James (Jim) Patrick Brady
Métis, 1908–1967 (disappeared, presumed deceased)

Antiwar and Fascism Demonstrations, 5th August 1934 (printed 2023)
Inkjet print

Malcolm Norris Hanging Nets, 1934 (printed 2023)
Inkjet print

Glenbow Archives, Calgary, Alberta

James Patrick Brady labored throughout his life to uphold the visibility and self-determination of the Métis nation, which was unrecognized by Canada. In his widespread travels working as a prospector, educator, and community activist, Brady used photography to document the Indigenous history of the land and the many friendships he made. One of those images, seen here, depicts Brady's participation in a 1934 demonstration by the World Committee against War and Fascism, a pacifist organization under surveillance at the time (as were Métis organizations). The other shows his longtime friend and political comrade Malcolm Norris working on his fishing nets. Both images are characterized by a frank and open collegiality in which the camera is a sign of partnership, not domination.

In 1967, Brady, age 59, disappeared while on a prospecting trip in northern Saskatchewan. Despite an extensive search by the Royal Canadian Mounted Police, his body was never found, and suspicion has circulated ever since that he might have been assassinated due to his political activities.

—Laura Wexler

Rosalie Favell
Metis, born 1958

Holding Her Ground, 2021
From the series Family Legacy
Inkjet print

Minneapolis Institute of Art, Gift of funds from Nancy and Rolf Engh
2022.42

Since the 1990s, Rosalie Favell has explored her identity as a Metis woman, using photography as her main tool. (Favell prefers to spell the word Metis without the accent mark.) Her practice primarily reexamines archival images, especially those of her own family, and she most often returns to her paternal grandmother, pictured here. Anne Favell, lovingly known to the artist as Nanny, appears superimposed through digital photocollage over a chromolithograph of early 20th-century Winnipeg. This cosmopolitan image of Favell's Nanny—like the many it's drawn from in her family albums—serves as inspiration for the artist, linking Favell to generations of mixed Cree and English ancestors.

—Emily Voelker

Rosalie Favell
Metis, born 1958

my first day of assimulation, 1996/2022
From the series From an Early Age
Inkjet print

Collection of the artist

For this series, Rosalie Favell returned to images of her childhood from her family's color slides from the 1960s. During this era, slides were a popular format for taking everyday snapshots. They were viewed through 35 mm slide projectors as a form of family entertainment. Here, the artist revisited and rephotographed an image of her first day of kindergarten, in which she stands in a starched white dress before a glowing patch of marigolds and a white picket fence. Scrawled red text, added by the artist, surrounds her small body. The words conjure sinister, suppressed histories of cultural genocide propagated by Canada's residential school system, which sought to assimilate Indigenous students.

—Emily Voelker

Rosalie Favell
Metis, born 1958

I Dreamed of Being a Warrior, 1999

I awoke to find my spirit had returned, 1999

Transformation, 1999

Paper Dolls, 1999
From the series Plain(s) Warrior Artist
Inkjet prints

Collection of the artist

In her series Plain(s) Warrior Artist, Rosalie Favell explored the connection between her own artistic medium of photography and the narrative ledger drawings made by Plains artists in the late 19th century. While Plains artists, drawing on long-standing practices in hide painting, chronicled their warriors' experiences and achievements with intricate detail, Favell probed the camera's potential uses for self-reflection and storytelling. She explored images of all kinds—media, family, historical—to examine her identity, ultimately presenting multifaceted parts of herself. Dressed in Metis regalia in *Transformation* and as Xena Warrior Princess in *I Dreamed of Being a Warrior*, she is no longer "looking outside for a hero," but, as she says, "I become one."

—Emily Voelker

B. A. (Benjamin Alfred) Haldane
Tsimshian, 1874–1941

Tsimshian Man Named Eli Tait Sits at Workbench with Wood Carvings, Northwest Coast of North America, c. 1923 (printed 2023)
Inkjet print

University of Washington Libraries. Special Collections Division
NA3537

Tsimshian carver Eli Tait (1872–1949) is considered to have originated the Good Luck Totem, a popular style of totem pole depicting an eagle, salmon, and bear. This image shows Tait at his workbench in Metlakatla, Alaska, surrounded by model poles that he carved to sell to curio shops in nearby Ketchikan, where photographer B. A. Haldane sold postcard prints of his works. Contemporaries in age and artistic practice, Haldane and Tait used their art forms to provide for their families while perpetuating our people's cultural knowledge.

—Mique'l Dangeli

B. A. (Benjamin Alfred) Haldane
Tsimshian, 1874–1941

Benjamin A. Haldane Self-Portrait in Studio in Metlakatla, c. 1919–20 (printed 2023)
Inkjet print

Ketchikan Museums, Benjamin Haldane Collections 89.2.14.21

In this self-portrait, B. A. Haldane represented his career as a photographer and musician—and asserted his Tsimshian identity. Placing himself at the center of the composition, the artist is flanked by his photographic equipment at right, including a large camera on a tripod, a lantern, and a Kodak Brownie box camera on the floor. On the left are objects related to his teaching of and love for music, including a megaphone, a gramophone, and an open case of cylindrical records. Although Haldane had several props he could have used to support his right arm, he chose to connect his body to his heritage with a model totem pole. His Lax Gibou (Wolf Clan) crest is represented by the bottom figure.

—Mique'l Dangeli

B. A. (Benjamin Alfred) Haldane
Tsimshian, 1874–1941

Family in Regalia, c. 1899–1910 (printed 2023)
Inkjet print

Ketchikan Museums, Benjamin Haldane Collections 2018.2.30.54

Early in B. A. Haldane's career, before he opened his own studio, he used his subjects' homes as backdrops. Here, the woven cedar-bark headbands and neck rings, as well as the *gwishalaayt* (Chilkat blanket) worn by the mother, indicate that this photo may have been taken during Haldane's many journeys to the Nass River valley to teach music in Nisga'a villages. This image comes from one of the 163 glass-plate negatives that were salvaged from a waste-facility fire in Metlakatla, Alaska, in 2004. Along their edges, these burned and broken negatives carry the scars of our near loss of this rich archive of Haldane's photography.

—Mique'l Dangeli

Zig Jackson (Rising Buffalo)
Sahnish (Arikara), Minitari (Hidatsa), Numakiki (Mandan), born 1957

Indian on Mission Bus, 1994
From the series Indian Man in San Francisco
Gelatin silver print

Collection of the artist

For his series Indian Man in San Francisco, photographer and subject Zig Jackson engaged in mundane activities, seemingly unaware of the camera's presence. Just as he does not acknowledge the camera, the others in the frame do not seem to acknowledge him, despite his standing out from the average San Franciscan in his war bonnet (headdress). In this way, the awkwardness of his presence—at the bus stop, on the bus—is met with nonchalance and becomes an assertion of belonging.

—Jami Powell

Zig Jackson (Rising Buffalo)
Sahnish (Arikara), Minitari (Hidatsa), Numakiki (Mandan), born 1957

China Basin District, 1997 (printed 1997–98)
From the series Entering Zig's Indian Reservation
Gelatin silver print

Collection of the artist

The boundaries of the reservation follow the subject and artist Zig Jackson as he stands in San Francisco's China Basin district, next to a sign that announces the rules of "Zig's Indian Reservation." His satirical occupation questions the legitimacy of reservation borders and disputes the notion that "Indian" and the urban environment are mutually exclusive. As the artist asks, "Why do I have to go and photograph Indians on a reservation? Why can't I be my own Indian on my own reservation?"

—Jami Powell

Tom Jones
Ho-Chunk, born 1964

Pendalton Price, 2016
From the series Unrelenting Spirits
Digital photograph with beadwork

Minneapolis Institute of Art, Gift of funds from Lorraine R Hart
2021.88.1

When I was a child, I went with my mother to the Rosebud Reservation to see the Sioux medicine man Robert Stead for healing. We sat on the floor along the walls with many other people; when the lights were turned off, the women started to sing. They were asking for the spirits to come in. Soon after, small orbs of light began to float around the room. I visually incorporated this experience into the work by beading Ho-Chunk floral designs directly onto the photograph. It is a symbolic representation of the ancestors who are constantly watching over the Ho-Chunk and of the pride, strength, and beauty of my people.

—Tom Jones

Tom Jones
Ho-Chunk, born 1964

Choka Watching Oprah, 1998
From the series The Ho-Chunk People
Gelatin silver print

Collection of the artist

I have been photographing my Ho-Chunk community for the past 25 years. This image is of my grandfather (*choka*) Jim Funmaker, and it was taken in his home in Black River Falls, Wisconsin. I often incorporate photographs within photographs to represent the importance of community and family within the Ho-Chunk culture. My grandfather's clan is represented by the tapestry of a bear. Even today photographers tend to romanticize Indians in the past, but Ho-Chunk are living in a contemporary world. Like many Native Americans, the Ho-Chunk still adhere to traditional ways in spite of having to adapt to the white culture that surrounds them.

—Tom Jones

Nadya Kwandibens
Animakee Wa Zhing #37 First Nation Anishinaabe, born 1978

Tee Lyn Duke (née Copenace) Toronto, ON, March 2010
From the series Concrete Indians
Inkjet print

Collection of the artist, courtesy Red Works Photography

Nadya Kwandibens is a young storyteller from the northern bush country of Ontario, Canada. She carries her camera like an extension of her body. As evidenced by her prolific photo works, Kwandibens is committed to showing her community to the world: their faces, their livelihoods, and their love for their culture. In this photo, Tee Lyn Duke stands on a subway platform in Toronto, wearing her traditional jingle dress. As commuters move around her, leaving their blurred impressions, Duke stands like a statue. She reminds me of the Indigenous female presence that has walked in this landscape, hunted these forests, and still can be seen and felt in this highly commodified environment known as Tkaronto, now Toronto.

—Shelley Niro

Erica Lord
Athabascan/Iñupiat/Finnish/Swedish/Japanese,
born 1978

Untitled (I Tan to Look More Native), 2006
(printed 2023)
From the series The Tanning Project
Inkjet print

Collection of the artist, courtesy Accola Griefen Fine Art

In her provocative four-image Tanning Project series, mixed-race Native Alaskan artist Erica Lord disrupts colonial narratives through pose and gesture. By transferring phrases such as “Indian Looking” and “Colonize Me” onto her body to be revealed post-tanning, Lord challenges assimilationist ideals and white settler notions of racial hierarchy. Lord’s photographic performances upend time, opposing the false binaries of the “historical” Native American and the “futuristic” mixed-race woman. This twofold inscription, both text and tan, externalizes the complexity of Indigenous identity.

—Will Wilson

Dakota Mace
Diné (Navajo), born 1991

So' II (Stars II), 2022
40 chemigrams

Bruce Silverstein Gallery, New York

Dakota Mace's chemigrams blend the language of Diné symbology with the elements of silver-based photography. These unique prints, made by manipulating light-sensitive photographic paper and chemicals, stand as remarkable unions of symbolic language and material interaction. As Mace observes, central symbols—Na'ashjé'íí Asdzáá (Spider Woman), Dził (Mountain), Tsił nó'ołí' (Whirling Log), and Dįį́˝́ (the concept of four)—are ever-present yet ever-shifting within the land. Each print, inspired by traditional narratives, designs, and symbols, echoes the unique yet interconnected essence of Diné philosophy. Mace's innovative approach embodies simplicity and elegance, harnessing form and concept to evoke Hózhó, the Diné concept of balance and harmony.

