

Artwork © Erica Lord

# Self-Determined

A Contemporary Survey of Native and Indigenous Artists

August 18 – November 27 at the Center for Contemporary Arts Santa Fe

**Jordan Ann Craig**  
Northern Cheyenne

**Jeremy Dennis**  
Shinnecock

**Demian DinéYazhi'**  
Dine, born to the clans  
Naasht'ézhí Tábaqhá  
(Zuni Clan Water's Edge)  
& Tódích'í'nii (Bitter Water)

**Carly Feddersen**  
Okanogan, Arrow Lakes,  
German, English

**RYAN! Feddersen**  
Okanogan, Arrow Lakes,  
German, English

**Anna Hoover**  
Norwegian/Unangaʁ

**Ursala Hudson**  
Tlingit

**Chaz John**  
Winnebago Tribe of  
Nebraska, Mississippi  
Band Choctaw, European

**Jeff Kahm**  
Plains Cree

**Ian Kualii'i**  
Kanaka Maoli/Native  
Hawaiian – Shis Inday/  
Mescalero Apache

**Erica Lord**  
Tanana Athabascan, Inupiaq,  
Finnish, Swedish, English  
and Japanese

**Hoka Skenandore**  
Oneida, Oglala Lakota,  
Luiseno, Chicano

**Dyani White Hawk**  
Sičangu Lakota

**CCA** CENTER FOR  
CONTEMPORARY ARTS  
SANTA FE



Artwork © Ian Kual'i  
Photo: Shayla Blatchford

## About the Exhibition

*Self-Determined: A Contemporary Survey of Native and Indigenous Artists* is the Center for Contemporary Arts Santa Fe's (CCA) first exhibition co-curated by executive director Danyelle Means (Oglala Lakota) and Kiersten Fellrath, featuring thirteen artists engaged environmental themes, explore mythologies, rework traditions, and utilize technology as a tool of preservation in both formal and conceptual investigations through film, installation, photography, land art, beadwork, and studio arts.

The exhibition centers the artists: their practice, the social and political issues important to them, their relationships to community, their mode of expression and the ways in which they identify. In this exhibition, "self-determination" is reinterpreted as an act of reclamation and revolution—a concept transformed, embodied and explored in myriad ways by artists living in a post-self-determination era.

The title *Self-Determined* is inherently political. It references a Nixon-era policy, the Indian Self-Determination and Education Assistance Act of 1975 (Public Law 93-638), wherein the United States government gave federally recognized tribes the ability to make decisions for themselves about cultural renewal and reclamation, governance, economic development, and education—the first governmental policy not based in assimilation or genocide.

"It has been only 50 years since tribes were given the right to make decisions for themselves, to control their own communities in ways that celebrate their unique voices in the cultural landscape of America. In the land of the free, freedom of expression for Native and Indigenous people is only decades old. We have gathered 13 artists together to celebrate their unique voices and to give agency to their gifts—each one, free to express their incomparable talent in new and exceptional ways. I invite you to listen, to watch, to meditate on the precious time you get with each of these artists' works. They are the present and future of Native and Indigenous art. They bring humor, humility, grace and healing to their incredible work. They are Self-Determined." – Danyelle Means (Oglala Lakota), CCA Executive Director.



Artwork © Ian Kual'i  
Photo: Shayla Blatchford

## About the Exhibition (Cont.)

Six of the more than two-dozen pieces featured in *Self-Determined* are newly created works for the exhibition. The exhibition includes a performance on Indigenous People's Day, October 10, by Demian DinéYazhi' (Diné, born to the clans Naasht'ézhí Tábaqhá [Zuni Clan Water's Edge] and Tódich'í'nii [Bitter Water]). The performance, *SHATTER///* will be enacted in the gallery space where the artist's work is currently installed in a preparatory fashion. Additional programming includes a collaboration with the Institute of American Indian Arts, Santa Fe (IAIA), which will showcase selections from their film archive that include works by James Luna and historical footage relating to the Self-Determination policy.

The exhibition will be on view through November 27, 2022, and has been generously supported by IAIA, and is also in conjunction with Indigenous Celebration 2022, a platform initiative supporting Indigenous artists, art, and culture. CCA has joined Museums for All, an accessibility initiative, with a launch coinciding with this exhibition. Visitors who present an EBT/SNAP card may enter with their family for a reduced rate of three dollars. CCA's gallery hours are currently Friday through Saturday from 11am to 6pm and Sunday from 11am to 5pm.



