started to go up in an evolving America, fire could no longer be used as a tool and fire was suppressed. Fire, like

migratory animals such as bison, is a trespasser; like many wild things it does not obey boundaries or stay inside the lines.

To express the force of fire—a boundary breaker, a trauma on the land, but also ironically a source of richness and regeneration—I cast burned logs (ones that I shaped with a propane torch) in bronze and made clay flowers to grow out of them, in particular the paintbrushes and elephant's head that I so deeply love.

Up on Summit Creek Trail I also chose an individual Indian Paintbrush flower to paint on a single piece of paper. When I paint individual wildflowers, I am not necessarily looking for a perfect specimen. In the long tradition of natural history painting, as with the field guide and botanical illustration, the goal was often to produce a model that could stand in as an ideal for all individuals of a species. My goal is not to paint an idealized specimen but an individual, like a portrait of a human. I want to show the residue of the life of each plant in the world, their scabs and scars. So, if a bug bored a hole in the stem or leaf, I want to show that.

James Prosek, *Indian Paintbrush, Summit Creek Trail, Idaho*, 2021, courtesy the artist and Waqas Wajahat, New York



James Prosek, *Separation No. 1* (*Sockeye Salmon and Elephant's Head Flower*), 2022, courtesy the artist and Waqas Wajahat, New York

In a wet part of a meadow, I saw a specimen of Indian Paintbrush that I liked—it clearly had been browsed by an animal, an elk or deer, for its top had been chewed off, and from the stem grew two stems, each with a flower. This individual paintbrush specimen had a story, and by painting it I was preserving that story.[5] One can read on its body the evidence of things that happened and try to reconstruct that story. Humans have read the marks made by things in nature for millennia. These marks allowed people to gain insight into the future by reading the residue of the past. For example, in observing tracks made by animals in the soil or snow, a hunter-gatherer could tell what direction the animals were going, how long ago they had been there, and perhaps how fast they had been traveling.

When I complete the drawing of a flower, I like to acknowledge another trespasser across the boundary of my paper edge—the sun—and I do this by painting a shadow. The sun is the great life-giving source, and none of this life would be here without it. Why not paint the passive and ephemeral shapes that the sun creates when an object blocks its light—mini-eclipses on the paper?

The most symbolic creatures of our exhibition, though, are not grasses or wildflowers—they are salmon. The sockeye salmon of the Salmon River in Idaho, part of the Snake and eventually the Columbia River basin, have the longest migration of any sockeye population in the world.[6] They travel over 900 miles from the sea to spawn and as high as 6,500 feet in elevation to Redfish Lake. They overcome rapids and waterfalls and numerous predators in their quest to reproduce, but the obstructions we have built in their path—dams—have all but obliterated them.

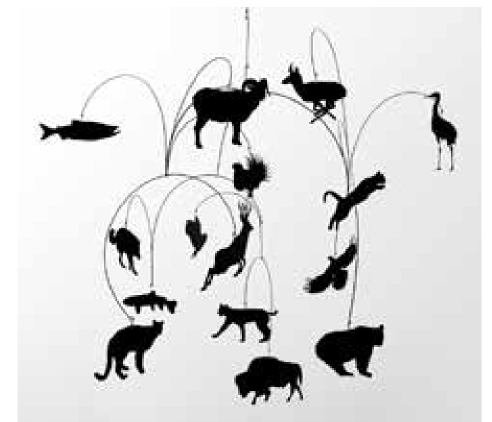
When it came to painting the iconic sockeye, I thought of how to express this severing of the fish from their historic spawning habitat in high elevation lakes and their tributaries. I first thought I would cut the fish in half and paint it on two panels. And then I thought, because we often reorder nature to reflect our priorities once we have fragmented it, that I would reverse the panels and put the tail section first. To make sure that viewers of the work understood that the two pieces had been hung this way intentionally, I painted a sprig of elephant's head flower to span the line and connect the two panels visually.