—Will Wilson

Lee Marmon
Laguna Pueblo, 1925–2021

Bennie at Sheep Camp, 1984
Gelatin silver print

Gorman Museum of Native American Art, 2008.20.10.61

Lee Marmon's lived experience as a Pueblo person provided the foundation to create photographs that turn seemingly mundane activities like sheepherding into visual poetry.

—Jill Ahlberg Yohe

Lee Marmon
Laguna Pueblo, 1925–2021

White Man's Moccasins, 1954
Gelatin silver print

Gorman Museum of Native American Art, 2008.20.10.67

An elderly man, wearing a headband and high-top sneakers, basks in the sunshine at the edge of a plaza, a thin cigar resting between the knuckles of his right hand. Beaded strands encircle his chest and left wrist, and a ring on his pinky glints in the afternoon light. He is at ease with himself and his surroundings, his quiet posture giving tacit permission to the photographer, Leland Howard Marmon. Marmon's long professional career centered on elders in the Laguna community, with whom he sought authentic and respectful collaboration. His portrait of Jeff Sousea directly challenges racialized depictions of Native people in the history of photography. After several non-Native buyers of the portrait asked why Sousea wasn't wearing moccasins, Marmon retitled the work "White Man's Moccasins"—a pointed reply to their stereotyping.

—Casey Riley

Lee Marmon
Laguna Pueblo, 1925–2021

Portrait of Lucy Lewis, Potter from Acoma, Painting on a Pot, 1960
Gelatin silver print

University of New Mexico Center for Southwest Research and the Indian Pueblo Cultural Center

Lee Marmon's portrait of fellow Acoma Pueblo artist Lucy Lewis exudes a sense of deep respect between the photographer and ceramicist. Marmon carefully positioned his camera close to Lewis while she painted the fired-clay vessel in her lap, allowing the viewer to enter into her artistic worlds through Marmon's camera.

—Jill Ahlberg Yohe

Murray McKenzie
Cree, 1927–2007

Daniel Spence, Lonesome Trapper, Age 102, 1984
From the series Native Studies
Gelatin silver print

Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada (CIRNAC) 306226

At 17, Murray McKenzie received his first camera as a gift from his parents as he convalesced in a tuberculosis sanitarium. Throughout his recovery, he photographed his fellow patients and acquired a lifelong passion for documentary photography. Employed variously in adulthood as a commercial fisherman, radio announcer, trapper, mill operator, and janitor, McKenzie also worked as a photojournalist for the *Winnipeg Free Press* and the *Pass Herald* while raising seven children with his wife, Mary. His close-up portrait of Daniel Spence is a study in sensitivity; the light falling across the elder man's features reveals the depth of emotion within.

—Casey Riley

Parker McKenzie
Kiowa, 1897–1999

Nettie Odlety and Frances Ross, c. 1915
(printed 2023)
Inkjet print

Oklahoma Historical Society, Parker McKenzie Collection, 19650.102

Meryl McMaster
Nêhiyaw (Plains Cree)/English/Dutch, born 1988

On the Edge of This Immensity, 2019 (printed 2023)
Inkjet print

Collection of the artist, courtesy of Stephen Bulger Gallery and Pierre-François Ouellette art contemporain

In this arresting portrait, Meryl McMaster transformed ancestral histories into a world of her own making. Poised at the edge of a grassy waterway and shouldering a miniature dinghy brimming with ravens, a woman gazes to the land beyond the frame, her face partially masked with white theatrical paint. McMaster has said she is fascinated with birds, ravens in particular, for their ability to behold the earth from a perspective humans lack. Noting their relevance in both European and Cree folklore, McMaster describes the raven as a "cultural hero . . . who saved humans, animals, and plants by putting the sun, which had been stolen, back into the sky."

—Casey Riley

Michael Namingha
Tewa/Hopi, born 1977

Black Place #1, 2019
From the series Black Place II
Digital chromogenic print; face-mounted to shaped Plexiglas

Collection of the artist

During a 2017 residency at the Georgia O'Keeffe Museum in Santa Fe, New Mexico, Michael Namingha found himself drawn to the distinct, rounded, gray-and-black terrain of the Bistahí Dééł Náázíní (Bisti/De-Na-Zin Wilderness), which O'Keeffe called the "Black Place." The area sits beneath the largest methane cloud in the United States, which when viewed with infrared technology appears as a bright orange, red, and yellow dot over the Four Corners region. After using a drone to capture the image of the fragile landscape, Namingha arranged the red from this satellite imagery alongside the fragmented and abstracted landscape. The result is a hauntingly beautiful interrogation of human intervention on the landscape.

—Jami Powell

Shelley Niro
Bay of Quinte Mohawk, Six Nations Turtle clan,
born 1954

The Iroquois Is a Highly Developed Matriarchal Society, 1991
Hand-colored gelatin silver prints

Collection of the artist

In the late 19th century, American anthropologists identified Haudenosaunee (Iroquois) society as the perfect model for studying matrilineage and the power of women. Their romanticized views became academic gospel. Shelley Niro's *The Iroquois Is a Highly Developed Matriarchal Society* pokes fun at the history of American anthropology and its theories, which she tested out in the real world: she staged three sequential images of her mother "setting her hair," flipping the script to show that Haudenosaunee women are real humans living in a constantly changing world.

—Jill Ahlberg Yohe

Nettie Odlety
Kiowa, c. 1896–1978

Lucy Sumpty, c. 1916 (printed 2023)
Inkjet print

Oklahoma Historical Society 19650.117

Virgil Ortiz
Cochiti Pueblo, born 1969

Tahu and Her Army of Blind Archers, 2013
(printed 2023)
Inkjet print

Collection of the artist

Multidisciplinary artist Virgil Ortiz draws upon Pueblo history to create futuristic worlds in which Indigenous people continue to resist intruders so they can preserve their land and their ways of life. After decades enduring a brutal Spanish regime and a ban on all traditional religious practices, in 1680 Pueblo communities across the Southwest banded together to successfully execute the largest uprising in North American history. It allowed Puebloans to remain liberated for 12 years.

Each character Ortiz created lives in the year 2180/1680, consistent with the Pueblo understanding of the cyclical nature of time and space. His characters offer contemporary Pueblo people sources of strength. In *Blind Archers*, they serve as superheroes and role models for young Pueblo people.

—Jill Ahlberg Yohe

Henry Payer, Jr.
Ho-Chunk, born 1986

a[MUSE] II, 2021
Mixed media and collage on canvas

J. W. Wiggins Native American Art Collections, University of Arkansas at Little Rock

Henry Payer's work is informed by the Ho-Chunk (Winnebago) removals from their homeland, in what is now called Wisconsin, which were perpetrated by the United States government in the 1800s. Payer appropriated magazine photos to collage and reconstruct the Ho-Chunk body and psyche. He used a cubist style to express the visual fragmentation of the body, interpreting the Ho-Chunk body as moving, thus alive. Payer's visual intervention and reclamation of Ho-Chunk history affirms cultural survival.

—Tom Jones

Peter Pitseolak
Inuit, 1902–1973

Peter Pitseolak's Wooden House and Quarmak, c. 1940–60 (printed 2023)
Inkjet print

Canadian Museum of History, 2000-255, CD2000-224-018

Knowing Peter Pitseolak was born in 1902 is magical to me. This was before most homes had the modern conveniences of electricity, telephones, and even automobiles. Pitseolak managed to get a camera and figured out how to use it. He used his eyes and camera to document all that was around him. When I look at this photo, I imagine people living together in harmony. The closely clustered dwellings make me think of the time they must have spent with each other, singing, telling stories, and becoming entangled in each other's day-to-day lives, contributing to the richness of the community. It makes me think of the conversations they must have had about the dispersal of their community and the loss of their hunting grounds, shared grief and the passing of knowledge with each elder. I am grateful for Peter Pitseolak and the precious moments he has left for us to look at, study, and appreciate.

—Shelley Niro

Horace Poolaw
Kiowa, 1906–1984

Eula Mae Narcomey Doonkeen (Seminole) in the American Indian Exposition Parade, 1952 (printed 2023)
Inkjet print

University of Science and Arts of Oklahoma, Chickasha, Horace Poolaw Collection (45EXCW6), courtesy of the Poolaw Family

Horace Poolaw was a gifted photographer and during his career shot more than 2,000 images of his community and important events and places near his home in Mountain View, Oklahoma. He served as the official photographer for the American Indian Exposition, an important yearly cultural event showcasing Oklahoma Indigenous arts and culture, and in this close-up he captures Eula Mae Narcomey Doonkeen riding in the parade. Eula is in the center of the frame in her lovely regalia, and in the background we see other participants at the expo, giving the viewer a sense of the liveliness and vitality of this event.

—Amy Lonetree

Horace Poolaw
Kiowa, 1906–1984

Horace Poolaw, Aerial Photographer, and Gus Palmer (Kiowa), Side Gunner, inside a B-17 Flying Fortress, Tampa, Fla., c. 1944
Photographic print

University of Science and Arts of Oklahoma, Chickasha, Horace Poolaw Collection, (45UFL13), courtesy of the Poolaw Family

Horace Poolaw joined the nearly 44,000 Native Americans who served in the U.S. military during World War II. He received specialized training in aerial photography while in the Army and later taught bomber crews how to document enemy targets with the camera. In this dramatic and carefully staged image, he and fellow Kiowa Gus Palmer are wearing Plains headdresses and army uniforms, conveying a sense of Native modernity and their Kiowa warrior tradition. Horace Poolaw is in the foreground of the image holding a camera, and Gus Palmer, gazing directly at the viewer, is behind him holding a gun.

—Amy Lonetree

Ryan RedCorn
Osage, born 1979

Celena White 𐓷𐓘𐓻𐓘𐓻𐓟 𐓪𐓡𐓪͘ (Osage Cook), 2018
From the series Osage Cook
Sublimated fabric print

Collection of the artist

In his Osage Cook series, Ryan RedCorn amplified the important role of women like Celena White, whose knowledge, care, and generosity is vital to the ongoing social and cultural practices of the Osage Nation. As RedCorn explains: “My collaborative approach for these portraits respects the person, the space, the voice, and the time the photo is being taken. Through this lens, these women’s voices and values emerge. These values have always been central to the Osage community. They carry with them respect, generosity, fairness, adaptation, prayer, and humor. . . . These women don’t dress this way on a daily basis, but it’s their representation, their choices. The representation of self is an Osage value. And the fact that those ideas survive and thrive is its own hero story.”

