

R E L E A S E

I, Rose Kerstetter, agree to release
(Print Name)

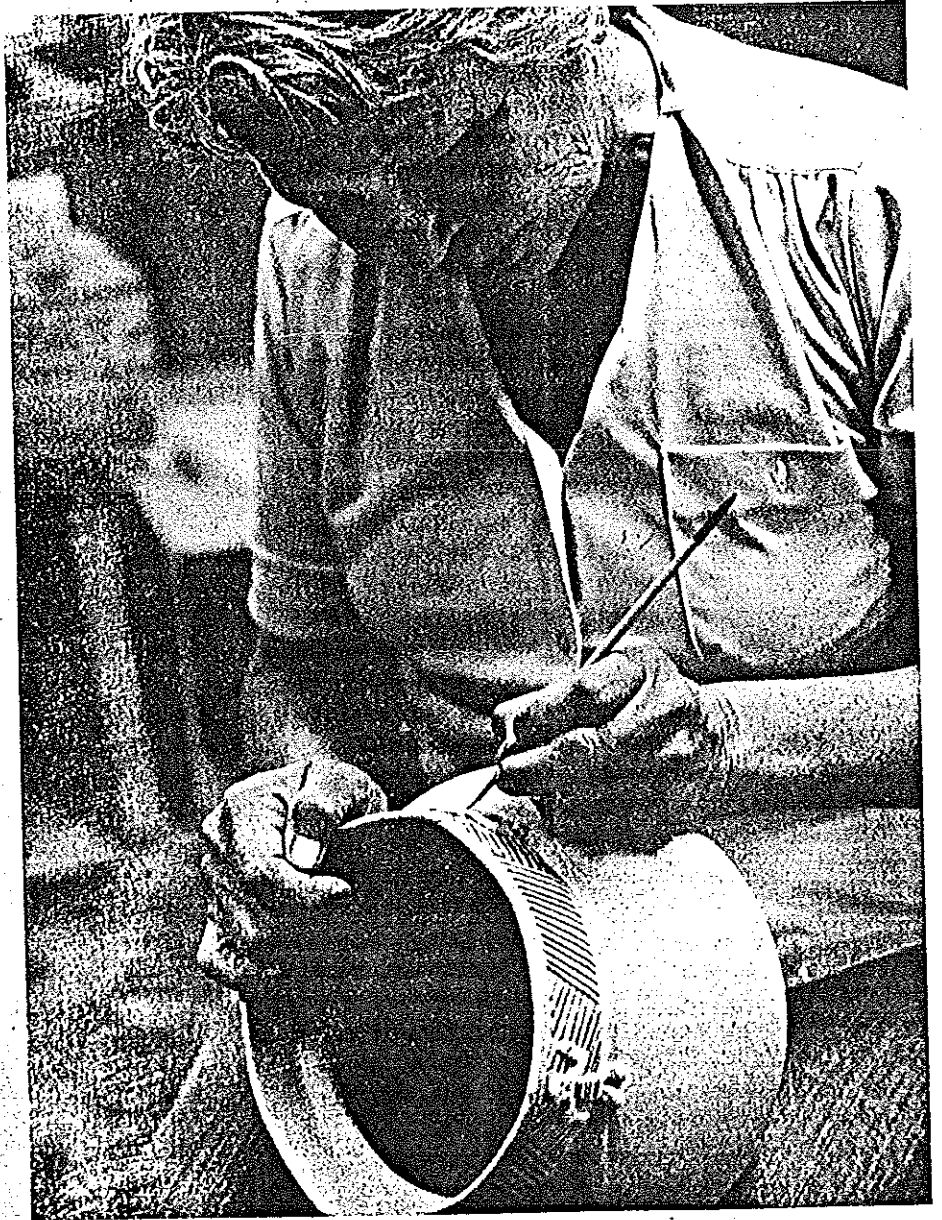
and hold harmless the Oneida Tribe of Wisconsin, the Wisconsin Humanities Committee, the National Endowment for the Humanities, NEWIST and CTP, for the use of audio visual (videotape) recordings of my academic, historical presentation of the Oneida Indians held at the Oneida Rodeway Inn, Green Bay, July 24, 25 and 26, 1986.

It is understood that uses referred to above include only public television and non-commercial audio visual programs of the Oneida Tribe of Indians of Wisconsin, instructional programs at U.W.G.B. and appropriate curriculum offerings of NEWIST and its member agencies.

Dated this 24th day of July, 1986

Rose Kerstetter
(Signature)

ROSE KERSTETTER
Iroquois Potter



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Rose Kerstetter was born at Oneida, Wisconsin, in 1918, the daughter of the late John P. and Lillian Archiquette Skenandore, both of the Oneida tribe of the famed Iroquois Confederacy (Hodенosaunee) of New York and Canada.

Deeply immersed in the artistic traditions of her people, through research and studio work, Rose has created pottery true to that tradition. Many of her best creations are close models of early Oneida and Iroquois pots. Her creative impulse has led her, however, to use Iroquois design motifs from basketry, combs, pipes, wampum belts, wood carvings, and more recent beadwork. She is also a sculptor in clay.

Rose's scholarship has brought her knowledge of worldwide community level artistic cultures as well as Japanese and European achievements. The assimilation and fusion of these elements have resulted in a personal style and individual creations, which, while unique, never diminish the integrity of her cultural tradition.

