








***IAIA 2022–2023 BFA Exhibition:  
Beyond Reflections***

<b>Jennifer Benally</b> (Oneida Nation and the Diné Nation)		p. 2-3
<b>Paige Busick</b> (Chickasaw)		p. 4-5
<b>Tyrell Etsitty</b> (Diné)		p. 6-7
<b>Monique Holiday</b> (Diné)		p. 8-9
<b>Shannon Hooper</b> (Fallon Paiute Shoshone)		p. 10-11
<b>Jontay Kahm</b> (Plains Cree)		p. 12-13
<b>Derrell Lopez</b> (Diné)		p. 14-15
<b>Monica Silva Lovato</b> (San Felipe/Santo Domingo Pueblo)		p. 16-17
<b>Alica Mteuzi</b> (Caddo/Cheyenne/Arapaho)		p. 18-19
<b>Elle Nado</b> (Acoma Pueblo/Navajo)		p. 20-21
<b>Jerome T. Nakagawa</b> (Diné/Japanese)		p. 22-23
<b>Gerrell Sam</b> (Yoshi) (Navajo Nation)		p. 24-25
<b>Erik Sanchez</b> (Shoalwater Bay/Chinook/Chicano)		p. 26-27
<b>Emily Schuyler</b> (Oneida Nation of the Thames)		p. 28-29
<b>Brian Taaffe</b> (Taos Pueblo)		p. 30-31
<b>Roxanne White</b> (Navajo)		p. 32-33
<b>Jacquelyn Yepa</b> (Jemez Pueblo/Navajo)		p. 34-25

# IAIA 2022–2023 BFA Exhibition: *Beyond Reflections*

March 10 – May 14, 2023

*Beyond Reflections* recognizes the talent and artistic devotion of the Institute of American Indian Arts (IAIA) Studio Arts BFA students. Presenting a variety of media and motives, *Beyond Reflections* captures the artists's exploration of identity, mental health, social activism, culture, and curiosities of the world around us. Each artist draws from their personal and collective experiences to create exceptional work by exploring self-acceptance through portraiture, coming of age stories through film, or futuristic fashion designs. *Beyond Reflections* is a celebration of the talent and courage of the artists.

The exhibition is curated by IAIA student **Ixel Lindstrom** (Maya/Ojibwe) and IAIA Museum of Contemporary Native Arts (MoCNA) Curatorial Assistant **Erika Knecht**, who worked closely with Student Preparator **MayAnn Etsitty** (Ute Mountain Ute) to organize *Beyond Reflections*.

**Jennifer Benally** (Oneida Nation and the Diné Nation)

***Celestial Goddess*, 2022**

Embossed rose satin, glass beads, nickel silver, custom printed satin fabric.

*Through the implementation of Indigenous motifs into contemporary arts and traditional/modern wearables, I fill a cultural gap that empowers and represents resilience for those Indigenous people who came before us and those who are still here with us. Geometric configurations combine influences from my paternal grandmother's Two Grey Hill rug weaving and powwow-inspired designs to honor my Diné side. In addition, I have researched and considered the use of woodland floral patterns and Haudenosaunee geometric compositions to honor my Onkoyote'a · ka side (People of the Standing Stone). The work speaks for itself as a true representation of the rich Indigenous culture I am a part of; they are an endorsement for the next seven generations.*

—Jennifer Benally

***Return to the Beginning*, 2022**

Coil pottery with crown slab accented with Haudenosaunee border design on top. Made with Marilyn's clay cone 6.

*I created "Return to the Beginning" to bring the past pottery to the present. I am trying to keep our Haudenosaunee traditions and culture alive by recreating historic pottery and bringing it into the modern era with new designs on the crown.*

—Jennifer Benally

Jennifer Benally is an enrolled member of the Oneida Nation of Wisconsin. On her paternal side she is related to the Onkoyote'a · ka (People of the Standing Stone) and the Lakwáho (Wolf Clan). Her maternal clan is Bit'ahnii (Within his Cover) of the Diné people. Benally has successfully operated *Shinymoon Creations*, a Native women owned business creating masterful wearables for over thirty years. More recently, she placed ribbons at SWAIA, Navajo Nation Fair, and the Tesoro Art Show and was the featured designer at the Navajo Nation Fair Fashion Show and the Woodland Art Show.