—Jami Powell

Cara Romero
Chemehuevi, born 1977

TV Indians, 2017
Archival inkjet print

Collection of the artist

I initially conceived *TV Indians* to be about the ruins in the New Mexico landscape—of adobe bricks and the missions that have fallen into remnants and fantastic geometric shapes. Yet it's also about American consumerism and our *new* ruins in the landscape. I gathered 40 TVs from a nearby recycling center to create the scene. Displayed on these screens is a series of images, some iconic and others not as familiar, illustrating how Native Americans are portrayed in the media. Images include cultural references to events that have affected Native communities, like the test detonation of the atomic bomb in New Mexico in 1945 or the raising of the American flag at Iwo Jima, but I also chose stereotypical selections, including the Keep America Beautiful "Crying Indian" ad campaign and a still from the 1990 film *Dances with Wolves*. The contrast between the Pueblo people, with their defiant expressions, and the images on the screens reveals how nonsensical the old stereotypes are.

—Cara Romero

Cara Romero
Chemehuevi, born 1977

Hermosa, 2021
Archival HD pigment print on Canson Baryta Prestidge paper

Minneapolis Institute of Art, Gift of funds from Eric and Celita Levinson 2021.81

Hermosa is a portrait of my daughter Crickett Tiger (Muscogee Creek/Cochiti) at Hermosa Beach, California, dressed in the regalia of the first peoples of California. The regalia is made by and borrowed from California artist Leah Mata-Fragua. Captured at sunset and with a surprise wave, the image evokes the oral history and creation story of Chemehuevi, known as Great Ocean Woman (Hutsipamamow), a spirit of the ocean and the creator of all life. It stands as a counternarrative to the ongoing erasure and genocide of California first peoples: our landscape and coasts are still revered as sacred places of creation. The image pays homage to the original caretakers of Tovaangar, known today as the Los Angeles Basin.

—Cara Romero

Sarah Sense
Chitimacha/Choctaw, born 1980

Custer and the Cowgirl with Her Gun, 2018
Woven archival inkjet prints on rice paper; pen and ink, wax, tape

Collection of Pamela and Kevin Wolf, courtesy Bruce Silverstein Gallery, New York

Sarah Sense uses a photo-weaving practice to revisit and remake found imagery such as media representations of cowboys and Indians and early settler colonial maps and accounts of North America. Digitally reprinting this imagery and sometimes combining it with her own landscape photographs, writings, and family archives, Sense cuts it into long splints. She then weaves these splints using the traditional basket techniques of her Chitimacha and Choctaw family. Here, her weaving creates a seemingly infinite surface whose pattern obscures the photographic renderings of General George Armstrong Custer and a Hollywood cowgirl, exposing their fiction.

—Emily Voelker

Kali Spitzer
Kaska Dena/Jewish, born 1987

Erena Arapere and Daughter Parekohatu Arapere, 2018
Archival chromogenic print of scanned tintype

Collection of the artist

Kali Spitzer's artistic practice is a reclamation and reappropriation of tintype photography that centers the narratives of marginalized people. Her practice creates an intimate and communal space where vulnerability is celebrated as an act of resilience and empathy. Spitzer says:

> I think that Indigenous women, trans, and nonbinary people, as well as people of color, the Black and brown and queer community, that we are often not seen or heard. And there's so much violence committed against our communities, so part of my idea, part of my hope, is that by making beautiful, intense, loving images that are so large . . . I'm hoping to make a deep, human connection.
>
> —Jami Powell

Lucy Sumpty
Kiowa, active early 20th century

Nettie Odlety, c. 1915 (printed 2023)
Inkjet print

Oklahoma Historical Society, Parker McKenzie Collection, 19650.86

Lucy Sumpty
Kiowa, active early 20th century

Nettie Odlety, c. 1915 (printed 2023)
Inkjet print

Oklahoma Historical Society, Parker McKenzie Collection, 19650.97

Pictured here is a young Nettie Odlety, my great-grandmother, before she married my great-grandfather Parker McKenzie. She was known as a loving yet fierce woman, and that spirit is captured here by her friend, photographer Lucy Sumpty. After these photos were taken, she would go on to raise five children in Anadarko, Oklahoma. She was an incredibly talented seamstress and quilter, a talent that's been passed down through my grandmother.

While this is a historical photo, it is also a family photo. It's easy to see my grandmother and my aunts, my mother and my sister when I look at this, generations of Kiowa women seemingly all captured in one shot.

—Josie Lampone

Jeffrey M. Thomas
Urban Iroquois/Onondaga, born 1956

Culture Revolution Today Toronto, ON, GPS: 43.6493-79.393967, 1984–2021
Archival pigment print

Collection of the artist

When I began working with a camera in 1980, there was no photo-based conversation about the urban Indigenous experience. I was born and raised in Buffalo, New York, and as my elder always said, talk about what you know. Since I had no existing Indigenous-made paradigm in photography, my quest was to develop one.

—Jeffrey M. Thomas

Hulleah J. Tsinhnahjinnie
(Seminole/Muscogee/Diné (Navajo), born 1954

Would I Have Been a Member of the Nighthawk Snake Society or Would I Have Been a Half-Breed Leading the Whites to the Full-Bloods?, 1991
Digital print

Collection of the artist

This triptych was a response to the Indian Arts and Crafts Act (IACA) of 1990, which prohibits misrepresentation in the marketing of Indian art and craft products. IACA makes it illegal to "offer or display for sale, or sell, any art or craft product in a manner that falsely suggests it is Indian produced, an Indian product, or the product of a particular Indian or Indian tribe or Indian arts and crafts organization, resident within the United States." First-time violators can face civil or criminal penalties up to $250,000 or a five-year prison term, or both.

Unfortunately, the IACA does not take into consideration the complicated history of being "Indian." The triptych asks, who is the real "Indian"? Are we to look at blood quantum and other colonial measures to decide?

—Hulleah J. Tsinhnahjinnie

Hulleah J. Tsinhnahjinnie
(Seminole/Muscogee/Diné (Navajo), born 1954

We'wha, the Beloved, 2012
Platinum lambda print

Collection of the artist

The original portrait of We'wha was created by John K. Hillers (1843–1925). We'wha (1849–1896) was an influential *lhamana* of the Zuni and is now claimed as an inspirational two-spirit ancestor. When viewing the Hillers portrait, I envisioned adorning We'wha with all that is valued: baskets, dentalium, plants, etc. My version is a remix, bestowing love upon an ancestor who has inspired and instilled courage. It is a visual love poem to a valued ancestor.

—Hulleah J. Tsinhnahjinnie

Hulleah J. Tsinhnahjinnie
(Seminole/Muscogee/Diné (Navajo), born 1954

When Did Dreams of White Buffalo Turn to Dreams of White Women?, 1990
Photo collage

Minneapolis Institute of Art, Gift of funds from Nancy and Rolf Engh
2022.44

Hulleah Tsinhnahjinnie has said that the disparate elements in *When Did Dreams* . . . illuminate "policies and politics that would favor white skin [and] the tenacity of Native thought and survival." To that end, she organized a trove of symbols: Images of a Nez Perce woman named Idelia (wearing her grandmother's buckskin dress), a white female movie star, and an unidentified Native American man seem to spill down the right side of the collage. In the foreground, the artist's friend Carol, a Nez Perce artist and educator, sits on a midcentury-style sofa surrounded by her beadwork. According to the artist, the sofa alludes to Carol's mother's experiences during the enforcement of the Indian Relocation Act of 1956, a U.S. law intended to encourage Native Americans to leave their reservations. The confluence of these elements presents a chaotic, dreamlike, and confrontational vision of a world fractured by colonialism and pieced together again by Native women.

—Casey Riley

Lehuanani C. Waipa Ah Nee
Kānaka Maoli, born 1981

Na Kanikupe'e I ke kai (The Sound of the Kupe'e When It Falls into the Ocean), 2008
Digital photograph

Gorman Museum of Native American Art, 2022.20.10.28

Na Kanikupe'e I ke kai explores the relationship between self and the earth within the context of Native Hawaiian ancestral knowledge, expressed through dance, and conveyed with the artist's camera. The artist says, "I am a photographer by trade, a student in life, and a Hawaiian at heart. The ability to create from knowledge passed down to you from your ancestors isn't just a gift, but a responsibility to perpetuate and pass on to the future generations."

—Casey Riley

Will Wilson
Diné (Navajo), born 1969

Insurgent Hopi Maiden, Melissa Pochoema, Citizen of the Hopi Tribe, 2015
Archival pigment print from wet plate collodion scan

Collection of the artist

Will Wilson's series of "Talking Tintypes" uses AR technology to bring photographs to life. His *Insurgent Hopi Maiden* is both a response to white photographers like Edward Curtis, whose *Hopi Maiden* (1905) presents a romanticized vision of a "vanished" and "primitive" people, and an homage to Princess Leia's hologram message to Obi-Wan Kenobi in the film *Star Wars: A New Hope* (1977). In this work, Wilson's Hopi maiden, with her Leia-like butterfly-whorls hairstyle, makes her appeal to Po'Pay, the leader of the Pueblo Revolt of 1680.

To experience the Hopi maiden's plea to Po'Pay, download the free Talking Tintypes app and scan the photograph.

1. Connect to Mia-Guest Wi-Fi.
2. Scan the QR code using a smartphone camera and tap the link.
3. Select one of the options to download the app.
4. Once the app has downloaded, open it and allow the app to access your phone's camera.
5. Select Begin on the main menu.
6. Using your camera, scan the photograph. The video will automatically begin.
7. Select Help on the main menu for further directions.

SCAN FOR APP

Will Wilson
Diné (Navajo), born 1969

Auto Immune Response no. 5, 2005
Archival inkjet print

Collection of the artist

The postapocalyptic future in *Auto Immune Response no. 5* references the harmful effects of uranium mining on Diné homelands between 1944 and 1986. Artist Will Wilson placed himself within this large-scale panoramic photo and invoked the imagery of the Hero Twins who appear in Diné Bahane', the Navajo creation myth. Wearing gas masks to protect themselves from the toxic environment, the twins look directly into the camera with bloodshot eyes while an unknown substance streaks down their faces. Here, "autoimmune" suggests that harmful human interference in the environment is equally harmful to the human body.

—Jami Powell

Catherine Blackburn (beadwork artist)
English River First Nation Dene/European, born 1984

Tenille Campbell (photographer)
English River First Nation Dene/Métis, born 1983

But There's No Scar II, 2019
Transparency in light box

Kenderdine Art Gallery, Saskatoon, Saskatchewan

Catherine Blackburn sits with her back to the camera, braids cascading over a beaded hide. She collaborated with photographer Tenille Campbell on this self-portrait. The colors of her beadwork recall both the bruising and healing from intergenerational trauma caused by Canadian boarding schools. Blackburn has called beadwork a meditative process that helps her connect to her past and present. Using traditional materials and techniques combined with photography, Blackburn started a dialogue to address Canada's problematic past and celebrate the healing and decolonization her culture provides.