*Self-Determined* is supported by the Institute of American Indian Arts, Santa Fe



*Self-Determined* is part of Indigenous Celebration NM 2022.

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## About CCA Santa Fe

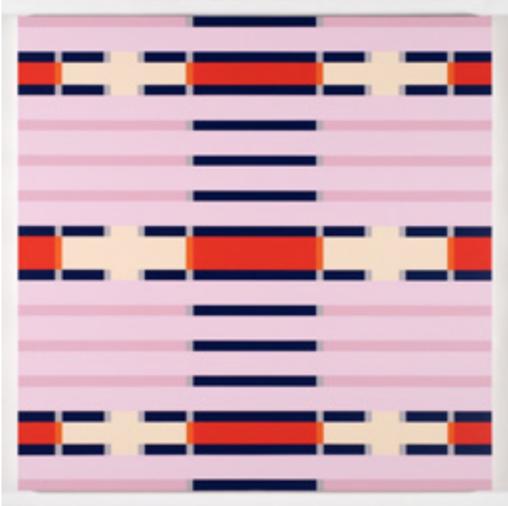
CCA Santa Fe celebrates creativity across the arts, humanities and sciences by generating transformative experiences designed to ignite minds and connect people. Boasting over forty years since its establishment, CCA Santa Fe was founded as a grassroots organization with a vision to further enrich our cultural landscape in Santa Fe and Northern New Mexico at large. That vision continues to thrive today, and we embrace all of the ways this mission continues to inform and grow our contribution to our vibrant, unique community.

# Self-Determined

A Contemporary Survey of Native and Indigenous Artists

## EXHIBITION ARTWORK CHECKLIST

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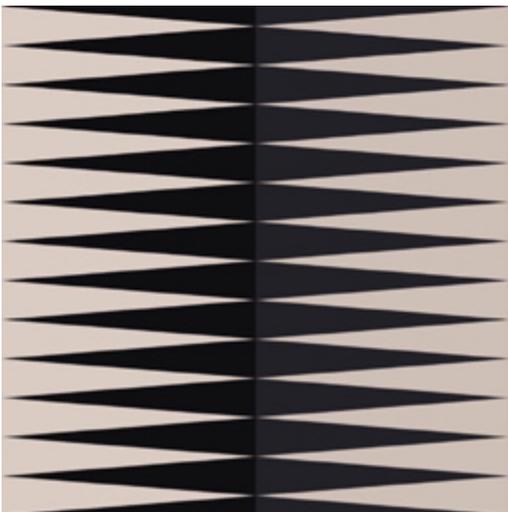
**JORDAN ANN CRAIG** (Northern Cheyenne, born 1992)

*Her Favorite Color Is Pink, 2022*

Acrylic on canvas

70 × 70 inches

Courtesy of the artist and Tia Collection



**JORDAN ANN CRAIG** (Northern Cheyenne, born 1992)

*Sharp Tongue II, 2022*

Acrylic on canvas

70 × 70 inches

Courtesy of the artist and Tia Collection

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### CARLY FEDDERSEN

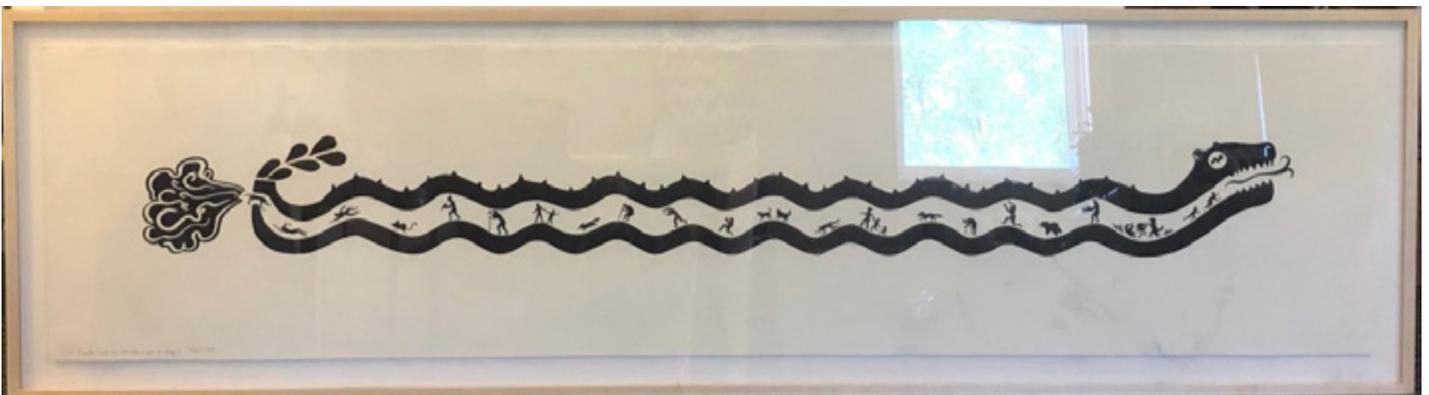
(Okanogan, Arrow Lakes, German, English, born 1982)

