

# Western SARE Exhibit Toolkit **VISION**

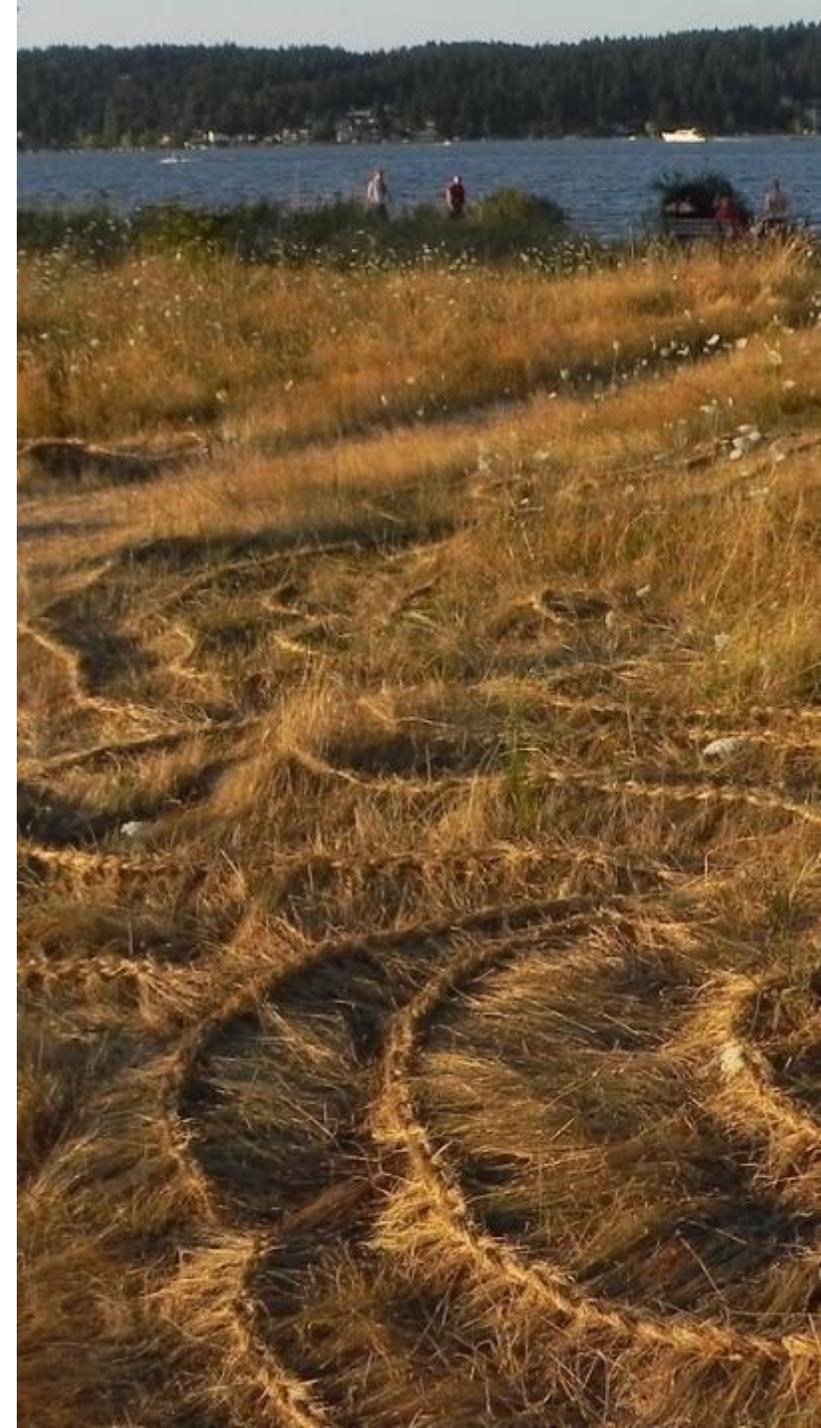
*A creative framework to support and connect arts-based projects that incite curiosity and instill an emotional connection with sense of place by raising awareness of rangeland biomes and honoring the people and animals who know, care for, and live with them.*