—Jaida Grey Eagle

Catherine Blackburn
English River First Nation Dene/European, born 1984

But There's No Scar?, 2017
Glass beads, deer hide, wood, leather, canvas, and nylon thread

National Gallery of Canada, Ottawa

Catherine Blackburn alludes to her own family's experiences in her beadwork. She has called her beadwork practice "photo-based," because she uses image transfers as both tools and sources of inspiration for her work. Blackburn created this piece to suggest bruises, blending a rainbow of beads that evokes the colors of an internal wound. The beaded bruise on the stretched hide is meant to symbolize pain and the continued healing of Indigenous people in the aftermath of the boarding school experience.

—Jaida Grey Eagle

Dorothy Chocolate Carseen
Tłı̨chǫ, born 1959

Judith Charlo Carrying a Hide, T’èɂehdaà (Dettah), NWT, 1988 (printed 2023)

Victor Rabesca Skinning a Caribou at Gots’ǫkàtì (Mesa Lake), NWT, 1988 (printed 2023)
Inkjet prints

NWT Archives/Northwest Territories Department of Public Works and Services Fonds/G-1995-001:2824 and G-1995-001:2774

In the 1980s, Dorothy Carseen worked as a photojournalist for *Native Press* and *Press Independent*. She would often journey to Indigenous communities to document cultural practices. Hide camps, like the ones pictured in these images, were and still are a part of many Native communities’ relationship with animals. Tanning hides is done with reciprocity, to honor the animals for their bodies, which provide warmth and nourishment to the people who hunt and process them. Carseen provided access to a world rarely documented through photography.

—Jaida Grey Eagle

Dayna Danger
Métis/Saulteaux/Polish, born 1987

Siostra, 2013
From the series Sisters
Inkjet print

Collection of the artist

Dayna Danger created the Sisters series to address the complexities of familial relationships. It provided Danger, who is two-spirit and uses they/them pronouns, an opportunity to use themselves as a subject for the first time. Danger used this photography project to reconnect with their sister after living apart for a few years.

—Jaida Grey Eagle

Russel Albert Daniels
Diné (Navajo) and Ho-Chunk, born 1974

Blizzard Conditions Help the DAPL Security Lights Illuminate the Oceti Sakowin Camp at the Standing Rock Sioux Nation, December 4, 2016
Inkjet print

Collection of the artist

In late 2016, protesters at the Oceti Sakowin camp, located along the Cannonball River on the Standing Rock Indian Reservation, in Standing Rock, North Dakota, stood quietly in defiance of the impending Dakota Access Pipeline project. Russel Albert Daniels photographed the scene amid a blizzard, which helped to illuminate the security lights coming from the pipeline construction site. In an interview, Daniels spoke about the eerie glow that settled over the protest camp that night, and how he viewed the backlit illumination of the camp as the "strength, resilience, and power of the Indigenous movement. They've had everything against them and they're still alive."

—Jaida Grey Eagle

Jeremy Dennis
Shinnecock Indian Nation, born 1990

Door Prop, 2018
From the series Rise
Dye sublimation print on aluminum

Collection of the artist

In his Rise series, Jeremy Dennis used humor while appropriating horror movie motifs to depict America's guilty conscience for its colonization and genocide of Native Americans. Dennis reimagined the classic zombie-movie aesthetic but replaced zombies with Native Americans, framing white people's fear of Native American people as a manifestation of the wrongs done to them during and in the aftermath of colonization. In Dennis's imagined uprising, Native American people cannot be ignored; their presence must be acknowledged, and their sovereignty asserted.

—Jaida Grey Eagle

Kalen Goodluck
Diné (Navajo)/Mandan/Hidatsa/Tsimshian, born 1993

Chap-pah-sim, Co-to-plan-e-nee, I-o-no-hum-ne, Sage-womnee, Su-ca-ah and We-chil-la. The Land Was Seized by Unratified Treaty in 1851 and Granted to Alabama for the Benefit of Auburn University, 2020
From the series Land-Grab Universities
Inkjet print

Collection of the artist

Land-grant colleges and universities in the United States (including the Univesity of Minnesota) were funded by the seizure and development of Indigenous land. Kalen Goodluck's photographs, from an award-winning investigative article for *High County News* (Colorado), highlight that history. Here, a chain-link gateway becomes a metaphor for the 11 million acres of Indigenous land taken through the Morrill Land-Grant Act of 1862, signed into law by Abraham Lincoln.

—Jaida Grey Eagle

Tailyr Irvine
Confederated Salish and Kootenai, born 1993

Reservation Mathematics, 2019
Inkjet print

Collection of the artist

Tailyr Irvine's series Reservation Mathematics: Navigating Love in Native America addresses the regulation of blood quantum, which determines citizenship in the sovereign nations, and its implications for young Native Americans. Irvine depicts the challenges imposed by the system on these young people, who must mathematize their blood quantum with potential life partners as they navigate their romantic futures. Blood quantum is not an Indigenous concept; it was created by white settlers in the 1800s and codified by the Indian Reorganization Act of 1934. In this portrait of Jordynn Paz, an Apsáalooke tribal member, we learn about Paz's connection to her culture and community and how blood quantum diminishes those ties by reducing them to a number.

—Jaida Grey Eagle

George Johnston
Tlingit, 1894–1972

Church Picnic at Mouth Nisutlin River around 1941 (printed 2023)
Inkjet print

Yukon Archives, George Johnston fonds, 82/428, #33

Tlingit photographer George Johnston dedicated his life to preserving and celebrating the history and culture of his people. As a teenager, he traveled from the Yukon community of Teslin to coastal Alaska, learning from elders who imparted to him vital cultural knowledge, including the spiritual beliefs central to his people. Several years later, he purchased a camera via mail order and began a decades-long project to document everyday life in Tlingit communities.

—Jaida Grey Eagle

Leah Rose Kolakowski
Keweenaw Bay Ojibwa, born 1989

Bring Her Home, 2018
Archival inkjet print

Collection of the artist

In this portrait, Dezbah Rose Evans appears with her eyes shut and face tilted upward, a feather placed at the back of her head. Photographer Leah Rose Kolakowski's strategic use of the color red and skillful layering effects create a powerful, luminous image that invokes the epidemic of missing and murdered Indigenous women. Kolakowski asked Evans, who is of multitribal lineage (Yuchi, Chippewa, Navajo), to be her subject, to underscore that the tragedy impacts all tribal nations.

—Jaida Grey Eagle

Carmelita Little Turtle
Apache/Tarahumara, 1952–2016

First Step, 1995
Offset lithograph

Arizona State University, Gift of the Brandywine Workshop and Archives, Philadelphia, Pennsylvania 2015.026.021

Carmelita Little Turtle explored relationships, gender roles, and women's rights in her hand-painted, sepia-toned photographs, which she often staged by placing herself, her husband, and various relatives within rugged Southwest landscapes. These created worlds reflect her complex storytelling ability and serve as dynamic settings that spotlight humor, sex, politics, and food.

—Jaida Grey Eagle

James Luna
Payómkawichum Luiseño/Ipi/Mexican American, 1950–2018

Take a Picture with a Real Indian, 1991

Take a Picture with a Real Indian, 1991

Take a Picture with a Real Indian, 1991
Gelatin silver prints and chromogenic print

Estate of James Luna and Garth Greenan Gallery, New York

James Luna often used his art to challenge mainstream representations of Native Americans. In his initial performance/installation at the Whitney Museum of American Art in New York, Luna presented himself as a tourist attraction and invited viewers to pose for photographs with him or with life-size photographic cut-outs of himself. His performance critiqued America's romanticized and commodified relationship with Native Americans.

—Jaida Grey Eagle

Kimowan Metchewais (Kimowan McLain)
Cree (Cold Lake First Nation), 1963–2011

Sandias, n.d.
Photograph/photographs, paper, ink, acrylic paint, adhesive tape on canvas

National Museum of the American Indian, Smithsonian Institution, 26/9429

The Sandias Mountains in New Mexico are the central focus of Kimowan Metchewais's mixed-media assemblage, which employs a variety of techniques and materials, including Polaroid photos from the artist's own archives as well as ledger paper—the latter of which holds historical significance in 19th-century Native American art. Metchewais considered himself a "sculptor of paper" rather than a photographer, yet photography was central to his artistic practice. His elaborate photo-collages often incorporate references to Native art history, including the traditional parfleche (rawhide bag) designs visible in the margins of this work.

—Jaida Grey Eagle

Ossie Michelin
Inuit, born 1983

Fracking Protest, Elsipogtog, New Brunswick,
2013 (printed 2023)
Inkjet print

Collection of the artist

In 2013, video journalist Ossie Michelin snapped this charged photograph with his cellphone and posted it on social media. It shows a confrontation between a single protestor holding an eagle feather and a phalanx of weapon-bearing, black-clad police officers. The image went viral during antifracking protests in New Brunswick, Canada. He later said of the photograph, “It’s gone on to be kind of a symbol. It’s not my picture anymore. It doesn’t belong to me, it belongs to everyone, I guess.”

—Jaida Grey Eagle

Zoë Marieh Urness
Tlingit, born 1984

Raven Tells His Story in the Fog, n.d.
Light-exposed print mounted on aluminum Dibond

Tacoma Art Museum, 2020.5, Gift of the Aloha Club

In 2014, Zoë Marieh Urness set out to photograph Native American tribes throughout Turtle Island (North America), documenting several tribes during her endeavor. In this photograph, a Tlingit man in raven regalia stands upon a tree trunk, whose complex root system has provided a platform or stage. His theatrical pose creates a dynamic conversation between the foreground of clearcut forest and the evergreens and mountains beyond.

—Jaida Grey Eagle

Ryan Young
Lac du Flambeau Ojibwe, born c. 1991

We Define Ourselves, 2018
Inkjet print on canvas with beadwork

Collection of the artist

Ryan Young is a two-spirit Native artist but was told at a young age to choose one gender, as it would be too difficult to be both. It wasn't until they came upon the Ojibwe expression *niizh manidoowag*, meaning "two spirit," that Young realized that queerness and gender fluidity is a deeply rooted part of their history and culture. Since the 1990s, the term "two spirit" has been the pan-Indigenous phrase for queer Native artists. Young often references their own two-spirit identity in their artwork. In this work, "We Define Ourselves" appears to be stitched, with bright red beads, into the back of a two-spirit person. As such, the work is an act of defiance against those who told Young's childhood self how to identify.

—Jaida Grey Eagle

Eunice Straight Head (Wicahpi Wiyakpakpa Win)
Cheyenne River Sioux Tribe, born 1998

Iron Lightning, 2021
Digital print

Collection of the artist

Eunice Straight Head's photograph of Genevieve Iron Lightning, from the Cheyenne River Sioux Tribe, is an homage to the artist's and sitter's ancestors. Straight Head has said her work, which strives to see the beauty in everything, is an attempt to change the narrative of her people and is a celebration of traditional Native values.