Oddly enough, in my attempt to show separation (the title of the piece), I realized that by cutting and reversing a single fish it came to look like two fish, one following the other, like two fish migrating upriver. This unintended twist gave me optimism. Maybe there was something we weren't seeing with the tragedy of dams? There is always something we miss, which is why we have to keep looking. Engaging with the non-human world helps us step out of the bounds of ourselves and do just that.

* * *

As a backdrop to the other works—mobiles of animal silhouettes cut out of steel, watercolors, acrylics, bronze logs, clay flowers—I designed and hand-painted (with the help of a team of local volunteers) a mural of silhouettes of animals native to Idaho on two adjoining walls of the museum. In the mural, a bull and cow elk browse amongst some evergreens. Some of the same flowers that appear in the watercolors and sculptures, among them Indian Paintbrush and elephant's head, appear in silhouette. The cow elk is about to chomp on a wildflower, a sage grouse launches from the ground, a sandhill crane flies overhead, an osprey takes off with a kokanee salmon in its talons. This imagery was inspired by my hikes in the Sun Valley region, as well as visits to Redfish Lake and Sunbeam Dam in Stanley, on the Salmon River.[7]

The silhouette mural is part of a body of work I began in 2007, inspired by the end papers of old field guides where silhouettes of animals, a number next to each, correspond to a list of names. Matching silhouette to the name is an exercise to help us learn to identify animals in the field. In these works, I paint the silhouettes and numbers, but there is no corresponding key where one can verify their knowledge of the creatures' names. In the absence of a key, we are forced to reflect on how much we depend on language when we make inquiries



James Prosek, *Tree of Life, Idaho* (*black*), 2022, courtesy the artist and Waqas Wajahat, New York

and observations in nature. Language can encourage the process of separating us from nature, reinforcing an us-versus-them dichotomy between ourselves and non-human animals (one that goes back to the Garden of Eden, when Adam names the creatures therein).

On the exterior of the museum, we have hung a version that I made of the American flag. The flags of many countries are compositions of grids, lines, and color blocks that don't acknowledge anything organic. I thought I would make a flag with animals native to the United States. The animals on this flag, one for each of the 50 states, are shown trespassing across the lines.

* * *

Just to be clear, I am not advocating that we ditch language as a tool or erase boundaries between us and our neighbors. I love language, I love names and the stories that we are able to tell with words, and I can recognize the value in boundaries. Maybe through these works I am just asking that we try to loosen our grip on lines and the artificial orders we create—to occasionally walk without a map.

Boundaries are not unnatural—they are, in fact, necessary. Other organisms establish territories, build shelters, blaze trails, recognize members of their own families, and discriminate against outsiders. Drawing lines appears to be a fundamental part of being animal. Beavers build dams of mud and sticks. Wolves and lions pee on trees. Bears and tigers deposit fur or leave scent, scratch trees to make visual signs that mark territories. Birds mark territory with song, and termites and ants do the same with "pheromonal script."[8]

But the methods and materials these animals use to assert boundaries are for the most part fleeting, diffused by wind and rain. Ours are more indelible. Our dams of concrete and steel, our fences of barbed wire, and the bombs we deploy to defend our territories have more impact on the earth than song, sticks, mud, and scent. Still, we can take comfort in knowing that given time, all boundaries are ultimately ephemeral.

James Prosek, *Spectrum No. 1* (*Idaho*), 2022, courtesy the artist and Waqas Wajahat, New York

* * *

I am not one to believe that there is anything good for our environment about dams. But if we were for one minute to take an unorthodox perspective, could we not say at this moment that if it weren't for dams, we would not be convening to have this conversation and exhibition about fragmentation and the health of our environment in the first place? I am optimistic that someday in the future when the dams are finally breached and salmon can again run in great numbers to the headwaters of our rivers, we will look back at this precious moment and say that these blockages in the circulatory system of our planet were an opportunity to reflect on our own behavior, to go deeper in examining ourselves and our habits, and to work toward a better future. At least I hope so.