*Celestial Goddess*



*Return to the Beginning*

**Paige Busick** (Chickasaw)

**Firestarter**, 2021 Oil on canvas

*My figurative paintings intimately tell stories of what it is like to be a queer, reconnecting Chickasaw woman. The subjects I paint are desperately searching for answers, seeking harmony in the world around them, as I do within myself. Everything is interconnected and part of a greater journey I seek to share through paintings. I paint primarily with water-soluble oils on canvas and use vibrant palettes to convey emotions. Swirling lines engulf the figures to create dreamlike atmospheres and pay homage to the Chickasaw spiral symbol which represents one's journey throughout life. I am inspired by nature, my heritage, and what it means to be a Chickasaw woman today.*

—Paige Busick

Paige Busick is a Chickasaw artist from Oklahoma City, Oklahoma. She has received many awards, including Best in Show at the Southeastern Art Show and Market in 2017, and studied abroad through Marist College's Venice Biennale program in 2022. Her work has been exhibited nationally and is currently also on display in MoCNA's *The Stories We Carry*, jewelry exhibition.



*Firestarter*

**Tyrell Etsitty** (Diné)

***Meet Up By The Totah***, 2022 Film, 1:48 mins.

***Incantation***, 2022

Film, 2:38 mins.

*I am inspired by the duality of light and darkness, prosperity and tragedy, and good and evil. My films are a reflection of myself, the people I've met, and the places I've been. I'm driven by the need to challenge sociopolitical, psychological, philosophical, and traditional thought from the Indigenous perspective. My method of storytelling is finding a balance between the narrative form, journalism, and social activism.*

—Tyrell Etsitty

Tyrell Etsitty is a Diné filmmaker from Farmington, New Mexico. After completing his AA in Psychology, and Digital Media certification at San Juan College, Tyrell transferred to the Institute of American Indian Arts (IAIA), in Santa Fe, New Mexico. Tyrell has been selected and awarded the NBC Journalism Scholarship 2022-2023. His documentary and narrative work has been featured in festivals including, the *Santa Fe International Film Festival*, *San Francisco International Film Festival*, *Four Corners Film Festival*, and *Indianer Inuit Native Film Festival*, held in Stuttgart, Germany.