*Coyote and The Monster That Ate Everyone*, 2022

Waxed linen

8 × 6 inches

Courtesy of the artist



### RYAN! FEDDERSEN

(Okanogan, Arrow Lakes, German, English, born 1984)

*Coyote and the Monsters Yet to Slay I*, 2022

Relief print on Arches paper, edition of 3

21 × 90 inches

Courtesy of the artist and Form & Concept Gallery, Santa Fe

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**JEREMY DENNIS** (Shinnecock, born 1990)  
*Dream of a New World* (RISE series), 2019  
Metal print; edition 1/10  
20 × 32 inches  
Courtesy of the artist



**JEREMY DENNIS** (Shinnecock, born 1990)  
*Sunksquaw, A Return to Female Leadership* (RISE series), 2019  
Metal print; edition 1/10  
20 × 32 inches  
Courtesy of the artist



**JEREMY DENNIS** (Shinnecock, born 1990)  
*Native Guide* (RISE series), 2021  
Metal print; edition 1/10  
32 × 20 inches  
Courtesy of the artist



**JEREMY DENNIS** (Shinnecock, born 1990)  
*They Came Back* (RISE series), 2017  
Metal print; edition 1/10  
20 × 32 inches  
Courtesy of the artist

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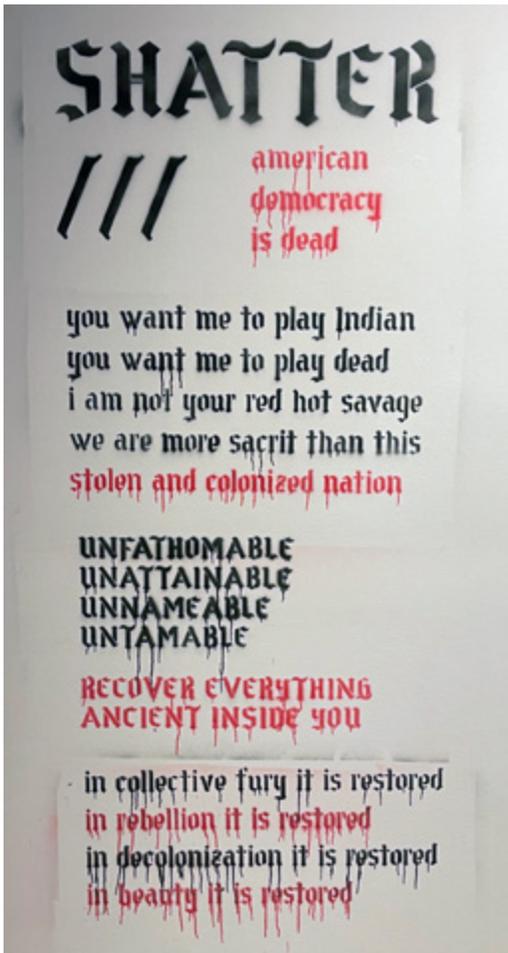
**DEMIAN DINÉYAZHI'** (Diné, born to the clans Naasht'ézhí Tábaqahá (Zuni Clan Water's Edge) & Tódich'í'nií (Bitter Water), born 1983)

*SHATTER///*, 2019-

Installation of found objects, silkscreen on walls and musical equipment, to be engaged in a performance with Kevin Holden (Diné, Irish, German and Norwegian) on October 10, 2022 at CCA Santa Fe

Dimensions variable

Courtesy of the artist



**DEMIAN DINÉYAZHI'** (Diné, born to the clans Naasht'ézhí Tábaqahá (Zuni Clan Water's Edge) & Tódich'í'nií (Bitter Water), born 1983)

*SHATTER///*, 2019-

Text-based mural based off of excerpts from *SHATTER///* performance(s)

Dimensions variable

Courtesy of the artist

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**ANNA HOOVER** (Norwegian/Unangaâ, born 1985)