—Jaida Grey Eagle

Dawn E. LeBeau
Cheyenne River Lakota Nation, born 1982

Wígmuŋke Waště Wíŋ, Marcella Rose Ryan LeBeau, 2019 (printed 2023)
Inkjet print

Collection of the artist

For this portrait, Dawn E. LeBeau photographed her *unci* (grandmother) Marcella Rose Ryan LeBeau (1919–2021) in a wooden rocking chair outside her home. Marcella lived an adventurous life. She enlisted in the Army Nurse Corps during World War II and later worked as a registered nurse and public health advocate. She assisted in the repatriation of a Ghost Dance shirt, a remnant from the massacre at Wounded Knee, South Dakota (1890), from the Kelvingrove Museum in Glasgow, Scotland. Marcella became a leading voice for the introduction of the Remove the Stain Act, a bill to rescind the Medal of Honor from the 20 soldiers who slaughtered hundreds of Lakota people at Wounded Knee.

—Jaida Grey Eagle

Ne-Dah-Ness Greene
Leech Lake Federal Dam, born 1980

The Power of Unity, 2020 (printed 2023)
Inkjet print

Collection of the artist

On May 25, 2020, George Floyd, a 46-year-old Black man, was murdered by a Minneapolis police officer. Massive protests ensued in Minneapolis, where Ne-Dah-Ness Greene captured a moment of unity, and around the world. The raised fists, taking up the foreground of the image, seem to declare, “Enough.”

—Jaida Grey Eagle

Dyana DeCoteau-Dyess
Turtle Mountain band of Ojibwe (Chippewa), born 1981

Mashkawizii (Inner Strength), 2022 (printed 2023)
Inkjet print

Collection of the artist

Dyana DeCoteau-Dyess demonstrated her sister Bobbi Jo's inner strength by having her wrap herself within her own arms. In a series of portraits of her sister, DeCoteau-Dyess explored the Indigenous role of "Aunties" and how their dynamic guidance and close family relationships help shape future generations. Her portrait of Bobbi Jo emphasizes the ending of and healing from generational trauma experienced by each of them. DeCoteau-Dyess says, "They always say the Indigenous people are really resilient, and I believe so. But one day, I hope we can just *be*, without having to be resilient."

—Jaida Grey Eagle

Brian Adams
Iñupiaq, born 1985

Marie Rexford of Alaska Preparing Maktak for the Village's Thanksgiving Day Feast, Kaktovik, 2015 (printed 2023)
From the series I Am Inuit
Inkjet print

Collection of the artist

Brian Adams's portrait of Marie Rexford as she prepares the skin and blubber of a bowhead whale is one of abundance. Fleshy cubes of bright pink and black *maktak* encircle her, carpeting the icy ground with the traditional sustenance of the Inupiaq, who are among the only people in the world who may hunt whales legally. Speaking with the *New York Times* about this scene, Rexford explained, "We are allowed three, our quota. We had lost one, so we had asked one of the villages if it was OK to have one of their whales, and we are thankful to Kivalina for giving up one of their whales." While seeming to depict a single individual, Adams's photograph is in truth a portrait of Iñupiaq community, generosity, and reciprocity.

—Casey Riley

Dugan Aguilar
Walker River Paiute/Mountain Maidu/Pit River Achomawi, 1947–2018

Mimi Mullen (Maidu), Grand Marshal of Greenville Gold Digger Days Parade, 1997
Gelatin silver print

Gorman Museum of Native American Art 2006.20.10.69

In the sunny back seat of a convertible, a young girl grins into the lens of California photographer Dugan Aguilar. Beside her and beneath a translucent parasol sits an elderly woman, her features composed and expression serious, a sheer scarf tied over her braided hair. As Native members of a parade celebrating the region's mining history, the pair embody a contemporary counterpoint to narratives that would exclude Native knowledge, claims, and presence in the mountains of California. Together, and through Aguilar's camerawork, they manifest the past and future of Native people in California.

—Casey Riley

Joi T. Arcand
Muskeg Lake Cree Nation, born 1982

[Diorama 8], 2014–ongoing
From the series Through That Which Is Scene
Mixed-media diorama installation

Collection of the artist

In her ongoing series Through That Which Is Scene, Joi T. Arcand draws together elements of photographic, pedagogical, and natural history to disrupt linear notions of time, place, and relationships. Using family snapshots and scrapbooking materials, Arcand cuts and arranges miniature domestic scenes that collapse past events into an eternally staged present. In doing so, she critiques, appropriates, and repositions the concept of the diorama—a historically problematic tool for the exhibition of environmental and cultural knowledge in museums—to present a personal vision of family life.

—Casey Riley

Carl Beam
M'Chigeeng First Nation Ojibwe, 1943–2005

Burying the Ruler, 1992
Paper, graphite, paint

National Museum of the American Indian, Smithsonian Institution, 26/8828

Carl Beam embedded his critiques of photography and its uses in the subjugation of Indigenous people into his own works. In his monumental *Burying the Ruler*, the annotations visible across the surface could be a surveyor's lines, or perhaps the ghost of a eugenicist's calipers—measuring the land or his own shirtless figure for exploitative purposes. Beam's title in red in the top left corner illuminates his rejection of non-Native practices and beliefs. Instead, he declares his sovereignty.

—Casey Riley

Frank Big Bear
White Earth Nation, born 1953

We Are Still Here, 2014
Collage on found paper

Nerman Museum of Contemporary Art, Overland Park, Kansas, 2014.37.

Frank Big Bear's monumental assemblage, made up of small, rectilinear photo collages arranged in a grid, invokes Native presence and resistance. Its overlapping visual elements are a mix of nationalist and cultural monuments (the U.S. flag, the Statue of Liberty, the Hollywood sign) and references to Native history and activism in the upper Plains (an excerpt from Dee Brown's 1970 book, *Bury My Heart at Wounded Knee*, and a sign alluding to AIM, the American Indian Movement, founded in 1968). The intricate structure of Big Bear's composition mirrors the complexity of the histories he confronts while underscoring the continuity and ubiquity of Native existence.

—Casey Riley

Dorothy Chocolate Carseen
Tłı̨chǫ, born 1959

Feast at Fort Franklin, Northwest Territories, 1981
Gelatin silver print

Indigenous Art Centre Collection at Crown-Indigenous Relations and Northern Affairs Canada

Seated shoulder to shoulder around a long table, community elders and younger folk share a bountiful meal. Above them, paper streamers glow in the fluorescent lighting of the municipal building in which they have gathered; outstretched hands serve dishes, hold utensils, clasp arms. Everything about the scene conveys warmth, connection, and sharing. While the occasion goes unnamed in Dorothy Chocolate Carseen's title, the celebration of community is plainly evident. As home to a large community of Dene people in the Northwest Territories, Fort Franklin would hold special interest for Carseen, a Tłı̨chǫ (Dene First Nations) photographer raised in the town of Gamèti, Northwest Territories.

—Casey Riley

Dana Claxton
Húŋkpapȟa Lakhóta/Wood Mountain Lakota First Nation, born 1959

Momma Has a Pony Girl (named History and sets her free), 2008

Family Portrait (Indians on a Blanket), 2008

Baby Girlz Gotta Mustang, 2008

Baby Boyz Gotta Indian Horse, 2008

Daddy's Gotta New Ride, 2008
From the series The Mustang Suite
Dye coupler prints

National Gallery of Canada, Ottawa. Purchased 2009

Dana Claxton staged imaginary family portraits that, she says, "expose Indigenous cultural mobility over time." Each of the five photographs here considers the nature of that mobility from a different perspective, with specific references to Lakota, Inuit, and other Indigenous cultural traditions through clothing, color, and forms of transport. The matriarch, clad in the brilliant crimson worn by all her family members, spreads her arms wide as she casts a "pony girl . . . named History" out of the frame. Twin girls pose on identical red banana-seat bicycles, their polo dresses rhyming with their mukluks. A boy sits upon a white-and-brown horse, his scarlet Adidas track pants vibrant against its flanks. A ceremonial dancer in the Salish tradition, Joseph Paul, poses as the patriarch of the family in a dark suit and vermilion shirt beside a red Ford Mustang convertible. A fifth frame brings the family together, their gazes unwavering. Throughout the series, markers of time, socioeconomic class, and Native identity are deliberately tweaked, challenging the viewer's ideas about what constitutes "traditional" and "modern" within an Indigenous framework.

—Casey Riley

Jennie Ross Cobb
Cherokee, 1881–1959

Park Hill, Indian Territory, c. 1896–1906
(printed 2023)
Inkjet print

Oklahoma Historical Society, Jennie Ross Cobb Collection, 20661.21

Jennie Ross Cobb is among the most widely recognized Native photographers of the late 19th and early 20th centuries. Using a box camera that was given to her by relatives, Cobb created indelible images of everyday life with friends and family in the Cherokee communities of Oklahoma. Unlike other amateur photographers at the time, Cobb exposed her photographs on glass plates rather than the new flexible roll film invented by Eastman Kodak in 1885. Her technical expertise is evident in the informal and often playful photographs that resulted from her efforts, including this image of friends sharing slices of watermelon.

—Casey Riley

Jennie Ross Cobb
Cherokee, 1881–1959

Ozark & Cherokee Central Railroad, 1902
(printed 2023)
Inkjet print

Oklahoma Historical Society, Jennie Ross Cobb Collection, 20661.17

Wearing fashionable sunbonnets, blouses, and skirts, three women pick their way along the railroad tracks on a clear day. As fellow students at the Cherokee Female Seminary in Tahlequah, Oklahoma, the women in Jennie Ross Cobb's photograph attended one of the first institutions in the United States to provide a liberal arts education to women. The dynamic perspective and composition of Cobb's photograph reveal her artistic assurance, perhaps due to the excellence of the educational system established by the Cherokee Nation.

—Casey Riley

Lewis deSoto
Cahuilla, born 1954

Ellipse/Tide, Encinitas, California, 1982–87
(printed 2021)
Inkjet print

Museum of Modern Art, New York. Gift of the artist

Lewis deSoto
Cahuilla, born 1954

Ellipse/Tide, Encinitas, California, 1982–87
(printed 2021)
Inkjet print

Ellipse/Tide, Encinitas, California, 1982
(printed 2021)
Inkjet print of the original diazo print

Museum of Modern Art, New York. Gift of the artist

Lewis deSoto's Site Projects series is, in the artist's words, "a philosophical response" to the land art movement of the 1960s and 1970s known as "earthworks." Artists in the movement often used heavy machinery to reshape the land in accordance with their vision. Citing the destructive effects of these monumental projects, deSoto instead used drawings and photography to envision interventions upon the land, with long camera exposures documenting the changes in each work over time. According to deSoto, "These works compared the scale of the human against the overarching embrace of the world, the stars, and the galaxies."

—Casey Riley

Mercedes Dorame
Gabrielino-Tongva, born 1980

My Ancestors Always Here, 2008
From the series Living Proof
Gelatin silver print

Collection of the artist

In Mercedes Dorame's evocative image of familial bonds, the spectral figures of two unnamed relatives illuminate the soft expanse of a bed pillow. The figure at the left gazes at the young woman to the right, who turns her own gaze to the viewer. In this space of rest and dreaming, Dorame imagines communication with her ancestors as accessible, inviting, and restorative rather than haunting. As an artist of Tongva descent—a tribe she describes as having no "federal recognition, and therefore no reservation land and no gathering space"—Dorame gathers her relatives within intimate, domestic realms to honor their legacies and ongoing presence upon the land.