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[1] At the time I didn't associate these lines with each other (lines between species and property lines), I would not have been able to frame it that way. But as I got older the more parallels and intersections I began to see thematically between them.

[2] In 2016, my friends and collaborators ecologist Arthur Middleton and photographer Joe Riis opened an exhibition titled "Invisible Boundaries" at the Buffalo Bill Center of the West in Cody, WY. The exhibition explored the invisible boundary around Yellowstone National Park that was drawn in 1882 by a geologist Ferdinand Hayden. There is a perception among many visitors that the animals in the park stay within the park boundary, but most of them move seasonally to often far off places and when they do their identities and fates change as they cross those lines. On one side of the line an elk is protected as a park attraction, on the other it can be shot in certain seasons as a trophy animal.

[3] As much as I may be critical of names I am also deeply fond of them, and feel that thrill of identification.

[4] See William Cronon's *Changes in the Land: Indians, Colonists and the Ecology of New England* (1983).

[5] Incidentally, grazing is another trauma, a severing, that prairie plants respond positively to. The grasses and wildflowers of the prairies evolved with the seasonal movements of grazing animals.

[6] The longest salmon migration in the world is that of the chinook salmon in the Yukon River, traveling over 1700 miles to the headwaters to spawn.

[7] Thank you to biologist for the Shoshone Bannock tribe Bob Griswold for taking me around the upper reaches of the Salmon River.

[8] A beautiful phrase from E. O. Wilson's *Consilience: The Unity of Knowledge* (1998).

CAROLINA CAYCEDO

Since 2012, I have explored the effects of dams on native peoples, animals, and ecosystems in the Americas through the series *Be Dammed*. For the latest works in this project, which were commissioned by Sun Valley Museum of Art, I've created a new sculpture, *The Salute of the Fish*, and film, *Reciprocal Sacrifice*, both of which focus on the animal beings that inhabit the Snake River in the Pacific Northwest.

The Salute of the Fish is a hanging sculpture that connects environmental struggles in the Pacific Northwest to those in Latin America by depicting two threatened beings in solidarity: a sockeye salmon from the Snake River beside a tiger catfish from the Magdalena River in Colombia. The sculpture features hand-embroidery by Colombia-based Carolina Castaño, whose craft highlights issues related to feminism and biodiversity. This work is also a part of my *Cosmotarrayas* series, made up of handmade fishing nets collected during my field research in river communities affected by the privatization of water. These sculptures become embodiments of the people and histories I meet on my travels and bridge my community involvement with my studio practice.

In *Reciprocal Sacrifice*, a salmon journeys up the Snake River to return to its spawning ground despite the overheating and low currents caused by the damming of the river. Voiceovers of members of the Nez Perce Tribe tell a story of self-sacrifice, generosity, and interconnectedness that has sustained life for generations but is now threatened now by the potential extinction of the river's wild salmon. By calling attention to the effects this has on the land and local peoples, *Reciprocal Sacrifice* reminds humans we are breaching our ancestral contract with nature and demands we reciprocate the salmon's original sacrifice and breach the dams instead.

This new film is displayed at SVMoA within a gallery that has been set to 90 degrees Fahrenheit, creating an immersive and uncomfortable experience for museum visitors. The heat and distress faced by the animal beings of the Snake River is imposed onto viewers, viscerally reminding them of the ecological and psychological impacts of dams specifically and of our relationship to nature more broadly. Both *The Salute of the Fish* and *Reciprocal Sacrifice* ask viewers to reimagine and reorient our relationship to water, salmon and other non-human beings by acknowledging our interconnectedness and our stake in a safe and habitable world for all.