*Salmon Reflection*, 2021

Film

Duration: 4 minutes

Courtesy of the artist

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**URSALA HUDSON** (Tlingit, born 1987)  
*Matriarch Rising (Ravenstail ceremonial regalia ensemble)*, 2021  
Merino wool, silk, tin cones, leather and Tencel fabric, wide brim wool hat with woven band  
Dimensions variable  
Courtesy of the artist  
Photo by Kahlil Hudson



**URSALA HUDSON** (Tlingit, born 1987)  
*Tideland Warrior (Chilkat and Ravenstail ceremonial regalia ensemble)*, 2021  
Merino wool, silk, leather, long-haired goat fur, mother-of-pearl and Tencel fabric  
Dimensions variable  
Courtesy of the artist  
Photo by Kahlil Hudson

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**CHAZ JOHN** (Winnebago Tribe of Nebraska, Mississippi Band Choctaw, European, born 1987)  
*SPIN YA PINS (Sundance through Covid 2022)*, 2022  
House paint, gouache, pencil, crayon on canvas  
Deerhide, wood, dirt and astroturf  
Painting: 60 × 66 inches  
Sculpture: 60 × 60 inches  
Courtesy of the artist and Ellsworth Gallery, Santa Fe



**CHAZ JOHN** (Winnebago Tribe of Nebraska, Mississippi Band Choctaw, European, born 1987)  
Day 3, 2022  
Pencil and gouache on trailer siding,  
Buffalo Bill '94 Tattoo Flash  
17 × 14 inches  
Courtesy of the artist and Ellsworth Gallery, Santa Fe

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**JEFF KAHM** (Plains Cree, 1968 - 2021)

*Transformation No. 1*, 2018

Acrylic on canvas

99 × 78 × 3.25 inches

Courtesy of Chiaroscuro Gallery, Santa Fe

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**IAN KUALII** (Kanaka Maoli/Native Hawaiian - Shis Inday/Mescalero Apache, born 1977)  
*Ma Ka Ho'ona'auao Ā Ma Ka Ihe Paha - By Education Or By Spear (Monument/Pillar Series)*, 2022

Latex paint, site specific mural commission  
Dimensions variable on 26 × 13' wall  
Courtesy of the artist

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**IAN KUALI'I** (Kanaka Maoli/Native Hawaiian - Shis Inday/Mescalero Apache, born 1977)  
*'Ike Maka Series: Kamehameha III – Kaulikeaouli (1814 - 1854), 2020*  
Hand cut paper with painted verso  
17 ½ x 17 ½ inches  
Courtesy of the artist



**IAN KUALI'I** (Kanaka Maoli/Native Hawaiian - Shis Inday/Mescalero Apache, born 1977)  
*'Ike Maka Series: Mary Kawena Pukui (1895 - 1986), 2020*  
Hand cut paper with painted verso  
17 ½ x 17 ½ inches  
Courtesy of the artist

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**IAN KUALI'I** (Kanaka Maoli/Native Hawaiian - Shis Inday/Mescalero Apache, born 1977)  
*'Ike Maka Series: Robert William Kalanihiapo Wilcox (1855 - 1903), 2020*  
Hand cut paper with painted verso  
17 ½ x 17 ½ inches  
Courtesy of the artist



**IAN KUALI'I** (Kanaka Maoli/Native Hawaiian - Shis Inday/Mescalero Apache, born 1977)  
*'Ike Maka Series: Iolani Luahine (1915 - 1978), 2020*  
Hand cut paper with painted verso  
17 ½ x 17 ½ inches  
Courtesy of the artist

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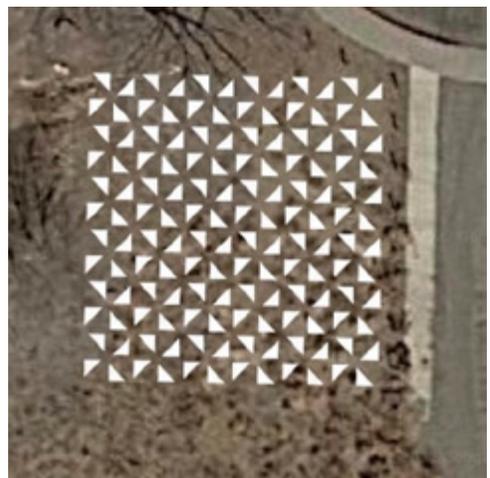
**IAN KUALII** (Kanaka Maoli/Native Hawaiian - Shis Inday/Mescalero Apache, born 1977)

