**Artist Talk Transcript: Kate Adams**

**Heidi:** Hello and welcome. My name is Heidi Swevens. I am the director of Community Partnerships at Inclusive Arts Vermont and I am here with artist Kate Adams who is one of the artists in our Masked exhibition which is currently touring the state over. For access purposes I'm going to do a brief verbal description of myself and surroundings. So I have blue eyes and pale skin with short brown hair. Yeah, today I'm wearing a teal sweater with a hoodie and behind me is an abstract piece of art painting with swirls and colors. I use she/they pronouns and I'm excited to be part of the Inclusive Arts Vermont team.

Inclusive Arts Vermont is a nonprofit that works with arts and education and arts and exhibitions. You can find more information about that on our website, which is www.inclusiveartsvermont.org and inclusive. Arts. Vermont is all spelled out, so that's INCLUSIVEARTSVERMONT.org

Enough about that I want to pass this over to Kate Adams, who will introduce herself and tell us a little bit more about her piece and masked. Kate...

**Kate:** OK, well thank you. Thank you for honoring me, including me and giving me this opportunity to share about my art and my process and about my piece called “Hidden Grandmother,” which I hope will be in honoring to my Abenaki ancestors. And I, I am Kate. I have pale skin, with, wearing reading glasses. But you know, I just, a little addition that I need, my hair is long, slightly wavy and, and I have like a what is it, light green blouse on. I'm sitting on my brown couch and behind me is the walls of my cabin which is wide board pine knot boarding which, which I just love, 'cause it brings the outdoors of nature into right where I am abiding. And up in the corner is an Abenaki prayer shawl that was given to me. It's black. It's basic black with fringes of red, white and yellow tassels hanging from it. It was given to me by my adopted Lakota sister Verola Spider in South Dakota and I'll share more about that later, but it also has connections to my Abenaki ancestry.

**Heidi:** Wonderful, we're so glad to have you with us today and we thought we might start by showing the viewers the piece that is in Masked, which is called “Hidden Grandmother.” So we have the wonderful Kat Redniss behind the scenes working with access.

**Kate:** I'm so grateful for all these younger women that know have learned about the tech stuff and are helping me learn.

**Heidi:** Right? Yeah, and Kate we talked about, you know Kat will do a, a verbal description and, and then because there's so many stories woven in with everything, please, we'll, we'll invite you to add your stories and share more after the description.

**Kate:** Alright, thank you.

**Kat:** Hi everyone, this is Kat. The verbal description for this piece is, this is a horizontal image and the piece is an actual structural, on the wall. It is a black frame with geometric shapes. There are rectangle shapes around the center at the very center as a small circle with a raised with a raised circular shape which Kate is going to tell you a bit more about. At the perimeter there are some openings of empty space that do not hold pictures and there are five pictures at the center. Uhm, at the bottom is, excuse the sound of a truck going by. At the bottom there is some twine made from animal skin hanging down and I believe those are deer hooves that are attached to it and there is also a braided yellow and orange bracelet coming from that and the top left picture is a piece of fabric and at the center is the shape of a bear skin laid out on kind of a rust orange, deep red color and around that are small orange, uhm, orange ribbons similar to like an awareness ribbon that we think of, you know the pink ribbon for breast cancer. Next to that is a uh is a frame of that same orange ribbon in a larger size. To the right of that on your screen is a photo of Chief Don Stevens and he is wearing a, a hat with beading around the forehead and above it is kind of an orange textured fabric. There are trees behind him. Coming down one side of his face are feathers, he is wearing glasses. Around his neck, he is wearing, I believe, a bone necklace and then he is wearing a jacket that has embroidery on both of the lapels of floral embroidery. Below the picture of Chief Don Stevens is the picture of a young girl standing at the edge of a kind of marshy water, and her back is to us, and she has long dark hair. She's wearing red clothing and there are sort of water edge greenery all around her and she's watching ducks move away in the water from her, a momma duck and baby ducks. To the left of that is a picture of a young man, you know, teenager standing very close, chest to neck to a dark horse who's wearing a bridle. In one hand he is holding both a helmet and he's holding the reins to the horse and at the center is the picture of an Abenaki woman who is carrying baskets on both of her arms, crafted baskets and they're kind of slung over her arm as she's carrying them.