# Guiding Values

- Celebrate rangelands as culturally rich and ecologically essential landscapes
- Center the voices and knowledge of rangeland stewards and pastoralist cultures
- Share knowledge amongst many generations of participants
- Foster visibility through creativity and public engagement
- Support respectful, accessible, and flexible approaches across regions
- Develop a unified set of exhibits that incorporate local variation
- Create art that stops people in their tracks

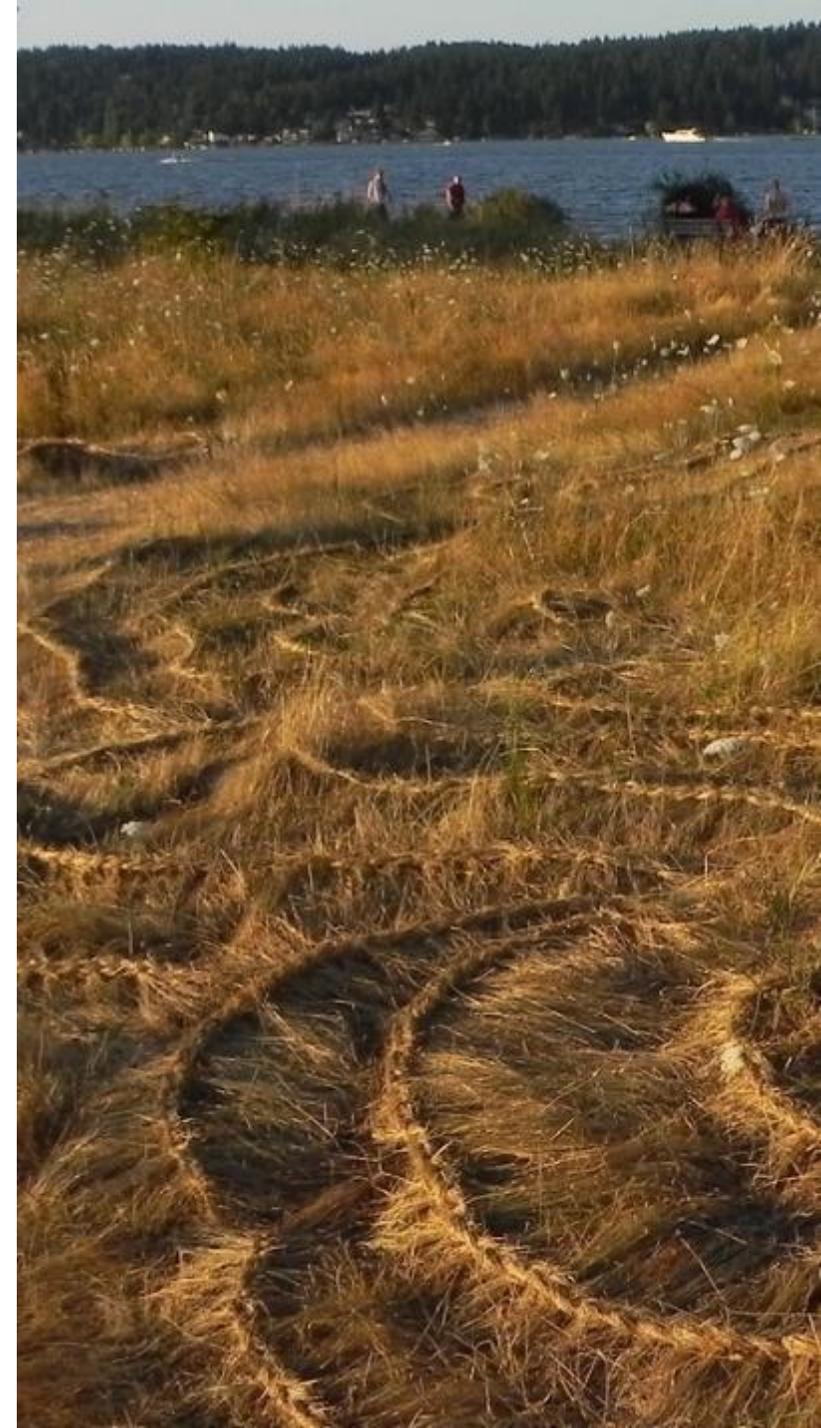
*Kabuya, Magnuson Park,  
Sarah Kavage*



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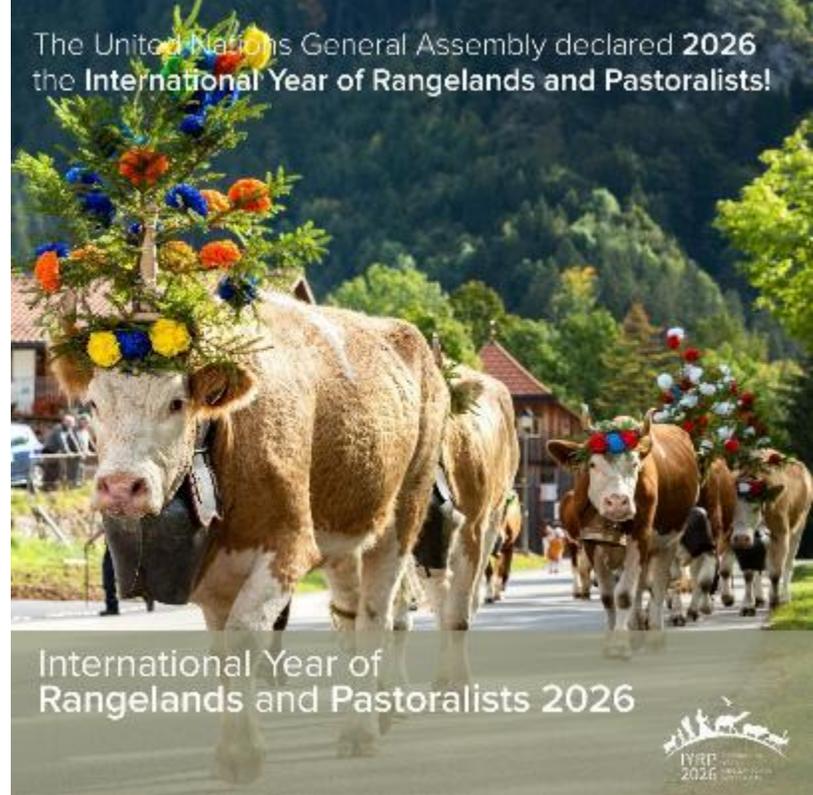
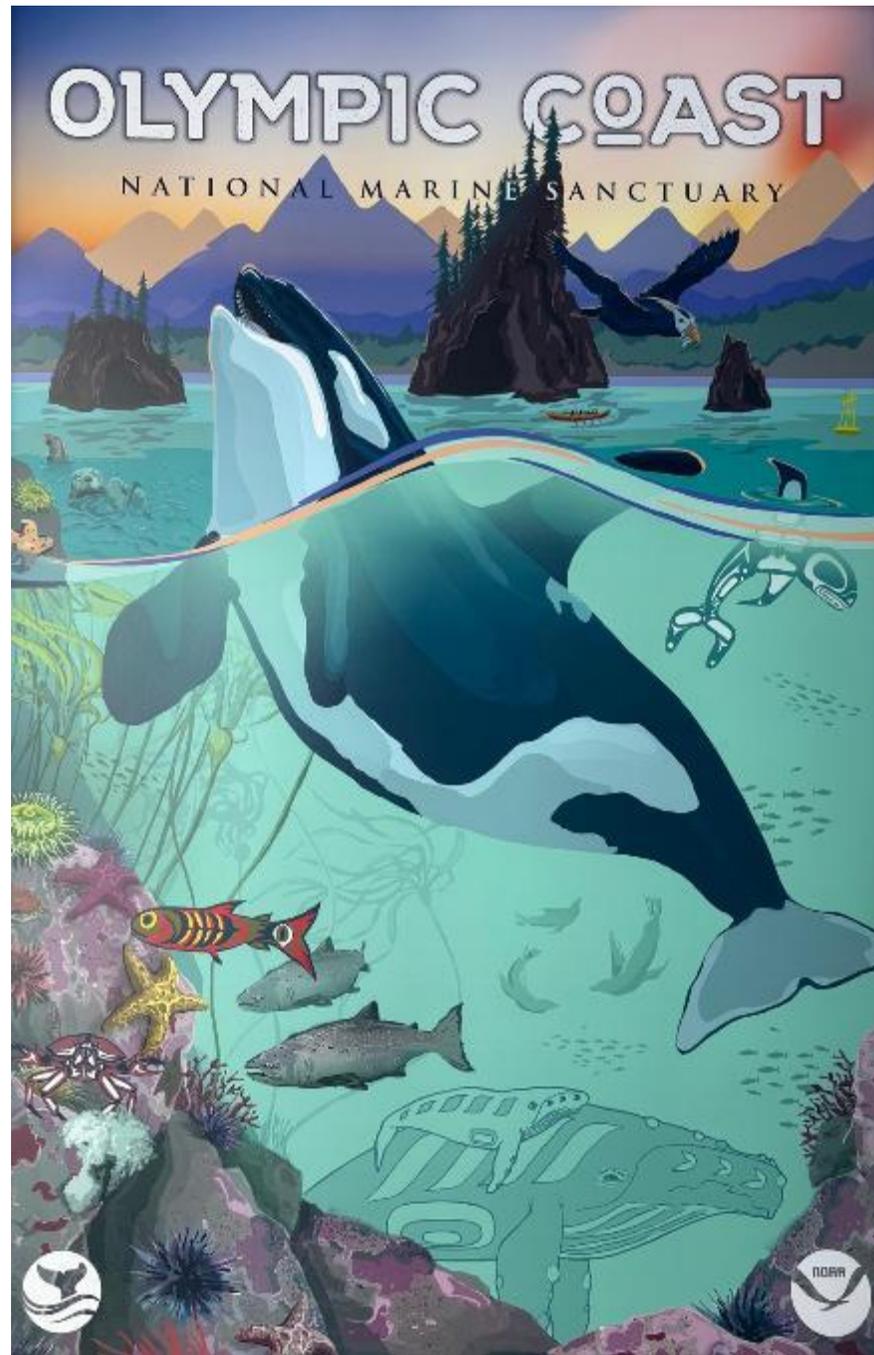
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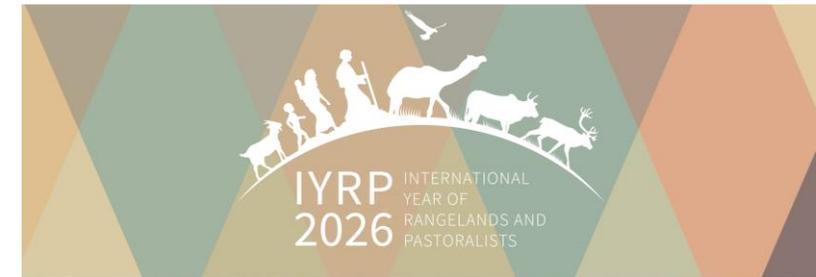
# Posters

- Posters by IYRP and SARE Partners
- Poster designs by Commissioned Artists
- Incorporating photographs, drawings, text, data
- Collage of elements by a variety of artists
- Color prints adhered to kiosk walls
- Color graphics printed directly onto kiosk walls



# Photographs

- Photographs by IYRP, SARE Partners, Photography Contests, Commissioned Artists
- Digital screen with rolling images, video, accompanying text, recited poems and stories
- Captions with photographer's name and short description of intent