*Two Seabirds in the High Desert, 2022*

Red mulch, site specific land-based commission

40 × 40 feet

Courtesy of the artist



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**ERICA LORD** (Tanana Athabascan, Inupiaq, Finnish, Swedish, English and Japanese, born 1978)  
*Leukemia (red and green)*, 2022  
Beads, wire, string  
79 × 19 ½ inches  
Courtesy of the artist



**ERICA LORD** (Tanana Athabascan, Inupiaq, Finnish, Swedish, English and Japanese, born 1978)  
*Adrenal Cortisol Cancer (Diabetes)*, 2021  
Beads, wire, string  
49 × 7 1/2 inches  
Courtesy of the artist

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**ERICA LORD** (Tanana Athabascan, Inupiaq, Finnish, Swedish, English and Japanese, born 1978)

*Multiple Myeloma (pink and blue)*, 2022

Beads, wire, string

72 × 23 inches

Courtesy of the artist

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**HOKA SKENANDORE** (Oneida, Oglala Lakota, Luiseno, Chicano, born 1982)

*O'ga Pogeh (White Shell Water Place, Tewa Land), 2022*

Spray paint, site specific commission

Dimensions variable on a 13 × 20' wall

Courtesy of the artist

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**DYANI WHITE HAWK** (Sičangu Lakota, born 1976)

*LISTEN*, 2020, HD video

In collaboration with cinematographer Razelle Benally (Oglala Lakota/Diné)

Courtesy of the Artist and Bockley Gallery



Leiha Peters - *Gëöya'e:s*

Tribe: Seneca

Language: Seneca

Location: Tonowanda Seneca Nation reservation, NY



Andrea "Osh" Fairbanks - *Bagwajikwe*

Tribe: Leech Lake Anishinaabe

Language: Ojibwe

Location: Mille Lacs Indian Reservation, MN



JoAnn Jones - *Haahe maanjwiga*

Tribe: Ho-Chunk

Language: Hocąk

Location: Devils's Lake, WI



Lorraine Ryan German - *Oyáte Wacinyanpi Win*

Tribe: Sisseton Whapeton Dakota

Language: Dakota

Location: Lake Traverse Reservation, SD

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**DYANI WHITE HAWK** (Sičangu Lakota, born 1976)

*LISTEN*, 2020, HD video

In collaboration with cinematographer Razelle Benally (Oglala Lakota/Diné)

Courtesy of the Artist and Bockley Gallery



Lucinda Polk - *Oshiny*

Tribe: Quechan

Language: Kwatsáan

Location: Ft. Yuma Quechan Reservation, CA



Irene Sharkey

Tribe: Cocopah

Language: Cocopah

Location: Cocopah Indian Reservation, AZ



Shandiin Hiosik Yazzie

Tribe: Diné, Akimel O'odham, Yoeme

Language: Diné

Location: Tsé' baa'ádotłizhí: Blue Hills, St. Michaels, AZ



RoseMarie Lujan

Tribe: Taos Pueblo

Language: Tiwa

Location: Taos Pueblo, NM

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**JORDAN ANN CRAIG (Northern Cheyenne)**

My work keeps me up at night and gets me out of bed in the morning. I've forgotten how to sleep. I tell stories about my childhood, family, trauma, healing and the appealing mundane. Working in series, I explore subjects like forgetting how to sleep, my relationship with my sisters, the life of an unlucky ladybug, and the translation of language and dreams. The dots and shapes are my words; the stories are in their rhythm.

My work is often beautiful, masking ugly histories. I keep Indigenous textiles, beads, pottery, and landscapes in my periphery when I make art. My work is the exploration of existence, time and space, woven from cultural memory and epiphany. The process is meticulous and meditative, often obsessive in mark and repetition. My personality, quirks, history, and family are inevitable influences in my life, all fundamental to how and what I create. I seek to balance the familiar and the mysterious, shared stories and secrets.



**JEREMY DENNIS (Shinnecock)**

'RISE' reflects upon the ongoing subtle fear that many non-Native people have of Indigenous people in the United States. Fear, in this instance, may come from acknowledging our presence, not as an extinct people, but as sovereign nations who have witnessed and endured the process of colonization for hundreds of years and remain oppressed.

This series reflects upon the inherent fear that one day - oppressed groups may rise and defend themselves. As an Indigenous tribal member who has observed the aftermath of colonization, my curiosity is in the story of survival, especially as a Federally Recognized tribe east of the Mississippi. RISE approaches the concept of a future Native American uprising from a complicated perspective of military and land deed neutrality, cultural assimilation, and as a people hiding in plain sight.