And that is, that's mine and Kate, feel free to add anything you'd like to that description, or I'll let you two chat about it.

**Kate:** OK, thank you. I think you did very well and I would like to share a little bit more about the images in my process for choosing to do this art piece. I, I have loved doing photography, being in the outdoors, I think that tradition of the outdoors and photography came from my paternal father and, and then about six years ago, I realized about my maternal Abenaki ancestry, that it was real that it was just as I suspected, and uhm.

So the image in the middle is actually a photo that was taken at a horse show when I was doing costume class and I was riding my horse dressed as an Abenaki woman and this is my stepdaughter where I, I had her in the tire and carrying the, the baskets and so when I saw the notice for the Masked exhibition, it was in a paper that comes to the mailbox and it was only like 2 weeks before the deadline and I was at a place where I was wanting to share more of, of my photography of the images of nature and the images that I've taken of indigenous people both Abenaki people here and friends and family that I've gained in South Dakota on the Pine Ridge Reservation. And so I could have chosen to just say, alright, I want to just take one of their pictures of the Canada geese with the little gosling sticking its feathers out from under it and, and it would have been much simpler because I realized that I qualified for the Masked exhibition and with several areas that are called disability. I am “ADH Different.” And I refuse to use the D for disorder. I say different. Or dilemma? And I also have been diagnosed with complex PTSD which is even more complicated than regular PTSD, so my life has been an ongoing journey of seeking, from the unhealthy effects of some of the trauma experiences, and the nature going out in nature and the taking the images is very soothing for me, helps me to connect out beyond helps me get out of the mind where some of those rough thoughts get all snarled up, helps, helps my heart to heal by being out in connection, with Mother Earth and I call it going out at God Cathedral.

And, and then I realized that also Inclusive Arts Council and this exhibition was including people with indigenous ancestry. I have been hesitant to talk about my Abenaki ancestry and I'm purposely using the pronunciation of a-ben-acky rather than Abenaki. People use one or the other, but I prefer Abenaki because it's more of the Algonquin pronunciation of those letters, whereas Abenaki I feel is more of an English pronunciation, so I use Abenaki. UM, and yes, I will probably be, I'm a little, slightly nervous doing this, but that's all a learning process, a growing process.

And so I chose to honor my hidden grandmother, I chose to acknowledge that part of my ancestry and the staff at Inclusive Arts Council were so wonderful to me because I struggled. You know those of us with ADH differences? Some places, ways we are absolutely brilliant and creative and intuitive and love relationship connection. But the administrative parts that are easier for some other folks in our culture, we just somehow, that's the way we are. And I had, I was, only diagnosed with that about 12 years ago, but it helped explain a lot. And I needed to learn to accept that there's some things I'm really gifted at, and there's some things that are a challenge and I need to ask help that it's OK to ask help for those pieces and the folks at, like Heidi, were wonderful 'cause I'd called with a question and I'd call was saying, wait a minute, I don't like this word disabilities. I've been in a journey where I've tried to shift away from that word. Uhm, but she listened and, and I've gained even more of a process of that, so I'll continue to use the words that were different, uhm and, and it can be a challenge and it could be a dilemma for us. It could be a dilemma for others trying to understand us, but this process has given me a wonderful continuing artistic and emotional and heart and brain process to come to more clarity and more comfort with celebrating who I am and to be able to celebrate my Abenaki ancestry.

And so when I was putting it together, I wanted the circle frame because it would represent medicine wheel sacred circle. I was going to try to make one from scratch, but boy, the time women are like, hey. When I found one at Hobby Lobby, I said thank you and I bought it. I knew I was going to be able to choose four of my images, not have to submit just one. So that was a blessing.