*Meet Up By The Totah*



*Incantation*

**Monique Holiday** (Diné)

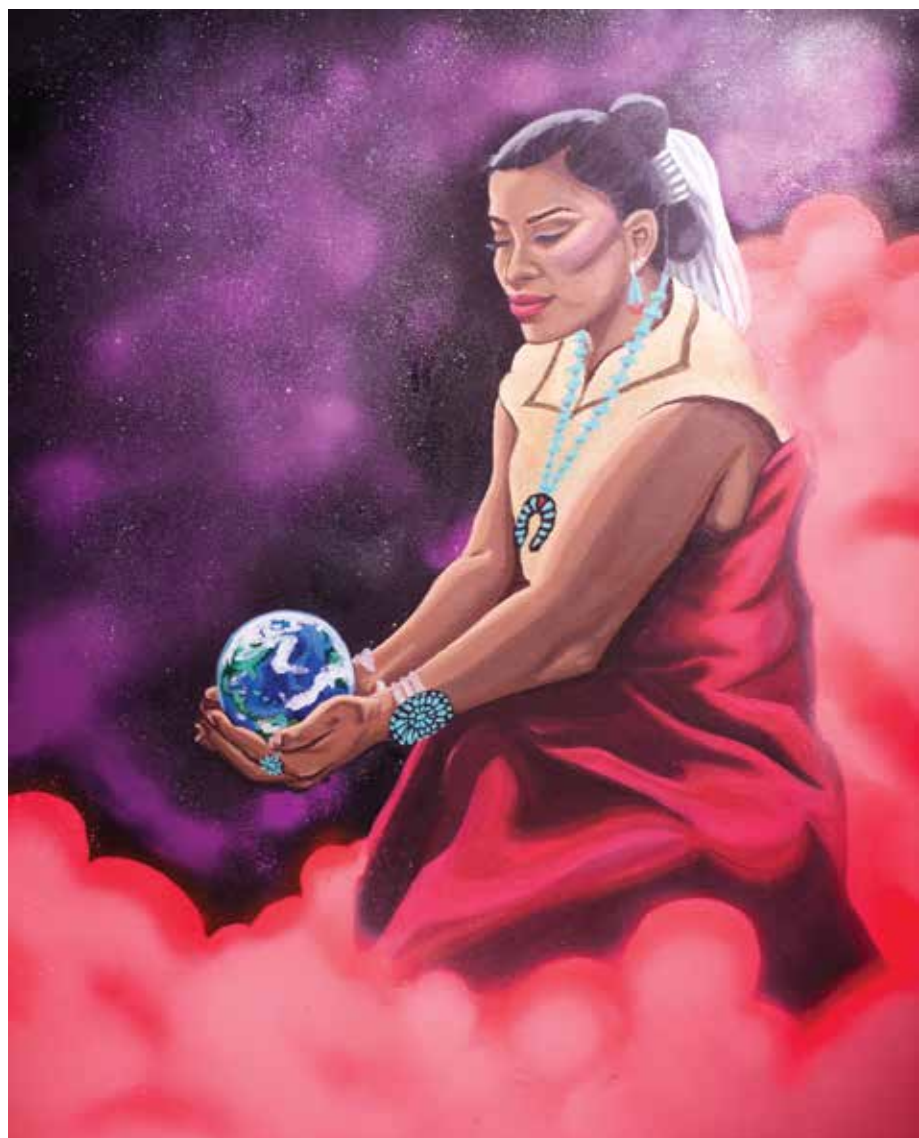
***Be Good to Her***, 2023

Acrylic and spray paint on canvas

*Painting has given me a life purpose. With every opportunity I have, I work in acrylic or oil on canvas. When I apply bold colors directly from the tube, I project intense emotions onto the canvas. These positive and negative emotions are what make us human. By blending all colors, my canvas reveals the cosmic universe and spiritual auras. With underpainting and texture, I strive for delicate boldness. Through creating portraits of my tribe and animals, my works reflect Navajo's teachings called Hózhó, which is a Navajo word for interconnections between beauty, harmony, and goodness. With color, composition, and line, I strive to keep a balance of Hózhó in my work.*

—Monique Holiday

Monique Holiday is a Diné painter whose work reflects the interconnected energies between land, animals, and her tribe. She works with acrylic, oil, and digital paints on canvas. In 2014, she won first place with her tribute painting to Jean-Michel Basquiat, at the *Young At Art!* competition in Farmington, New Mexico. At age 16, Holiday was accepted to display her work at Toh-Atin Gallery in Durango, Colorado. Since 2017, she has exhibited her animal paintings at Wolfwood Refuge in Ignacio, Colorado to raise money for the preservation of wildlife. Holiday also is an activist for Missing and Murdered Indigenous Women. Her work has been acquired by collectors in the United States, England, Ireland, Germany, and Brazil.



*Be Good to Her*

**Shannon Hooper** (Fallon Paiute Shoshone)

***The Paiute Jackrabbit*, 2023**

Two canvas, pencil, acrylic, and acrylic pens

*As an interdisciplinary artist, I create Northern Paiute and Western Shoshone traditional and contemporary arts while promoting a positive representation of Northern Nevada Native Americans. My art media include pencil, charcoal, acrylic, serigraphy, and fashion. My work incorporates designs, shapes and patterns, including bright and bold colors, that are often used in Paiute and Shoshone cultures. Inspired by the Nevada landscape, I often create art about the flora and fauna of my ancestral Native land.*

—Shannon Hooper

Shannon Christy Hooper from Fallon, Nevada, and a member of the Fallon Paiute Shoshone tribe. Hooper takes pride in her Native American heritage and has an interest in illustrating the Paiute and Shoshone culture. She is known for her extreme accomplishments as a three times International and National Indigenous pageant title holder. Hooper's fine arts talents include drawing, painting, and printmaking. Her traditional art practice explores beading, sewing, designing, and creating traditional regalia.



