

Gina Adams

- American, b. 1965 in Groton, CT
- 2013 MFA University of Kansas; 2002 BFA, Maine College of Art
- Lives and works in Longmont, CO
- www.ginaadamsartist.com



Body of Work

Gina Adams investigates “Nativization” and “Indigenuity” embracing traditional culture while making it her own. Like a rippling stream, everything affects everything else. Adams spent her early youth in the San Francisco Bay area, and then her adolescent and early adult years in Maine. She remembers summers with her Ojibwe grandfather, who married a woman with Lithuanian heritage and became a Canadian citizen. Calico fabric was exported from a location 20 minutes from her family home. Her cross-media, hybrid studio work includes sculpture, ceramics, painting, printmaking and drawing. Along with working in her studio, Adams travels as a visiting artist to universities and participates in artist's residencies. She mentors and teaches college and youth art programs, and she teaches encaustic at R&F Handmade Paint Workshops across the US. The AVA Gallery and Art Center in Lebanon, New Hampshire included her work in a group exhibition in 2013. She was based in Lawrence, KS where she taught at Haskell Indian Nations University from 2014-2015.

Her hand-painted miniatures on paper from the 2012 *Honoring Loss* series, along with encaustic coated photographs in the *Honoring Unidentified* series and ceramic basketballs from the *Honoring Modern Unidentified* series were exhibited in a group show *Stands With a Fist: Contemporary Native Women Artists* at the Museum of Contemporary Native Arts in Santa Fe, New Mexico (2013). Her MFA thesis installation sculpture *Survival/Zhaabwiiwin* was exhibited at the Bemis Center for Contemporary Arts in Omaha, Nebraska, and in an alumni exhibition at the Institute of Contemporary Art, Maine College of Art, in Portland, Maine. La Esquina gallery in Kansas City featured several of her *Honoring Modern Unidentified* ceramic basketballs and encaustic photos in the 2014 group exhibition *Loving After Lifetimes of All This*. She participated in the group exhibition *Beautiful Games: American Indian Sport and Art* at the Heard Museum 2014-2015, with four of her ceramic basketballs from the Spencer Museum collection. She also has works in a group exhibition *Native Art Now – Contemporary Indigenous Art* at NONAM in Zurich, Switzerland.

Gina Adams

Fort Laramie Treaty 1851 (from the series *Its Honor Is Hereby Pledged*), 2015

Calico fabric and cotton thread on antique quilt

Courtesy the artist

The quilts in Gina Adams' series *Its Honor Is Hereby Pledged* are inscribed with texts from treaties between the United States and independent Native American nations from 1778 to 1871. On top of frayed handmade quilts dating to the same period as the treaties, the artist stitches letters cut from newer scraps of calico. This creates a kaleidoscopic rhythm of colors, patterns and geometric designs that renders the treaty texts hard to read, just as the original language was vague and confusing, making them difficult to uphold. Of the 365 treaties, nearly all were broken, nullified or amended, sometimes immediately, as determined by the needs of U.S. government. Over time, the cumulative effect of breaking the agreements has chipped away at the 270-million-acre reserve of lands promised to American Indians as a "permanent and forever home."

Norman Akers

- American Indian, Osage, b. 1958 in Fairfax, OK
- 1991 MFA University of Illinois, Urbana-Champaign; 1983 certificate in Museum Studies, Institute of American Indian Art in Santa Fe, New Mexico; 1982 BFA in painting, Kansas City Art Institute
- Lives and works in Lawrence, KS, where he is an associate professor of painting
- www.normanakers.com



Body of Work

Norman Akers combines personal experience with tribal cosmology in his surreal landscape paintings and prints. Akers stated about his process: “the use of different painting styles and layering images in my work becomes a metaphor for the shifts in my own conscious thoughts and emotions...to suggest that there are no clear boundaries between my culture’s past and present beliefs.”

Growing up in the Osage community in rural Fairfax familiarized Akers with the prairie landscape, and he combines references to these real spaces with linear maps, text, animals and other abstracted natural forms in symbolic narratives which comment on displacement, survival and coexistence.

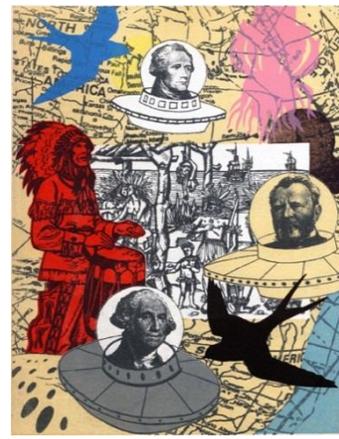
Akers’ works are in numerous collections throughout the nation. He has participated in group shows at galleries and museums both regionally and nationally, including the National Museum of the American Indian at the Smithsonian in Washington DC.



2005 *Which Way?*, Oil on canvas



2006, *Prairie Transience*, Oil on linen



2011, *New Company*, Monoprint

Norman Akers

Interference and a Tiny Spot of Hope, 2019

Oil on canvas

Courtesy the artist

Norman Akers explores issues of identity, culture, place and the dynamics of personal and cultural transformation. He uses a visual vocabulary consisting of symbols drawn from his cultural heritage, personal life experiences and contemporary culture. The underlying principles informing his art include tribal oral histories, maps, art historical references and nature. His use of visual narrative acts as a continuation of the American Indian storytelling tradition. Akers' sense of place can be interpreted in many ways: a place of origin describes the physical landscape where one lives or originates, a mythological place transcends physical place, describing the timeless spiritual or mythic origin where stories begin and civilizations emerge. In these three recent paintings, Akers layers visual images that seem to coexist without any clear hierarchical order, in order to convey a non-linear sense of time. As these images freely mingle between the past and present, they become a metaphor for the experiences he has encountered at home in Oklahoma, traveling across ancestral lands in Kansas, participating in the E-lon-schka ceremonies and simply living.

Carmen Argote

- Mexican, b. 1981 in Guadalajara, Mexico
- Lives and works in the Lincoln Heights neighborhood of Los Angeles
- 2007 MFA, 2004 BA 2004, UCLA
- www.carmenargote.com



Body of Work

As a multidisciplinary artist, Carmen Argote moves through materials and media. Her art practice is consistent in its focus and inconsistent in its appearance.

She stated, "As a multidisciplinary artist, I explore notions of home and place. I respond to architecture and site to reflect on personal histories and on my own immigrant experience. My practice uses the act of inhabiting as a starting point, working within a space and its cultural, economic, and personal context as a material. I work at a human scale and in relationship to how my body inhabits space. I connect to each site through personal experience. It is very important for me to inhabit the space in order to understand how my body and my personal associations can converse with the site. Architecture for me exists apart from the physical structure, in familial myth, in class structures, in shapes, and as an imprint acting upon the body. My interest in the shape of spaces and in the layout as a visual language for expression developed in childhood from looking at my father's architectural drawings of houses he wanted to build."

Her work has been exhibited at various institutions, including Ballroom Marfa, Texas; Los Angeles County Museum of Art; Denver Art Museum; Orange County Museum of Art, Newport Beach, California; National Museum of Mexican Art, Chicago; MAK Center, Los Angeles; and Vincent Price Art Museum, Los Angeles. She is a recipient of the Rema Hort Mann Foundation YoYoYo Grant and California Community Foundation Emerging Artist Grant.

Carmen Argote

My father's side of Home, 2014

Acrylic on muslin, graphite, framed architectural drawings

Courtesy the artist

Carmen Argote returned to her familial homestead, Mansion Magnolia, in Guadalajara, Mexico, as a way of reconciling the physical journey her family made to California with the conceptual journey from Mexican to American. Decades before her family left Mexico, Mansion Magnolia was transformed into an event hall for weddings and *quinceañeras*. Argote took up temporary residence at the house to access the emotional space between longing and belonging that comprises a hyphenated identity. She lined the interior walls of her bedroom there with a type of cotton cloth called *manta*, traced the room's architectural features onto it, and painted it in the same colors as her father's architectural drawings of the house, remaking the space of her father's memory in a form that could be transported back to Los Angeles.

Natalie Ball

- American Indian, Modoc, b, 1980 in Portland, OR
- 2009 Masters in Maori and Indigenous Visual Arts, Massey University, New Zealand; 2005 BA in Ethnic Studies, University of Oregon
- Lives and works in Chiloquin, OR
- www.nataliemball.com



Body of Work

Natalie Ball balances her artwork with a full-time job managing the Social Services Department for the Klamath Tribe. Ball's installation artwork features mixed-media pieces constructed from quilts, dolls, photographs, textiles and more. Focusing on mixed-media installation art that explores themes of Native American identities from the 1800s to the present day, Ball undertakes the creative task of re-imagining the Native American past through a process of visual deconstruction and reconstruction. As a descendent of African slaves, English soldiers, and the great-great-granddaughter of Kientpaush, or Captain Jack, who led the Modoc resistance during the Modoc War of 1872, Ball's heritage provides her with a unique lens to view the visual archives of Native America.

Artist's quote: "I started painting when I was in undergraduate school at the University of Oregon. I was about 21 and had a young daughter when I entered college. I was majoring in Ethnic Studies and took a painting class as an elective my junior year. After that I was hooked and decided to double major in fine arts. For the next year and a half I took any fine arts class that I could. I always liked art or creating things since I was a kid, but I wasn't traditionally trained in any medium. I never wanted to be or planned to be an artist as I am defined now. It just happened really."

In 2009 she and a collective of artists and musicians who met during a residency program in Budapest had a group exhibition at the Galway City Museum in Ireland. For her 2009 solo exhibition *Circa Indian* at the GRUNT Gallery, Vancouver BC, Canada, Ball investigated the Modoc Ghost Dances of the 1800s. The goal of the Ghost Dance was to raise the dead, who had been taken by murder, mayhem and disease, and together expel the European-American settlers. Understanding its unifying potential, the US suppressed the Ghost Dance movement with force. Ball exhibited two star quilts and three doll sculptures in a group show *Stands With a Fist: Contemporary Native Women Artists* at the Museum of Contemporary Native Arts in Santa Fe, New Mexico (2013). She participated in the 2013 *Nike N7 Bridging the Arts: 3rd Annual Native American Fashion and Art show* in Beaverton, Oregon. Her work was featured in an exhibition titled *Solidifying the Past with the Present* at the Goudi'ni Native American Art Gallery at Humboldt State University in Arcata, California, in the fall of 2014. La Esquina gallery in Kansas City included a painted patchwork star quilt and drawings in the 2014 group exhibition *Loving After Lifetimes of All This*, which is traveling to the Center for Craft, Creativity and Design in Asheville, North Carolina in 2015. Her work is in the permanent collection of the Hallie Ford Museum of Art, Willamette University, Salem, Oregon.

Natalie Ball

June 12 & 13, 1872, 2015

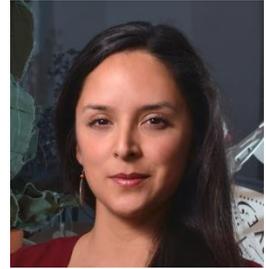
Oil stick, marker, acrylic, graphite, charcoal, cotton, canvas, wool, lodge pole pines, coyote head and fur, bone pipes, leather, wool, brass army buttons, and wood

Courtesy the artist

Central to many indigenous American folk myths is the figure of Coyote, a shape-shifting trickster who stirs up trouble and instigates transformations. For Natalie Ball, Coyote is a female archetype that allows her to disrupt stereotypical perceptions of identity and misrepresentations of history. The latter is especially pertinent in the expansive painted installation *June 12 & 13, 1872*, a title referring to a date one month before the start of the Modoc War. It was then that Ball's ancestor, Kintpuash, also known as Captain Jack, resisted U.S.-American efforts to move the Modoc people back to their reservation in Oregon from their ancestral homelands in California, where they had returned. The installation, from a series called *Mapping Coyote Black*, is painted on a handmade quilt suspended between pine lodge poles, and reads as makeshift banner and rallying cry.

Margarita Cabrera

- Mexican, b. 1973 in Monterrey; lived in Mexico City for ten years and then immigrated to the U.S. with her family
- 2001 MFA, 1997 BFA, Hunter College, New York, NY
- lives and works in El Paso, TX
- www.margaritacabrera.com



Body of Work

Margarita Cabrera has worked on a number of collaborative projects at the intersection of contemporary art and Mexican Folk art & craft traditions, and US/ Mexico relations. Her art includes sculpture made of wood, fabric, ceramics and metal. She is the founder of FLOREZCA, a multinational corporation that promotes cultural capital. The corporation creates, sells and exhibits original works of art that address issues impacting immigrant and migrant communities and their changing histories. She stated, “My emphasis is on creating a social consciousness through my work, generating solutions to these problems through my art and empowering all members of highly diverse communities.”

First exhibited in 2008 at San Antonio’s Artpace, *The Craft of Resistance* is the second in a series of Cabrera’s works that explore the impact of border politics on Mexican craft-making traditions. While in Santa Clara, Cabrera worked with artisans and teachers at the craft school El SECATI to learn how to manipulate the metal. Upon her arrival at Artpace, Cabrera put together a mock *maquiladora*, gathering a team of local volunteers to begin working on the assembly-line production of thousands of copper monarch butterflies. Her factory setup paralleled the interior of maquiladoras found in Mexico with its fluorescent lighting and long tables. The workplace was divided into twelve schematic cubicles that guided volunteers through each step of the fabrication process. After the team fashioned 2,500 butterflies, the sculptures were packaged and exported to a private home in San Antonio, the second element of Cabrera’s Artpace project. Pictures of this installation were presented in the gallery, showing the beautiful, yet plague-like flock massed on chairs, tables, and appliances. The presentation of the insects in an area separate from the gallery symbolized the disparity between the production of goods in maquiladoras and the consumption of Mexican-made products in the United States. Similarly, the swarm represents the manic transformation of the Mexican economy, expressing the threats posed by an oversaturated market (complicated by competitive Chinese labor) and the flight of the younger generation from rural to urban centers on both sides of the border.

The monarch butterfly is known for its lengthy annual migration, which spans North America, from Canada to sanctuaries in Michoacán. For Cabrera, the perseverance of these insects draws a direct parallel to the perilous journey of thousands of Mexican immigrants to the United States. The copper sculptures are imprinted with the wing pattern of the monarch butterfly on one side and with an impression of the American penny on the other. This design emphasizes the influence of American currency on the cultural and economic climate of Mexico.