And I, I knew I wanted totally to represent my hidden grandmother because the people of my family may have come from New Hampshire at first, moved up to Northeast Kingdom. Many went into Canada, went into hiding and my great grandmother Carr, was of the Carr family, which was that area Woodbury, Danville. And I suspected I might be Abenaki. I love to do Rendezvous which is pre 1830s and I would dress as an Abenaki woman to honor my grandmother. And it wasn't until about six years ago that I was living in Bellows Falls who went to a genealogy class and was doing research. And it made sense to me. Now the one family story I remembered from my mother, and that story was saying that Grandmother Sanders, her maiden name had been Carr, used to hate it and be very angry if anyone called her son an Indian. Alright, so I suspected that meant that maybe she'd married a native and that was in the ancestry. And yes, he looks native, but she didn't want him subjected to the racism.

And, uh, so this one story, one family story is that she was trying to protect my grandfather and my, my grandmother, my mother, which then became my mother and my uncle uhm, and in doing the genealogy, I realize she's the one that's Abenaki. I realized now how much she has blessed me when I finally was able to acknowledge her and all of those of her family and before her.

And so when I got to the middle, I, I said, well, I was trying to figure out they didn't know I didn't have any round wooden circle to put in the middle, which was to represent my hidden grandmother and of course the title is Masked and what that means for us. And so I was like, how do I express the masking that, that, Abenaki and other indigenous people have had to do to survive in a different culture, and so I chose the lid to a jar. I thought all right, that'll fit right there and I could paint it black. Put it right in the center, and then I put that image that represents my grandmother in the middle. So now she's coming out of hiding.

Could we, could we go back just to the image of the hidden grandmother image again or not?

**Heidi:** Absolutely yeah.

**Kate:** All right, so I just want to share about some of the other images. The girl I think in a way represents me. It's actually a neighbor that has come and been learning about horses from me, but that's my farm pond and ducks and I just felt it expressed me and other children who have still this curiosity and thrill of life and creation that's out there. And that was me. As a child I used to try to crawl through the hay field to be able to get closer to the deer that would come out to graze in the evenings. So that represents the child part of me.

Above is Chief Don Stevens of the Nulhegan Abenaki tribe and he and others, there's now four recognized by the State, tribe, or bands in Vermont. They have been really working a lot in the last years to try to collaborate and be able to bring awareness and recognition and bring back at least more rights to the people. And so this was taken at a gathering at Lake Eden, in usually the fall, and so I wanted to honor him and to express him, and he and the leadership of others who have dared to step forth and try to say this is who we are. We have been here for hundreds of years, we've been here for thousands of years. We have been caring for this land and our people. For all of that time.

And then as you look to the left of it, is where the bear cub is, and that is actually the skin of a bear cub on a red blanket with the ribbons, like she said, similar to cancer. Well, at the time that shortly after I became aware of this exhibit, I became aware of my own daughter's diagnosis of cancer. And so it expresses a pregnancy of two things. The prayer ribbons around it are a prayer for all those, especially the children, that we now have become more aware of that have died in places where they were, taken from their families and taken to places where they just disappeared. Uhm, and so that. An honoring and a prayer and a recognition that for more healing to happen, we need to look at the real and the authentic and bring awareness. Bring prayers for healing. Seek reconciliation. And to be able to stand with boldness.

And so as I looked down at the picture below it, that is of my grandson. Gabriel was 15, the son of my daughter in her struggles with her health. That is my horse that I've bred and raised. His name is Blackhawk, but his nickname is Houdini Hawkster, because if he didn't know it, even horses can be ADH, brilliant and mischievous. And in this image, you see this natural connection this young man had with the animals in this particular spirited horse and what a comfort to him when he comes to grandmother farm that he could get out of the vehicle and he goes right to the horse pasture and to his special friends there where he could share and talk and play.

And so all of these images are very meaningful to me. You know, a family of creation, of the ways of gentleness and generosity of the Abenaki people. The people that have the care, were caring for this land for many, many years. And now as we deal with so many struggles.

One of the reasons I wanted to get my photography out more was I couldn't stand some of this stuff on Facebook. It was so disturbing, it's so distressful. I said I want to do what I can to put images out there. That might be a comfort might be a learning, might be a healing for folks and so that is what my hope is that this this image people will view it from their different perspectives, their different experiences it may mean different things for different people. But I hope that people will find a sense of hope and peace. And thank you.