Rose's results are achieved by traditional methods. She does not use a wheel. Yet she does not scorn to make use of modern technology, such as an electric kiln, when this enables her to apply her energies to the achievement of artistic excellence and individuality.

This Oneida Iroquois pottery is unique. Rose herself is an unusual person. Turning to this craft when she and her husband retired, she attended and graduated from the Institute of American Indian Arts in Santa Fe, New Mexico, receiving an Associate of Fine Arts degree in 1979 at the age of 60 from this internationally famous institution. She has since won highest awards at the Heard Museum in Arizona and at the annual Southwestern Association of Indian Affairs' Indian Market in Santa Fe. In 1983 that Association awarded Rose a fellowship for the study of contemporary Iroquois potters and their work as a part of her research work leading to the revival of Iroquois pottery-making in Wisconsin. In pursuit of that aim, Rose will conduct a pottery workshop at Oneida, Wisconsin, following the Wisconsin Indian Arts Festival.

Examples of Rose's work are in the permanent collections of the Maxwell Museum of Anthropology at the University of New Mexico, the Institute of American Arts Museum, and the Oneida Nation Museum at Oneida, Wisconsin.

Her work is available for sale at the Case Trading Post at the Wheelwright Museum of the American Indian in Santa Fe, and at the Gallery of the Sun in Dixon, New Mexico, near her home and studio overlooking the Rio Grande.

In July of 1984 Rose will demonstrate handbuilding pottery and exhibit her work at the Wisconsin Indian Arts Festival, a project of the University of Wisconsin-Eau Claire Arts & Science Outreach. With all of this she has been active working with children, the disabled and elderly.

Statement

I am an Oneida Iroquois artist/potter. I am interested in handbuilding traditional style Iroquois pottery. I use the electric kiln to fire my pottery and am gradually changing over to outdoor firing in order to bring more authenticity to my work.

Some of my pottery may be replications, and some pieces are my own creations mostly in the tradition of the ancient food-boiling containers. All are of stoneware (high fire clay).

In 1979 at age 60 I graduated from the Institute of American Indian Arts in Santa Fe, New Mexico, with the help of scholarship funds from my Oneida Tribe in Wisconsin. This art experience gave me the self-confidence to change careers at that age, and I am now a professional potter. Before moving to New Mexico I spent many working years using stenographic skills learned at Haskell Institute.

My strongest interests lie in teaching. I have demonstrated and led workshops in handbuilding pottery since 1976.

For pottery demonstrations, workshops, and lectures, my fee is \$100 a day (negotiable) plus travel expense. I wish to state here that there is a possibility of my going to Oneida for a pottery workshop next summer.

I have a collection of over 70 Indian dolls representing the 6 tribes of the Iroquois Confederacy as well as other tribes of the United States, Canada, Costa Rica, Mexico, Guatemala, Bolivia, Peru, and Venezuela.

My talk is about Iroquois and other Indians, including how the dolls were acquired and when, where the people these dolls represent lived (I use a map of North America), what kind of houses they lived in, some of their special foods, and sometimes the language is discussed. These simple facts help the children to understand the differences among our Indian people (of which there is much pride) and helps to dispel the stereotype image of "the Indian". An understanding of ourselves helps us to understand other cultures and to live in peace with them.

I usually wear traditional dress when I talk and show the dolls, and I bring along my bark and turtle rattles, some beadwork, and, in New Mexico especially, some Iroquois social dance music. In deference to the elders, I have stopped displaying my collection of Iroquois masks.

I also like to teach corn husk doll making to children. I prefer not to hold classes for adults, as I understand there are some good doll makers at Oneida who can do that. I bring examples of corn husk dolls to the class and I tell a legend about the first husk doll as told to me by Oneida craftswoman Maisie Schenandoah, Wolf Clan, of Oneida, New York. The dolls are dressed later in the classroom with the teacher's help. This could entail a trip to the Oneida Nation Museum to check out clothing details on the Museum models and with Bob Smith's daughter, who makes the traditional clothing.

Statement

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The traditions we cherish most in our Oneida culture must be kept alive and healthy, and showing and teaching our children these things is one way of maintaining our cultural continuity.

Presently I am completing a survey of Iroquois potters and their work. This involved two trips to New York State and Canada. Kenneth B. Metoxen and I will represent the Wisconsin Iroquois potters, and possibly Cherie Elm if things work out. I have been working on the survey since 1983 when I received a fellowship from the Southwestern Association on Indian Affairs in Santa Fe, New Mexico, and I hope to complete it for publication by Spring.

My future plans include a slide show for children based on the Oneida Iroquois culture. More detailed documentation will be developed for an adult-level videotape or film, using the slide show as a pilot project. I was able to document a fair amount on my travels to New York State Museum, Schoharie Museum of the Iroquois Indian, and the Seneca Iroquois National Museum.

Rose Kerstetter
Rose Kerstetter

Box 66
Embudo, New Mexico 87531

March 21, 1986

Mr. Gordon McLester
Box 365
Oneida, Wisconsin 54155

Dear Mr. McLester:

I had a phone call today from Rick Hill, in which he mentioned a possible exhibit at Oneida to coincide with the History Conference.

This would be a pottery exhibit of the work of Kenneth Metoxen and myself.

I would be happy to exhibit my work with Kenneth at Oneida at that time.

Very sincerely,

A handwritten signature in cursive script that reads "Rose Kerstetter". A horizontal line is drawn across the signature.

Rose Kerstetter