Cabrera has had solo exhibitions at Finesilver Gallery Houston, TX; Walter Maciel Gallery, Los Angeles; Sara Meltzer Gallery, New York, NY; and Women and Their Work, Austin, TX. Recent group exhibitions included Phantom Sightings: Art after the Chicano Movement, Los Angeles County Museum of Art, CA; Car Culture, Scottsdale Museum of Contemporary Art, AZ; Nexus Texas, Contemporary Arts Museum Houston, TX; and Sonatube, Santa Barbara Contemporary Arts Forum, CA. Her work has also been included in the Smithsonian Museum of American Art, the Museum of Fine Arts Houston; the McNay Museum San Antonio; the Sweeney Art Center for Contemporary Art at the University of California, Riverside, the Sun Valley Center for the Arts, and El Museo del Barrio, NY. In 2012 she was a recipient of the Knight Artist in Residence at the McColl Center for Visual Art in Charlotte, NC. Cabrera was a recipient of a Joan Mitchell Foundation Grant.

Margarita Cabrera

The Craft of Resistance, 2008

Hammered copper

Courtesy Linda Pace Foundation, San Antonio, Texas

To create the kaleidoscope of copper butterflies that flock along the walls of the exhibition space, Margarita Cabrera first traveled to Santa Clara del Cobre in Michoacán to learn a process of hammering copper that has been utilized by the Purépecha people since before the arrival of the Spanish. As the town is located near a copper vein, it quickly drew Spanish attention and became a site of colonial production of copper arts from the sixteenth through nineteenth centuries. In the mid-twentieth century, the establishment of maquiladoras, a type of factory along the U.S.-Mexico border that solely produced goods for export, caused the near collapse of the industry. The town began a steady recovery in the 1970s. After learning the coppersmithing process herself, Cabrera established her own temporary maquiladora during a residency at Artpace, where she invited members from San Antonio's Brown communities to learn the technique as well.

The Craft of Resistance encompasses five important themes woven throughout the *Monarchs* exhibition. Cabrera provides a perspective of history that centers Brown and Native voices, and the experiences of those communities, in an expression of what I am calling Sovereignty. The installation speaks to Resilience, or the survival of indigenous knowledge over centuries. Furthermore, the process of making the work transfers that knowledge into the hands of those in the present via embodied practices as an Inheritance. Through the spiritual aspects of coming together as a community, this practice is moved forward into the future through a ritual-like process of Transformation. Lastly, *The Craft of Resistance* draws on metaphors of Migration tied to the ways that people and objects, like the butterflies, move across the Americas as they have always done. Each artist in the exhibition embodies these themes in different measures, bringing forth some aspects more than others.

Juan William Chávez

- Peruvian, b. 1977 in Lima, raised in St. Louis, MO
- 2004 MFA School of the Art Institute of Chicago, 2000 BFA Kansas City Art Institute
- Lives and works in St. Louis, MO
- www.juanwilliamchavez.com



Body of Work

Juan William Chávez is an interdisciplinary artist and cultural activist who creates and shares space in the built and natural environment to address community identified issues. His studio practice incorporates drawings, films, photographs, architectural interventions, and unconventional forms of beekeeping and agriculture that utilize art as a way of researching, developing and implementing creative placemaking and socially-engaged projects. As Founder and Director of the Northside Workshop since 2012, Chávez has created a nonprofit art space dedicated to addressing cultural and community needs in North Saint Louis.

Chavez has exhibited his work at venues such as ArtPace, Van Abbemuseum, McColl Center for Art + Innovation, Tube Factory Artspace, 21c Museum Hotel, Laumeier Sculpture Park and Contemporary Art Museum St. Louis. He has received awards and grants from the John Simon Guggenheim Foundation, Creative Capital, Graham Foundation and Art Matters.

Juan William Chávez

Potato Mound Sound, 2017

Mixed media

Courtesy the artist

Juan William Chávez began his interspecies collaboration with bees by building a beehive on the ruins of the United States' largest public housing complex. Pruitt-Igoe in St. Louis was a site for secretly testing the effects of chemicals on its primarily black population during the Cold War. Since Pruitt-Igoe was demolished in 1976, the lands upon which the complex once stood have been overtaken by forest. Through his site-specific work with the bees, Chávez has been able to transform public perception of the abandoned land to one with the capacity to be renewed.

Potato Mound Sound, explores beekeeping as a ceremonial practice in a presentation inspired by an Andean ritual. The shovel displayed in *Potato Mound Sound* is the one used by Chávez to dig the hole in the earth, and the corn in the video was grown in Chávez's fields.

William Cordova

- Peruvian, b. 1971 in Lima, moved to Miami as a child
- 2004 MFA from Yale University, New Haven, CT; 1996 BFA Art Institute of Chicago spent a year at the Skowhegan School of Painting and Sculpture, Maine (2003)
- lives and works in New York, Miami and Houston



Body of Work

Having lived in Lima, Miami, Chicago, Houston, and New York, Cordova's practice reflects various modes of cultural flux and changes in perspective experienced during his upbringing. Cordova's practice employs a variety of media (installation, drawing, and sculpture) to capture a sense of everyday experience and history. Cordova treats found objects as carriers of their own particular memories; by juxtaposing these symbols, his work offers new cross-cultural narratives that resist the traditionally linear understanding of history. At times he integrates fragments of texts, creating coded political statements that expose often-invisible histories.

His first solo exhibition took place in 2003 at the Museum of Contemporary Art, Miami, and since then his work has been shown in Latin America and Europe, as well, presenting his first solo museum exhibition in Europe in 2011 at La Conservera, Murcia, Spain. Other solo exhibitions include Davidson College, Davidson, NC; 80M2, Lima, Peru; and MDC Museum of Art + Design at Miami Dade College, Miami, FL. Cordova has participated in many group exhibitions, including the 2008 Whitney Biennial, New York; Instituto de cultura puertorriqueña, San Juan, Puerto Rico; P.S.1 Contemporary Art Center (now MoMA PS1); and Nasher Museum, Duke University, Durham, North Carolina, among others. He has received numerous grants and awards, including Art Matters and the Joan Mitchell Foundation. His work is included in collections of the Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; Harvard University, Cambridge, MA; Yale Art Gallery, New Haven; Museo de Arte de Lima, Peru; Ellipse Foundation, Cascais, Portugal; Museum of Contemporary Art, Miami; and La Casa de las Americas, Havana, Cuba; among others.

william cordova

Untitled (Bird in Space 4 Bobby L. Rush), 2009

Peruvian hyacinth feather, reclaimed plastic

Geronimo I y II, 2006-2012

Reclaimed paper bag, feathers

Untitled (Antenna), 2016

Feathers, wire, hair bands, aluminum

Courtesy the artist and Sikkema Jenkins & Co., New York

Sin título (taki oncoy), 2014

Feathers, wire, fabric and hairbands

Courtesy the artist and 80m2 Livia Benavides, Lima, Peru

william cordova's *Untitled (Geronimo I y II)* explores the brick's dual function as a material of construction and destruction. A brown paper bag of the kind used for liquor bottles is outfitted with wings, hiding a brick and a copy of Sun-Tze's fifth century military treatise, *The Art of War*. Geronimo was a Chiricahua Apache medicine man who led a campaign of resistance against the U.S.-American and Mexican militaries that occupied Apache lands. led a campaign of resistance against the U.S.-American and Mexican militaries who occupied Apache lands that the Treaty of Guadalupe Hidalgo split into the states of Arizona, New Mexico, Sonora, and Chihuahua in the wake of Mexican-American War. The second is Elmer "Geronimo" Pratt, a political activist who adopted the name when he joined the Black Panther Party in 1968. Though the two Geronimos lived a century apart, both they and their families were targeted for death by their respective governments.

In *pachacuti, pachacuti, pachacuti (to bring about such a state of things we should have the ability to defend ourselves, that is, the ability to bear arms and to use them—Mohandas Karamchand Gandhi)* (2011-12), cordova links Túpac Amaru II, the Inca leader who led a revolt against the Spanish in 1780, with Túpac Katari, the leader of an Aymara revolt in La Paz, Bolivia. The late rapper Tupac Amaru Shakur, whose godfather was Geronimo Pratt, was named after these Incan revolutionaries, as the Black Panthers often looked to indigenous leaders for models of forging solidarity among diverse liberation movements. In Quechua, "pachacuti" was the first leader of the Incan empire, and the name translates to "he who bends time and space." But according to cordova, the name could also be translated to mean "uprising, world transformer, rebellion." The artist repeats this name thrice in the title of a work that is composed of graphite portraits of these warriors—Shakur included—to create an alchemical remix that teases out lost associations in the history of resistance in the Americas.

Rafa Esparza

- American, b. 1981 in Los Angeles
- 2011 BFA, UCLA; also studied at East Los Angeles College
- Lives and works in LA



Body of Work

Best known as a performance artist, Rafa Esparza began his career in visual arts as a painter, yet he was unable to relate to the “old master” paintings and drawings that he studied as an undergraduate. He turned instead to performance, making art with his body among the landscapes of Los Angeles. Esparza’s multifaceted, often collaborative practice involves durational performance and sculpture, and considers the impact of migration, colonization, and collective histories on the formation of identity and communities. His recent projects have questioned the centrality of artistic authorship, with the artist ceding space and resources to invited artists and cultural producers.

Esparza first used the labor-intensive process of hand-making adobe bricks in 2014, extending the skill he learned from his father, who made adobe bricks in Mexico to sell and to build his first home. He stated in a 2016 interview with BOMB magazine: “When my parents think about me making art they have a lot of questions. They have a different relationship than I do to it. I wanted to honor the labor in my family, the labor that I have inherited from my father, because I feel that a big part of why I make art is because I have this relationship to the physicality of making something. I’ve inherited that from him. Also, this physical labor exists outside of survival. My dad was making bricks to sell, but he would stay extra hours to make bricks for himself, eventually collecting enough to make his own home. My dad imagined how many bricks he needed in order for him to make a house, and what it was going to look like, like how many rooms, who was going to live in it... I feel that whole process is also creative, and I wanted us, my father and I, to learn and feel this history, to embody that history and inherit it, even if it was only for the span of three or four weeks. Because I don’t want the practice of making adobes, that way of working in and with land, to end with us.”

He said about collaboration and contemporary art practice: “That word, collaboration, in art spaces, clashes so much with the feelings around ownership and authorship. When we are making adobes, it’s about access, survival. It’s about working with what you have, an immediate access to a resource. Working with the land. And working in community with a community.”

Esparza has exhibited throughout the United States in art institutions such as the Whitney Museum of American Art, Ballroom Marfa, and internationally at Oficina de Procesos, Mexicali, and El Museo del Chopo in CDMX. He has performed in a variety of spaces, both public and private, throughout Los Angeles, including Elysian Park, the Los Angeles River, AIDS Project Los Angeles, Highways Performance Space, REDCAT, Human Resources, Vincent Price Art Museum, LACE (Los Angeles Contemporary Exhibitions), and the J. Paul Getty Museum. Esparza was recently part of the 2016 Made in L.A. Biennial at the Hammer Museum, UCLA.

Rafa Esparza

New American Landscapes. Self Portrait: Catching Feelings (Ecstatic), 2017

Wood, bailing wire, adobe (Omaha dirt, Elysian Park, Los Angeles dirt, horse dung, hay, water), scorched twigs, condom wrappers, glass chard, synthetic and agave fiber rope, dry roots, acrylic paint

Courtesy the artist

Los Angeles-based artist Rafa Esparza utilizes the qualities of adobe to transform the sterility of the white cube into a brown space for Brown communities to gather. He does so by covering the walls of museums with adobe bricks in the manner he learned from his father. To make *New American Landscapes. Self-Portrait: Catching Feelings (Ecstatic)*, Esparza prepared the surface of a sheet of plywood as if he were making adobe. He mixed dirt from the Nebraska Plains with that collected from Los Angeles' historic Elysian Park, one of the first stops made by the Spanish in what would become California in the late eighteenth century.

Nancy Friedemann-Sánchez

- Colombian, b. 1961 in Bogota
- 1997 MFA New York University; 1986 BFA Otis Art Institute; 1985 BFA La Universidad de Los Andes, Bogotá, Colombia
- Lives and works in Brooklyn
- www.nancyfriedemann.com



Body of Work

Nancy Friedemann-Sánchez has an American father and Colombian mother. “Not only did I grow up in a bicultural family, but I also went to school in Colombia, and in the U.S. In the U.S. my experiences in college were interesting, as they were not only about learning art, but also about learning American culture and how to integrate. Those feelings of standing inside and outside of the system are always there, and they feed my artwork.” She stated, “I had a grandmother who was a traditional woman of her time and who raised four kids and I had a mother who took a completely different approach to life. She was an anthropologist and someone who broke with many of the traditions of being a woman in Latin America then.”

In her work Friedemann-Sánchez deliberately manages an economy of materials. Her large-scale drawings allude to Minimalism and the Pattern and Decoration Movement but explicitly explore the experience of identity, memory and gender. She stated, “In my drawings and paintings, I have borrowed from botanical illustrations, actual lace samples and depictions of lace from Spanish Colonial painting in order to examine the invisible paths of cultural memory born from exile from my homeland in Colombia. I have also taken this imagery as metaphor of the parallels of gender and political power respectively.”

Recent solo exhibitions include Schneider Museum of Art in Ashland, OR; Frost Museum, Miami, FL; Queens Museum of Art, New York; Sheldon Memorial Museum, University of Nebraska, Lincoln, Nebraska; Nebraska Museum of Art, Kearney, Nebraska; Museo de Arte Contemporáneo, Panamá; and Galeria Diners, Bogotá. Selected group shows include the Joslyn Art Museum in Omaha, NE; La Bienal de Cuenca, Ecuador; Portland Museum of Art; The Museum of the University of New Mexico; University at Albany Art Museum; El Museo del Barrio, New York; Bronx Museum of the Arts, New York; Museo del Arte de Puerto Rico; Biblioteca Luis Angel Arango, Bogotá; and Gasworks, London.

Her work is in the collections of Jose Mugaribi, El Museo del Barrio, The Cleveland Museum, The Museum University of New Mexico, El Museo de Arte Contemporáneo de Panamá, El Museo de Arte Moderno, Cali Colombia, and el Museo de Arte Contemporáneo Bogotá, Colombia. She is represented by Weinberger Fine Art in Kansas City.