Both works were developed through my fieldwork in Idaho in the summer of 2021, when I visited some of the dams obstructing the Snake River and spent time with members of the Shoshone-Bannock and Nez Perce Tribes, and with advocates for salmon and river restoration. Through these conversations, I learned about ongoing struggles for fishing rights and self-governance, as well as current assertions of indigenous jurisprudence. This struggle includes efforts by the Nez Perce to preserve and revitalize the nimipuutímt language, which serves as a bridge to the culture, stories, and practical knowledge of their people. The creation of *Reciprocal Sacrifice* included consultation and collaboration with the Language Department of the Nez Perce Tribe, whose creation stories reflect the self-sacrifice, generosity, and gratitude at the heart of the film. My intention with *The Salute of the Fish* and *Reciprocal Sacrifice* is to remind the audience what our voices are for and invite them to join the collective call to breach the dams on the Snake River. Breach the dams! Free the Snake!

Carolina Caycedo, *The Salute of the Fish*, 2022, courtesy the artist and Instituto de Visión, photo by Ruben Diaz

EIRIK JOHNSON

I first photographed the Elwha River on the northern Olympic Peninsula of Washington state while working on what would become my photobook *Sawdust Mountain* (Aperture, 2009). I like to refer to that project as a melancholic love letter to the Northwest and to the legacy of industries reliant on natural resources: timber, fisheries, hydropower. Whole towns and communities had been built upon those industries, and as they ebbed and flowed, so too did the region's prospects. Unlike the situation with other dams in the Northwest, such as those on the Columbia or Snake River, momentum and political will had already swung toward the removal of the Elwha Dam and the Glines Canyon Dam further upriver. So, when I photographed the two dams with my large-format camera, I was documenting monumental relics on borrowed time.

Four years later, I attended the groundbreaking ceremony for the massive federally funded dam removal project on the Elwha. Klallam tribal leaders, commercial and sport fishermen, environmentalists, along with local, state, and federal officials from both sides of the aisle were there to mark the return of the Elwha to its free-flowing state. And in 2018, 10 years after I had made my first photograph of the Glines Canyon Dam, I returned to the same rocky outcrop to photograph its absence on the Elwha River.

Eirik Johnson, *Following the Elwha, Washington* (detail), 2022, courtesy the artist and G. Gibson Gallery

This year, I revisited the mighty Elwha once more to photograph the path of the river as it roils wild once again. The power of this newly freed river has washed away a main access road into Olympic National Park, requiring visitors to hike on foot. Two reservoirs have drained out, taking with them countless tons of sediment and reshaping the ecosystem at the mouth of the river as it empties into the Strait of Juan de Fuca.

I followed along the shores of the river, photographing through the tangle of firs and ferns. I walked out into meadows of native plants and young forests where the reservoirs once filled behind the dams' concrete walls. Silvery old-growth logs have been carried down with the current, catching in the narrow, craggy canyon walls. It is this interconnected relationship between the river and the surrounding landscape, water and earth, that has kept me returning over the years to the Elwha.

Eirik Johnson, *Below the Glines Canyon Dam on the Upper Elwha River, Washington*, 2008, and *Glines Canyon, Upper Elwha River, Washington*, 2018, Courtesy the artist and G. Gibson Gallery

RACHEL TEANNALACH

I love to create images that transport viewers to exquisite landscapes, allowing them to enter an experiential space that transcends the grind of modern daily life. In this modern life, it is easy to become disconnected from an awareness of one's part in the earth's ecosystem. I hope that as a landscape painter, I can share my own experience of connecting with nature and remind viewers of the sense of belonging that is not only possible, but inherent.

In 2015, after years of working with nature conservation groups to create collections of pristine landscape paintings, I had the desire to portray what I called "Intersections." These paintings presented images where human impact collided with what we perceive as the separate, natural world. The images ranged from a migrating goose crossing a busy street, to a tiny plane in flight, dwarfed by a vast western landscape. For me, these paintings were a way of exploring the way in which humans construct boundaries between themselves and nature, creating a perception of ourselves as separate to pursue our own interests in the name of progress and productivity.