With the rise of the zombie motif in popular culture, the zombie may be interpreted as the great celebratory enemy, replacing the American Indian, the original figure of fear for settlers of this land. RISE appropriates the aesthetic and concept of zombie apocalypse in popular culture by replacing the gory zombie figure with the American Indian, whose simple presence causes terror.

The images reflect an interpretation of an imagined future uprising based on the aftermath of colonization, steeped in both the popular imagination of non-Indigenous people and the repressed desires of Native Communities to one day retake their territory. In the end, my personal belief is that Americans and Native Americans will never have another great war, but the fear non-the-less exists and this project confronts it by mixing the fear with humor once realized.

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# SHATTER///

Demian DinéYazhi' with Kevin Holden

SHATTER/// is an anti-colonial ceremonial intervention pulsating through waves of abstract sonic rreckoning and destructive catharsis: SHATTER/// is an extractive performance decimating the primitive settler colonizer hyper-romanticized imaginary notions of Indigenous cultures/peoples and racist appropriative conditioning inherent throughout the settler colonial project: SHATTER/// is a flower blooming amidst a barren landscape covered in the shit of FALLING and rotting american culture: SHATTER/// is the aftermath of destruction: an accumulation of dishonorable Indigenous stereotypes: an extraction of non-consensual desire:

SHATTER/// is a refusal to perform the assimilated oppressed and powerless citizen of foreign (un)civilizations: a betrayal against genocidal agendas that concoct simulated realities to dodge accountability or enact proper reparations for all living and thriving Indigenous tribes:

SHATTER/// is a resistance to cis hetero supremacy: a refusal to further internalize the trauma shame and anger through the waves of colonial warfare that is still happening to this day - as you are reading this now: SHATTER/// is a cosmic seedling dependent on the nurturing of Indigenous Trans/Queer/2Spirit kinship: SHATTER/// is dedicated to ancestral Indigenous rebellion and ceremonial healing:



DEMIAN DINÉYAZHI' (Dine, born to the clans Naasht'ézhi Tábaqahá [Zuni Clan Water's Edge] & Tódich'í'nii [Bitter Water])

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**CARLY FEDDERSEN (Okanogan, Arrow Lakes, German, English)**

This is a basket pattern depicting the story of Coyote and The Monster. Shown inside the monster, its teeth are depicted at the top and bottom of the basket. Coyote is carrying a torch and Fox carries a stack of wood to start a fire. The creatures trapped inside the monster are Rattlesnake, Bear, Deer, Rabbit, Prairie Chicken, Butterfly, and Dragonfly; they are all moving toward the end of the monster to escape when Coyote and Fox start the fire. Bear carries the bones of those that died inside the monster.



**RYAN! FEDDERSEN (Okanogan, Arrow Lakes, German, English)**

*Coyote and the Monsters Yet to Slay* is a relief print which expands and contemporizes Plateau lore where Coyote, the Trickster was charged with the task of slaying monsters throughout the land to make the world a better place for the two-legged people (humans) to live. This piece was inspired by a conversation which took place on a winter drive with my sister, Carly Feddersen.

Carly was recounting a Coyote story in which Coyote travels to a land devoid of people only to find out that a voracious monster has consumed them all. He undertakes a brave rescue mission, entering the belly of the beast and destroying its heart, where upon all the people are released. We had just been talking about her basket work, and I was preparing for a studio residency at the Institute of American Indian Art (IAIA). A vivid picture began to form from her words, and I suggested the story could be retold through a twined basket, she in turn thought it would make a good print. We decided that we would each approach the story as inspiration in our own ways. I thought about this greedy monster, who kept eating until everyone was gone and it reminded me of our current struggles with those in power who love money and personal aggrandizement so much that they will destroy the world and everyone in it to have more.

In thinking about Coyote's important work, it's very apparent that we have many monsters yet to slay, perpetual growth being an episode of his continued campaign.



**ANNA HOOVER (Norwegian/Unangax̂)**

Norwegian/Unangax filmmaker, Anna Hoover lives in Alaska, and has spent her summers in salmon territory on the waters of Bristol Bay. Hoover's 4-minute film, *Salmon Reflection*, includes carefully curated voices and visuals, gathered with the goal of communicating the sacred reverence she and her culture hold for salmon. Salmon are the lifeblood of the communities they feed and support. *Salmon Reflection* provides a portal into an indigenous worldview of what salmon need.

Be carried by Aassanaaq Kairairuak's Yup'ik song *Seal Boy*, and find your place in solidarity as a steward for future healthy generations of salmon and people.