Nancy Friedemann-Sánchez

Landscape, 2017

Tyvek, mopa mopa

Cornucopia, 2016

Tyvek, mopa mopa

Landfill, 2017

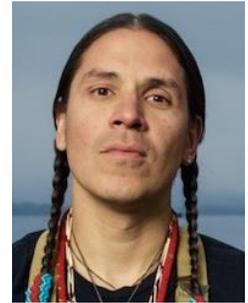
Tyvek, mopa mopa

Courtesy the artist and Weinberger Fine Art, Kansas City, Missouri

Nancy Friedemann-Sánchez's research-based process explores the history of materials and highlights the interventions made to those objects in transit. In the case of *Cornucopia*, Friedemann-Sánchez chose black Tyvek because it resembles the glossy surfaces of Chinese and Japanese lacquerware, luxury items collected in Europe from the sixteenth through the eighteenth centuries. To curb expenses, colonial Spaniards appropriated pre-colonial indigenous American processes, such as the *mopa mopa* of Friedemann-Sánchez's native Colombia. Friedemann-Sánchez's triptych depicts a floral bouquet in the mode of a seventeenth-century Spanish still life, a popular motif for this type of hybrid lacquerware object. Tangled within the blossoms of this monumental bouquet are animals indigenous to the Americas: an array of birds, fish, wild cats, and other four-legged beasts hide from men brandishing guns.

Nicholas Galanin

- American Indian, Tlingit, b. 1979 born in Sitka, Alaska
- 2007 Masters of Indigenous Visual Arts, Massey University, New Zealand; 2003 BA in Silversmithing and Jewelry Design with honors, London Guildhall University, London, UK; 1999 AA, University of Alaska Southeast, Sitka, AK; 97-06 Traditional Master Apprenticeship with Carvers Will Burkhart, Louis Minard, Jay Miller, Wayne Price, Dave Galanin
- Lives and works in Sitka, Alaska
- www.galan.in



Artist Statement

Culture is rooted in connection to land; like land, culture cannot be contained. I am inspired by generations of Tlingit & Unangaꝥ creative production and knowledge connected to the land I belong to. From this perspective I engage across cultures with contemporary conditions. My process of creation is a constant pursuit of freedom and vision for the present and future. Using Indigenous and non-Indigenous technologies and materials I resist romanticization, categorization and limitation. I use my work to explore adaptation, resilience, survival, active cultural amnesia, dream, memory, cultural resurgence, connection to and disconnection from the land.

Galanin has participated in group exhibitions including the Native American Pavilion at the Venice Biennale; Nevada Art Museum; National Museum of the American Indian, Smithsonian Institution, Washington, DC; IAIA Museum of Contemporary Native Art, Santa Fe, NM; Peabody Essex Museum; Portland Art Museum; and the Museum of Art and Design in New York. His work is in private collections as well as in the permanent collections of the National Gallery of Canada, Portland Art Museum, and Denver Art Museum among others. He has had solo exhibitions at the Trench Contemporary Art Gallery, Vancouver B.C; Museum of Contemporary Native Art, Santa Fe; The Anchorage Museum, and in 2018 he had a mid-career survey at the Heard Museum in Phoenix.

Merritt Johnson and Nicholas Galanin

Exorcising America: Survival Exercises, 2017

Single channel performance video, 8 minutes, 25 seconds

Courtesy the artists

Merritt Johnson collaborated with Nicholas Galanin to create *Survival Exercises*, a video that explores the process of language learning and the importance of connection and love in the survival and healing of individuals, families, and communities undone by violence. The collaborators come to their ancestral languages as non-native speakers, and the cadences of their speech articulate their stages of learning. Here, subtitles function to censor the images of shared affections between the two artists, who embrace, expressing intimate connection and care as they speak. By refusing the shame and victimhood that often accompanies violence, especially when sexual, Johnson and Galanin's video stresses the importance of intimacy, partnerships and interdependencies in the recuperation of communities.

Guillermo Galindo

- Mexican, b. 1960 in Mexico City
- 1991 MA, Music Composition and Electronic Music, Mills College, Oakland, California; 1989 BA, Film Scoring and Composition, Berklee College of Music, Boston, Massachusetts; 1987 BA, Graphic Design, Universidad el Nuevo Mundo, Mexico City; trained as a composer at the Conservatorio Nacional de Música in Mexico City
- Lives and works in Oakland, CA, teaches at California College of the Arts
- www.galindog.com



Body of Work

Galindo's artistic practice emerges from the crossroads between sound, sight and performance and includes everything from orchestral compositions, instrumental works and opera, to sculpture, visual arts, computer interaction, electro-acoustic music, film making, instrument building, three-dimensional installation and live improvisation. His acoustic compositions include major chamber and solo works, two symphonies commissioned by the UNAM (National Autonomous University of Mexico) symphony orchestra, the Oakland symphony orchestra and choir, and two operas with libretto by Guillermo Gomez Peña and Anne Carson. His interactive string quartet *Remote Control*, commissioned by the Kronos Quartet for the Fifty for the Future series, was premiered at the San Francisco Jazz Festival in April 2018. Galindo's recent solo exhibition *Sonic Botany*, created on the occasion of Pacific Standard Time and shown at the Huntington Library, comments on European colonial codexes, integrating genomes of plants and insects into a sight and sound environment.

Border Cantos, an award winning book published by Aperture Foundation and a traveling exhibit featuring a unique collaboration between Galindo and award-winning American photographer Richard Misrach, featuring Galindo's sonic devices and musical scores made from detritus left behind by immigrants, has been shown at the San Jose Museum of Art; Amon Carter Museum, Texas; Crystal Bridges Museum, Arkansas; and Pace Gallery, New York.

Galindo's graphic scores and three-dimensional sculptural cyber-totemic sonic objects have been exhibited at major museums and art biennials in America, Europe, Asia, and around the world, including documenta14 (2017) in Kassel, Germany; CTM Festival, Berlin; FIAC Art Fair, Paris; Rusk Festival, Finland; and 2017 Art Basel, Miami. His work has been featured on BBC Outlook, NPR City Arts and Lectures, Vice Magazine, RTS Switzerland, CBC, California Sunday Magazine, Reforma Newspaper, CNN, and the New York Times, among many others. Galindo was a Mohr Visiting Artist at Stanford University during the Spring 2018.

Guillermo Galindo

Siguiendo Los Pasos del Niño Perdido / Following the Steps of the Lost Child, 2017

Acrylic on beacon flags used by humanitarian aid group water stations

Courtesy the artist and Magnolia Editions, Oakland, California

When one crosses the U.S-Mexican border by foot, the first road one encounters is California State Route 98. Along the highway are orange and blue flags, which were installed by the non-profit organization Water Station to indicate the availability of water. In Guillermo Galindo's studio, the decommissioned flags, bleached by the sun and torn by the wind, become the canvas for compositions that are both visual and musical. The circumambulations of *Siguiendo Los Pasos del Niño Perdido / Following the Steps of the Lost Child*, are the imagined footprints of a child lost in the southern California desert, where sand and sky mirror each other in a hologram of the horizon. *Cartografía del Espíritu / Cartography of the Spirit* is a celestial counterpart to this terrestrial scene, with stars connected by lines to form a cosmic map one can reference on a cross-border journey.

Jeffrey Gibson

- American Indian, Cherokee/Choctaw, b. 1972
- 1998 MA, Royal College of Art, London; 1995 BFA, The Art Institute of Chicago
- Lives and works in Hudson, New York
- www.jeffgibsonstudio.com



Body of Work

Because his father worked for the Defense Department, Jeffrey Gibson was raised in South Korea, Germany and various cities in the United States, so “acclimating was normal to me,” he states, and one of the most persistent messages he heard growing up was “never to identify as a minority.” He feels he didn’t really come from anywhere, and as an adult, he continued his education through travels to collaborate with artists from various American Indian cultures and eventually settled in upstate New York for his studio practice. He learned the process of preparing hide by stretching and scraping in Rapid City, SD, and he cites weaver Jhon Duane Goes-in-Center, quilter Mary Felicia, bead worker Whitney Minthorn, and Canadian dancer/choreographer **Jessica McMann-Sparvier** as collaborators who inspired his current body of work.

Tim Hawkinson, Director of the Marc Straus Gallery, commented about Gibson’s ironing board paintings: “He was initially drawn to them for the shape, and the connection he made to shields, which have been used as a painting surface by some Native cultures. Once he had them in his studio, he started having connotations with their original domestic use. His maternal grandmother worked as a maid her whole life. He then thought about them as also celebrating the domestic, raising the status of humble tasks. Which I see as an interesting connection to some of his paintings on wool blankets, or sewn together pieces of canvas, which reference the history of utilitarian Native rugs having become collector’s items that hang on walls in dialogue with paintings.”

His punching bags incorporate recycled earlier paintings, which were once only reminders of his “failed” works; at a certain point he shoved them into a laundry machine as a cathartic release and then reused them as pliable, weathered surfaces. It took over a year to make the first one, and each subsequent sculpture is a character he envisioned.

Before moving to New York, Gibson exhibited in group and solo exhibitions in London, England, and Oslo, Norway. Since returning to the U.S., he has exhibited at the Museum of Art and Design and the National Academy Museum in New York; the Smithsonian’s National Museum of the American Indian; the ICA and Museum of Fine Arts, Boston; the Peabody Essex Museum, Salem, MA; galleries in Houston and San Antonio, TX; and the Aldrich Museum of Contemporary Art, Ridgefield, CT. In 2014 he had a one-person exhibition at The Denver Museum of Art.



2012 *Drum Column*, Acrylic paint, elk hide, drums made by Jess McMann-Sparvier, rawhide lacing, artificial sinew

Jeffrey Gibson (American Indian, Cherokee/Choctaw, b. 1972)

Shield, number 1, 2012

Found wood ironing board, deer hide, nails and acrylic paint

Collection Nerman Museum of Contemporary Art, 2013.06

Acquired with funds provided by the Barton P. and Mary D. Cohen Art Acquisition Endowment of the JCCC Foundation

Jeffrey Gibson's hybrid work explores both the legacies of his own American Indian heritage and the legacy of Modernism through the lens of geometric abstraction –which, the artist notes, “also has a long tradition in American Indian art history.” For years, Gibson resisted the impulse to quote traditional American Indian art, just as he had rejected the pressure he had felt in art school to make work that reflected his so-called identity. According to the artist, “The way we describe identity is so reductive...It never bleeds into seeing you as a more multifaceted person.” With Gibson's decision to shed the notion of being a member of a minority group, all art, European, American and American Indian alike, became merely “individual points on this periphery around me,” he said. “Once I thought of myself as the center, the world opened up.” In his *Shield, number 1*, Gibson used deer hide, a quintessential material for many American Indian artists, to stitch a skin-like cover for the ironing board frame. The taut hide was painted with geometric shapes of saturated color, a nod to the aesthetics of rave culture, the vibrancy of American Indian PowWows, and the severity of Minimalism.

Cannupa Hanska Luger

- American Indian, b. 1979, raised on the Standing Rock Reservation in North Dakota, and he is of Mandan, Hidatsa, Arikara, Lakota, Austrian, and Norwegian descent
- 2011 BFA in studio ceramics, Institute of American Indian Arts, Santa Fe
- based in New Mexico
- www.cannupahanska.com



Artist's Statement

"My practice is rooted in the traditions of generations before me and augmented by the requirements of survival. The tradition of making things work is what influences my practice most. I work with what I've got to make the object or moment that needs to exist. Given the legacies of cultural appropriation and annihilation brought on by colonization, the endurance of these traditions - both craftwork and the practice of making things work - is characterized by resilience, adaptability, and survivance."

Luger has exhibited internationally including venues such as Princeton University Art Museum, Washington Project for the Arts, Art Mûr in Montreal, Crystal Bridges Museum of American Art, Orenda Gallery in Paris, Autry Museum of the American West, and the National Center for Civil and Human Rights in Atlanta, among others. He lectures, participates in residencies and large-scale projects around the globe, and his work is collected internationally.

Cannupa Hanska Luger and Marty Two Bulls Jr.

Wasted, 2017

Glazed, painted and collaged ceramic

Courtesy the artists

Wasted is an ongoing series of clay vessels that mimic glass wine bottles and aluminum beer cans, expressing the artists' concern for the continued epidemic of alcoholism on reservations. Pierced by an array of arrows and bullets, and surrounded by ceramic cigarette and cigar butts, these empty bottles appear to have been used for a drunken target practice. The contributions of each collaborator can be distinguished by finish. Marty Two Bulls, Jr., who recently returned to the Pine Ridge reservation where he grew up, prefers glossy glazes and Lakota star patterns. Cannupa Hanska Luger, who grew up on the Standing Rock reservation and currently works in Santa Fe, uses unglazed bisque surfaces to showcase the mascots of sports teams that reduce Native peoples to stereotypes.

Marty Two Bulls Jr.

- American Indian, Oglala Lakota, b. 1984 in Rapid City, South Dakota
- 2011 BFA focused in Printmaking and Ceramics, Institute of American Indian Arts, Santa Fe, NM; studied journalism at the Black Hills State University in Spearfish, SD
- Currently living and working in Pine Ridge, SD where he is full time art faculty at Oglala Lakota College
- www.martytwobullsjr.com



Body of Work

Marty Two Bulls Jr. is an artist and musician. He is an enrolled member of the Oglala Sioux Tribe and spent most of his youth in the high plains and badlands of western South Dakota. Two Bulls comes from a family of artists and musicians. Two Bulls grew up under the artistic tutelage of his father, Marty Two Bulls Sr., who is an accomplished artist, designer and cartoonist. Two Bulls Jr. is an interdisciplinary artist who utilizes painting, ceramic, printmaking and sculptural techniques to create his unique mixed media assemblages. The concepts of his work range from religious to political to current/historical social injustices, but his primary focus is in the aesthetic discourse. He makes objects that challenge concepts of beauty and righteousness. He chases truth in his work and uses his art as a tool to engage society.