The Dam paintings continue that work. The structures themselves are an intersection of concrete and water, where the human obsession with power harnesses nature's determination to move and flow. The paintings, titled *Confluence*, are also an endcap to three years' work painting the magnificent landscapes along the Pacific salmon migration route. *Confluence* was completed in partnership with Advocates for the West, a public interest, nonprofit environmental law firm based in Boise. While the earlier paintings in the series aimed to inspire the heart by the beauty of the lands through which the Pacific salmon travel, the dam paintings are meant to present the controversial dams as they are—their own stoic magnificence, a true feat of engineering, and also a stark discord with the serpentine, fluid lines of water and hillsides. Admittedly, I became impressed with the monumental nature of the dams themselves—as a landscape painter, I strive to see what I paint simply as objects reflecting light and color. The concrete faces of the dams with their surprisingly gentle colors make for lovely projection screens of light. Creating these paintings gave me a greater understanding of why it is so difficult for us to recognize that the grandeur of these impressive human creations is not justification for their endurance if their presence creates harm of an even more impressive magnitude.

To me, our lives are an intersection of our inner consciousness and the outer world. Some would say there is no difference between the two, though it seems that productivity in human terms often manifests in creating more and more separation between ourselves and the natural environment. Whether the dams remain or are breached will be a telling moment in how we move forward in our relationship with our home planet.

Rachel Teannalach, *Monumental 2* (*Lower Monumental*), 2022, courtesy the artist

CONFEDERATED TRIBES OF THE COLVILLE RESERVATION

CONTINUUM

"a continuous sequence in which adjacent elements are not perceptibly different from each other, although the extremes are quite distinct"

"Coyote was going along" … almost all teaching or Coyote stories begin with this phrase, letting the listener know that Coyote was going to do something foolish, heroic, or tricky.

Coyote is the trickster, teacher, and a mirror in which we view our human selves. And he was always moving through the world—readying the world for humans, seeing how he could help the people, or getting into trouble. He reminds us and teaches us the proper and respectful use of our food, how not to behave, and how to be humble. His deeds chronicle how the landscape, water, rituals, foods, and all things that came to be, came to be.

Coyote is the Continuum.

The saga of how Coyote freed the salmon from the sisters who were keeping them for themselves, downriver, involved many adventures as he and the salmon traveled up the Columbia River. He brought them upriver so the people wouldn't be hungry any longer. At villages, usually at tributaries, he left salmon with the people if they showed hospitality; if not, he might block salmon's passage farther into their territory by building waterfalls or changing the course of the river. On this journey, Coyote taught the people many things—how to make fish traps, weirs, and platforms, how to spear them, how to cook salmon, and how to honor them when they came back year after year.

"Every spring you must have a big feast … to celebrate the coming of the salmon. Then you will thank the salmon spirits for guiding the fish up the streams to you, and your Salmon Chief will pray to those spirits to fill your traps." E. Clark, 1973

It is from the stories told across the millennia that we keep the knowledge to honor not only salmon, but all things in our existence. As Indian People, we are duty-bound to take care of the land, plants, water, animals, and the people who came before us for those who will follow us.

The seemingly simple artifacts of this exhibition—the everyday tools that Coyote taught the people how make and use—are the Continuum.

Holding them, seeing the fine craftsmanship, and feeling the connection to the past: That is the Continuum.

For anyone who has listened to an Elder tell a Coyote story and then transmits that story to their children or grandchildren: That is the Continuum.

For anyone who has learned how to make a dip net or harpoon, bead a design on buckskin, gather tules, or stood on a fishing platform: That is the Continuum.

Perhaps using new materials, perhaps gathering or fishing in a new area, nevertheless, we carry on. As we do these things, we can feel the Continuum across the span of time; we can feel the Elders and Coyote behind us, guiding us, pushing us, to honor the obligations we have to the natural world.

That is the Continuum.

The continuum of culture and traditions is so very fragile, especially after the decline of language, land, resources, and traditions. It takes all that was left behind—artifacts, oral tradition, Elders, and a hunger to continue on—to preserve it. In order to preserve us, as Indian people, and as humans.

That is the Continuum.