# Video Content

- Digital screen integrated into kiosk
- Projection onto wall or ceiling behind, beside or above island kiosk
- Recirculating video or a rolling slide show of still images



# Seed Bank

- Metaphorical "seed bank" for sharing and trading both seeds and ideas
- Take one/leave one
- Drawers or boxes incorporated into kiosk structure
- Native seed mixes
- Poems, ideas, stories, thoughts
- Content by SARE Partners



# Photo Op Selfie Spot

- Backdrop of flora or fauna of grasslands
- Poster or imagery printed, pasted, or painted on kiosk wall
- Paint-by-number participatory opportunity
- Cut-out face hole
- Masks
- Artwork by Haddad Drugan Freeman



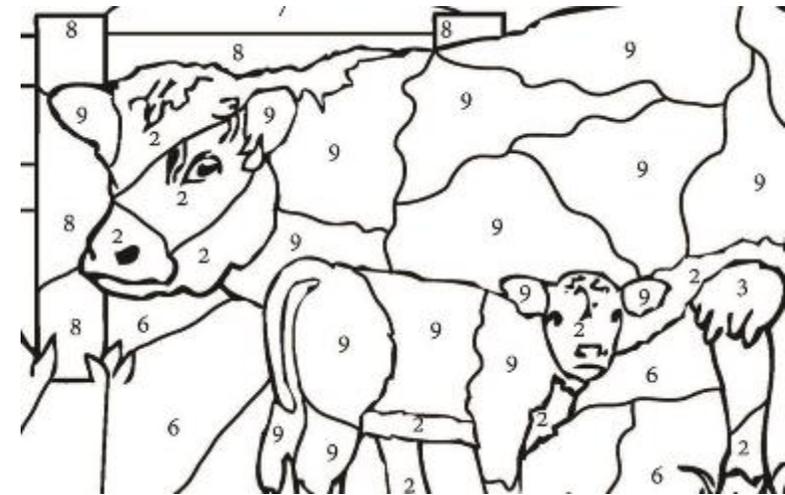
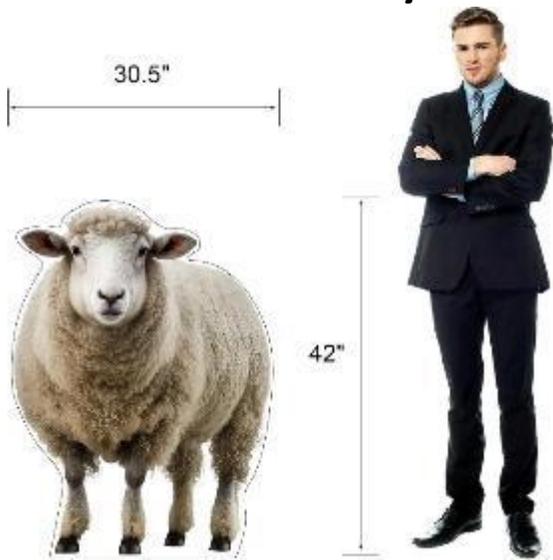
*Flourish, Lauren Lee*



*Topiary Opportunity, Jennifer Zwick*

# Animal Cut-outs

- Animal figures inhabiting the area around the kiosk
- Life-size cut-outs on stands (or ceiling!)
- Photo Op
- Paint-by-number interactive art-making
- Artwork by Haddad Drugan Freeman



# Fiber Arts

- Crocheted squares using wool and other fibers from around the world
- Natural dye kits using grassland botanicals
- Quilts or metal topiary armatures covered with squares
- Instructions
- Participation with School Groups
- Lead Artist/Assembler
- Wool, fibers, and dye by SARE Partners



# Tactile Experiences

- Living Grasses
- Native Grass Seed (feel and/or take a handful)
- Sheep Wool
- Animal Pelts
- Hay Bales