With Michael Two Bulls, Two Bulls Jr. co-curated a family art exhibition with works by 21 individuals spanning 4 generations: Tatánka Nunpa Owe Okele, or Following the Two Bulls Tracks at The Dahl Arts Center in Rapid City. He stated in a 2018 interview with the Lakota Times, “the way the Western world looks at art, it has very strict definitions of what is an art object, what isn’t an art object. That’s evolved and changed over the years since the Renaissance but it’s still a pretty uptight world, you know. Artists show in galleries. Artists sell their artwork. Artists make lots of money. That’s sort of the goal. Those are all Western perspectives. Whereas where we come from, our family and our traditions there’s not that same kind of separation. I mean, certainly I’ve been selling artwork since back in the day and still try to sell art work every day, but that’s not necessarily the goal or how I was brought into it.”

In addition to exhibiting in the southwest, he has shown work in Japan, Russia, Los Angeles, and Fairbanks, Alaska, where he had a residency with the Rasmuson Foundation in 2013. Along with Cannupa Hanska Luger and Michael Two Bulls, he recently had an exhibition “Dementia Americana” at the Lux Center for the Arts in Lincoln, NE.

Sky Hopinka

- American Indian, HoChunk-Luiseno, b. 1984 in Ferndale, Washington
- 2016 MFA in Film, Video, Animation, and New Genres, University of Wisconsin-Milwaukee; 2012 BA in Liberal Arts, Portland State University
- Lives and works in Cambridge, Massachusetts, where he is currently a fellow at the Radcliffe Institute for Advanced Study at Harvard University and Sundance Art of Nonfiction Fellow for 2019; Assistant Professor - Simon Fraser University
- www.skyhopinka.com



Body of Work

Sky Hopinka's video work centers around personal positions of Indigenous homeland and landscape, designs of language as containers of culture, and the play between the known and the unknowable. He was raised in Washington but spent a number of years in Palm Springs and Riverside, California; Portland, OR, and Milwaukee, WI. In Portland he studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. He stated in a 2018 interview with Filmmaker Magazine, "I've always known who I was. It's always been a part of my life." A descendent of the Pechanga Band of Luiseño Native Americans, his early films, operating in a more traditional vérité style, exhibit an abiding interest in Indigenous language revitalization and a commitment to cultural heritage. These initial forays into filmmaking, he says, were reactions of a sort to issues of the cinematic representation of Native Americans—projects undertaken to "feel like we had control over what we were doing and the films we were making."

His work has played at various festivals including ImagineNATIVE Media + Arts Festival, Images, Wavelengths, Ann Arbor Film Festival, Sundance, Antimatter, Chicago Underground Film Festival, FLEXfest, and Projections. His work was a part of the 2016 Wisconsin Triennial and the 2017 Whitney Biennial, and he has exhibited at the Walker Art Center in Minneapolis; IAIA Museum of Contemporary Native Arts, Santa Fe, NM; and the Haggerty Museum, Milwaukee, WI. He was awarded jury prizes at the Onion City Film Festival, the More with Less Award at the 2016 Images Festival, the Tom Berman Award for Most Promising Filmmaker at the 54th Ann Arbor Film Festival, the New Cinema Award at the Berwick Film and Media Arts Festival and the Mary L. Nohl Fund Fellowship for Individual Artists in the Emerging artist category for 2018.

Sky Hopinka

Jáaji, 2015

HD Video, 7 minutes, 36 seconds

Courtesy the artist

In the film *Jáaji*, Sky Hopinka matches a series of audio recordings sent to him by his father, an itinerant musician on the powwow circuit, with video that Hopinka himself recorded at the same places, but at different times. The video weaves a contemporary present together with preserved memories. It approximates a relationship between Hopinka and his father (“jáaji” in the Hočak language), and compiles an archive of songs, themselves an abstracted means of storytelling. Through non-linear editing, Hopinka experiments with modes of storytelling that avoid the singular perspective of narrative film and the anthropological gaze of the documentary genre. Instead, he employs different ways to account for subjectivities that destabilize the assumed authority of the camera as a purveyor of objectivity.

Donna Huanca

- American, b. 1980 in Chicago
- 2010 studied at the Städelschule, Frankfurt as well as the Skowhegan School of Painting and Sculpture in Maine; 2004 BFA University of Houston, Texas
- Lives and works in Berlin



Body of Work

Donna Huanca stages surreal architectural collages activated by live performers. Her parents were Bolivian immigrants living in Chicago, but instead of giving us a biography that highlights her own experience, Huanca ventures into a thorough exploration of what identity is. Growing up in Chicago, she accompanied her parents every summer to Fiesta de la Virgen de Urkupiña, a religious festival attracting up to a million visitors. “Being little and dancing all night, the festival chaos is still embedded in my brain,” she stated in a 2016 interview with Sleek-mag.com. “The colors and sounds... It was ritual debauchery and surreal, totally exceptional to my otherwise normal, daily life. These surreal, psychedelic pockets of time, really fuel what I do now.”

Recent exhibitions include a solo show at the Belvedere Museum, Vienna, Austria; POLYSTYRENE BRACES presented by Art in General, NY; Contemporary Art Centre, Riga, Latvia; MUSCLE MEMORY at Peres Projects, Berlin, Germany; WATER SCARS at Valentin, Paris; PSYCHOTRIA ELATA at Art Berlin Contemporary; and SADE ROOM (famously reclusive) at MoMA PS1 Printshop, New York. In September 2016 Huanca had large-scale solo exhibition at the Zabłudowicz Collection in London. In 2012 she was awarded a Fulbright Scholarship to live and work in Mexico City. Huanca was a recipient of an Art Matters Grant.

Donna Huanca

Dressing the Queen, 2009-2010

Video, silent, 11 minutes, 33 seconds

Courtesy the artist and Peres Projects, Berlin

In her video *Dressing the Queen*, Donna Huanca constructs what she calls a “morphing icon” of Ekeko, the god of abundance and prosperity in Ando-Peruvian culture. In domestic devotional practices, a statue of the god is presented with offerings such as food, money and drink, with the idea that what is given to Ekeko will be returned to the devotee many times over. Conceptualized as male in Incan mytho-spiritual practices, Huanca recasts Ekeko as the Incan goddess of the earth and fertility, the Pachamama. In the video the artist adorns her model with layers of textiles and colors, using fabric as paint, until the accumulation of clothing prevents the living statue from moving.

Salvador Jiménez-Flores

- Mexican, b. 1985 in Jalisco
- 2014 MFA in Drawing, Kendall College of Art and Design, Grand Rapids, MI; 2012 studied at the School of Art Centers International, Florence, Italy; 2006 BAS in graphic design and digital media, Robert Morris University, Chicago
- Lives and works in Chicago, Assistant Professor in ceramics at the School of the Art Institute of Chicago
- www.salvadorjimenezflores.com



Body of Work

Since coming to the United States, Jiménez-Flores has contributed to the art scene by producing a mixture of socially conscious installation, public, and studio-based art. He stated, “The move from a rural town in México to a major metropolis in the United States had a tremendous impact on my life. At first, art was merely a way of coping with the transition but later, due to my limited English, art became my tool for self-expression. In my work I document this journey of adapting to living in the United States, all while looking back at what I left behind in México. The challenge of being bicultural and bilingual is that I live concurrently in two different worlds. I have learned to adapt to live in these two worlds, but adapting involves expanding and losing part of who I am, so I often find myself in the middle of these two territories. Everywhere I live, I am a foreigner.”

He has exhibited his work at the National Museum of Mexican Art; Grand Rapids Art Museum and Urban Institute of Contemporary Art, Michigan; and Casa de la Cultura in Jalisco, México among others. Jiménez-Flores recently completed a two year-long artist residency at the Harvard Ceramics Program, Office of the Arts at Harvard University. Also he served as the Artist-In-Residence for the City of Boston. Jiménez-Flores is a recipient of a Joan Mitchell Foundation award and a grant from The New England Foundation for the Arts.

Salvador Jimenez-Flores

Nopales hibridos: An Imaginary World of a Rascuache-Futurism, 2017

Terra-cotta, porcelain, underglazes, gold luster and terra-cotta slip

Courtesy the artist

Each paddle that forms the *nopale* cactus's tall body in Salvador Jimenez-Flores's *The Resistance of the Hybrid Nopales* features an anthropomorphized face. Chosen because of its ability to survive extreme weather conditions, the ceramic cactus grows from a raised fist inscribed with the word "resist." Some of the fallen paddles, bleached white by the sun, have taken on their own life by spouting lips or eyes, suggesting a life beyond death. In Jiménez-Flores's speculative imagining of the future, references to the Aztec sun god Huitzilopochtli and colonial Spanish elements like the Sacred Heart are combined with symbols from empowerment movements of the 1970s to forge an image in which survival is ensured by relying on the skills and tools already at hand.

Merritt Johnson

- American Indian, Mohawk Blackfoot, b. 1977
- MFA Massachusetts College of Art; BFA Carnegie Mellon University
- Based in East Harlem, NY



Body of Work

Merritt Johnson is a multidisciplinary artist working in painting, sculpture, performance and video. Her practice considers physical and material limitations related to survival and mediating experience.

Artist's Statement

"My practice is a negotiation. My work, explores connection and opposition, both between and within bodies and place. Recent work with the human figure treats opulent interiors as the material for camouflaging bodies. Materials and motifs popularized through colonial global trade (evoking neoclassical decoration) are combined with horse hair, feathers, beads, quills and mass produced contemporary clothing, navigating the difficulty of cross cultural disguise, and camouflage in service of protection and aggression. By covering the body we render the body itself unknowable. The decoration of the cover is camouflage and identification; attempted protection from harm, or concealment of the intent to harm. Monsters are made by unknowing- creating monster-imposters of others, of ourselves, willing and unwilling. This work processes marginalization and fear of culture, difference and the unknown."

She performs in galleries and public sites, including the U.S./Canadian border, the wall around the Capitol Building, Denver Art Museum, the Museum of Anthropology at the University of British Columbia, and the Conde Nast Building (Anita's Way at 42nd Street) in New York. Her work is included in private collections as well as the permanent collection of the Birmingham Museum of Art and the Museum of Contemporary Native Art, and published in *Antennae The Journal of Nature in Visual Culture*, and *Salish Seas* (Talon Books).

Merritt Johnson

From the series: *Exorcising America*

Single channel performance video

Courtesy the artist

Leveling the Playing Field, 2014

4 minutes, 4 seconds

Bootstrapping, 2014

2 minutes, 51 seconds

Keeping Your Pants On, 2014

4 minutes, 44 seconds

Not Asking, 2014

4 minutes, 46 seconds

Keeping Your Head (Up, Down, and Level), 2014

4 minutes, 56 seconds

Knowing Your Place, 2014

4 minutes, 21 seconds

Not Biting the Hand that Feeds You, 2014

3 minutes, 47 seconds

Pain Management, 2014

3 minutes, 47 seconds

Acting Natural, 2014

5 minutes, 33 seconds

Disappearing Acts, 2014

2 minutes, 36 seconds

Formatted as self-help instructional videos, Merritt Johnson's *Exorcising America* series takes U.S.-Americanisms like "leveling the playing field," "keeping your pants on," and "not biting the hand that feeds you" to absurdist ends. For example, in the short video, *Knowing Your Place*, Johnson explains in a deadpan voice-over that "in order to know your place, you must study where you stand." Such a directive results in the artist on all fours examining the floor in a supplicant position. Humor tempers the darker reality of Johnson's messages, which reflect the ways in which language mirrors oppressive social codes. To "pull oneself by one's bootstraps," which the artist valiantly tries, originated as an absurdism in the nineteenth century, but has become a U.S.-American ethos of independence that is impossible for many to implement.

Truman Lowe

- American Indian, HoChunk, b. 1944 in Winnebago Mission, Wisconsin
- 1973 MFA in sculpture, University of Wisconsin, Madison;
1969 BS in Art Education, UW-La Crosse



Body of Work

Truman Lowe is regarded as a preeminent native sculptor of his generation for his unique innovations as a contemporary sculptor. Always pulling heavily from his cultural background and upbringing, Lowe's art commonly explores the theme of running water. Lowe says he learned about simple geometry from Brancusi and about scale from Henry Moore. Studying Michelangelo's life and work showed him that he could make a living as an artist. Formally, Lowe's work can be connected to Julio Gonzalez and David Smith, sculptor/constructors who drew in space. Lowe draws with saplings, tying his lines together with bits of deerskin and leather. His sculptures typically function in two dimensions and many hang on the wall. Wood forms the base and skeleton of most sculptures and is often the only material he employs. He makes many constructions from willow saplings; early in summer, the artist cuts saplings at a nearby farm whose owner wants to be rid of them. Once he has enough, he peels the bark, then sands the bare sticks to whiten them. Strong and flexible, willow won't check because it has a long fiber. Lowe has experimented with a twisted variety called corkscrew willow, which reminds him of lightning. The artist has used saplings in a series of "Water Spirit" constructions that draw on Winnebago myth. He builds them into impermanent-looking structures that evoke the nomadic woodland Indians who traveled through the forest, set up camp, hunted and then moved on. These constructions also hint at the constant change in nature -- shifting light and shadow, rising and falling wind, and the like.

Lowe attended graduate school with a Ford Foundation Doctoral Fellowship. In 1975, soon after graduating, he taught at Emporia State University in Kansas. Then he became the Coordinator of the Native American Studies Program for UW and was appointed an Assistant Professor in the Art Department. In 1999 Lowe was awarded an Eiteljorg Fellowship for Native American Fine Art. From 2000-2008 he was curator of contemporary art for the Smithsonian Institution's National Museum of the American Indian. He retired in 2008 from UW to focus on his art full time.

He has exhibited at the Heard Museum in Phoenix, the Eiteljorg Museum of American Indians and Western Art in Indianapolis, the National Gallery of Art in Ottawa, Ontario, the Wright Museum of Art at Beloit College in Wisconsin, and Jan Cicero Gallery, Chicago.

Truman Lowe

Waterfall, 1993

Pine

Courtesy the artist

Memories of watching his parents collaborate on split ash baskets inspired Truman Lowe's *Waterfall*. Lowe's mother, Mabel Davis, was revered for dyeing wood in a variety of colors using natural pigments, while his father, Martin Lowe, crafted handles and split felled trees into individual splints for weaving. Lowe remembers his father pulling a young black ash tree from the banks of the Black River in Wisconsin near the family's home. Water shed from the uncoiled sheets of bark as his father pounded the log on the ground, releasing rings of bark from the tightly wound core of the tree. It was through childhood moments like this that the artist came to understand the tree as a vessel for making water solid. To create *Waterfall*, Lowe affixed individual strips of pine splints onto into a series of grids.