Jacqueline Cook, Spokokalx
Repatriation Specialist
History/Archaeology Program
Confederated Tribes of the Colville Reservation

NEZ PERCE TRIBE

A NOTE FROM AARON MILES, SR. TO CAROLINA CAYCEDO ON THE OPENING OF *DAMS: RESERVOIRS, RECLAMATION, RENEWAL*

On behalf of the Nez Perce Tribe's Department of Natural Resources, it is an honor to collaborate with you on your film project "Be Dammed" /*Reciprocal Sacrifice*. We support your efforts through artistic expression to inform and educate people about the impacts that dams have on aquatic ecosystems as well as their negative impacts on tribal people. Although I cannot make it to tonight's event, I am excited to eventually meet you in person and view your film with you.

I know my staff in the Nez Perce Language Program have worked with you and are also excited to eventually see your work. I'm sorry that we cannot be there in person, but I know our tribal council was also honored to know that you were developing this project to share our culture and language.

On a parallel note, they too, have been immersed in our media efforts to educate people about the impacts of the dams on the Snake River through the proposed legislation by U.S. Congressman Simpson of Idaho to breach the four Lower Snake River Dams. These dams have caused a tremendous amount of mortality to anadromous fisheries. Thank you for all your efforts, Carolina.

I look forward to eventually meeting you, and good luck tonight!

Aaron Miles, Sr.
Natural Resource Manager
Nez Perce Tribe

SHOSHONE-BANNOCK TRIBES

For the past five decades the Shoshone-Bannock Tribes have been working to restore the Snake River and our salmon runs. With the dams in place we have experienced impacts to our culture, spirituality, and our way of life; we need to change the system in order for salmon and our people (Newe) to survive. Removing the Lower Four Snake River dams will help restore our fisheries, protect our culture and create a better future for our Tribal membership.

Claudio Broncho,
Fish and Wildlife Policy Representative & Tribal Elder
Shoshone-Bannock Tribes

Born in London to Colombian parents and now based in Los Angeles, **CAROLINA CAYCEDO** is a multidisciplinary artist known for her performances, video, artist's books, sculptures and installations that examine environmental and social issues. She has held residencies at the DAAD in Berlin and The Huntington in San Marino; received funding from Creative Capital and Prince Claus Fund; and participated in the Chicago Architecture, São Paulo, Venice, Berlin, and Whitney Biennials. Recent solo shows include ICA Boston and MCA Chicago, and an exhibition of work made in collaboration with artist David de Rozas at Ballroom Marfa. She is a 2020-2022 Inaugural Borderlands Fellow at the Center for Imagination in the Borderlands, Arizona State University, and Vera List Center for Art and Politics, The New School.

EIRIK JOHNSON received his BFA and BA from the University of Washington and his MFA from the San Francisco Art Institute. He has exhibited his work at institutions including the Aperture Foundation, NY; the Institute of Contemporary Art, Boston, MA; the George Eastman House, Rochester, NY; the Museum of Contemporary Photography, Chicago; the Henry Art Gallery, Seattle; and Vassar College. Johnson's monographs include *BORDERLANDS* (2005), *Sawdust Mountain* (2009), *Pine* (2018), for which he also produced a full-length vinyl album featuring original compositions by seven musicians, *Barrow Cabins* (2019), and *Road to Nowhere* (2021). Johnson's work is in the permanent collections of institutions including the San Francisco Museum of Modern Art, the International Center of Photography, NY, and the Museum of Fine Arts, Houston, TX. He is represented by Rena Bransten Gallery in San Francisco and G. Gibson Gallery in Seattle.