**Heidi:** One OK. I'm just going to pause for a minute if that works for you. Yeah, yeah, we're getting a drink, yeah? That so much reflection and beauty and story and thank you for adding that to the piece that's you know in the, uhm, just the richness of it. I remembering that you have with you today, you, you brought the jar. Do you have the deer hooves too?

**Kate:** I don't have them in hand, but they will be brought to be a part of the exhibit when it goes to St Johnsbury.

**Heidi: OK**, great and we have a whole, not a whole, we have a number of other photos that you've shared and I'm wondering if you want to find another photo to continue on with the story.

**Kate:** Uh yes, OK.

**Heidi:** Because I know there was a couple that you wanted to make sure we got to, and as you're telling about the photos you're, you're weaving the story about your creative process about where you find inspiration so, uhm, we'll get there.

**Kate:** Yeah, OK, all right. Yes this. I, I think I've hinted about horses as a part of my history, OK? I was a horse crazy. Well now I won't use those words horse crazy. I finally had to retreat somewhere and said no I'm not horse crazy. I'm horse healthy; horses help me be healthy, but I really wanted a horse. I begged my parents I earned money. I fortunately was able to buy this really cheap unbroke mare for $200, God, however many decades ago. But you see my grandfather, the son of my great great grandmother Carr Sanders was a prominent, he was a horseman. He, he had horses. He had a stallion named Canuck and he even would go to the Heartland Fair and do tricks. I mean, Canuck would do rearing and tricks and jump through a hoop of fire and my mother and her brother would be on ponies. So they see so much more connections for me, you know not only the nature and with the animals, and with the deer, but with horses also.

And so I've been sharing my horses for years, 'cause I know how they've helped me and so I've shared them with others and I, I found a book called Lakota Horses Healing of the People and I read it and there was a chapter in there about the youth sobriety ride that got began by Lakota women wanting to get their youth connected to the horses of their culture to help keep them from the temptations of the alcohol and the drugs and the abuse that are all around them on the reservation, OK, and so I, I wanted, I researched. I didn't know how it's going to get there. I made some calls, basic connections, things were all very guarded, but I thought I want to go see this used sobriety, right?

I want to go offer to volunteer, so I won't tell you all of how that happened 'cause that was a long journey to even get there and to do so with respect so that I wouldn't because see my features. I looked like a white woman. Alright and, and I have learned this was before I knew for sure of my ancestry, and I know how many of the indigenous really resent those that they call the white wannabes, OK. And, and the white culture that come in and take and, well, even coming to take pictures people would say oh we'll send you the pictures that never did.

So I was very careful that when I did get to finally go and I took lot of pictures, but I'd ask permission and I'll say you have delete privileges, so if you don't like what I take, we get to delete it and I wanted to know what are you going to do with these. Well, I put them together into a slide show and into an article because I wanted those youth to have something about their ancestry they could feel proud of themselves. And here they are. On their horses under the leadership of Chief Mal Lonehill, who became sober because somebody else grabbed him on a four day sobriety ride, and he came back sober, and he stayed sober, and so he kept doing this ride. And, and I just grateful that, that I met him and connected with him. Unfortunately he's gone. He's gone now.

I did go back for a couple more rides to help. They were kind of surprised I was a white woman coming willing to help, willing to cut the buffalo grizzle, willing to go serve the food, willing to take the coffee to the guys and but it was a profound healing experience and the Lakota, the Horsemen of the Plains during the 1800, they were known as the world's best horsemen. OK, they, they outdid, outran, outmaneuvered the calvary for many years. And it wasn't until the means that were meant to eliminate them, the genocide attempts basically is what it is to annihilate the buffalo, which is their food source. When they did capture them, they would slaughter all of their horses and then put them on the reservations and tell them learn to live like a white man, OK?

Then I learned about Chief Orville Looking Horse who was the leader of the whole Sioux Nation. But we don't like to use the word Sioux because that was given to them by their enemies to the French. Sioux means snake. Their name for themselves is Lakota Dakota Nakota so I only say that because there may be people that only think of them as Sioux, so if you want to know who I'm talking about, who you've seen in the movies, reading the books all right, but authentic history is really fascinating and I love searching for the real history and the real story.