*The Paiute Jackrabbit*

**Jontay Kahm** (Plains Cree)

***New Day***, 2022

Goose feathers, nylon ribbon.

***Firmament***, 2022

Goose feathers, nylon ribbon

Jontay Kahm uses fashion design as a transformative force that transcends boundaries and unites with intricate artisanal hand craftsmanship. Kahm's visionary creations merge techniques and textures that remind the viewer of hybrid animalia. Using everyday materials to rebuild them into luxurious wearable sculptures, they often evoke a sense of avant-garde wonder. He challenges traditional notions of dressmaking to create ethereal garments that are radically future-facing and exquisitely feminine.

Jontay Kahm (Kahmakoatayo) was born in North Battleford Saskatchewan, Canada. In 2016, he earned a fashion design diploma at Blanche Macdonald in Vancouver, British Columbia, and also attended the Marist College fashion degree program for two years. His medium of choice is fashion design. He emphasizes movement and sculpts characteristics of hybrid Animalia in addition to exhibiting themes of oceanic structures. Inspired by his cultural heritage, Kahm borrows small elements of ceremonial regalia and integrates them into his contemporary fashion design. Other influences include his fascination of theatricality and high fashion, as well as its close connection to performance. By creating garments and atmospheres around these ideas, Kahm uses his desire to communicate these thoughts in physical form and takes these ideas someplace otherworldly.



Left to right: *New Day* and *Firmament*



**Derrell Lopez** (Diné)  
***I Don't Know Myself***, 2022  
Polaroid photography

*Through Polaroid photographs and serigraphs, my work explores the internal struggles with oneself. By using an analog Polaroid camera, I capture my body in an image that has been distorted by physically manipulating the image or with the use of light to show feelings of self-hate. Sharp portraits capture self-intimacy and my thoughts, body, and emotions in that moment. Each Polaroid photograph I take embodies a unique process that no other photographic process can replicate: it allows me to communicate my internal experiences in a much more exciting way.*

*Influenced by Expressionism and the work of Francis Bacon, I continue to share my body, mind, and struggles with the world and give my audience a visual insight into what I lost, what I found, and what I continue to experience today.*

—Derrell Lopez

Derrell Lopez (Diné) is a Native American queer artist raised in Tuba City, Arizona, on the Navajo Reservation. He is interested in film and digital photography and works primarily with instant film alongside cameras old and new. Lopez captures intimate and distorted portraits of himself and the world around him through his instant camera. They are then frozen in time and put onto a small Polaroid photograph. Lopez's work seeks a wide variety of portraiture that delves into his thoughts and feelings through his own perspective and experiences growing up as a queer Indigenous artist, and explores sensitive topics within the LGBTQI+ community. His most recent achievement is being a 2022 SITE Scholar and having his work shown in the SITE Scholars exhibition.





*I Don't Know Myself*

**Monica Silva Lovato** (San Felipe/Santo Domingo Pueblo)

*Untitled, 2023*

20 panel laser etched porcelain and steel chandelier

*As a visual artist from the Pueblos of San Felipe and Santo Domingo, my work is rooted in the rich history of Pueblo Pottery. When working in clay, I use alternative processes, but I also acknowledge the traditional ways of creating; the knowledge passed down in stories and songs.*

*My developing oeuvre speaks about ancestral knowledge and how I have begun to amalgamate that knowledge with an expanded view of what it means to be a traditional potter in a contemporary setting. I have created a porcelain chandelier that speaks on the canon of Pueblo Pottery with the help of other Pueblo potters whose designs have been laser etched into the clay.*