# Sound

- Podcast station – link to podcast series on stories from rangeland communities
- Sound bites by Pastoral and Indigenous representatives
- Audio station: sounds of rangelands with short note on what you are hearing
  - Animals grazing
  - Bells
  - Herding dogs
  - Birds
  - Other
- Sound Dome
- Headphones
- QR Code
- Content by IYRP and SARE



# Scents

- Scent bell with smells of grasses and animals
- Immersion into a terrarium of living grasses



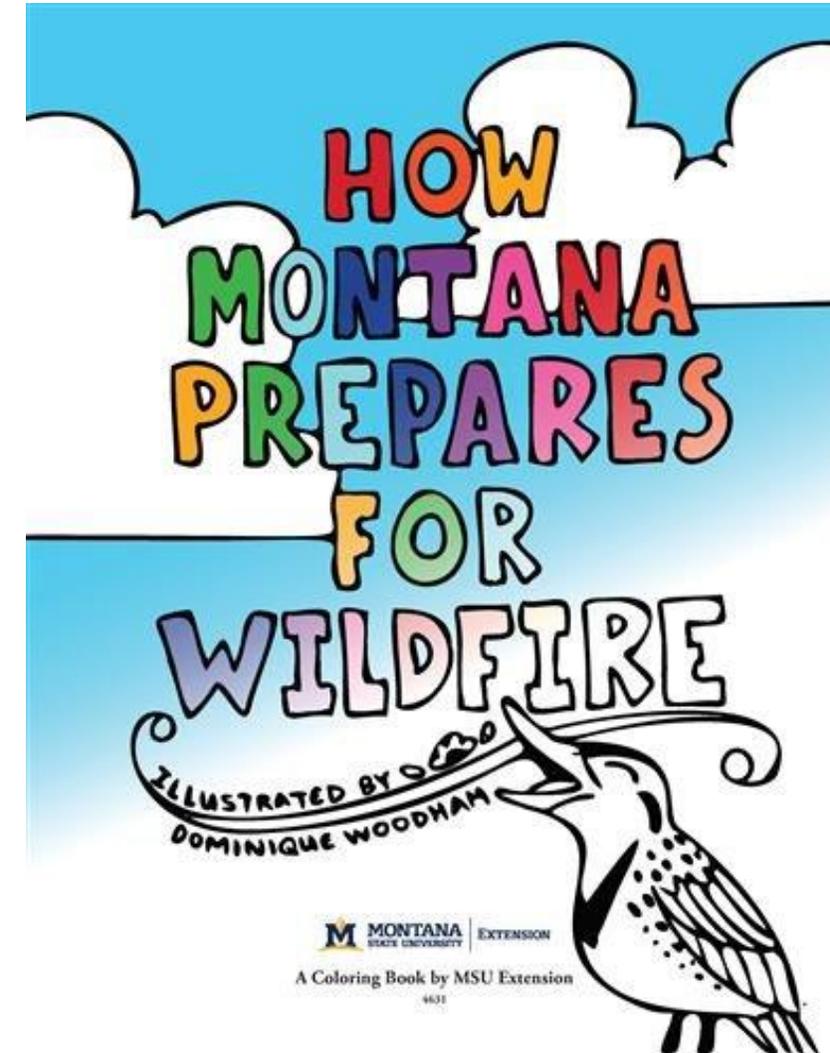
*Village Green, Vaughn Bell*



*Faux Flora, Fischersund*

# Calls to Action & Take-Aways

- “Call to Action” station with resources
- Educational take-aways such as coloring sheets, calendars, postcards
- QR Codes with links for IYRP information, events, films, and projects
- Social media handles



*How Montana Prepares for Wildfire, Dominique Woodham*

# Field Studies

- Event-based activities with end products related to or creating kiosk content
- Expert leading a workshop or group going to them
- Photography outings at farms and ranches
- Wool-dyeing and crocheting workshops
- Weaving sessions with Indigenous artists
- Poetry-writing workshops