JAMES PROSEK published his first book , *Trout: an Illustrated History*, in 1996. His work has been shown at Tanya Bonakdar Gallery, NY, Gerald Peters Gallery, NY and Santa Fe, The Royal Academy of Arts in London, The Virginia Museum of Fine Arts, Richmond, VA, The Yale Center for British Art, and the Smithsonian American Art Museum, with solo exhibitions at The Aldrich Contemporary Art Museum in Ridgefield, CT, The Addison Gallery of American Art, the Philadelphia Museum of Art, The New Britain Museum of American Art, The Buffalo Bill Center of the West, The North Carolina Museum of Art and the National Academy of Sciences in Washington, DC among others. He has been an artist-in-residence at numerous institutions, including the Yale University Art Gallery, the Isabella Stewart Gardner Museum and the Addison Gallery of American Art. Prosek has written for *The New York Times* and *National Geographic Magazine* and won a Peabody Award in 2003 for his documentary about traveling through England in the footsteps of Izaak Walton. His book *Eels: An Exploration, from New Zealand to the Sargasso, of the World/s Most Amazing and Mysterious Fish* (2010) is the subject of a documentary for PBS series "Nature" that aired in 2013. His latest book is *Ocean Fishes* (2012). In autumn of 2012 Prosek was awarded the Gold Medal for Distinction in Natural History Art from the Academy of Natural Sciences in Philadelphia.

RACHEL TEANNALACH earned her BA at Scripps College, also studied at Glasgow School of Art and held a residency at the Vermont Studio Center in 2005. She was the 2013 and 2014 Idaho Conservation League Artist in Residence. She has been awarded numerous public commissions, including projects for the cities of Boise, Ketchum and Nampa, Idaho. She's exhibited her work at galleries across the Pacific Northwest, and in museums including the Boise Art Museum and Factory St. Gallery in Helsinki, Finland.

CAROLINA CAYCEDO
The Salute of the Fish, 2022
Hand-dyed artisanal cast net, embroidered patches, aluminum wire, hemp cord, thread, steel acrylic paint, lead weights
Courtesy the artist and Instituto de Visión
73 x 60 ½ x 11 in.

CAROLINA CAYCEDO
Reciprocal Sacrifice, 2022
Single-channel video installation, 12 min., 40 sec.
Courtesy the artist

MAKER FROM THE CONFEDERATED TRIBES OF THE COLVILLE RESERVATION
Composite Salmon Harpoon, c. 1921
Bone, hemp
Colville Tribal Museum
20 x 1 x 1 in.

MAKER FROM THE CONFEDERATED TRIBES OF THE COLVILLE RESERVATION
Leister salmon spear, c. 1920-1930
Wood, bone, hemp
Colville Tribal Museum
15 x 3 ¼ x 1 ¼ in.

MAKER FROM THE CONFEDERATED TRIBES OF THE COLVILLE RESERVATION
Dip Net, c. 1920-1925
Willow hoop, hand-woven net, wooden handle
Colville Tribal Museum

LESTER "SAM" GALLOWAY (SHOSHONE-BANNOCK)
Fish spear, 2022
Wood, metal hooks, rope, tape

LESTER "SAM" GALLOWAY (SHOSHONE-BANNOCK)
Salmon net (fish basket), 2022
Willow, wire, twine

EIRIK JOHNSON
Below the Glines Canyon Dam on the Upper Elwha River, Washington, 2008, and *Glines Canyon, Upper Elwha River, Washington*, 2018
Archival pigment prints
Courtesy the artist and G. Gibson Gallery
31 ½ x 25 in. (each of 2 panels)

EIRIK JOHNSON
Elwha River Dam, Washington, 2008
Archival pigment print
Courtesy the artist and G. Gibson Gallery
41 ½ x 51 ¼ in.

EIRIK JOHNSON
Following the Elwha, Washington, 2022
Archival pigment prints
Courtesy the artist and G. Gibson Gallery
11 x 16 in. (10 prints), 16 x 20 in. (3 prints)

CLARA MOORE (COLVILLE TRIBAL MEMBER)
Embroidered buckskin jacket, c. 1930
Machine sewn buckskin, buttons, embroidery thread
Colville Tribal Museum
30 x 27 x 4 in.