And so I learned, I have a friend, my other Lakota sister, Catherine Grady, uhm, knows Orville and there was going to be a water...protect the allies...here's another blessing of reconciliation. Cowboys and natives made an alliance and they wanted to do a protest at Washington DC to protest the Keystone Pipeline. Now they were bringing all these natives to Washington DC. They were going to be in the green. They're going to have teepees. Well, what they don't realize that native people, even someone in his role, doesn't have a lot of financial resources. They're going to pay for him to get there, but they weren't going to provide housing. They weren't going to let them stay in the teepees and so I'm trying to decide, do I go to Washington? Do I go to South Dakota? Well, I'm glad I went to South Dakota because what happened?

I was...Chief Orville Looking Horse said, well, we can't go to Washington DC. We will have our own prayer ride here. And so that image is a Chief Orville Looking Horse with others with him on a horseback prayer ride, because when they ride their horses it's also a form of prayer. It's a horse’s forelegs on the earth, and he was riding. They were riding together to go to green grass and to the grounds where he said, well, we will have our own water ceremony here. So he did a ceremony at the white. He's the 19th generation keeper of The White Buffalo Calf Woman Pipe, which is another whole story.

OK, so I was honored. Katherine took me out the travel 'cause I didn't have the means for a rental car. So she took me up there. We got to sleep in the teepee. Uhm, I was allowed to go and be smudged and purged in the, and, and prepared and be able to be present for the ceremony. But you're not allowed to take any photos of those sacred ceremonies, so you won't see images of the...but Chief Orville Looking Horse, is one who would say, Mother Earth is a source of life, not a resource. And, and I've just learned, ah, I, I had a chance when they did a world day of prayer and peace in New York, he let me know about it, and a friend and I went and we got to interview him.

And so, so there's much of the teachings that I find are very harmonious with what I learn about the ways of the Abenaki, and I've already been reading researching many of the ways of the people before I knew, oh, I really am of this descent. And, and I, I, I would read and learn and anything I can about the ways of these people, and UM. So what I want to tell you, I need to shorten it, I know I could get telling stories. I think I am a storyteller. I realize that's one of my gifts in the, in my, in my native community is, I'm a storyteller with images, with words written and, and speaking.

So I appreciate that you're giving me this chance to tell stories, and that opens opportunities for more stories because that image is one that is, is now right, is at an art gallery, the 1st art gallery exhibit that I have been a part of in decades, OK? At, at the gallery at the Vault in Springfield and it's titled Traditions of the Lakota and Abenaki People. And so I will have opportunities through that to share more of what I've taught, what I've learned and wish to share with others. OK, that's enough about Chief Orville Looking Horse.

**Heidi:** Well, I wanted to just bring in two things.

**Kate:** OK.

**Heidi:** Thank you for the stories and I'm, I'm wondering. I'm not sure if the image that you're talking about that is at the Vault was actually shared yet and the one before, I don’t remember verbal description but, so what if we, does this work for you, Kate, if we bring up the horse image and Kat will describe that and then the, the other one that's at the Vault.

**Kate:** Yes, this this is Chief Orville Looking Horse that is at the Vault.

**Heidi:** Yeah, OK, and, and your stories are part of your art and creativity and, and gift so that that's why we're here to, to just, yeah.

**Kate:** OK, thank you. But yeah, I'm sorry, sorry to folks that we didn't describe this to you first, but.

**Kat:** That's OK, Kate. So what we have brought up here is a square photo. In the background is a beautiful blue sky with fluffy white clouds, kind of rolling in the background and the foreground is an indigenous man with a red shirt with across the chest in a horizontal line are what looks like ribbons or embroidery across the chest. He is wearing a headpiece that is made of fur and feathers and horns. Then there are also ribbons and feathers coming down from the side. He is facing, his shoulders are kind of turned slightly away from the camera and his eyes are facing down and there are feathers off the back of his head piece and then off the back also of his shirt coming down with these tail feather, tails coming and blowing in wind behind him.

