

**Uᅇnápepi éd: Ikčé Oyáte Ité Iwíčhačupi, 1890 heháᅇtaᅇhaᅇ wókaᅇ**  
kiᅇ ikčé oyáte ité iwíčhačupi k'a itówapi tháwapi k'a deháᅇn tókhedkhed  
óuᅇkiyapi hehá wičhúᅇyuonihanᅇpi k'a iwíčhuᅇkičiyuškᅇpi. Waᅇná dé  
théhaᅇ ikčé oyáte wasdódyapi k'a ikčé oyáte thamákhočhe ed ikčé  
oyáte ité iwíčačupi táku ečhúᅇpi kiᅇ osdódwičhayapi. Tkhá waᅇná Mia  
itówapi omnáye thípi k'a itówapi omnáye thípi umáᅇ kiᅇ ité iwíčhačupi  
hehá awíčhabdezapi. Mia itówapi awáᅇyaᅇka waᅇ Jill Ahlberg Yohe ečiyapi  
k'a wóthaniᅇ ité iwíčhaču waᅇ Jaida Grey Eagle (Oglála Lakħóta) ečiyapi  
k'a Global Contemporary Wakáᅇapi thaóyaᅇke itháᅇčhaᅇ k'a itówapi k'a  
wapázopi awáᅇyaᅇka kiᅇ Casey Riley ečiyapi k'a nakúᅇ itówapi awáᅇyaᅇka  
oíthaniᅇ kiᅇ wapázopi kiᅇ dé káᅇapi. Itówapi awáᅇyaᅇka oíthaniᅇ  
kiᅇ akétopapi k'a hehá owás Ikčé Oyáte thokthókča etáᅇhaᅇpi. “Uᅇnápepi  
éd” hé wapázopi kiᅇ Ikčé Oyáte thiyóšpaye k'a wičhóni k'a wósdodye  
hehá waᅇná thedya pazópi kte. Wapázopi kiᅇ dé Ikčé Oyáte oúᅇyaᅇpi k'a  
itówapi ičú eháᅇna wóyakapi hehá pazópi. Nakúᅇ tókhedkhed itówapi ičú  
hehá ičáhiyapi hé ižá pazópi. Itówapi ičú kiᅇ dená 19 waniᅇyetu opáwiᅇᅇ  
21 waniᅇyetu opáwiᅇᅇ heháᅇyaᅇ. Uᅇčí Makhóčhe Ikčé Oyáte, Ithéskadaᅇ  
Oyáte, Čháᅇ Othídaᅇ Oyáte, k'a Ikčé Oyáte thokthókča owás'ᅇna kiᅇ hehá  
iwíčhakičiyuškᅇpi k'a tókhedkhed itówapi ičú kiᅇ káᅇ ókiyapi hé iwóhdakapi.

“Uᅇnápepi éd” Ikčé Oyáte wósdodye k'a wóuᅇspe k'a wóečhuᅇ úᅇ káᅇapi.  
Itówapi awáᅇyaᅇkapi kiᅇ táku waᅇ yuštaniᅇ čha Ikčé Oyáte wóuᅇspe uᅇ  
ečhúᅇpi. Yuwítaya táku owás ečhúᅇpi k'a yuštaniᅇ, k'a takúkichiya úᅇpi,  
k'a ohókičhidapi, k'a kičhíč'upi hehá ohná škáᅇpi. Othókahe etáᅇhaᅇ  
wapázopi kiᅇ dé Ikčé Oyáte hó kiᅇ nawíčhaᅇ'uᅇpi. Nakúᅇ itówapi k'a  
wówapi kiᅇ uᅇkáᅇniᅇapi hehá ižá Ikčé Oyáte wóuᅇspe ohná uᅇkáᅇniᅇapi.  
Hé uᅇ Mia Ikčé Oyáte Wakáᅇapi hó kiᅇ hehá ítaniᅇ wičhúᅇpazopi.