MAKER FROM THE NEZ PERCE TRIBE
Dip Net, c. 1800
Hemp
Collection of the Nez Perce National Historical Park

JAMES PROSEK
Lower Falls, Grand Canyon of the Yellowstone, 2021
Graphite, watercolor and gouache on paper
Courtesy the artist and Waqas Wajahat, New York
9 ¼ x 7 in.

JAMES PROSEK
Indian Paintbrush, Summit Creek Trail, Idaho, 2021
Graphite, watercolor and gouache on paper
Courtesy the artist and Waqas Wajahat,
New York
12 ¾ x 7 in.

JAMES PROSEK
Wildflower Study, Summit Creek Trail, Idaho, 2021
Graphite, watercolor and gouache on paper
Courtesy the artist and Waqas Wajahat,
New York
11 ¼ x 5 ¼ in.; 12 x 7 in.; 9 ¾ x 8 ¾ in. (3 panels)

JAMES PROSEK
Idaho Composition No. 1, 2022
Acrylic on panel
Courtesy the artist and Waqas Wajahat,
New York
43 x 43 in.

JAMES PROSEK
Separation No. 1 (*Sockeye Salmon and Elephant's Head Flower*), 2022
Acrylic on panel
Courtesy the artist and Waqas Wajahat,
New York
15 x 12 in.

JAMES PROSEK
Tree of Life, Idaho (*black*), 2022
Automotive paint on sheet metal
Courtesy the artist and Waqas Wajahat,
New York
46 x 39 x 34 in.

JAMES PROSEK
Tree of Life, Idaho (*white*), 2022
Automotive paint on sheet metal
Courtesy the artist and Waqas Wajahat,
New York
46 x 39 x 34 in.

JAMES PROSEK
Burned Log with Flower (*Indian Paintbrush 1*), 2022
Bronze, clay, oil and watercolor
Courtesy the artist and Waqas Wajahat,
New York
14 ½ x 9 ¾ x 3 ½ in.

JAMES PROSEK
Burned Log with Flower (*Indian Paintbrush 2*), 2022
Bronze, clay, oil and watercolor
Courtesy the artist and Waqas Wajahat,
New York
13 ½ x 10 ¾ x 3 1/2 in.

JAMES PROSEK
Burned Log with Flower (*Elephant's Head*), 2022
Bronze, clay, oil and watercolor
Courtesy the artist and Waqas Wajahat,
New York
17 x 12 ½ x 7 in.

JAMES PROSEK
Spectrum No. 1 (*Idaho*), 2022
Lacquer paint on canvas on panel
Courtesy the artist and Waqas Wajahat,
New York
15 x 12 in. (each of 3 panels)

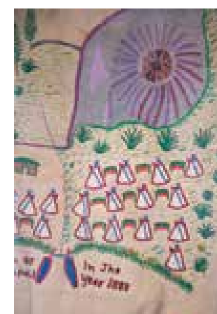
RACHEL TEANNALACH
Monumental 1 (*Ice Harbor*), 2022
Oil and wax on canvas
Courtesy the artist
48 x 48 in.

RACHEL TEANNALACH
Monumental 2 (*Lower Monumental*), 2022
Oil and wax on canvas
Courtesy the artist
48 x 48 in.

EXHIBITION CHECKLIST

RACHEL TEANNALACH
Monumental 3 (*Little Goose*), 2022
Oil and wax on canvas
Courtesy the artist
48 x 48 in.

RACHEL TEANNALACH
Monumental 4 (*Granite*), 2022
Oil and wax on canvas
Courtesy the artist
48 x 48 in.



top to bottom, left to right:

Clara Moore (Colville Tribal Member), Embroidered Buckskin Jacket, c. 1930

Clara Moore, Embroidered Buckskin Jacket (detail), c. 1930

Maker from the Confederated Tribes of the Colville Reservation, Dip Net, c. 1920-1925

Lester "Sam" Galloway (Shoshone-Bannock), Fish Spear, 2022

Lester "Sam" Galloway with Fish Basket, 2022

Maker from the Nez Perce Tribe, Dip Net, c. 1800

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