**Kate:** Yes, that's, that's, that's good and what he's wearing, the fur, that's a buffalo, buffalo and buffalo horns. So he's wearing a buffalo headdress.

**Kat:** Wonderful. Kate, did you also want to show the picture of the horse with your...? This one.

**Kate:** Oh sure, since it's there, let's do it.

**Heidi:** You, you mentioned horses so, um, and family.

**Kate:** Yes, and this is like I said, I'm often taking pictures of others and I lost a dear horse last fall. It was actually a full sister to this horse that's pictured, and I said gee, I have all these pictures of other people with my horses, there’s hardly any of me with the horses, so I said to my husband John, I said take a picture of me with Gabe and Hawk. So I, but this image this again is Gabriel. He is the one in the image of the Hidden Grandmothers and, and this is the same horse Houdini Hawkster. But I think you could just see from his, his expression his hands on him, there's a really wonderful relationship partnership between these two.

And this horse is ADH. People are surprised that horses can have different personalities and gifts and challenges. But this horse has helped a lot of others, boys especially, that have come to my program that have been in special schools 'cause they couldn't make it in the regular traditional schools. Often if I let them go out in the pasture, they find this connection with Hawk and we celebrate the gifts of who they are, and we acknowledge the things that are challenging. And then we work on the skills to improve what we need to, and so this is a special image and this is an image that is now used for my profile shot.

I have a woman who was volunteering here at my program who rides with me and, and it's helped her survive the pandemic, being able to come be with horses. And she's better with the tech stuff, as Heidi knows the tech stuff is a challenge for me. But I'm gaining hurray, and she has started the Acutney Mountain Horse Farm Facebook so that we could share about our program and I can share more of my images.

And one of the things I'll say to the the children that come, not only children, and adults I had. But one of the reasons I'm trying to move into this realm is because of social media is because before the pandemic I, I'm on retirement income and it's not a lot and. Uhm, so I was substitute teaching 'cause I have been an educator. Work with special needs and love teaching, but I don't, I would not do, I could not go back to public school. I could not do it that way OK? But I would substitute teaching to bring in enough money to be able to feed my horses and then the pandemic, and of course with my medical and age risk is like alright, I'm not going into the school. What happens to me if my, if, if I get sick or die? What happens to my horses and then my daughter is diagnosed, is like I gotta stay, I gotta do what I need to stay around. And I thought, well, I've got to learn some of these other things.

The social media as a...but when I was substituting, I went into the teacher's room and there was a paraeducator there who was having a tough time because she was getting texts from her son about bullying at school and the administration she didn't feel was dealing with it sufficiently, and I was going to be having an open barn the next weekend to start up my program again. So I said, you know, my horses and I have helped some other teens dealing with bullying. You want to come? Well, she came with her three kids. They were so surprised at my approach, 'cause my approach is not what I call the colonizer conquer control and you comply or out mode OK? We, my approach is about connection about communication and connection, understanding horses ourselves, how to be around them in a respectful way, so it's mental emotional heart and spiritual.

And that's how some of the healings come to some of the people that come. And so she's here and she's struggling and her son just goes in the stall with Hawk and spends half an hour just talking to Hawk. OK and Hawk, totally you know, Hawk just listens anyway so they keep coming back. And then I realized, oh he's also ADH and so we talk about that and affirm him in that role, but I understand he has struggles at school with teachers and students that don't understand. And then I realize to the mother, I say, you know, I think you maybe ought to check out whether you're ADH. Have you ever asked that question? And she is. She's now diagnosed with ADH and so at least it helps her understand and not be quite so self-judgmental about the things she doesn't do well and she's a wonderful photographer by the way, and so I'm able to affirm those things that she gifted at and she’s very gifted with the children she works with at school with their differences and so when someone comes and I can sense they’re ADH different, what I'll say to them is oh, I could tell you what I know about you. You're brilliant, you're curious, you're creative. You have lots of energy. If you're my kind of hyperactive and there's the non-hyperactive too and you're intuitive, you like to be creative, but you could get bored really easily. And you do not like being bored.

