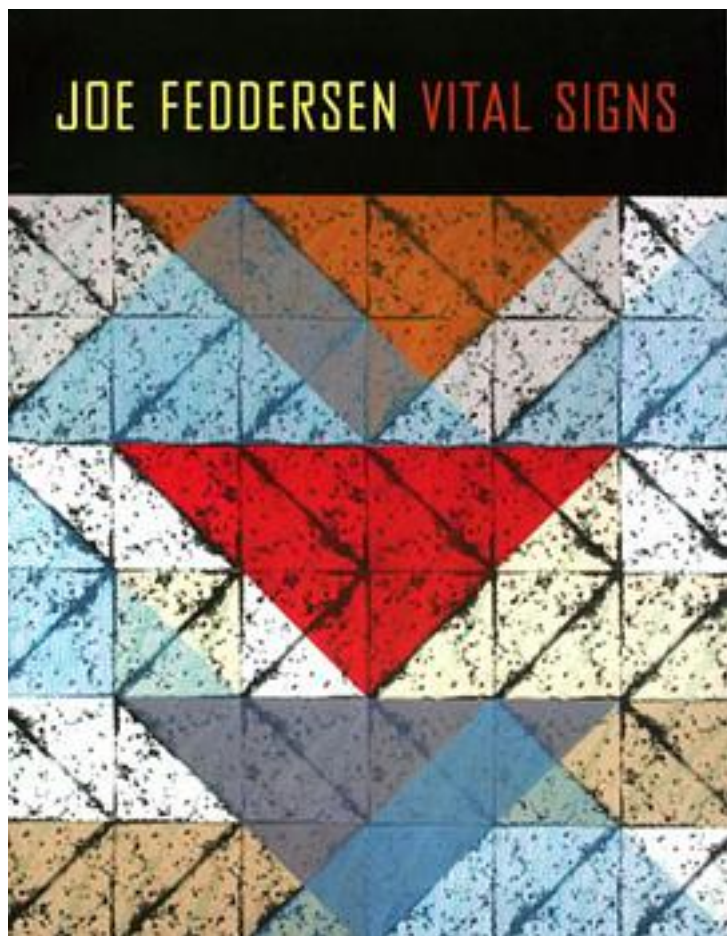


Joe Feddersen



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Vital signs, the pulses and patterns of the body, are indicators of essential life functions. The powerful work of Joe Feddersen reveals, like "vital signs" themselves, the state of the human condition from the vantage point of a contemporary artist who

has inherited an ancient aesthetic tradition. Arising from Plateau Indian iconographic interpretations of the human-environment relationship, Feddersen's prints, weavings, and glass sculptures explore the interrelationships between contemporary urban place markers and indigenous design. Following in the footsteps of his Plateau Indian ancestors who 'spoke to the land in the patterns of the baskets', Feddersen interprets the urban-scapes and the landscapes surrounding him and transforms those rhythms into art forms that are both coolly modern and warmly expressionistic. Joe Feddersen was born in 1953, in Omak, Washington, just off the Colville Indian Reservation. His mother was Okanogan and Lakes from Penticton, Canada; his father was the son of German immigrants. He has been a member of the art faculty at Evergreen State College in Olympia, Washington, since 1989. Rebecca J. Dobkins is a curator at the Hallie Ford Museum of Art and associate professor of anthropology at Willamette University, Salem, Oregon. Barbara Earl Thomas is a painter and writer living in Seattle. Gail Tremblay is a member of the faculty of the Evergreen State College, Olympia, Washington.

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