—Casey Riley

Donna Garcia
Muscogee, born 1976

Muscogee, 2018
From the series Indian Land for Sale
Archival pigment print

Collection of the artist

Donna Garcia's series Indian Land for Sale confronts the legacy of the 1830 Indian Removal Act, a legislative agenda to forcibly remove all Native people east of the Mississippi River to territories in present-day Oklahoma. Throughout the ensuing decade, the violent expulsion of Native people from their ancestral homelands—a forced march of a thousand miles resulting in the horrific suffering and death of countless men, women, and children—allowed federal and state governments to auction Indigenous land to white settlers. Garcia's *Muscogee* evokes the terror of dislocation from the perspective of a descendant—an avid archival researcher and photographer denied the clearest view of her ancestral heritage due to state-sponsored genocide.

—Casey Riley

George Johnston
Tlingit, 1894–1972

George Johnston's Nieces, 1943 (printed 2023)
Inkjet print

Yukon Archives, George Johnston fonds, 82/428, #19

Tlingit photographer George Johnston dedicated his life to preserving and celebrating the history and culture of his people. As a teenager, he traveled from the Yukon community of Teslin to coastal Alaska, learning from elders who imparted to him vital cultural knowledge, including the spiritual beliefs central to his people. Several years later, he purchased a camera via mail order and began a decades-long project to document everyday life in Tlingit communities. In this cheerful family photograph, Johnston poses with two of his nieces in front of his 1928 Chevrolet—the first automobile in the region and one that he used year-round, including for ice fishing.

—Casey Riley

Pat Kane
Algonquin Anishinaabe, Timiskaming First Nation, born 1979

Łíí dlı̨ı̨ Kų́ę́ (Fort Simpson), 2020 (printed 2023)
From the series Here Is Where We Shall Stay
Inkjet print

Collection of the artist

Pat Kane's *Łíí dlı̨ı̨ Kų́ę́ (Fort Simpson)* at first appears to be a landscape study, albeit one defined by sublime elements: beneath a sky riven by lightning and dense with roiling clouds, a spindly cross rises from a grassy plain. This is the site upon which Pope John Paul II held mass for thousands of Dene faithful in the Northwest Territories in 1987—the first and only time a pope has visited the region. The turbulent weather echoes the violent history of the residential schools administered by the Anglican and Catholic churches in Canada, places in which thousands of Indigenous children suffered abuse, neglect, and cultural genocide. In his subversive depiction of supposedly holy ground, Kane offered a view into what he described as "the subtle, defiant, and beautiful acts of resistance" that define contemporary Indigenous life.

—Casey Riley

Robert Kautuk
Inuit, born 1984

After Cutting Up Two Walruses, Igulik, 2016
(printed 2023)
Inkjet print

Collection of the artist

Against the deep green-blue and icy white of the Arctic waters, the red and pink of freshly butchered walrus meat seem almost painterly from above, where Robert Kautuk's drone-mounted camera snapped the shutter. The stark beauty of the scene is a reminder of the skill and tenacity of the hunters in an unforgiving climate—and of Kautuk's innovative approach to documenting traditional Inuit life.

—Casey Riley

Larry McNeil
Dakl'aweidi K'eet Gooshi H'it, Killer Whale Fin House
Tlingit/Nisga'a, born 1955

Real Indians, 1977 (printed 2017)
Gelatin silver print

Collection of the artist

With his shoulder-length hair, wearing bell bottoms and a headband, photographer Larry McNeil is the central figure in *Real Indians*. Standing beneath an enormous hand-painted sign running the length of a one-story building, McNeil is a living counterpoint to the exploitative language written across this roadside attraction—a site promising tourists that they can "Visit, Watch, Trade" with "Real Indians." McNeil created an instantly legible critique of tourist culture and its long-standing exoticization and objectification (if not outright erasure) of Indigenous people. At the same time, and through his casual stance, McNeil conveys an ironic ease that effectively negates the sign's multiple distortions.

—Casey Riley

Jenny Irene Miller
Inupiaq, born 1988

Cam, 2016
From the series Continuous, 2015–18
Archival inkjet print

Collection of the artist

Jenny Irene Miller's series of portraits considers the ways in which "Indigenous people decolonize our sexualities, gender identities, and the way we treat individuals who identify outside of the pervasive binary of male or female." Miller, herself one of the subjects of the series, says she hopes that "this project will inspire dialogue within our communities on how to make those spaces safer and more welcoming for our Indigenous LGBTQ2+ relatives."

—Casey Riley

Shelley Niro
Bay of Quinte Mohawk, Six Nations Turtle clan,
born 1954

Abnormally Aboriginal, 2013
Digital prints on canvas

Collection of the artist

Shelley Niro's *Abnormally Aboriginal* satirizes the semantics of modern identification systems. She explains: "It goes back to the time when we were called Indians, which we all lived with for many years. Then it went from 'Indian' to 'Indigenous' to 'First Nations.' I forget what other names they put us under. But 'Aboriginal' became the one that got a lot of people protesting. So it's just me protesting that name that we're supposed to live under until the next name comes along."

—Casey Riley

Shelley Niro
Bay of Quinte Mohawk, Six Nations Turtle clan,
born 1954

Top row:

Dreaming of Fighting No More, 2012

Dressing Warrior, 2012

Dreaming of Life in the Sky, 2012

Bottom row:

Dreams of Pastures and Power, 2014

Four Directions of Warrior, 2012

Dreams of Hunting, 2014
From the series Sleeping Warrior
Digital photographs

Minneapolis Institute of Art, Gift of funds from Nancy and Rolf Engh
2022.43.1–6

Shelley Niro's Sleeping Warrior series uses photographic assemblage as a tool for cultural commentary. In each vibrantly hued digital print, a young man, clad in different clothing and accoutrements, reclines upon a couch; like a paper doll, he remains in the same position while Niro changes the context and content of his appearance, swapping fatigues for a suit, a black-brimmed hat for a beaded headband, and so on. Niro poses her model, Jeremy Bomberry (Six Nations), in the manner of an odalisque: in repose, and exposed to the viewer's gaze, yet resisting objectification through Niro's intentionally humorous and fantastical costume changes. In this way, Niro connects the Warrior's multiple appearances and fluid identities to the past, present, and future of Native life, as well as to the survivance of Native people and culture.

—Casey Riley

Aggeok Pitseolak
Inuit, 1906–1977

Peter Pitseolak with 2222 Camera, c. 1947
(printed 2023)
Inkjet print

Canadian Museum of History, 2000-188, CD2000-219-015

Multidisciplinary artist and photographer Peter Pitseolak documented Inuit life from the 1940s to the 1970s, creating one of the most important image archives of 20th-century Inuit culture. As a member of the community, Pitseolak was deeply invested in documenting ancestral knowledge and stories; at the same time, he experienced the changes to traditional lifeways imposed by modern legislation, including the relocation of Inuit peoples to permanent settlements. This portrait of the artist with one of the many cameras he would use throughout his career reveals his keen eye and adept manner with a tripod, underscoring the professionalism of his practice.

—Casey Riley

Jolene Rickard
Tuscarora Nation, Turtle Clan, born 1956

Fight for the Line, 2012
Single-channel video projection onto painted metal

Collection of the artist

With its projected photographic images and green, reflective road sign, *Fight for the Line* is a conceptual assemblage born of generations of resistance by Haudenosaunee scholar-artist Jolene Rickard. A centerpiece of the 2012 exhibition "Lines of Power: Partition as Productive Space" at the Johnson Museum of Art at Cornell University, *Fight for the Line* places Native sovereignty at the heart of a university built upon the traditional homelands of the Gayogo̱hó:nǫ' (Cayuga Nation). Images of the land, and of protest signs demanding recognition of Native sovereignty in the region, flash across the surface of the road sign and spill onto the gallery wall, challenging the boundary lines between them—and, by extension, the borderlines established by colonizers upon unceded Haudenosaunee territories.

—Casey Riley

Camille Seaman
Shinnecock/African American, born 1969

Iceberg in Blood Red Sea, Lemaire Channel, Antarctica, 29 December 2016 (printed 2023)
Inkjet print

Collection of the artist

Photojournalist Camille Seaman has dedicated her professional career to, in her words, "capturing photographs that articulate that humans are not separate from nature." In a series devoted to the fast-eroding coastal ice off the west coast of Antarctica, Seaman created an indelible—if not outright apocalyptic—image of a gore-tinged sunset. In this startling scene, dwindling shards of ice float atop dark crimson water, the coastline a distant bruise on the horizon. Without any captioning, Seaman's photograph presents the catastrophic implications of rising ocean waters for all the earth's living beings.

—Casey Riley

Louis Situwuka Shotridge, Stoowukháa (Astute Man)
Kaagwaantaan clan Tlingit, 1883–1937

Painted House, Angoon AK, June 23, 1923
(printed 2023)
Inkjet print

Penn Museum

Louis Situwuka Shotridge, Stoowukháa (Astute Man)
Kaagwaantaan clan Tlingit, 1883–1937

A Git-Keen Young Man, Skeena River, Sept 26, 1918 (printed 2023)
Inkjet print

Penn Museum

Trained in ethnography and anthropology, Louis Shotridge worked on behalf of the University of Pennsylvania Museum (now the Penn Museum) between 1912 and 1932; for the last five years of his tenure, Shotridge served as the museum's first Native assistant curator. The son of a large and influential family, Shotridge used his ties within the Tlingit communities from Alaska to Oregon to persuade community members to part with cultural-heritage objects, ostensibly for their preservation in the museum's collection. His photographic practices were equally wide ranging, though perhaps less controversial; Shotridge trained his lens on the land and people of the Northwest Coast, in service to their legacies. In each of these photographs, Shotridge devoted attention to signs of both assimilation and the survivance of Native art forms: a settler-style clapboard house is adorned with traditional painting; a young Indigenous man chooses to be shown in profile wearing short hair, a blazer, and tie.

—Casey Riley

Katherine Takpannie
Inuit, born 1989

Our Women and Girls Are Sacred #1, 2016
Archival pigment print on baryta paper

Collection of the artist, courtesy Olga Korper Gallery, Inc.

At the edge of a snowy waterway, a woman in a black lace bodysuit and tights dispenses pink-tinted smoke from a small canister, a rosy nimbus surrounding her form. Photographer Katherine Takpannie describes this scene as a form of protest, protection, and remembrance: "Indigenous women and two-spirit people have traditionally been revered as life-givers and caregivers. This is why we say, 'Our women and girls are sacred.' But Indigenous women and girls, including those who are LGBTQ2+, continue to go missing and murdered at a disproportionate rate.

"In Canada, October 4 is a day when we honor the lives of missing and murdered Indigenous women, girls, and two-spirit, support grieving families, and create opportunities for healing. No family should lose a mother, daughter, sister, relative, or friend to gender-based violence."