OK, but the other thing is some of the administrative, there's things about how you function or don't function well, either the distraction or the administrative skills in your way. Your brain works that don't fit the traditional school methods. Although the schools are getting better, OK. Grateful for that. But I'll tell you something else that I'll know about you. It is hard for you to focus sometimes on what other people want you to focus on or what you think you should focus on. But if there's something that's very, very important to you, you will focus and you will persevere long after when other people would have quit. And so I say to him, so that's why I'm still doing what I'm doing when other people told me you're crazy, Kate.

**Heidi:** Oh Kate, it sounds like you have so many rich places in your life where connection and creativity and nature and people, where there's an exchange you know of...

**Kate:** Yes, and it's part of my healing journey. It's a part of my learning journey. I've learned so much from creatures, OK, and that's, that's the way of the indigenous people too. Yeah, there's so much and there is beauty out there. And so with the confines of all of what's happened. So like, even when, when I post on a local Facebook, an image of the sunrise or of my ducks splashing in the pond and I get 100 likes, I know that that has brought an image of beauty or humor or smile to someone that day. So it gives me a sense of value. They're not just thousands of thousands of photos that I've taken that are lost in my clutter. But I’m learning ways to share them and, uhm, hope that I that could be encouragement to others and I, I would just like to encourage any of you that if, if you have, well, I guess the, the word I use is differences, but I realized, when Heidi and I were talking, I thought wait a minute in the horse racing, they have a phrase called handicap and I used to hate the word handicap and then I didn't like the word disabled either and I've realized for conversation with others that it's like, it makes a difference if, how it's used, OK, if it's used in a way that's as a judgement, either someone judging me as being inadequate or not able, or if I'm judging myself because of what I've heard from so many others, then I cringe at it, and I think it's healthy for me to say I'm going to stand up and speak another way.

And in handicap racing, they'll take two horses and one horse may have already proven he's the faster horse, and they want to have a race between the two of them, they will put a handicap on the rider of the faster horse. He'll have to carry extra weights and so those two horses are racing, everything is the same except that one has got extra weights and those that are watching or betting on the race have to look at all the factors of each and, and try to decide which one is going to overcome their challenge, whether they're already considered the slower horse or if they're considered the faster horse. But they got a handicap OK, and somehow that has just made a difference for me. I'm still a good horse in the race. And even with a handicap, I'm gonna run a good race and give it the best I can. And I may well win. And if I don't, I'll still learn from it and I'll enjoy the joy of running.

**Heidi:** Kate, thank you so much.

**Kate:** You’re welcome.

**Heidi:** I'm just I'm, I'm smiling but, you probably can see, it's just me who can't necessarily see when somebody’s smiling, and, and I'm, I'm just...

**Kate:** I’m smiling too.

**Heidi:** I'm grateful that, for this time that people get to learn a little bit more about you and your art, and you know the journey that you, and the learning that you just always seem to be engaging in, even when you know like we both share the tech challenge thing. It's not always there. Uhm, we have just a few minutes left today, so I'm wondering if you wanna let folks know where they can find more about your art if they want to learn more. I know it's at the Vault right now. And where else can people find more about you if they want to stay in touch? And when we go live and later those will be posted in the chat box, but for, for now, we'll just say it out.

**Kate:**  OK, do you mind if we show that other image of the woman?

**Heidi:** Not at all, no, thanks.

**Kate:** OK, because she she's Abenaki and uhm, yeah, I I took this image at one of the Nulhegan gatherings at Lake Eden. This is Carrie White\* who is a basketweaver. She is working on preparing the strips from the ash trees and, and I had wanted to have her image with what I had at the vault. But my administrative challenge, I hadn't gotten a permission form or verbal from her yet. Uhm, so I'm glad it's here because I just want to share, uh, this image that speaks of the various beauties and gifts of the tradition of the Abenaki people.

(\*correction, the person’s name is Carrie Wood.)

And yes, you could see more at, at the Vault. I think it's, I'm going to be giving a talk there May 14th, which will be more hands on. And I do have the Ascutney Mountain Horse Farm Facebook site. Uhm, I haven't gotten the challenge of a website set up yet, but I actually have had someone else who really loves what I do and share and is offered to help me set up a website, so that will come eventually, uh, because I want to continue to explore other ways that I can share these images and share people’s stories.