Ivan LOZANO

- Mexican, b. 1981 in Guadalajara
- 2011 MFA Art Institute of Chicago, 2006 BS in Film, University of Texas at Austin
- Lives and works in Chicago
- www.ivanlozano.net



Body of Work

“I grew up in Mexico, a country where the colonially imposed Catholic faith was hijacked by folk forms and ideas inherited from the native religions and Afro-Caribbean traditions imported during the slave trade. This visual language provides me with a conceptual model to anchor my investigations of the digital (moving) image. I am searching for a possible framework for understanding and filling the spiritual void of the image-as-code in contemporary culture by experimenting with the technologies that make them tangible. What lessons can we learn from digital image and video files? What are the ethics of moving images on the Internet?”

He states, “I look to religious art, iconography and rituals when developing a process for the creation, final form and presentation of my work. My Mexican Catholic background imprinted me with a taste for ornamentation bordering on the garish –a poetic attempt at representing ecstasy, rapture, divinity. My work unfolds slowly. While visually lavish, it aims for subtlety of experience.”

LOZANO was the programming director for the Cinematexas International Short Film festival, co-founder of a feminist video collective (Austin Video Bee) and a net art blog (CTRL+W33D), and founder of an ad-hoc digital press (IMAGE FILE PRESS). His work has been exhibited in Chicago at the National Museum of Mexican Art, the Chicago Cultural Center, The Hyde Park Arts Center, and Andrew Rafacz Gallery; the Texas Biennial ('09 and '13); FotoFest's Talent in Texas series, Houston, TX, and others.

Ivan LOZANO

Un Sarape (A Palimpsest) 003, 2017

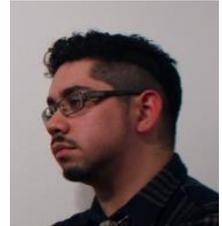
Packing tape, inkjet ink, acrylic, copper, LEDs

Courtesy the artist

Ivan **LOZANO** comes to his sculptural practice from a background in film and digital media. He chooses visceral images that carry a high degree of affect and sensation to make his *Sarapes*. Here, two iconic images of Mexico—sunsets from palm tree-lined beaches in Puerto Vallarta, and pools of blood from Narco killings in Guadalajara—are connected by their formal resemblance and shared color palette. **LOZANO** transposes digital images onto long strips of transparent adhesive tape to give them the quality of celluloid film. The transfer process is labor intensive and ritual-like. The production of a single strip requires a full studio day and often results in swollen hands. With this work, **LOZANO** renders the photographic evidence of trauma while attending to the spiritual dimensions of the dead.

Rodolfo Marron III

- American, b. 1989
- Lives and works in Kansas City
- Self-taught
- www.rodolfomarron.com



Body of Work

Rodolfo Marron's artwork involves exquisite line drawings with fine detail and selective use of color with natural pigments. His work depicts animals, people and spiritual characters that draw on Native American culture and Mexican folklore, personal history and themes set against the backdrop of the natural world. Behind each image is a layered story of symbolism and characters with a history to be deciphered in a sparse yet intricately drawn setting.

In mid-spring 2013, Marron was asked to be a part of Eric Lindquist's printmaking project. Lindquist worked with a selected group of artists to produce prints based off of that particular artist's style, technique and line work. These prints were then made available in the storefront of the new Lindquist Press shop.

Marron participated in the Nerman Museum's 2014 Beyond Bounds fundraiser, and he was a 2012-2013 studio resident of the Charlotte Street Foundation's Urban Culture Project. He stated, "the west has always called and whispered to me. Fascinated by Native American culture and Mexican folklore; the southwest has brought me inspiration time and time again. My illustrations glimpse into something very personal, yet not fully deciphered. This allowing me to reflect on my own life experiences in an attempt to find my spirituality through my ongoing art practice. When you view this self-created realm you are greeted by old maidens, so caring and frail. Tiny owls with hearts as large as the cosmos and mischievous spirits frolicking. The spirits and owls are your best friends and death is only an illusion.

"Reoccurring themes in my narrative deal with rebirth, love, loss, mourning, and ritual. Being inspired by my Mexican culture, I embrace the idea of spirits and death but never in a grim fashion. Showing that both life and death can be celebrated, for dying only means to be reborn again. I explore this idea with the duality of something light and dark; cheerful yet somber; empty yet enveloped.

"My attention to tiny detailed line work compliments the small scale that I work on. This invites viewers to step forward and intimately feel the warmth of each individual piece. Most recently I have been drawn to using more natural pigments to paint with, such as; coffee, tea, berries, cochineal, mint leaves, walnut ink, and even dirt. Using those materials, I paint on foxed scrapbook paper, old book covers, wood and on the back of wallpaper. The combination of choice materials gives the work an antique feel. As if it was some sort of lost personal mythology."

Rodolfo Marron III

Michoacánx, 2017

Mixed media

Dimension variable

Courtesy the artist

The aesthetics of altar building form the foundation of Kansas City-based artist Rodolfo Marron III. In his installation *Michoacánx*, Marron combines found objects, including butterfly wings and cicada exoskeletons, with religious items like rosaries and portraits of saints. Marron makes botanical inks from flowers and plants that he grows and finds in the wild, using them to intervene on the surfaces of family photographs by shrouding the faces of loved ones in veils of floral pigments. Such a gesture affords the subject of the photograph some privacy and shields them from the surveilling eye of immigration agents known to employ methods of racial profiling. Named for the state where his mother is from—and to which his brother was deported despite having lived in the United States his entire life—Marron's *Michoacánx* is a prayer made material for those disconnected from each other.

Harold Mendez

- American, b. 1971 in Chicago
- 2007 MFA University of Illinois at Chicago, School of Art and Design; 2000 BA Columbia College, Chicago; also studied at the University of Science and Technology, School of Art & Design, Ghana, West Africa
- Lives and works in LA
- www.haroldmendez.com



Body of Work

A first-generation American artist born in Chicago to Colombian and Mexican parents, Harold Mendez works with installation, photography, sculpture and text to reference reconstructions of place and identity. His work addresses the relationships between transnational citizenship, memory and possibility, considering how history is not only an affirmed past, but a potential future. His recent work examines how reclaimed objects, makeshift monuments and images reveal a life parallel to conflict, demonstrating both factual evidence and where traces of fiction emerge.

Mendez was included in the 2017 Whitney Biennial; he has also exhibited at the Museum of Modern Art / PS1; the Renaissance Society, Chicago; Institute of Contemporary Art, Philadelphia; and the Knoxville Museum of Art among others. Projects include *Towards the nature of light*, a public commission with Franz Mayer of Munich – Architectural Glass for the Chicago Transit Authority; The McKinney Avenue Contemporary, Dallas; Headlands Center for the Arts, Artist-In-Residence / Alumni New Works; *Phantoms in the Dirt*, Museum of Contemporary Photography; *Open Sessions*, The Drawing Center, NY; and he travelled to Medellin, Colombia to research national archives on La Violencia at the Biblioteca Publica Piloto in 2014. His work is in the permanent collections of the Museum of Fine Arts, Houston; Studio Museum Harlem, NY; Museum of Contemporary Art, and DePaul Art Museum, Chicago.

Harold Mendez and Ronny Quevedo

Specter Field (After Vicabamba), 2015

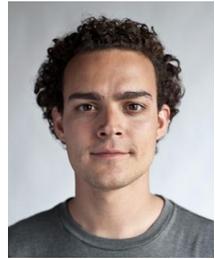
Linoleum tiles, gold and silver leaf, fiberglass mesh, spray enamel, graphite, charcoal, black silicon carbide, marking chalk, carnations, water, peanut oil, oxidized copper reproduction of a pre-Columbian death mask from the Museo del Oro (Bogota, Colombia)

Courtesy the artists

Specter Field (After Vilcabamba), a collaboration between Ronny Quevedo and Harold Mendez, explores the space where architecture, drawing, and sculpture intersect with play and ritual. Some of the linoleum tiles forming their grid are gold leafed, while others are layered with a film of copper or silver. All three metals were highly sought after by both the Spanish in the Americas, and the U.S.-Americans who would replace them in part of the continent. If Quevedo calls upon the ball game as an inheritance, *Specter Field*, his collaboration with Mendez, sets in motion a series of transformations that call forth the spiritual resonances of ancestors through the initiation of ritual.

Mark Menjivar

- American, b. 1980 in Virginia, raised in Central America, lived in Bolivia
- 2014 MFA in Social Practice, Portland State University, Oregon; 2002 BA in social work, Baylor University
- Lives and works in San Antonio, Assistant Professor in the School of Art and Design at Texas State University
- www.markmenjivar.com



Body of Work

Mark Menjivar's work explores diverse subjects through photography, archives, oral history and objects. A completely self-taught photographer, Menjivar began freelancing in 2006, and he has made a business out of documenting visual art, exhibitions and architectural design. Menjivar is a lead artist of the social art project Borderland Collective, a long-term art and education project that utilizes collaborations between artists, educators, youth, and community members to engage complex issues and build space for diverse perspectives, meaningful dialogue, and modes of creation and reflection.

In his personal work, Menjivar favors collaborative endeavors that "take place just as much in the streets and abandoned warehouses as they do in university galleries and museums." In 2015 he published *The Luck Archive: Exploring Belief, Superstition, and Tradition*. Another book project was *Capricho* which archived the life of his late grandfather, Joe Font (1927-2012). Originally from Puerto Rico, Font photographed extensively for a period of over 30 years as he lived in various places in Latin America. When he was diagnosed with cancer in 2008 he started sending color slides to Menjivar, and the two men visited for several days and recorded an audio biography. In the book project, 274 photographs are accompanied by this oral history and include handwritten tributes made by family members at Font's funeral.

Menjivar's work has been shown at venues across the country, including the Houston Center for Photography, the San Antonio Museum of Art, the Wignall Museum of Art, the University of Wisconsin–Milwaukee, Baylor University, the Southwest School of Art, and Central Michigan University.

Mark Menjivar

Stations, 2017

Archival pigment prints

Courtesy the artist

San Antonio-based artist Mark Menjivar has worked with the people of Santa Marta, El Salvador since 2011. He is the steward of an archive of photographs, videos and oral histories documenting their experiences during the Salvadoran Civil War and in Mesa Grande, the Honduran refugee camp where they lived for nearly a decade. Every year since returning home, the community has restaged the Stations of the Cross to commemorate the experiences of asylum. In Santa Marta, their path is reconstructed through a series of fourteen altars placed throughout the town. In this way, the community of Santa Marta contemplates its own exodus and return. *Stations* is made collaboratively with the community and takes different forms, such as risograph-printed posters and color photographs. The project transposes Santa Marta's history onto other places while staging a ritual that helps the community move forward in time.

Ronny Quevedo

- Ecuadoran, b. 1981 in Guayaquil, grew up in the Bronx, NY
- 2013 MFA Yale School of Art; 2003 BFA from The Cooper Union
- Lives and works in New York
- www.ronnyquevedo.info



Body of Work

Ronny Quevedo's artistic practice is an examination of the vernacular languages and aesthetic forms generated by displacement, migration, and resilience. Inspired by his own family history and migration, Quevedo transcribes the graphics of locality, community, and remembered environments directly into his painting, drawing and sculpture. His father was a soccer player and referee; lines and markings from basketball and indoor *futbol* courts, freehand signage, and milk crates are just a few of the forms that find their way into Quevedo's art; they serve as an homage to the narratives of historically marginalized peoples and a platform for dialogue and community engagement on continued practices of marginalization.

In a 2018 interview with New York Foundation for the Arts, when asked about his work with the Immigrant Artist Mentoring Program: Social Practice as a mentor, he stated, "I was honored to be part of the discussion. During this program, it was great for me to share my perspective as a New Yorker to immigrant artists. For example, I'm attracted to the visual language of popular culture. I'm influenced by my surroundings and realize how social practice can be a very immediate response to the environment. I grew up here, it was helpful to bring my perspective as a working artist living in New York to artists that haven't been here so long."

Quevedo's work has been exhibited nationally and internationally at The Whitney Museum of American Art, the Queens Museum, and The Bronx Museum of the Arts, NY; Perez Art Museum, Miami; Elizabeth Dee Gallery; The Drawing Center; Museum of Fine Arts, Houston; and Emerson Gallery, Germany, among others. He has had several solo exhibitions including Casita Maria Center for Arts & Education, Bronx, New York; and Carol Jazzar Gallery, Miami.

Ronny Quevedo

The History of Rules and Measures #1, 2013

Enamel, gold leaf and contact paper on paper removed from drywall

Courtesy the artist

Ronny Quevedo honors his family of builders and enters the materials of working class labor into the value system of the museum, by gold leafing the paper surface of drywall and then overlaying it with miniature planks of contact paper wood. Quevedo's *The History of the Rules and Measures #1* links the gymnasium floors used by Central and South American immigrant-organized indoor soccer leagues in New York City with the Mesoamerican ball game *ulama*. Conceptualized in tandem with the Mayan creation myth, the *Popol Vuh*, *ulama* was set on a cosmological stage that measured time and reconciled dualities, such as day and night, or life and death.

Fidencio Fifield-Perez

- Mexican, b. 1990 in Oaxaca, grew up in North Carolina
- 2015 MFA in printmaking, The University of Iowa; 2014 MA in sculpture, The University of Iowa; 2013 BFA, Minor in Art History, Memphis College of Art
- Lives and works in Columbia, MO, teaches at the University of Missouri in the new school of visual art
- www.fidenciofperez.com



Body of Work

In his work, Fidencio Fifield-Perez manipulates paper, surfaces, and maps to refer to the crafts and customs taught to him as a toddler in Oaxaca—ones used to celebrate festivals and to mourn the dead. For Fifield-Perez these techniques are a way to reconnect with a time and place no longer present. His current work examines the debate over borders, edges, and the people who must traverse through them.