*Traditional Makah Cedar Basket Making Workshop,  
Northwest Heritage Resources*



# Participatory Workshops



## **Poster Workshop**

Women's March poster workshop at Haddad Drugan art studio



## **Writing Workshops**

*Poetry in Public: Filipino Community Poetry Workshop,*  
*Poetry in Public by 4Culture, Photo by Tim Aguero*

# Performative Events



## **Art Openings & Artist Talks**

International Photography Awards, Best of Show, Budapest



## **Spoken Word Performances & Educational Talks**

*Creative Justice*, Gabe Teodros

Photo by Tim Aguero

# Interpretation

## *How the work is understood*

- Clear, welcoming language helps all audiences connect
- Layer content: offer quick context + deeper insight through signage, audio, video, QR codes, or printouts
- Support broader narratives without overriding the artist's voice

## **JOHN FEODOROV** *Assimilations*

JUNE 6-27, 2024

***A series of paintings and prints question the ways colonization shapes identity.***

In *Assimilations*, John Feodorov examines his mixed Navajo (Diné) and Euro-American heritage, rooted in the complex history of the United States. Grappling with the enduring legacy of displacement, disconnection, and cultural imposition, his paintings respond to an early 20th-century Christian hymn book written in Navajo, which was passed down to Feodorov by his mother, and was once utilized by Pentecostal missionaries to influence tribal spiritual beliefs. Within their playful yet deliberate color fields, he incorporates the hymns, historical hometown maps, and other Native and American iconography.

"As a teenager, I secretly wondered what it meant to adopt the religion and worldview of the colonizer," he says. "My unease grew in my early twenties and ultimately led me to split

from Christianity. However, I began to recognize that the effects of colonization continued to linger within me despite my early efforts to purge them."

Displayed with the paintings, a series of prints, titled *Ambivalence*, reference Feodorov's love of old Westerns as a child, juxtaposing photographs of family members on horseback with stills of Hollywood Indians being shot off their steeds. Together, this pairing of work bridges personal narrative with broader sociopolitical discourse, prompting critical dialogue about identity, spirituality, and place—especially in the face of ongoing tensions surrounding nationalism, immigration, and decolonization across the country.

*This exhibition was supported by a Culture Arts Project Grant.*

### **ABOUT THE ARTIST**

John Feodorov grew up in the suburbs of Southern California in the city of Whittier, just east of Los Angeles. As a child, he and his family made annual visits to his grandparent's homestead in New Mexico, and his time spent there continues to influence his creative practice. Feodorov has been featured in several publications, such as *Time and Time Again* by Lucy R. Lippard, *Art + Religion*, edited by Aaron Rosen, and *Manifestations*, edited by Dr. Nancy Marie Mithlo. He is also included in the first season of the PBS series *Art in the Twenty-First Century*. In 2023, he created a large four-panel public artwork for the Washington State Convention Center Summit Building titled *Four Views on a River*, addressing the historical exploitation of the Duwamish River—which was declared a Superfund Site by the Environmental Protection Agency in 2001. Feodorov served as an Arts Commissioner for the City of Seattle from 2000 to 2003 and is currently Associate Professor of Art at Fairhaven College at Western Washington University in Bellingham, WA.

# Documentation

*How the work is remembered*

- Capture images, audio, or video of the experience—including details, audience interaction, and supporting materials
- Organize and share assets for archiving, future funding, and storytelling
- Maintain consistency with captions, credits, and file naming



# Next Steps

## 1. Partners – Describe your Exhibit Capacity:

- a) Maximum dimensions for island kiosk exhibit
- b) Overall dimensions of room
- c) Photo or sketch showing walls and kiosk location
- d) What are your volunteers' skills and availabilities?
- e) Are you able to construct an exhibit framework from scratch using drawings and instructions, or assemble a pre-cut exhibit kit?
- f) Which of the kiosk "features" sound best to you?

## 2. Haddad Drugan Freeman

- a) Design kiosk and add-ons
- b) Layout templates for image and text content, interpretive text and labels
- c) Assemble instructional guides and material lists
- d) Create list of content and material needs to be provided by Partners