—Monica Silva Lovato

Monica Silva Lovato is a visual artist from the Pueblos of San Felipe and Santo Domingo, she is a fourth-generation traditional potter and third-generation silversmith. Her work focuses on concepts of trace; the deposits of identity, culture, and history left behind by previous generations, multi-generational knowledge and ancestral connections. She explores these fundamental interdependencies through her work as a traditional Pueblo Potter, focusing on how generational knowledge affects each Potter and influences their approach to clay. Monica has worked with the School For Advanced Research on exhibitions such as *Evolution in Clay: San Felipe Pueblo Artists* and exhibited her work in *Grounded in Clay: The Spirit of Pueblo Pottery*, a community-curated exhibition prioritizing Pueblo Indian knowledge and experience.



*Untitled*

**Alica Mteuzi** (Caddo, Cheyenne/Arapaho)

***Hadaya***, 2023

Film

*Hadaya is a short film set ten years in the future about an Afro-Indigenous uprising against a corrupt and incompetent colonial government. Inspiration for the protagonist comes from agronomist and freedom fighter, Amílcar Cabral, who led an armed struggle that ended Portuguese colonialism in Guinea-Bissau and Cape Verde in 1973. Triggered by the mismanagement of the 2020 COVID-19 pandemic, Black and Indigenous activists raise international support for a clandestine military resistance that accelerates the development of an armed movement.*

*I grew up and exist in a country predicated on the obliteration of my people. As an Afro-Indigenous artist, my work rejects all forms of wyt-normative compositional, physical, political, and psychic violence perpetrated against us. Inspired by revolutionaries such as Angela Davis and Zitkala-Ša, my practice is an examination of Black and Indigenous positionality and its ontological relationship to wyt supremacy.*

—Alica Mteuzi

Alica Mteuzi (b. San Jose, CA, US) is a filmmaker, visual artist, and writer who draws inspiration from her experiences growing up during the crack/urban Indian/suburban garage hacker eras of Silicon Valley. She is an enrolled member of Caddo Nation of Oklahoma and a direct descendant of the stolen children of Alkebu-lan (Afrika). Born and raised in the San Francisco Bay Area, Mteuzi combines Black and Indigenous pasts and futures to create an amalgamation of being, joy, and struggle. Mteuzi is the director of *Rez'd Out*, a short film that won 2nd place Audience Choice Award at the 10th Annual IAIA Filmmaker 2022 Showcase. *Rez'd Out* was also an official selection at the 2022 High Desert Screening Film Festival in Albuquerque, NM.



*Alica Mteuzi*

**Elle Nado** (Acoma Pueblo/Navajo)

***A Good Cry Replenishes the Earth*, 2022**

Ink and paint on handmade paper

*I get my Strength from Salt Woman, an immersive assemblage project, which pays homage to an old story about a Powerful Spiritual Woman, who did not go with men but, because of her infinite strength men went with her. This project delves into my personal journey of reclaiming the female body, as part of self-preservation and strength. By combining a variety of art materials I communicate the struggle of being an empowered Indigenous woman. My work address the issue of being forced to conform to a society that is based on patriarchal beliefs and the idea that they have a right over the female body. Exploring the space of Indigenous feminism allowed me to reconnect with the traditional lifestyle that I have almost forgotten. Teachings from the past help me navigate living between two very different worlds.*

—Elle Nado

Elle Nado (Ellen Maldonado) is a contemporary artist from the Pueblo of Acoma. She is a mixed media artist who has worked in painting, printmaking, photography, poetry, and performance. During her studies, she participated in several gallery exhibitions and received awards for her printmaking and photography, as well as the 2021 AIHEC (American Indian Higher Education Consortium) Slam Poet Laureate Award. Elle's perspective as an Indigenous woman fuels her work often confronting the conflict between two realities; one an empowering matriarchal society built on tough love and another that relies on conforming masses.