As a child, Fifield-Perez won a few awards and certificates for his cartoon drawings and a local newspaper wrote an article about him. Years later, when he needed proof that he'd grown up in the United States in order to gain DACA (Deferred Action for Childhood Arrivals) status, his early artwork came in handy because those awards and the newspaper story provided documentation of his childhood in the US. He has since become an accomplished artist, activist and teacher, and he remains open about his status and struggles to stay in the country. At the age of seven, Perez was illegally smuggled into the United States. He stated in a 2016 interview with the New York Times: "A high school teacher told me, 'People like you don't go to college.' I was accepted to seven colleges after graduating with honors...I was the first of my family to graduate from high school. Every undocumented person I knew, other than my two younger brothers, dropped out either because it was expected of them or because a high school diploma meant nothing for the jobs to which they applied. I remember being told to get a job that paid under the table and to keep my head down. This was contrary to what my elementary and high school teachers had told me. 'Work hard, and you too can make something of your life.' Of course, they were as unaware of my status as I was of the full repercussions that came with it."

After grad school Fifield-Perez worked at the National Museum of Mexican Art in Chicago as an educator and art handler. He has held residencies in Chicago, Galveston, TX and Steuben, WI. His works have been exhibited at the Cleveland Museum of Art; Beach Museum at K-State University, Manhattan, KS; Dubuque Museum of Art, Iowa; Mount Holyoke College, South Hadley, MA; Eaton-Buchan Gallery at Coe College, Cedar Rapids, IA; the Smithsonian's Art Intersections: Asian Latino Pop Up Gallery; The Annual at the Chicago Artist Coalition; International Print Center, New York; VisArts, Kaplan Gallery, Rockville, MD; Donnelley Foundation, Chicago, IL; and Garcia Squared Contemporary, Kansas City.

Wendy Red Star

- American Indian, Crow, b. 1981 in Billings, Montana, near the Crow Indian reservation
- 2006 MFA in sculpture, UCLA; 2004 BA in sculpture, Montana State University in Bozeman
- Lives and works in Portland, Oregon
- www.wendyredstar.com



Body of Work

Wendy Red Star creates tightly focused bodies of works, ranging from fashion to lithographs featuring old automobiles to three-story high tipi pole installations. Her photographs are illustrative of her dual-perspective of archiving "Crow land, Crow reservation" and her aspiration to demystify her fellow Crows. "I want to focus on real people and who we are and what our houses look like," she says. Her photos depict the disused cars, rundown movie theaters, churches—"all the churches I could find, she says"—and the other manufactured objects dotting the Crow landscape and its rural surroundings. Her multicultural upbringing is reflected in her work. "My mom was really great at making sure my sister and I were involved in our culture," Red Star says. "She pushed me more than my dad did to participate in Crow culture." That included going to the local Crow Fair every third week in August, where she participated in the rodeo.

At the Los Angeles Natural History Museum, Red Star noticed a pair of Crow moccasins sitting in a glass case. "I remember looking at these," she says, "and knowing that if they'd put a name there that I probably would know who the family is. Perhaps they were my relatives." Afterwards, she found herself looking at the idyllic dioramas, watching visitors gazing at the collection, she says "assuming that these native tribes were nonexistent... And here I was—a real-life Crow Indian—sitting among them. That made me feel really strange... When they were collecting that stuff it was because they thought we were going to vanish... because they were killing us off." Red Star had always been fascinated by exploring stereotypes, especially those attached to her Crow heritage. But it wasn't until that alienating museum experience that she began to accumulate items for her *Four Seasons* series, which attempted to ironically dissect the public's idealized view of American Indians in contemporary society. Red Star's dress that she wears in the *Four Season's* series was made by Lance Hogan, and the beaded regalia accessories were created by James Takes Enemy. The elk's tooth dress, traditionally made by women and embellished by artists of either gender, was a status symbol based on how many teeth were attached, sometimes as many as 800.

When she lived in LA while in graduate school, Red Star enjoyed shopping in vintage clothing stores, and her friendships with photography majors led her toward setting up displays of clothing and objects to be photographed. After college, the laidback atmosphere of Portland fostered her interest in sewing. Red Star attributes her attraction to the saturated colors and the flamboyant patterns that would mark her later work to her grandmother and her grandmother's beadwork.

Wendy Red Star

Winter (from the series *Four Seasons*), 2006
Archival pigment print on Museo silver rag on Dibond
Collection Nerman Museum of Contemporary Art, 2014.07

**Wendy Red Star**

Spring (from the series *Four Seasons*), 2006
Archival pigment print on Museo silver rag on Dibond
Collection Nerman Museum of Contemporary Art, 2014.08

**Wendy Red Star**

Indian Summer (from the series *Four Seasons*), 2006
Archival pigment print on Museo silver rag on Dibond
Collection Nerman Museum of Contemporary Art, 2014.09

**Wendy Red Star**

Fall (from the series *Four Seasons*), 2006
Archival pigment print on Museo silver rag on Dibond
Collection Nerman Museum of Contemporary Art, 2014.06



Born in Billings, Montana, with Irish and American Indian heritage, Wendy Red Star thinks of herself as a cultural archivist speaking sincerely about the experience of being a Crow Indian in contemporary society, her work is simultaneously urban-rural and high-low. Her art represents an insider/outsider view that is rich with complexity and contradiction. After graduating from college, Red Star moved to Los Angeles where she was struck by the lack of natural environment. Lonesome for home, she wandered into the Natural History Museum of Los Angeles to explore any American Indian exhibits. She was taken with the dioramas in the museum and was inspired to explore issues of display and authenticity versus representation of American Indian culture in her series *Four Seasons*. In these pseudo-dioramas, using kitschy wallpaper, blow-up plastic animals, 1970s panoramas of mountains and lakes and artificial plants, the artist assembles a cathartic, mocking look at the indigenous life, while posing wearing her traditional Apsaalooka or Crow regalia. These photographs blur the line between authenticity and Western fantasy while attempting to ironically dissect the public's idealized view of American Indians in contemporary society. Red Star states, "I don't take art too seriously, so all of it has some sort of humorous aspect to it ... The issues with American Indian art are so complex that there is not much I would have to do for social commentary, it is already there ... A lot of my work is anti-romanticism—which usually means just telling the truth."

Gonzalo Reyes Rodriguez

- Mexican, b. 1987 in Mexico City
- 2016 MFA University of Pennsylvania; 2009 BFA School of the Art Institute of Chicago; studied at the Universidad Complutense de Madrid
- Lives and works in Chicago, teaches at the School of the Art Institute of Chicago and the University of Illinois - Chicago
- www.gonzaloreyes.info



Body of Work

Gonzalo Reyes Rodriguez works with photography, video, and multi-screen installation to examine the slippage between time and the act of image creation. His projects examine the ambiguities of language and of what is gained or lost in the translation from image to text.

Contrapoder is a series of work that interrogates the history of cinema production in Mexico. In this first iteration monologues from films of the golden age of Mexican cinema (1930-1950) are taken out of their original context and performed in the present. Almost all films produced during this time take place during the Mexican Revolution of 1910-20 making the dialogue either revolutionary speech or romantic, as most of these films were also love stories. For this work both revolutionary and romantic speech are blended and read aloud in contentious public spaces in Chicago. The cast included Jose Enrique Barbosa, Emilio Rojas, Josach Chavez, and Cesar Garcia.

His most recent work has been presented in exhibitions at Worm Gallery, Valparaiso, Chile; Museum of Contemporary Art, North Miami; Blue Star Contemporary, San Antonio; Alice Gallery, Seattle; Vox Populi, Philadelphia; MAMA Annex, Los Angeles, and a solo exhibition at the Windor Contemporaneo in Madrid. He has participated in residencies at ACRE and the Program in Advanced Studies in Critical Practices at the Museo Nacional Centro de Arte Reina Sofia. He has received funding from the City of Chicago Department of Cultural Affairs to create new work.

Gonzalo Reyes Rodriguez

Contrapoder #1, 2017

Multi-channel HD video, color, sound

Courtesy the artist

During Mexico's golden age of cinema in the mid-20th century, its film industry rivaled Hollywood's in sheer volume of productions. For decades after the Mexican Revolution, most of these films depicted themes of resistance and revolt, replaying the zeal that forged the country's independence. Reyes Rodriguez asked immigration and anti-gentrification activists in Chicago to restage monologues from these films at contested sites throughout the city. For example, the empty Pilsen lot featured in Reyes Rodriguez's restaging of the film *Redes* has evaded development for two decades through the efforts of neighborhood residents. By restaging its context, and recasting its protagonist, Reyes Rodriguez redirects the speech from an audience of fishermen to one of Chicago immigrants, who came to the United States to work labor-intensive, underpaid jobs with no access to the rights and protections available to U.S.-American citizens.

Josh Rios & Anthony Romero

- American, both from South Texas
- Both attended the Art Institute of Chicago, Romero earned an MFA in 2011; 2009 BA in Art History, Texas State University, San Marcos TX
- Both based in Chicago: Rios teaches at the Art institute of Chicago; Romero teaches in the Social and Studio Practices Graduate Program at Moore College of Art and Design and in the Fibers and Material Studies department at Tyler School of Art, Philadelphia
- www.anthonyromero.net



Anthony Romero and Josh Rios are educators, artists, and cultural critics. Their performances, 2 and 3-dimensional works, curatorial projects, installations, writings, and screenings deal with the key experiences of being US citizens of Mexican origin. Their practice centers on contemporary Chicana/o aesthetics and elided histories, and the larger themes of US-Mexico relations.

They said in a 2015 interview with Risa Puleo on Glasstire.com: “Our practice is rooted in the experience of being historians, writers, and scholars, and for that reason we are concerned with the acquisition and production of knowledge. But we are also concerned with the formal qualities of knowledge, how space and architecture function as supplements to expertise, how objects and spatial arrangements communicate expertise....For us it’s more a question of using our cultural heritage as a way to intervene into dominant narratives that surround conceptual and pedagogical practices. We are weaponizing ourselves in a way. This is not to say that there is an antagonism in the work; we, like many artists of color, are certainly susceptible to that kind of communication. But, we hope the work offers up an alternative.”

Their performances and projects have been most recently featured at the Art Institute of Chicago, the University of Illinois at Chicago, Texas State University, Art in these Times, Andrea Meislin Gallery, Harold Washington College, Stony Island Arts Bank, and Sector 2337.

Rios’ recent projects and presentations have been featured at Konsthall C, Stockholm, Sweden; Tufts University Art Galleries, Boston; and the Mountain Standard Time Performative Art Biennial, Calgary, Canada. Upcoming public activities include an exhibition at DiverseWorks in Houston, the Truth and Reconciliation Residency at the Santa Fe Art Institute, NM and a public art project through The Luminary in St. Louis, MO.

Romero’s solo and collaborative works have been performed and executed nationally, most notably at Links Hall, Chicago; The Judson Memorial Church, NY; and Temple Contemporary, Philadelphia, among others. Recent projects include the book-length essay *The Social Practice That Is Race*, written with Dan S. Wang and published by Wooden Leg Press, Buenos Dias, Chicago!, a two year performance project commissioned by the Museum of Contemporary Art Chicago and produced in collaboration with Mexico City based performance collective, Teatro Linea de Sombra, as well as editing the exhibition catalogue for *Organize Your Own: The Politics and Poetics of Self-Determination Movements*, a multi-city exhibition and event series with contributions from Fred Moten, Mark Novak, and Jen Hofer, among others.

Josh Rios and Anthony Romero

Is Our Future a Thing of the Past?, 2015–present

Various science fiction magazines, novels, collages, framed drawings, and artifacts featuring Ernest Hogan's writings and illustrations; assorted prints and digitized 8mm film footage derived from the play *Stranger in a Strange Land* directed by Crystal City, TX., high school students and playwright Gregg Barrios; photographs of anti-Vietnam and anti-deportation protests; *Lowrider Arte* magazine *Flights of Imagination: Taking the Culture into the Future*; Victor Payan *Keep on Crossin'* patch; *Aztec Challenge*, a computer program cassette made for 1980s-era video game systems; assorted patches depicting the Aztec calendar; Risograph prints of digitally manipulated glass lantern slides from the University of

Chicago; Lysa Rivera quote printed in vinyl; postcard of Crystal City courthouse; David Bowie single *Crystal Japan*; copy of U.S. Commission on Civil Rights report *Stranger in One's Land*; take-away publication in handmade wall-mounted literature holder

Courtesy the artists

In addition to searching through an archive of texts to create scripts for performances, Rios and Romero also actively compile their own archive of Chicana Futurist books, writings, video recordings, and other ephemera that give form to Chicano visions for Brown futurity. Like Afrofuturism, Chicana Futurism blended the science fiction genre with fictionalized narratives of pre-conquest America to create a mode of storytelling that bypassed colonial occupation. Rios and Romero display their archive in installations titled *Is the Future A Thing of the Past?*, a rubric which presents the materials of academic and personal research as a mode of artistic inquiry. As a speculative and provisional archive, *Is Our Future a Thing of the Past?* assembles a shifting, non-linear array of visual ephemera from vernacular culture and select artworks related to Chicano imaginings of the future. The archive includes various theatrical artifacts and a digitized Super 8mm film of the rehearsal for a high school production of *Stranger in a Strange Land* (1976), a play directed by the educator, playwright, and poet Gregg Barrios that paired David Bowie's extraterrestrial musical personas with the students' personal experiences of alienation. Barrios's and Hogan's archives, together with other ephemeral materials of the same nature, draw connections between the Chicano experience and alienation more generally.

Guadalupe Rosales

- American, b. 1980
- 2016 MFA School of the Art Institute of Chicago
- based in Los Angeles



Body of Work

Guadalupe Rosales is an artist and archivist. Her ongoing project is developing an archive of photographs, objects, and ephemera related to the 1990's Los Angeles Latinx party crew scene and Chicanx youth culture. By preserving artifacts and memorabilia, her practice deconstructs and reframes marginalized histories, offering platforms of conversation and agency of self-representation.

When she was 20, Rosales had never traveled outside of Los Angeles. Then she bought a one-way ticket to New York City and spent more than a decade there dabbling with the idea of becoming an artist. Despite having no high school diploma or undergraduate degree, she was accepted into the MFA program at School of the Art *Institute of Chicago on a full scholarship. Meanwhile, back in LA, gentrification had* changed her Boyle Heights neighborhood. As an artist returning to East Los Angeles, she was in the crosshairs of an anti-gentrification campaign that singled out art galleries as unwelcome interlopers. She founded *Veteranas & Rucas* and *Map Pointz*, digital archives accessible through Instagram. “The archive is not just photographs,” Rosales said, “it’s archiving language and the way we relate to a photograph.” She felt other narratives demonized not only gang activity, but also those living among it. And the shame radiates from the inside out. People were hesitant to share material with her that could betray an association with gangs. Especially considering that for a while, the party scene was somewhat insulated from much gang activity. “Party culture existed to remove ourselves from gang culture.” Her archives make a rounded-out portrait of people searching for places of belonging. “We have to tell our own stories, otherwise you have other people telling our story and it’s not as accurate.” In 2016, Rosales took over the *New Yorker’s* social media for a week and was one of the top-rated takeovers of the year.