—Casey Riley

Richard Throssel
Nehiyawak (Cree)/Adopted Crow, 1882–1933

Interior of the Best Indian Kitchen on the Crow Reservation, 1910
Gelatin silver print

National Anthropological Archives, Smithsonian Institution, 00486700

Richard Throssel worked as a professional photographer for the Bureau of Indian Affairs in Montana between 1902 and 1911. As an adopted member of the Crow nation and primary documentarian of life on the reservation, Throssel trained his lens upon a scene that would appeal to federal authorities intent upon the assimilation of Native people: that of a modern kitchen with clean-swept wooden floors and gleaming washbasins. Taken as part of a public health campaign, this photograph is a form of early propaganda emphasizing the benefits of government-sanctioned hygiene practices. Yet even in this tightly choreographed vignette, the traditional dress of the sitter on the left end of the table seems a sign of resistance—or perhaps evidence of the photographer's ambivalence about the erasure of Crow cultural heritage.

—Casey Riley

Sharon M. Day
Bois Forte Band of Ojibwe, born 1951

Walking for the Water, 2016
Digital print

Collection of the artist

A woman walks along a misty road while carrying a small pail. This is Sharon Day, a woman nationally recognized for her activism on behalf of HIV-related health care and environmental justice. Day became concerned with the protection of waterways throughout the continental United States, understanding them as sacred to life and the health of future generations. In the early 2000s, she developed the Nibi Walk (*nibi* is "water" in Ojibwe) as a central feature of her water activism and as an act of faith. As water walkers, Day and companion activists carry a pail of clean water from the headwaters of a river to its mouth, offering prayers of thanks for the nourishment of the earth and all living beings.

—Casey Riley

Wanblí Ta Hócoka Washté, Arthur Amiotte
Oglala Lakȟóta, born 1942

Wounded Knee #III, 2001
Acrylic and collage on canvas

The David and Alfred Smart Museum of Art, The University of Chicago; Gift of Miranda and Robert Donnelley

Arthur Amiotte's collage is filled with historical and contemporary documents and photographs related to the Wounded Knee Massacre of 1890. This senseless murder of Lakota men, women, and children happened at the Pine Ridge Reservation during a blizzard, following a performance of a Ghost Dance. The Ghost Dance blended Christianity and Native spirituality and it was believed would bring about a new world order in line with Native principles, ridding the earth of the catastrophic and brutal campaign to annihilate Native people. Amiotte's images—of Lakota leaders and spiritual men, of the massacre and a memorial by descendants, of the land, and Christian references—are layered to present a comprehensive story of the tragedy, still present in the mind of the artist and many Lakota people today.

—Jill Ahlberg Yohe

Rapheal Begay
Diné (Navajo), born 1985

Rez-Dog (Hunter's Point, AZ), 2017
Archival inkjet print

Collection of the artist

This is a post-butchering celebration and gathering with my family at my late grandmother's home. There, I saw this dog dragging a sheep's head that we left outside. There are other families in the community that may have fed the dog, but no one really owned it.

I look at it in the same light as how we treat our unsheltered relatives. There's this sense of concern, empathy, but there is a lack of responsibility or commitment to help. These two creatures, these two relatives of ours, wander the landscape, trying to find what they can to survive.

—Rapheal Begay

Sharon Chischilly
Diné (Navajo), born c. 2000

Portrait of Naiomi Glasses (Diné [Navajo]), 2021 (printed 2023)
Inkjet print

Collection of the artist

I was on an assignment for the *New York Times*, covering the Navajo Nation reopening during the pandemic, when I photographed Naiomi Glasses. Sheepshearing was one of the subjects that I wanted to document. I met Naiomi, and she and her family were sheepshearing, which I'd never really seen before. It was really interesting to go and see her environment and the land and everything. It was fun. It was interesting to watch, learn, and see the bonds that the family had with each other.

—Sharon Chischilly

Jennie Ross Cobb
Cherokee, 1881–1959

Cherokee Female Seminary, c. 1900–1902
Inkjet print

Oklahoma Historical Society, Jennie Ross Cobb Collection, 20661.12

Jennie Ross Cobb, the first known Native woman photographer in the United States, began taking pictures of her Cherokee community in the late 1800s. Cobb pictured Cherokee women graduating from college, gathering with friends, walking along railroad tracks. Cobb's photographs stand in stark contrast to the photographs of Native individuals by non-Native photographers of her era, who preferred stiff and sullen portraits, using props deemed "authentic." Cobb's photographs provide intimate glimpses of Cherokee people, comfortable and confident, dressed in fashionable 1900s attire, and thriving within their own homelands.

—Jill Ahlberg Yohe

Ungelbah Dávila
Diné (Navajo), born 1987

Roxanne, Rose & Cedar, c. 2018 (printed 2023)
From the series Indigenous Artists and Leaders
Inkjet print

Collection of the artist

Roxanne [Swentzell] and Rose [Simpson] come from a family of Pueblo potters. They consider themselves potters, sculptors actually. They are taking a generational art form and making it their own in such a profound and contemporary way. It is so personal to them as women, and as artists. And then seeing this manifest a little bit with Cedar [Rose's daughter and Roxanne's granddaughter], it's really exciting to think what she's going to be creating in the future. Notice the hands in the photograph, because with this kind of art, it always comes back to the hands. Creating through the hands.

—Ungelbah Dávila

Thomas Fields
Muscogee Creek/Cherokee, born 1951

Dancing in the Sunlight, 1999
Digital black-and-white print on archival paper; originally shot on 35 mm infrared film

Collection of the artist

The Muscogee Creek Ribbon Dance is a women's dance held before the Green Corn Ceremony. It is usually performed midday and lasts about three hours. Terrapin shells filled with small rocks are fastened in a semicircle and worn below the knee to create sound and rhythm. Creek elder Joe Sulphur says, "Women are the ones who brought us into this world, and it is their day to clean the ground with their joy. The first four dancers usually have a wooden war club with a feather on the tip. They use a swift downward motion in time with the drum . . . to let our people know that all bad feelings and thoughts should be buried *right here*!"

—Thomas Fields

Faye HeavyShield
Kainaiwa Nation, Blackfoot Confederacy Blood Reserve, born 1953

Clan, 2020
Inkjet prints (*Matri-liminal*), canvas dresses (*The Grandmothers*)

Collection of the artist

In this work, Faye HeavyShield manifests her matri-lineages through portraiture and clothing. After finding a 1920s studio portrait of her grandmother Kate Three Persons, HeavyShield yearned to connect her daughters and granddaughter with her grandmother beyond stories and memories. So she made four matching dresses, photographed her two daughters and granddaughter in similar fashion, and then enlarged them to life-size. As the portraits stand side by side, and the four dresses move subtly with gentle air, the lineage becomes alive, connected through time and place.

—Jill Ahlberg Yohe

Zig Jackson (Rising Buffalo)
Sahnish (Arikara), Minitari (Hidatsa), Numakiki (Mandan), born 1957

Indian Photographing Tourist Photographing Indians, Crow Agency, Montana, 1991
Gelatin silver print

Mount Holyoke College Art Museum, Purchase with the Madeleine Pinsof Plonsker (Class of 1962) Fund, 2018.8.2

Zig Jackson provides a humorous metanarrative of Euro-America's obsession with photographing Native people. In his portrait within a portrait, a white woman crouches down, camera in hand, to take a close-up of two Apsáalooke (Crow) individuals seated on lawn chairs at Crow Fair. Non-Native people have been "taking" photographs of Native people since the invention of the camera, a seemingly chronic yearning to "capture" and "document" people and life. Jackson, in turn, chronicled the interaction, revealing the problematic absurdity of non-Native people with cameras in their hands.

—Jill Ahlberg Yohe

Pat Kane
Algonquin Anishinaabe, Timiskaming First Nation, born 1979

Maryann Mantla, Gameti, 2017 (printed 2023)
Inkjet print

Collection of the artist

While sitting for her portrait, Maryann Mantla turned around to allow photographer Pat Kane to see her colorful headscarf and dress. When she did, Kane made something special—a photograph neither planned nor staged yet beautifully composed, embodying the reciprocity and respect central to Native photography. In some Native nations, photographs are seen as animate, having a life that continues to connect the person, the image, and the viewer. Because of this, great care and respect must be given to the sitter and the photograph itself. Yet from the 1800s to today, thousands of images of Native people have been taken by non-Native photographers without this knowledge, respect, or care. Mantla, with her back to the camera, head covered, speaks to this history in visual form, and pays homage to all those who came before.

—Jill Ahlberg Yohe

Eve-Lauryn LaFountain
Turtle Mountain Band of Chippewa/Jewish, born 1986

You Are on Native Land: Agindamaage (She Reads for People), 2020

You Are on Native Land: Awesiinh (Wild Animals), 2020

You Are on Native Land: Niibidoon (Weave), 2020
From the series You Are on Native Land
16 mm and 35 mm film; taped, etched, and contact printed on double-weight Ilford multigrade pearl postcard paper

Collection of the artist

In the summer of 2020, artists Cody Edison and Christine Wood initiated their Postcards for John project to honor the life of civil rights giant John Lewis, generate money for nonprofits, and support the U.S. Postal Service. For her contributions to the series, Eve-Lauryn LaFountain wove together strips of found film and scratched the words “You Are on Native Land” into the emulsion. For those who purchased her work, LaFountain researched the Indigenous histories of each recipient’s address and wrote a short narrative of the Indigenous peoples of that place. Here, the postcards acknowledge the original caretakers of the land where this exhibition takes place (the Dakota); the land where the artist lives in Santa Fe (the Tewa); and the land where the works were made in Los Angeles (the Tongva, Chumash, and Kizh).

—Jill Ahlberg Yohe

Shelby Lisk
Kanyen'kehá:ka (Mohawk), Tyendinaga Mohawk Territory, born 1992

Rotinonhsyón:ni-style Masks and Their Makers, 2020 (printed 2023)
From the series Breathe
Inkjet print

Collection of the artist

Shelby Lisk took four close-up portraits of Haudenosaunee (Iroquois) beadwork artists wearing their velvet and beaded face masks during the pandemic. With these photographs, Lisk pays tribute to beadmakers, central to the art history of the Haudenosaunee people, and those who sustained families and communities through their art. Lisk amplifies the importance of raised beadwork, connections among women artists, and the ever-present and innovative ways that Native artists use all mediums as forms of artistic expression, even in the darkest of times.

—Jill Ahlberg Yohe

Larry McNeil
Dakl'aweidi K'eet Gooshi H'it, Killer Whale Fin House
Tlingit/Nisga'a, born 1955

Herbert Johnson, Man of the Bear Clan, 1980s (printed 2018)
Palladium print

Collection of the artist

Herbert Johnson, Man of the Bear Clan, was a commission of the Kootznoowoo Village Council in the early 1980s. Larry McNeil's original vision was to photograph elders outdoors in the forest, to illustrate that the people and the land are as one, but the driving rain made it impossible. McNeil has said he strives in his work to embody relevance, meaning, and a sense of grace, inspiring positive change in times of need.