**In Our Hands: Native Photography, 1890 to Now** celebrates the work of groundbreaking Indigenous photographers and their impact on the medium today. Their work has long been recognized within Indigenous communities and by Indigenous scholars, yet many encyclopedic art museums like Mia have only begun to acknowledge their extraordinary contributions. Organized by Jill Ahlberg Yohe, Mia's associate curator of Native American art; guest curator and photojournalist Jaida Grey Eagle (Oglala Lakota); Casey Riley, chair of the Department of Global Contemporary Art and curator of photography and new media; and a curatorial council of 14 mostly Native advisers, "In Our Hands" heralds a new phase in the photographic representation of Native community, life, and experience. This broadly inclusive exhibition traces the intersecting histories of photography and diverse Indigenous cultures from the Rio Grande to the Arctic Circle, from the late 19th to the early 21st century. Most importantly, it celebrates the legacies of First Nations, Métis, Inuit, and Native American photographers and their consequential influence on the medium.

"In Our Hands" is rooted in Native knowledge and practice. Curatorial decisions for the project were grounded in Indigenous practices, whose tenets include consensus, relationship building, mutual respect, and reciprocity. Native voices guided the project to its completion, from the works chosen for the exhibition to its interpretive framework, and to the research and writing of the exhibition catalogue. In this way, Mia is proud to center the voices of Native artists.

## **Itówapi Awányaŋka Oíthaŋčhaŋ kiŋ / Curatorial Council Members**

**Rhéanne Chartrand** (Métis): Curator of Indigenous art, McMaster Museum of Art, McMaster University

**Mique'l Icesis Dangeli** (Tsimshian): Assistant professor, University of the Fraser Valley

**Rosalie Favell** (Metis): Artist

**Tom Jones** (Ho-Chunk): Artist and associate professor, University of Wisconsin–Madison

**Amy Lonetree** (Ho-Chunk): Professor, University of California, Santa Cruz

**Shelley Niro** (Mohawk): Filmmaker and artist

**Veronica Passalacqua**: Executive director, Gorman Museum of Native American Art, University of California, Davis

**Jami Powell** (Osage): Associate director of curatorial affairs and curator of Indigenous art, Hood Museum of Art, Dartmouth College

**Jolene Rickard** (Tuscarora): Associate professor, Cornell University

**Cara Romero** (Chemehuevi): Artist

**Hulleah J. Tsinhnahjinnie** (Seminole/Muscogee/Diné): Professor and director, Gorman Museum of Native American Art, University of California, Davis

**Emily Voelker**: Assistant professor, University of North Carolina at Greensboro

**Laura Wexler**: Charles H. Farnam Professor of American Studies and Women's, Gender, and Sexuality Studies, Yale University

**Will Wilson** (Citizen of the Navajo Nation): Artist and associate professor of photography, University of Texas at Austin

## **Mia Ikčé Oyáte Thióšpaye Oíthaŋčhaŋ kiŋ / Community Council Members**

**Alexandra Buffalohead** (Bdewakantowan Dakota and citizen of Sisseton Wahpeton Oyate): Artist, curator, and musician; arts and cultural engagement manager, Native American Community Development Institute and All My Relations Arts Gallery, Minneapolis

**Sharon Day** (Bois Forte): Ojibwe leader; Native American activist, artist, and writer

**Coral Gessner** (Multiracial): Equity, inclusion, and antiracism coordinator, Saint Paul Public Library

**Rafael Gonzalez** (Mdewakanton Dakota/Boricua): Songwriter, producer, and activist known as Tufawon, Minneapolis

**Heidi Inman** (Sisseton Wahpeton Oyate): Artist, photojournalist, and environmental activist

**Delaney Keshena** (Menominee): Moccasin maker and fine artist

**Bazille Owen-Reese** (Ho-Chunk Nation): Beadworker, New Mexico

**Iyekiyapiwin Darlene St. Clair** (Lower Sioux Dakota Oyate): Associate professor, St. Cloud State University

**Maryam Marne Zafar** (Lenape/African American/French-Dutch/Jewish): Graphic designer and visual strategist, Minneapolis