Her subsequent role as the inaugural Instagram Artist in Residence at the Los Angeles County Museum of Art was featured in the Los Angeles Times, Artsy, and Artforum. Her work has been featured in exhibitions at Aperture Foundation, NYC; The Vincent Price Art Museum, Monterey Park, California; Commonwealth and Council, Los Angeles; Spazio Maiocchi, Milan Italy, and others.

Guadalupe Rosales

Ruthless in Boyle Heights, 1992/2017

Light-jet Type C on metallic paper

Courtesy the artist

The image reprinted as the photograph *Ruthless* was originally taken by party photographer Eddie Ruvalcaba, who kept it in his personal archive until he passed it onto Rosales. The artist blew up the photograph to show the scratches and watermarks it had endured over time, proof of its importance as a personal memento despite the damage.

Guadalupe Rosales

Teenage Bedroom Wall, 2018

C-print on rag paper

Courtesy the artist

Each object, image, and piece of ephemera gathered in Rosales's archive stands in for a moment in which the cumulative efforts of a community created a space for themselves. Relationship building is also a central aspect of the project, as each individual who contributes to the archive shares the story of the people represented in the image, the event at which they gathered, and how the photograph has been stored in the decades ever since. Rosales also centers the people who were involved in the party crew by allowing them to frame their own histories. As Rosales suggests, identification, representation, and determination, both as individuals and within the group, were important aspects of building and maintaining a sense of unity and belonging.

Carlos Rosales-Silva

- American, b. 1982 in El Paso, TX
- 2010 BFA University of Texas at Austin
- Lives and works in New York, currently pursuing an MFA at the School of Visual Arts in New York
- www.carlosrosalessilva.tumblr.com



Body of Work

In addition to painting and sculpture work, writing and community-building are an important part of Carlos Rosales-Silva's artistic practice. He stated in a 2013 interview with Glasstire: "my family's immigration to the United States in the 1970s actually starts in the Great Depression, when my Grandfather's family was forced out of Texas during a mass repatriation of (anyone that looked like) Mexican migrant workers. My family were not immigrants; they were American citizens displaced by an indifferent government. Discovering this fact began my research into Mexican American history, Native American history, the treatment of minorities by the U.S. government, and minorities' contributions to American culture (music, writing, film, civil rights movements), and grew to encompass aspects of minority life in American pop culture representations, fashion trends, targeted advertisements, internet activity, media depictions, political pandering, and the psychic violence inflicted by all these conflicting sources of information."

Rosales-Silva has exhibited throughout the country in Texas, Los Angeles, Miami, Minneapolis, Chicago, Kansas City, and Brooklyn and was most recently an artist in residence at Pioneer Works in Brooklyn, NY.

Carlos Rosales-Silva

Café Yucatan, 2015

Acrylic paint, latex paint, stucco on panel

Jugos Naturales, 2015

Acrylic paint, latex paint, stucco on panel

Puro Exitos, 2015

Acrylic paint, latex paint, stucco on panel

Café Yucatan, 2015

Acrylic paint, latex paint, stucco on panel

Discoteca 2000, 2015

Acrylic paint, latex paint, stucco on panel

Nopales, 2016

Acrylic paint, latex paint, stucco on panel

Courtesy the artist

Rosales-Silva marries his family's trade as builders and craftspeople to the Chicano mural tradition by incorporating the grit and texture of stucco and plaster walls into the surface of his abstract paintings. Like prints and posters, the other main forms employed by Chicano artists from the 1960s through the 1990s, murals were accessible to all who engaged with the public sphere and functioned as pedagogical tools for teaching community values. In recent years, murals in El Paso's El Segundo Barrio, the Pilsen neighborhood of Chicago, San Francisco's Mission District, and the cityscape of Los Angeles, have been destroyed by gentrification and the homogenized tastes of condominium living. In paintings like *Discoteca*, winding snakes of bold color are revealed by removing portions of the wall-like surface.

Edra Soto

- American, b. 1971 in Puerto Rico
- 2000 MFA The School of the Art Institute of Chicago; 1994 BFA Escuela de Artes Plásticas de Puerto Rico; SAIC Post-Baccalaureate Certificate; Alfonso Arana's Foundation, One-year Painting Fellowship, Paris, France
- Lives and works in Chicago, teaches at the The School of the Art Institute of Chicago
- www.edrasoto.com



Body of Work

Edra Soto is a Chicago-based interdisciplinary artist, educator, curator, and co-director of the outdoor project space THE FRANKLIN. She is invested in creating and providing visual and educational models propelled by empathy and generosity. Her recent projects are motivated by civic and social actions focus on fostering relationships with a wide range of communities.

Artist statement: My work is motivated by constructed social hierarchies, diasporic identity, and colonialism, which I situate in engaging and contemplative contexts. I aim to challenge the boundaries between audience, artist, and the work itself, and to amplify the democratic potential that art has to offer. My practice walks the line between social practice, immersive installations, and architectural interventions to engage the public through my use of traditional and unusual materials. Materiality and humanity are intertwined, whereby I create an accessible experience for audiences who approach my work. Alluding to issues of class, race, cultural origins, hierarchies, and myth, I create symbolic gestures of colonization and subjugation, prompting viewers to reconsider postcolonial visual culture. These gestures are directly connected to my upbringing, personal and familial relationships, and my geographical relationships with past and present communities in Puerto Rico, United States, and the wider Caribbean.

Recent venues presenting Soto's work include the Pérez Art Museum Miami, FL; Hunter East Harlem Gallery, NY; UIC Gallery 400, IL; DePaul Art Museum and the Museum of Contemporary Art of Chicago. Soto was awarded the Efroymsen Contemporary Arts Fellowship, the DCASE for Individual Artist Grant from the City of Chicago and the 3Arts Foundation Make A Wave and 3AP Grants.

Edra Soto

Graft, 2013–present

Vinyl

Courtesy the artist

Since 2013, Edra Soto has translated the geometric patterns of rejas—the ironwork fencing and window bars found in Chicago’s Puerto Rican neighborhoods—into her installations, *Graft* (2013-). Made from cut vinyl or wood, the artist presents these installations in the windows of art spaces and museums. In Soto’s native Puerto Rico, these decorative architectural features allow the island wind to circulate indoors without leaving one’s house open to the public. There the iron fencing is most often found on working-class houses, which are themselves modeled after the Yoruba-style housing built by slaves that the Spanish brought from West Africa. Spaniards also brought the geometric patterning of rejas to the island when it was under their control from 1508 to 1898, as well as to other places they colonized in the Americas. The geometric patterning central to Islamic aesthetic output became an integral component of Spain’s national aesthetic during the Arab occupation of the country from the seventh to sixteenth centuries, when secular and sacred Islamic-style buildings were constructed in regions of southern Spain. In Chicago’s Puerto Rican neighborhoods, and other predominantly Brown neighborhoods in cities throughout the United States, the rejas function as a security measure and, on an aesthetic level, aid in constructing a feeling of home for those who have immigrated to the United States from former Spanish colonies. Soto moves all of these references—Spanish, North and West African, Puerto Rican, and U.S.-American—into the museum, where she asks that the mixed history of this aesthetic be given its due.

Francisco Souto

- Venezuelan, b. 1973
- 2002 MFA Ohio State University; 2000 BFA Herron School of Art, Indiana University, Indianapolis, IN
- Lives and works in Lincoln, Nebraska, where he is the director of the school of art, art history and design at the University of Nebraska-Lincoln
- www.franciscosouto.com



Body of Work

Francisco Souto is an educator and artist known for mezzotints, drawing, painting, and photography. He moved from Venezuela to Indiana with his wife who was going to graduate school to become a concert pianist. He started an undergraduate program and majored in printmaking. After graduate school he taught at East Carolina University in Greenville, North Carolina; he has been teaching at UNL since 2004. While on sabbatical in Mexico in the fall of 2010, Souto was recovering from a shoulder injury and experimented with photography and graphite pieces. Travels to China, Spain and Italy have further informed his work.

He has participated in a wide range of national and international exhibitions throughout the United States, Europe, Venezuela, Russia, Egypt and Japan. Significant exhibitions include: Latin American Contemporary Printmaking Masters, Italy, the 6th Kochi triennial exhibition of prints, Japan; the IV Novosibirsk International Biennial of Contemporary Graphic Art; Russia, the 5th British International Miniature Print Exhibition, UK; 12th International Print Biennial, Bulgaria; the Boston Printmakers 2003 North American Print Exhibition; Los Angeles Printmaking Society 18th National Exhibition, California.

Francisco Souto

Poetics #2, 2014

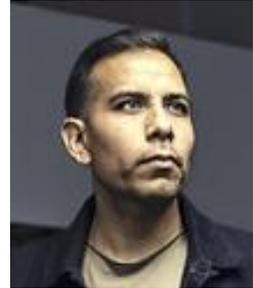
Graphite and acrylic mounted on wood board

Courtesy private collection and Kiechel Fine Art, Lincoln, Nebraska

Each drawing in Francisco Souto's series *Poetics of Recognition* is rendered from the perspective of a car window, reinforcing the artist's position in the landscape but also his distance from it. The drawings served to acclimate the artist to his new surroundings in Nebraska and identity as a U.S.-American. Compared to the dramatic upward thrust of the Andes Mountains in his native Venezuela, the flatness of the Plains and the predominance of the sky required a subtler eye. With the barest of marks and a delicate hand, Souto frames the vastness of the sky, and the wind, corn and cattle farms that occupy the land.

Yatika Starr Fields

- American Indian, Cherokee, Creek and Osage, b. 1980 in Tulsa, Oklahoma
- Studied at the Art Institute of Boston from 2000 to 2004
- Currently lives and works in Tulsa
- www.yatikafields.com



Body of Work

Yatika Starr Fields' mural compositions are often spontaneous and left open for interpretation so that multiple stories can be drawn from them. His kaleidoscopic imagery, with its dynamic pop, symbolism and culture aesthetic, reference both historical and contemporary themes- tied together with traditional affinity but provoked by general concerns of world differences. His canvases and murals are alive with movement and filled with images that rely on vibrant colors and swirling patterns to build narratives. He seeks to influence his viewers to rethink and reshape their relationships to the world around them.

Fields was raised in a family of artists: his mother works in ceramics and his father is a photographer. While in college he became interested in graffiti aesthetics, which has been integral to his knowledge and process along with landscape painting- and continues to influence his large- scale projects and studio works. Fields has spent the last decade on the East Coast, New York City and most recently Seattle where the energy of urban life inspires and feeds the creative force in his artwork.

He recently painted a site-specific mural Astonishment of Perception in downtown Bentonville, AR as part of the Crystal Bridges Museum of American Art's exhibition Art for a New Understanding. He has also completed murals as large as one-hundred-fifty feet long and forty feet high in cities including Portland, Oregon; Oklahoma City; Phoenix; and Santa Fe. Permanent collections include the Heard Museum, Phoenix, AZ; Peabody Essex Museum, Salem, MA; Oklahoma State Museum of Art, and Sam Noble Museum, Norman, OK. In addition to public art, Fields has gallery representation in the southwest US and abroad. The Rainmaker Gallery in Bristol, UK, welcomed Fields for a solo exhibition in 2017; during his visit to the UK Yatika participated in UPFEST – Europe's largest Street Art & Graffiti festival.



Yatika Starr Fields

Tent metaphor, wheel of solution, 2018

Polyester, aluminum alloy

Courtesy the artist

In 2016, Yatika Starr Fields joined the Oceti Sakowin Camp as part of the Dakota Access Pipeline protests (NoDAPL) in North Dakota to protect sacred land and water sources of the Lakota from the proposed oil pipeline. In camps like Oceti Sakowin, tents furnish what Fields has characterized on his website as a “sense of softness in an otherwise hostile world, yet providing safety...claiming space on affected areas and shielding our hopes and our spirits, as well as our physical selves.” The experience inspired the overlapping triangular shapes in vivid colors jumbled together and pressed against the surface of the canvas in the artist’s *Tent Metaphor 2* (2017).



Rodrigo Valenzuela

- Chilean, b. 1982
- Lives and works in LA, assistant professor in the Department of Art, UCLA
- 2012 MFA, PhotoMedia, University of Washington, Seattle; 2010 BA, Philosophy, Evergreen State College, Olympia, WA; 2004 BFA, Art History/Photography, University of Chile, Santiago, Chile
- www.rodrigovalenzuela.com



Body of Work

Rodrigo Valenzuela works in photography, video, painting, and installation. Using autobiographical threads to inform larger universal fields of experience, his work constructs narratives, scenes, and stories that point to the tensions found between the individual and communities. Much of Valenzuela's work deals with the experience of undocumented immigrants and laborers.

Artist statement

"I construct narratives, scenes, and stories which point to the tensions found between the individual and communities. I utilize autobiographical threads to inform larger universal fields of experience. Gestures of alienation and displacement are both the aesthetic and subject of much of my work. Often using landscapes and tableaus with day laborers or myself, I explore the way an image is inhabited, and the way that spaces, objects and people are translated into images. My work serves as an expressive and intimate point of contact between the broader realms of subjectivity and political contingency. Through my videos and photographs, I make images that feel at the same time familiar yet distant. I engage the viewer in questions concerning the ways in which the formation and experience of each work is situated—how they exist in and out of place."

Valenzuela's work has been exhibited internationally, including in recent solo exhibitions at Lisa Kandlhofer Galerie, Vienna, AU; the Ulrich Museum of Art, Wichita, KS; the Art Museum of the University of Memphis, TN; Klowdenmann Gallery, Los Angeles, CA; the Frye Art Museum, Seattle, WA; and Museo de Arte Contemporaneo, Santiago, Chile.