**Heidi:** Wonderful and Kat, would you do a brief verbal description of this image?

**Kate:** Ah, sorry again, I forget this.

**Heidi:** No no no sorry.

**Kat:** No sorries, Kate, at all.

**Kate:** OK. Learning process, learning process yes.

**Kat:** We're all in this together in community. So this is a square photo against, there's wood behind it, and in the wood you, visible are some nails and around the nails the wood is a slightly different color. The main image is of a woman that Kate was just talking about. She's looking down as she is bending wood for basketmaking uhm. She has salt and pepper, gray hair pulled back. She wears glasses, wire framed glasses. She's wearing a top that is a deep teal with it looks like a black or navy flower pattern on it and similar to the ribbons that we saw in the others there is also ribbon sewn into across her upper chest over her shoulders and down the sides of the chest and at kind of the where the arm meets the elbow there's also ribbon, and so her hands are in front of her working on this basket, there are also various tools in front of her for basket making and behind her are these very new spring green that chartreuse, chartreuse green color of the brand, new growth and a lot of ferns and foliage behind her. She is also, on her chest, is visible two different necklaces. And they look like they're either stone or bone. And then she's also wearing earrings that are coming down and the two pendants around her neck, one is kind of a almost a crescent shape and the other is a slightly, you know, off a circle with potentially a turtle cut out of the middle or just a shape and both of them are in a purple tone.

**Heidi:** Anything else to add to that, Kate?

**Kate:** Well, I just realized I think you're right, I think that's a turtle inside the shell and of course they, indigenous people or the Abenaki people would call this hemisphere Turtle Island. So that is significant. Yes, thank you for sharing that. Yeah, I I.

**Heidi:** And thanks for reminding us that this was an important thing for you to share so.

**Kate:** Yes, that was.

**Heidi:** So if there's one thing you would want people to know about you and your art, and I, I laugh at one thing but, (laughter from all), you know, one thing you want to leave people who's been listening and watching today with?

**Kate:** That wherever you are and whoever you are, that I hope as you step out into your day that you will look for beauty and pause and rejoice in it and it might be another person, it might be a smile, it might be even if you live in town and it's a sidewalk, there might be a little roots of grass that are coming up through it. It might be looking at the sun. To just pause and consider that there is beauty in the midst of all of what we're all also experiencing in different ways of chaos and, and the ways, the traditions of the Abenaki and the Lakota and other people, there's a strong valuing of things like honesty and generosity and integrity. And generosity it's just, it's just really, really important and I feel during this time it's really important for us to look around and be aware of others and pause and hopefully find a way we can express that caring. And make an effort at connection, especially during this time when we've been so forced to isolate in so many ways and I am so grateful I've learned to use zoom, OK, that there was this way to learn to reach out and to be able to communicate and connect and to be a part of community. That we don't have to be limited unless we choose to stay in a limited place. So let's reach out.

**Heidi:** Thank you, Kate, and thanks for sharing your art and your, your stories and, uhm, you with, with us and with the audience today and thank you again. Thank you so much.

**Kate:** And I'm just going to push up to that prayer shawl. And I want to just say to you that, I was in a place with horses, I went up to a program called become one with the spirit of the horse in South Dakota and it was a very much of a blessing experience. The people that are still living the traditional ways of their people truly are people of generosity and prayer and community, and we have much we could learn. And I will, I will add this as a result of my going to that place, and my sharing with one of her sons, who was alcoholic and being able to share about my own trauma, but healing from it and the value of horses, this, this man has now been sober for four years. See, if we care enough and we, we hold on our judgment...and are open...and be willing to share heart to heart, not only is there more healing for us, but there's healing for others, and I also believe there can be healing for our earth. Now this is my hope. I know that's a big one, but it's a piece that I could do here on my small farm at the base of Ascutney Mountain.

Thank you, thank you and so much I've learned from you folks and other artists, and I look forward to when we could gather. I'm intended to get to the gathering when it moves to St Johnsbury.

**Heidi:** Yeah, I'm looking forward to that myself.