Chin'an – Gunalchéesh – Mahsi'choo – Quyana – Qagaasakung – Thank you

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### URSALA HUDSON (Tlingit)

Tideland Warrior was inspired by my clan, the T'akdeintaan (the black legged kittiwake from the seagull family). T'akdeintaans eat only fish and beach creatures and never trash, they won't drink fresh water, and they are rarely found on land unless they're perching on high cliffs during breeding season.

T'akdeintaans soar above the situation and see-through boundaries, finding new ways to move forward; for this reason, they tend to be highly creative. They have a knack for turning the most unlikely things to their advantage. They love to congregate in crowds and have no trouble defining their space in everyday situations. Generally speaking, they sit well in fear, are willing to test their comfort zones, and will look people in the eye and challenge them to find a better way to resolve issues.

In the Tlingit matrilineal culture, your clan is inherited from your mother. My momma grew up in Juneau. I grew up in Colorado, high in the mountains and very far from the sea. For so many reasons, I convinced myself that I was not Native, and that I'd never make the art my momma made because if I did it would

be appropriation. I was not T'akdeintaan because T'aks don't live inland. I pictured the boxes that I would never fit into: white and Indigenous. And then I tried to create a brand new box to build myself into. That box was iron clad and rigid as ever.

In 2016, my mother and sister weaseled me into weaving a Ravenstail square for a collaborative robe project. I wove it in my iron box, and didn't eat or sleep until it was finished for fear of coming untethered from this newfound feeling of connection to infinite lineage. That tiny weaving was a product of generations of gatherings and knowledge that came through me, showing me that Indigenouness thrives in communion and soars in sharing, and can't be contained within boxes and borders.

So, this new woven ensemble was inspired by T'aks, but as the creative process unfolded, lots of green came through. And this is probably because I am a T'ak living amongst the Ponderosa Pines.

This ceremonial regalia was conceived to evoke the warrior. Warriors lead, but only with the voices of their people. They speak loud, to define the unheard. They stand in confidence, held by the truths of their people. They are strong, to uplift the weary.

The abstract formline shapes of this ensemble were woven with silk and merino wool weft yarns, twined around cedar bark and merino wool warp. The warp ends were cut from the extra-long fringe of my first robe (Woman as a Wave), and so they are all sisters. The clasps are mother of pearl and the fur is long-haired goat; all vintage to honor our past and protect our future.

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**CHAZ JOHN (Winnebago Tribe of Nebraska, Mississippi Band Choctaw, European)**

*SPIN YA PINS* is a nightly reminder to turn your piercings while ceremony wounds are still wet from steam. I started this style of work after the connection I made between Plains ledger drawings and tattoo imagery. Both are pulling from similar iconography and reoccurring patterns, attempting to capture the visual language of the numinous. A language where the sacred and profane are intertwined, as modern as today and as ancient as time.

"I want my paintings and sculptures to feel like they're trying to remember a dream, falling apart and coming together - that's really it."



**JEFF KAHM (Plains Cree) (1968-2021)**

I started exploring abstract work in the early nineties during undergraduate studies, where I was introduced to various art movements of Western art history including the tenets of modernism. Modernist practices, which set aside artistic traditions of the past in favor of experimentation, piqued my interest at the time. Although the age of modern painting began in the nineteenth-century I was particularly drawn to work produced in the latter half of the twentieth century, particularly Color Field painting, Geometric Abstraction and the work of the New York School. My affinity with modern and contemporary art practices consumed me even through graduate studies and continues to this day. Importantly, Indigenous art history (pre-modern art) is another component crucial to my research of non-objective art, which includes recognizing parallels and similarities between Indigenous abstraction and the modern art aesthetic," says Jeff Kahm (Kahmakoatayo)



**IAN KUALII**

*Ma Ka Ho'ona'auao Ā Ma Ke Ihe Paha (By Education or By Spear)* is a continuation of the artist's series, Monument Pillar, which questions the countless politically problematic monuments and statues found across Indigenous lands. This site-specific installation in particular addresses the integral role President William McKinley played in the annexation of Hawai'i to the so-called United States, and the continued denial of the Hawaiian Kingdom's sovereignty. Today, over 120 years later, numerous buildings, places, and statues bear his name and likeness, serving as a painful reminder of the forced indoctrination and colonization of the Hawaiian people. By intentionally disrupting McKinley's image with a multitude of spearheads, this piece addresses the need for the true history of Hawai'i's stolen lands to be told and taught, and for Native Hawaiians to take back what is rightfully ours.