Rodrigo Valenzuela

New Land No. 4, 2017

Toner, acrylic, and challo on canvas

Courtesy the artist and Klowden Mann, Los Angeles, California

Rodrigo Valenzuela's *New Land No. 4* layers a photographic transfer of a vast desert landscape with a series of intersecting transparent screens that evoke architectural blueprints for a housing development. The landscapes Valenzuela depicts are as constructed as the scenes he stages, produced through the ideology of Manifest Destiny—a propaganda device that redrew the boundary between the United States and Mexico. In the present, the construction industry is highly dependent on immigrant labor. Whether the landscape in Valenzuela's painting is one of promise or impediment depends on the viewer's perspective and position in the world.

Mary Valverde

- American, b. 1975 in Queens, NY
- 2012 MFA University of Pennsylvania; 1999 BFA School of Visual Arts, NY
- Lives and works in New York, teaches at Hunter, Cooper Union School of Art
- www.mary-a-valverde.com



Body of Work

Mary Valverde is an interdisciplinary artist who uses ephemeral materials to reflect upon sacred spaces and rituals and politics of production, exploitation, social roles, culture, and tradition.

Artist Statement

“I create installations reminiscent of sacred spaces and material offerings. The works propose relationships between the forms, marks, and measurements that intend to diagram the visceral. I bring together various ephemera material components that formulate a visual network based on arithmetic diagrams. It is a chronicling, indexing and archiving of patterns, and the examining of ways in which they empower and adorn space, the body and the psyche.”

“Time and space are emphasized through marks and impressions in my drawings, photographs, installations and performances. There is a consistent balance of action and restraint, freedom and limitation, and attraction and resistance that plays out in all of my work. I try to maintain a sense of immediacy and directness by a fusion of process, material and the body. I employ the innate qualities of malleable and ephemeral materials (sometimes ink, string, fabric, cotton, wire, oil, water, coffee, cocoa butter etc.) to examine the politics of production, exploitation, social roles, culture and tradition. Working in series has forced a continuous focus and understanding of myself in relation to the act of making.”

Valverde is the sculptor on the Public Design Commission for the City of New York. Her work has been exhibited at El Museo del Barrio, The Queens Museum of Art, Jersey City Museum, Momenta Gallery, Abrons Art Center, Cuchifritos Gallery, BRAC, Art Center South Florida,, Saltworks Gallery, Corridor Gallery, Rush Arts Gallery, Diaspora Vibe Gallery, Abrons Art Center, Aferro Gallery, Tribes Gallery, among others.

Mary Valverde

Untitled (Altar with offering), 2014

Black acrylic, chalk, wood, bamboo, copper rings, thread, and starfish in fabric bundle

Courtesy the artist

Mary Valverde

Untitled (Altar), 2014

Bamboo, aluminum, ceramics, washers, string

Courtesy the artist

Combining sacred Andean geometries with Catholic altar making practices in Ecuador, Queens-based artist Mary Valverde's practice establishes a mestizo lineage of abstraction. Valverde contends that the symmetry and geometry found in ancient Incan architecture and geoglyphs at sites including the Nazca Desert, can also be found in present-day Ecuadorian textiles, dances and music. These sacred geometries are the foundation of Valverde's installations. In *Untitled (Altar)*, humble materials like metal washers and string are arranged on the floor in a radiating pattern around handcrafted ceramic shields. A series of bamboo circles displayed on the wall above suggest the infinite continuation of the pattern through time and space.

Kukuli Velarde

- Peruvian, b.1962 in Cusco, Peru
- BFA from Hunter College
- Currently lives and works in Philadelphia, PA
- www.kukulivelarde.com



Artist's information

In a show called "Patrimonio" at the Barry Friedman Gallery in New York City in the spring of 2010, Kukuli Velarde exhibited an installation of ceramic sculptures from her *Plunder Me Baby* series, figurative paintings, and a video/drawing performance.

Inspired by pre-Columbian terracotta figures, Velarde's *Plunder Me Baby* sculptures (2006-present) reveal folk tradition, evoke histories of ornament and craft, and disrupt normal aesthetic hierarchies. Removed from their natural environment and installed as if in an anthropological museum, these figurative characters appear as though awakened for the first time. Each figure exhibits strong reactions to their new surroundings including fear, disdain, and aggressive anger. With pejorative slurs as titles, such as *Chola Puteadora*, *Grabby!! Needs to Be Put in Her Place*, Velarde imbues these "plundered" artifacts with references to the struggles of indigenous populations as a result of European colonization. Velarde re-casts these appropriated figures as self-portraits as a means of defiantly reclaiming their ownership while giving them new meaning and context.



(*Plunder Me Baby* series exhibited at Garth Clark Gallery, 2007)

Velarde's *Cadavers* paintings examine popular culture from the context of a Latin American origin. Velarde references art history: the renowned Cusquenian Baroque School, and painters Diego Velázquez and Frida Khalo. By alluding to indigenous myths through mass media, popular art, and modern religious references, she notes the many guises and archetypes that humans must endure in modern society. *Apple of his Eye*, the third component of Velarde's exhibition, included both a video and a performance piece. The video, depicting her late father speaking about his hopes and dreams for his daughter, examines the strong paternal relationship that led Velarde to become an artist. In the performance piece, Velarde drew directly onto a gallery wall daily for two weeks, summoning the 3-year old doodler who first caught her father's eye.

She stated, "I like my work to be emphatic and share intimacy with the audience. Overt communication makes us vulnerable yet it may strengthen interaction and deepen bonds. I do not mind becoming 'vulnerable' if in the process common grounds are established and a relationship is created with the viewer."

Kukuli Velarde (Peruvian, b. 1962)

A La Cholitranca se le Salio el Indio! Savage Aboriginal Bitch, Moche Peru AD 200, 2009

Terra cotta with engobes and wax

Collection Nerman Museum of Contemporary Art, 2010.27



Grimacing and shaking her fists, this figure does not look happy. The immediate source of her distress is a striped snake, wrapped around her neck and cutting off her ability to breathe and speak. But the snake personifies something larger—a system that exploits women of indigenous ancestry such as this one, and insults them and treats them as inferiors because of their race. Peruvian-born artist Kukuli Velarde declares her identity with these women and pushes back against racism and oppression with her figurative vessels. "They all have my face," she says, "for I had to become each of them to reclaim ownership and to take the name calling with defiance." Pre-Columbian works in clay are a prime source of inspiration for Velarde, who based this piece on an ancient Moche vessel from Peru. She contrasts the respect accorded pre-Columbian art with the treatment of the artists' descendants, noting "how easy it is to detach the makers from the objects." Velarde has made that detachment impossible with her own works. The Nerman Museum presented this work in her solo exhibition *Plunder Me, Baby*, in 2013. In previous gallery installations, she took an anthropological approach to accentuate the "awakening" effect of the pieces, as if they had been trapped in a display case for many years and just came to life.

Kukuli Velarde earned a BFA from Hunter College, University of New York, in 1992. She also studied at the Academia San Carlos at the University of Mexico.

Dyani White Hawk

- American Indian, Sicangu Lakota, b. 1976 in Madison, Wisconsin
- 2011 MFA, University of Wisconsin-Madison; 2008 BFA Institute of American Indian Arts; 2003 AA Haskell Indian Nations University in Lawrence, Kansas
- Lives and works in St. Paul, MN
- www.dyaniwhitehawk.com



Body of Work

A visual artist and independent curator, Dyani White Hawk creates exactly executed paintings often combining the Lakota art of quill work with strong lines that echo blanket and moccasin patterns.

Artist Statement

“As a woman of Sičangu Lakota and European American ancestry, I was raised within Native and urban American communities. My work reflects these cross-cultural experiences through the combination of modern abstract painting and abstract Lakota art forms. Some works are executed strictly in paint, weaving conceptual influences and aesthetics from each respective history. Others accomplish the same intermingling of artistic lineages through stories embedded in materials. Mixed-media pieces combine traditional painting mediums— acrylic, oil, and canvas, with beadwork, porcupine quillwork and other materials common to Lakota artistic traditions. I strive to create honest, inclusive compositions that acknowledge all parts of my history, Native and non-Native, urban, academic and cultural education systems, and at times-conflicting world views.”

She is a recipient of 2019 United States Artists Fellowship in Visual Art, 2018 Nancy Graves Grant for Visual Artists, 2017 and 2015 Native Arts and Cultures Foundation Fellowships, 2014 Joan Mitchell Foundation Painters and Sculptors Grant, and 2013 McKnight Visual Arts Fellowship. White Hawk is represented by the Bockley Gallery in Minneapolis. Her works are in the collections at the Denver Art Museum; Minneapolis Institute of Art; Tweed Museum of Art, University of Minnesota Duluth; Smithsonian National Museum of the American Indian; and the IAIA Museum of Contemporary Native Arts, Santa Fe, NM.

Dyani White Hawk

Untitled, 2018

Acrylic, antique, contemporary and 24k gold seed beads, and thread on canvas

Courtesy the artist and Bockley Gallery, Minneapolis, Minnesota

Dyani White Hawk

Dream, 2012

Acrylic and oil on canvas

Courtesy private collection, Minneapolis, Minnesota

Dyani White Hawk's paintings align legacies of abstraction in Native traditions with those of the Western canon, giving *Hanoolchaadi* (also known as Navajo Chief Blankets) a prominent position. White Hawk applies each brushstroke with the same meditative focus as Lakota women who practice the art of quilling. For White Hawk, the meditative space of quillwork opens the spiritual space that Agnes Martin sought in her paintings, but quill workers are known as anonymous craftspeople while Martin is internationally renowned as an artist. The desire to have Native artistic practices recognized for their aesthetic contributions to the canon of art drives White Hawk's work.

Holly Wilson

- Delaware Nation/Cherokee, b. 1968
- 2001 MFA Sculpture, 1994 MA ceramics, Stephen F. Austin State University, Nacogdoches, Texas; 1993 Teaching Certification K-12 Art, Cameron University, Lawton, Oklahoma; 1992 BFA Ceramics, Kansas City Art Institute
- Based in Mustang, OK
- www.hollywilson.com



Body of Work

Multi-media artist Holly Wilson creates figures which serve as her storytellers to the world, conveying stories of the sacred and the precious, capturing moments of our day, our vulnerabilities and our strengths. The stories are both representation of family history as well as personal experiences. Wilson works in a variety of media including bronzes, encaustic, photography and clay.

She stated, “The way we see others and how one is seen has been a subject that I have had in my life since I was small. I am both Native American and Caucasian, but growing up I felt more times than I care to count that I was not enough of one or the other and that pull made me question all parts of myself. . .All of this history, this past came to a head one day while getting my children ready for school we were pulling together pencils, folders, colored pencils, and crayons. The kids were talking about their friends at the new school and friends of their past school. In the conversation, they were describing the children “the girl with the yellow hair, the boy with the brown skin,” in a very casual descriptive manner with no malice to the differences. This made me think more about how we see people and how one is judged. The smell of the crayons, the vivid colors, and the thoughts of my youth brought me to this crayon project. How we change in our viewpoints of people, and how we judge people based on race and color. We are all one below that surface, that surface of skin, no matter the color, the shape, or the origin.”

She continues, “I think if we could see ourselves as all the colors in the crayon box in all the shades we would be kinder we would be able to feel if just for a moment another’s life and our world could change in such a way that kids don’t worry about if they are too light or too dark or if their hair is the right texture to belong.”

Recent exhibitions include the Museum of Contemporary Native Art, Santa Fe, NM; Crystal Bridges Museum of Art, Bentonville, AR; 21C Museum Hotels Oklahoma City; Virginia Museum of Fine Art, Richmond, Virginia; Springfield Art Museum, Springfield, Missouri; and the Oklahoma City Science Museum. Her works are in the permanent collections at the Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN; The Heritage Center at Red Cloud Indian School, Pine Ridge, SD; C.N. Gorman Museum, University of California, Davis; The Heritage Trust, Oklahoma City OK; College of Saint Mary, Omaha, NE; and the Nerman Museum of Contemporary Art.

Holly Wilson

A View from Within Under the Skin, 2016

Crayola crayon

Courtesy the artist



Sarah Zapata

- American, b. 1988 in Corpus Christi, TX
- 2011 BFA in Fibers from the University of North Texas, Denton
- www.sarah-zapata.com



Body of Work

While Sarah Zapata's extended family is split between Peru and the United States, she was born and raised in Texas, where she often felt isolated from her Peruvian heritage. Exploring issues pertaining to her identity, Zapata's work examines the appropriation of value within processes and objects that deal with imagery of the feminine, the fetishized and the handmade. She uses common materials such as yarn, ubiquitous objects, fabrics and paper to create a body of work steeped in tradition, systems of control, labor and cultural relevance. In a 2016 residency at Museum of Art and Design, NY, Zapata worked with broad fields of color that serve a narrative function sculpturally. These color fields are created through weaving, cutting, sewing and latch hooking to reference the *arpilleras* made almost exclusively by women during guerilla occupation in Peru.

She recently exhibited a solo show at El Museo del Barrio. Zapata's work has been exhibited at the New Museum, Deli Gallery, Long Island City, MoMA PS1, Chamber, and Hudson Valley LGBTQ Community Center, Kingston, NY; Boston University 808 Gallery, Boston, MA; LAX art; and Material Art Fair, Mexico City. Zapata has also completed residencies at MASS MoCA, A-Z West, and Wave Hill, and is the recent recipient of both an NFA Project Grant from the National Association of Latino Arts and Cultures and an Emergency Grant from the Foundation for Contemporary Arts.

Sarah Zapata

Siempre X, 2015-2016

Handwoven fabric, natural and synthetic fiber, denim, vinyl, rhinestones

Courtesy the artist

Sarah Zapata's expansive wall textile, *Siempre X*, takes cues from the *arpilleras* sewn by Chilean women during Pinochet's dictatorship from 1974 to 1990. These small handcrafted quilts depicting figures in a landscape told personal stories of political violence. In a climate of intense repression, *arpilleras* often functioned as camouflaged tools for seeking out the approximately 40,000 *desaparecidos*, political dissidents who disappeared in the sixteen-year period of Pinochet's rule. Catholic churches throughout Chile organized workshops and provided materials such as clothes, bits of burlap, flour bags, bedsheets and other household fabrics that could be transformed into pictorial devices used for protesting and mourning. Zapata's *arpillera* similarly incorporates a range of materials, including natural and synthetic yarns, plastics and hand-woven cloth.