—Jill Ahlberg Yohe

Larry McNeil
Dakl'aweidi K'eet Gooshi H'it, Killer Whale Fin House
Tlingit/Nisga'a, born 1955

Once Upon a Time in America, 2002
From the series Fly by Night Mythology
Digital inkjet print

Collection of the artist

Larry McNeil's photocollage pays tribute to the generations of beadwork artists in his family and in Native America across time and place. This image shows his mother and grandmother beading moccasins, a practice that reinforces aesthetic principles, imparts cultural and personal knowledge, and has been an important way for thousands of women to help sustain their families. McNeil says, "Beadwork artists need to be acknowledged more. If it was not for the beadworkers all over the country, many families would've gone hungry, and that is to be honored."

—Jill Ahlberg Yohe

Sam Minkler
Diné (Navajo), born 1950

My First Indian Relay, Wyoming, 2021
Dye sublimation print on aluminum

Collection of the artist

I've only actually been to one horse race, and those races went so fast. I could barely think to get my lens on, just anticipating the horses coming around. I've photographed sports before, but this is really fast. I didn't understand a horse race either, and I couldn't predict anything. This photograph is almost perfect in terms of the line. There's a white line at the starting point and the front horse rears up. I took this photograph within a millionth of a second.

—Sam Minkler

Peter Pitseolak
Inuit, 1902–1973

Untitled (Kenojuak Ashevak, Artist), c. 1940–45
Gelatin silver print

National Gallery of Canada, Ottawa. Purchased 1975

Peter Pitseolak's image contains three layers of Inuit art history: the photograph itself, created by a preeminent Inuit photographer; the subject, Kenojuak Ashevak, one of the most important Inuit artists of the 20th century; and the hide parka Ashevak is wearing, made by an Inuit woman artist. Inuit artists have always drawn upon available materials to create innovative works of art. Pitseolak used the camera as a form of self-expression and to document the beauty of people and place. Kenojuak Ashevak used paper to express her imagination, creating thousands of drawings and prints that can be found in major museums in America and beyond. And the artist who created the parka chose hide as her canvas to embellish.

—Jill Ahlberg Yohe

Horace Poolaw
Kiowa, 1906–1984

Sindy Libby Keahbone (Kiowa), Hannah Keahbone (Kiowa), Oklahoma City, c. 1930 (printed 2023)
Inkjet print

University of Science and Arts of Oklahoma, Chickasha, Horace Poolaw Collection, (57PC2), courtesy of the Poolaw Family

Horace Poolaw's portraits of his Kiowa family and community are some of the most beloved by Native people. In the 1930s, he photographed Sandy Libby Keahbone and Hannah Keahbone, two well-respected Kiowa women. Standing side by side, they both wear beaded hide dresses, fashionably cut and finished with twisted fringe. While the elder, Sandy Libby, poses without makeup, her hair in two braids, the younger, Hannah Keahbone, opts for a flashier flapper-style hairdo and makeup. Poolaw likely recognized the importance of documenting these women, not only as upstanding Kiowa individuals, but to illustrate continuity and change at this moment in time.

—Jill Ahlberg Yohe

Wendy Red Star
Apsáalooke (Crow), born 1981

Amnía (Echo), 2021
Archival ink on paper, board

San Antonio Museum of Art, purchased with The Brown Foundation Contemporary Art Acquisition Fund, 2022.7.a-c

For well over a decade, multidisciplinary artist Wendy Red Star has drawn inspiration from archival photography to create new works of art that highlight Apsáalooke women's creativity and Apsáalooke men's diplomacy and leadership. While researching the collections at the National Museum of the American Indian, in Washington, D.C., Red Star came upon an image of her great-great-grandmother Her Dreams Are True. For this work, Red Star re-created the portrait in increasingly larger cutout prints, placed in a graduated row. She placed these alongside similarly stylized photographs of herself and her daughter Beatrice, a frequent collaborator. Red Star's repetitive images express identity, legacy, and connectivity.

—Jill Ahlberg Yohe

Jolene Rickard
Tuscarora Nation, Turtle Clan, born 1956

Lines of Power, 2023
Inkjet print

Collection of the artist

Blue-and-white lines depicting two-row wampum—woven shells that represent the living treaty between the Haudenosaunee (Iroquois) Confederacy and the United States government—connect three photographic images. A contemporary bronze marker identifies Haudenosaunee territory, an 18th-century map labels Haudenosaunee communities on the land, and a contemporary aerial photograph depicts the land itself. While historical markers, cartographic maps, and aerial photographs imply a static past and ownership and objectification of the land, lines of wampum affirm and embody Haudenosaunee principles of land as active and having kinship.

—Jill Ahlberg Yohe

Jolene Rickard
Tuscarora Nation, Turtle Clan, born 1956

Scorched Earth 1779: Gayogo̱ hó:nǫ' Return, 2023
Inkjet print

Collection of the artist

In 1779, General George Washington ordered a scorched-earth campaign against the Haudenosaunee (Iroquois) Confederacy. His troops burned more than 40 villages to the ground, including crops and stored corn necessary for winter survival. Thousands of Haudenosaunee families fled for their lives, seeking refuge in the Niagara Falls and Buffalo areas. Colonists swept into Cayuga territory and claimed land, an illegal violation of established treaties. Jolene Rickard's photograph of abundant harvested corn visualizes both the living memories of this tragic event and the assertion of Haudenosaunee sovereignty and sustenance.

—Jill Ahlberg Yohe

Alejandra Rubio
Yavapai-Apache Nation, born 1981

Native Rider Steele, 2019
From the series Rodeos
Digital print

Collection of the artist

In her Rodeo series, Alejandra Rubio provides intimate, close-up photographs taken at Native rodeos, a popular activity among many Native communities. Professional rodeos are places where participants can display their mastery in horsemanship, a deeply rooted and highly prized skill. Rubio's composition, with its streaming light and tight focus on the rider, creates visual poetry, an expression of the beauty and meaning of rodeos.

—Jill Ahlberg Yohe

Louis Shotridge (Stoowukháa, Astute Man)
Tlingit, 1882–1937

A Native Family, Git-ten-mekl, 1918 (printed 2023)
Inkjet print

Penn Museum

In September and October 1918, Louis Shotridge visited 14 native villages on the Nass and Skeena rivers in British Columbia, including nine “ancient native villages” on the Skeena. Working on behalf of the University of Pennsylvania Museum (now the Penn Museum) and looking for historical information, he sought out leading families, collected objects, recorded stories and clan histories, and paid his informants. He took more than 100 photographs, mostly of prominent old families in each town. He took many photographs of the landscape as well and wrote a detailed essay of his findings, which was published by the Penn Museum in 1919.

—Lucy Fowler Williams, associate curator, Penn Museum, and author of the forthcoming book *Shotridge, A Modern Tlingit Warrior*

Greg Staats
Kanien'kehá:ka (Mohawk), Six Nations Hodinǫhsǫ:ni (Haudenosaunee), born 1963

Auto-Mnemonic Six Nations, 2005
Six gelatin silver prints, mounted on aluminum

National Gallery of Canada, Ottawa. Purchased 2010

What happens when we surrender to a work of art, allowing ourselves to fully engage with the artist and the work? In *Auto-Mnemonic Six Nations*, Greg Staats invites us to do just that: feel, think, and respond to the set of images here—a majestic tree, yellow leaves, a large cement square, a chair—all found within Haudenosaunee Six Nations territory. Staats discourages us from passively gazing at and objectifying the images. Rather, he asks us to experience and relate with them, and with the power within them.

—Jill Ahlberg Yohe

Jeffrey M. Thomas
Urban Iroquois/Onondaga, born 1956

Corn = Life, 2021
Archival pigment print

Collection of the artist

For Jeffrey Thomas, the act of weaving leaves of corn into a braid is a symbol of the Indigenous teaching that all living things are interconnected. In this work, corn appears in the three central images, which were taken at the farm of Thomas's step-grandfather, Bert General. The image on the far left was taken in 1949 by Canadian anthropologist Marius Barbeau, who traveled from Ottawa to the Six Nations of the Grand River to buy corn where Thomas's family lived. The final image is of a baby in a cradleboard photographed by Edward S. Curtis about 1899. The past as represented by Curtis is an important part of Thomas's work.

Braided corn also symbolizes the connection between Native people their non-Native allies. Thomas says, "What has happened to the earth now endangers everyone living on this planet. How do we restore honor and respect for the environment that we share with all living things?"

—Jill Ahlberg Yohe

Richard Throssel
Nehiyawak (Cree)/Adopted Crow, 1882–1933

Baby Stuart (An Indian Girl with Dog), c. 1909
(printed 2023)
Inkjet print

Richard Throssel collection, #2394, American Heritage Center, University of Wyoming

In this photograph, a baby girl is smiling as she holds a small dog in her lap. She wears an Elk Tooth Dress, silver bracelets, and many strands of beaded necklaces. The dress contains more than 50 elk teeth, which symbolize the high standing of the individual wearing it and the accomplishments of family members who secured the teeth: an elk only has two teeth of this kind. In most Native communities, the highest form of wealth is children, not material possessions, and that love is expressed through lavishing care and beauty upon them.

—Jill Ahlberg Yohe

Richard Throssel
Nehiyawak (Cree)/Adopted Crow, 1882–1933

Camp Fire no. 2, 1902–33 (printed 2023)
Inkjet print

Richard Throssel collection, #2394, American Heritage Center, University of Wyoming

Richard Throssel spent years taking photographs of Apsáalooke (Crow) life in the late 19th and early 20th centuries. In this photograph, the silhouette of an Apsáalooke man wrapped in a blanket faces a tipi. He wears his hair in customary Apsáalooke fashion, short and pulled up at the top, and long at the ends. Throssel brilliantly uses the soft glowing light source to augment the crisp lines of the tree limbs and tipi to create an atmospheric and intimate night scene.

—Jill Ahlberg Yohe

Matika Wilbur (Tsa-Tsiq)
Swinomish and Tulalip, born 1984

Dr. Henrietta Mann (Cheyenne), 2019
Inkjet print

Collection of the artist

Matika Wilbur's decade-long photographic and story-telling work, *Project 562: Changing the Way We See Native America*, includes portraits of over 562 individuals representing the 562 nationally recognized tribes. Each image is a collaboration between the photographer and the sitter and is a celebration of the vibrancy, diversity, and ongoing presence of Native people and communities in the United States. Wilbur chose an image of matriarch Henrietta Mann, Cheyenne-Arapaho scholar and activist, for the cover of her book. Mann, a leading figure in the establishment of Native American studies programs, has spent her life uplifting and developing Native American education. She was recently awarded a National Humanities Medal by President Biden.

—Jill Ahlberg Yohe

Joseph J. Allen
Sicangu Lakota Oyate, born 1964

Free the Land!, 2005
Chromogenic print

Collection of Maryam Marne Zafar

I shot this image on a night in December 1992 outside the Minneapolis Institute of Art. The tipi was installed outdoors during the "Visions of the People: A Pictorial History of Plains Indian Life" exhibition. The image was printed on the cover of the January 1993 issue of *The Circle* newspaper as part of their annual Year in Review photo essay. The title, "Free the Land!," is taken from the words written on the tipi.

—Joseph J. Allen

Brenda Mitten
Bear Clan of Seneca Nation, born 1953

Two Brothers, 2022
Inkjet print

Collection of the artist