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#### **ERICA LORD (Tanana Athabascan, Inupiaq, Finnish, Swedish, English and Japanese)**

My artwork brings together traditional art practices and contemporary issues affecting Native people. This Digital DNA art series uses different RNA/DNA microarray analyses or tests as the basis for the different beaded and applique projects.

Microarray tests are used to detect the presence or progression of a disease/condition; when a person is tested, the color codes and patterns help determine what stage, or how much, of a disease is present in that given person. These tests, representing diseases that disproportionately infect and devastate Native populations, are translated into beadwork and applied to different traditional objects/artworks.

In this series, I was studying Athabascan baby belts or burden straps (which are used in many Indigenous cultures), objects that would allow a person to carry something heavy, like a baby, or a water jug, or bundle of sticks, for example. The strap would carry the burden on ones' back and the strap would tie around the front, generally across the chest. I like to think how an object such as this might function in my contemporary life. For example, in my life, the burdens I carry are less physical as they are invisible, but still weighty. Disease, health risk, and systemic racism in the health care system are unseen, and yet affect Indigenous people everywhere.



#### **HOKA SKENANDORE (Oneida, Oglala Lakota, Luiseno, Chicano)**

This site-specific piece acknowledges the historical ties and stewardship of the area now known as Santa Fe, formerly O'ga P'ogeh or as translated in English from Tewa to "White Shell Water Place."

Many have a contentious relationship to Land Acknowledgements, however, they play an important role in recognizing the historical and current connections between Indigenous people and the shared history of place. Hock E Aye Vi Edgar Heap of Birds (Cheyenne and Arapaho, born 1954) has an ongoing series that uses commercial signage to illustrate the ties of Indigenous people to land. Heap of Birds' use of institutional signage inspired my usage of Style Writing (also known as graffiti art.) While signage is a recognizable form of communication, the abstracted letters in Style Writing require development of familiarity with the forms to be able to understand them. This similarity connects back to the art history of this region. The petroglyphs, pottery designs and paintings inside of the kivas of the Pueblo People of this region are

all markings that connect Indigenous people to the land.

# Self-Determined

A Contemporary Survey of Native and Indigenous Artists

## ARTIST STATEMENTS

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### **DYANI WHITE HAWK (Sičangu Lakota)**

As a woman of Sičangu Lakota and European American ancestry, I was raised within Native and urban American communities. I strive to create honest, inclusive works that draw from the breadth of my life experiences, Native and non-Native, urban, academic, and cultural education systems. This allows me to start from center, deepening my own understanding of the intricacies of self and culture, correlations between personal and national history, and Indigenous and mainstream art histories.

My painting and sculptural works reflect these cross-cultural experiences through the combination of influences from modern abstract painting and abstract Lakota art forms. Some are executed strictly in paint on canvas while others incorporate materials such as beads, porcupine quillwork, and buckskin, weaving aesthetics and concepts from multiple yet intertwined histories.

Recent work in performance, video, and photography focusing on issues of Indigenous language, women's rights, and the necessity of nurturing cross-cultural relationships, has further developed the driving force of my practice; to encourage conversations that challenge the lack of representation of Native arts, people and voices in our national consciousness while highlighting the truth and necessity of equity and intersectionality.

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## PUBLIC PROGRAMS

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**Curator's Tour + Artist Spotlight: Chaz John**  
Saturday, September 10 at 1pm

Curators Danyelle Means (Oglala Lakota) and Kiersten Fellrath lead a comprehensive overview of the exhibition via a guided walkthrough that concludes with exhibiting artist, Chaz John, sharing insights into his process and work on display. [Read more.](#)

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**Native American Video Tape Project Film Festival**  
In partnership with IAIA | Thursday, October 6 at 6pm

A project that digitized, preserved and made available the master tapes of the Native American Video Tape Project from 1976 - 1977 which contain forty-six unique tribally-directed video projects from 27 different Tribal communities. The project includes comprehensive consultations with communities on potential sensitivities to guide future access as well as a film festival and panel discussion.

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**SHATTER///** by Demian DinéYazhi' and Kevin Holden  
Indigenous Peoples' Day: Monday, October 10 at 4pm

*SHATTER///* is an extractive performance: an eclipse of electronic sound, poetry, and acts of destruction amplified into a cathartic shattering of the racist stereotypes that have, for centuries, violated the rights, sacrality, and complexities of Indigenous cultural identity. Performers Demian DinéYazhi', transdisciplinary Indigenous Diné artist and poet, and Intermedia composer and sound artist Kevin Holden (Diné, Irish, German, and Norwegian) absorb and endure the brutality of history in order to explode its power and allure.