*A Good Cry Replenishes the Earth*



**Jerome T. Nakagawa** (Diné/Japanese)

***Overlay synclastic cuff*, 2022**

Sterling silver, picture jasper

***Squash Blossom Necklace with detachable bracelet Option*, 2022**

Sterling silver, Japanese-style raku ceramic beads, Akoya pearl

***Overlay Belt Buckle*, 2022**

Sterling silver, nickel silver belt buckle back hardware

My work is an examination of the liminal cultural experience of those who are of a multiethnic background. Through precious metals and organic materials, I explore themes expressing the visual design language of my Diné and Japanese heritages. The combining of materials, blended through distinct cultural processes, engenders hybridity which is a microcosm of me. When exploring topics of ethnicity and multiculturalism, structured “this or that” categorization often gives way to complexity. Beauty and insight can be shared at points of intersection where multicultural boundaries meet. A better understanding of the unique cultural experiences of individuals who comprise humankind is often yielded from the discomfort of challenging one’s preconceived notions surrounding race and culture.

—Jerome T. Nakagawa

Jerome T. Nakagawa is a Diné and Japanese silversmith based in Santa Fe. Raised in Hayward, California, Nakagawa earned a Bachelor of Arts degree in political science from the University of California, Berkeley in 2004. He completed his graduate-level coursework at the School of Visual Communication at Ohio University in 2007. Prior to enrolling at IAIA, he worked as a photojournalist for ten years and was the recipient of the Sandy Colton Memorial Award at the Eddie Adams Workshop. His photojournalism was published in the Associated Press, New York Times, Washington Post, Miami Herald, Time Magazine, and Sports Illustrated. Nakagawa has completed jewelry-based apprenticeships with Keri Ataumbi and Cody Sanderson.





Left to right: *Overlay synclastic cuff*, *Squash Blossom Necklace with detachable bracelet Option*, and *Overlay Belt Buckle*

**Gerrell Sam** (Yoshi) (Navajo Nation)

***Rockabilly Navajo***, 2022

Cotton, satin, yarn, hand-stitched, applique

Studying and making clothing provides Yoshi Sam with confidence in sharing his art and expressing his personal identity. His sense of fashion is inspired by historic Navajo clothing styles from different periods. Historical films from other countries also play a part in his artistic research. Borrowing from Pop Art, Yoshi utilizes bright colors in his paintings and fashion designs. Yoshi expresses his interpretation of contemporary Diné identity by mixing influences from other cultures with customary Navajo clothing.

Yoshi (Gerrell Sam) was born and raised on the Navajo reservation in a traditional family that taught him customary Navajo values. His family shared their Diné culture and language with him at an early age, and he spent most of his time helping with ceremonial practices and events. Yoshi is skilled in sewing traditional Southwestern regalia for Indigenous people who need clothing for ceremonies or other events on reservations. On the weekend, he sells his artwork at nearby flea markets. Yoshi is active on social media, such as Instagram and TikTok, where he shares his outfits.



*Rockabilly Navajo*

**Erik Sanchez** (Shoalwater Bay/Chinook/Chicano)

***Frybread Jesus***, 2022

Film, 7:40 mins

Sanchez creates Indigenous narratives in cinema and photography using satire and magical realism to comment on society and being Indian in America. Sanchez is visually inspired by the snapshot aesthetic, German Expressionism, stoner comedy, and rock & roll culture. Sanchez uses comedy to mock western-designed Native American stereotypes while creating visual sovereignty to tell original stories. Themes include mysticism, social justice, poverty, and climate change.

Erik Sean Bustamante Sanchez (Shoalwater bay/Chinook/Chicano) was born in Yuma, Arizona in 1989 and was raised in the Imperial Valley. He started his education in film at Scottsdale Community College until taking an internship in Marseille, France in 2013 working alongside a design firm. Sanchez graduated from Everett Community College where he got a degree in Fine Art Photography in the Summer of 2018 and furthered on with a B.A. in Cinematic Arts and a minor in Performance Art at the Institute of American Indian Arts. Sanchez' work has been exhibited in various galleries, including Russell Day Gallery, WA, The Carmen Durazo Cultural Arts Center in Calexico, CA, Old Dirty Design in Marseille, France, Foto Forum and Site Santa Fe in Santa Fe, NM, the Suquamish Museum, King Street Station in Seattle, WA, and the Shoalwater Bay Heritage Museum.



