

Dyani White Hawk speaking about her work, *Untitled (All the Colors)*, 2020, which was prominently featured in the museum's exhibition "These Colors Will Not Run" June 2 - December 21, 2023 and is in the museum's permanent collection.

"So *All the Colors* is a piece that followed the production of a previous piece titled *Black and Gold*. I often create partner pieces or complimentary pieces and it allows me an opportunity to continue to dig into a particular composition or motif, but also particular concepts. And also an opportunity to create pieces that kind of balance each other out, one another out. And so, *All the Colors* followed this *Black and Gold* piece. And the *Black and Gold* piece has an all-black painted background, faint black stripes. And then all of the beads were black with an exception of a few sporadic gold beads. And then the black beads were the arch form that exists in *All the Colors*, also exists in *Black and Gold*, and it also has a gold underpainting behind the beads.

So *All the Colors* was the opposite of *Black and Gold*, which is why it has cream colored striped background and all of the colors as opposed to just black, and with your sporadic golds. It still though has the gold underpainting and the presence of periodic moments of gold bugle beads in the same format that *Black and Gold* does. So it's literally *Black and Gold's* counterpart.

*Quiet Strength* series is a series of paintings that started off with also having gold underpaintings and are completely populated with vertical brush strokes that mimic porcupine quillwork and lane stitch beadwork. The painted reference to those art forms buries the underpainting of gold, with the exception of that area of gold is in between each of the rows.

So it's a way to push back against imposed hierarchies. We've been taught that materials such as gold and marble and oil paint, which are associated with certain societies and humans and modes of art making are high art or art with a capital "A". And then we've been taught that textiles and natural fibers and glass beads and basically materials that are most often used in the artistic practices of black and brown folks and women are relegated to areas of craft and haven't traditionally existed within academia and western art institutions alongside their counterparts that exist in the realm of capital "A" artwork. And so the underpainting of gold and then burying it with glass beads or burying it with paint marks that reference porcupine quills or glass beads is meant to play on hierarchies and rearrange hierarchies."

- Dyani White Hawk (Sičánǵu Lakota) is a visual artist and independent curator based in Minneapolis, Minnesota. White Hawk earned an MFA from the University of Wisconsin-Madison (2011) and BFA from the Institute of American Indian Arts in Santa Fe, New Mexico (2008). She served as Gallery Director and Curator for the All My Relations Gallery in Minneapolis from 2011-2015. Recent awards include a 2023 MacArthur Fellowship, a 2021 Anonymous Was a Woman Award and Academy of Arts and Letters Award, 2021. Her work is in the collections of the Museum of Modern Art NYC, Whitney Museum of American Art, Walker Art Center, Crystal Bridges Museum of American Art, Smithsonian National Museum of the American Indian, and the Nerman Museum of Contemporary Art among other public and private collections.