*Frybread Jesus*



**Emily Schuyler** (Oneida Nation of the Thames)

***“If I Go Missing” or “Several Pieces of Hair, My Fingerprints, a Recent Photo, and a Letter To My Mom, 2022***  
Plexiglass, stainless steel stand offs, leather, ink, hair, found objects.

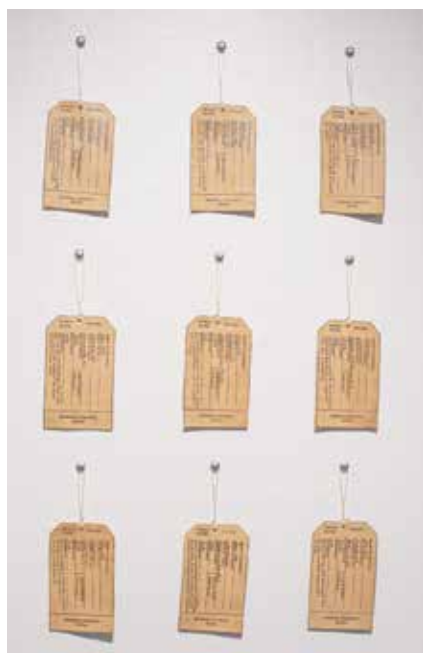
***Skin Colour and Autopsy Tags, 2022***

Leather, photo transfer

*I create mixed-media artwork that explores themes of identity and memory. My work combines my cultural teachings, knowledge, and experience as an Indigenous person living in the twenty-first century, while utilizing both traditional and contemporary methods of artmaking. I craft traditional objects and use self-portraits as well as family portraits to present a contemporary Indigenous family, that promotes our traditional knowledge and skills. My work offers intimate viewership into my lived experiences on and off reserve. All artwork that includes any traditional teachings or knowledge has gone through extensive research and has received permission from local elders to share.*

—Emily Schuyler

Emily Schuyler is an emerging multi-media artist from Oneida Nation of the Thames, in Ontario, Canada. She received the *Bob and Shelly Siskind Visual Arts Award* and *The Mackie Cryderman Award* for Excellence in the Arts during her studies at Fanshawe College and graduated with a certificate and an advanced diploma in Fine Arts. Schuyler has participated in various group exhibitions in the USA, and internationally across Canada. She creates mixed media works that provide an intimate narrative of her cultural traditions, personal stories, and lived experiences, and what it means to be a contemporary Indigenous artist.



*Skin Colour and Autopsy Tags*

**Brian Taaffe** (Taos Pueblo)

***Four Taos Guys*, 2022**

Oil paint on canvas

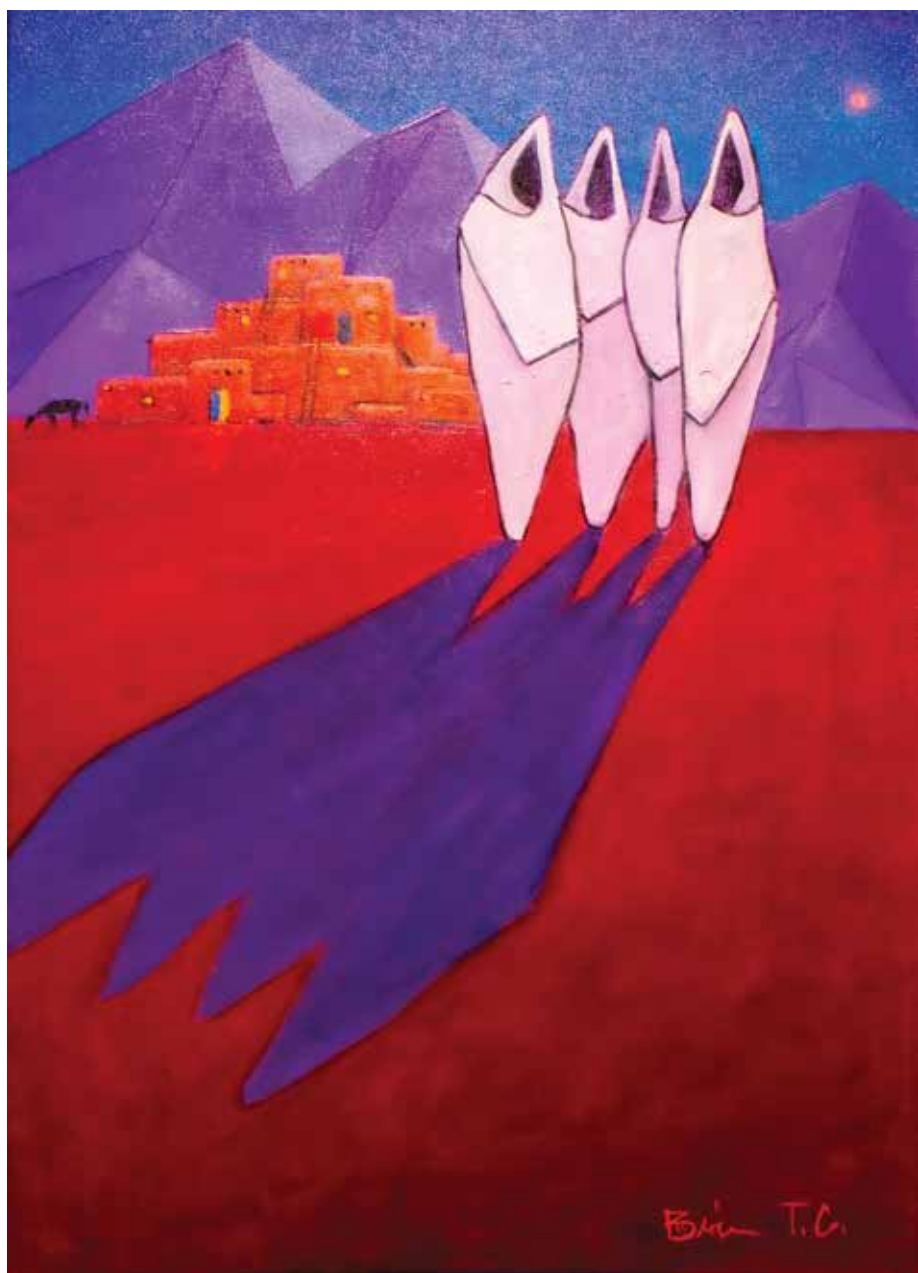
*The focus of my art is on Southwest aesthetics that incorporate adobe earthen architecture found in Northern New Mexico. My paintings utilize light, shadow, and simple forms to create a quiet serene feeling. I incorporate spirit figures that represent the special people that we have lost in these past years.*

*I also reduce images to simple forms and colors to emulate adobe building materials. I use color and form to create a striking yet gentle feeling that reflects the warmth of the land and calmness of the shadows.*

—Brian Taaffe

Brain Taaffe is a multidisciplinary artist from the Red Willow People of Taos Pueblo. Growing up he split his time between Taos and Santa Fe, New Mexico. Having learned as a young child how to create art in both 2D and 3D he carries this into his on going education. Taaffe participated in Sovereign Santa Fe Show, guest-curated by Tony Abeyta at the 2022 Santa Fe Indian Market and *Clay Line of the Red Willow People: A Showcase of Three Taos Pueblo Artists* at the Indian Pueblo Cultural Center.





*Four Taos Guys*

**Roxanne White** (Navajo)

**Grandma Lucy** (age12), 2022

Acrylic on canvas with oil-based pen

*My work is based on imaginative settings and combines anime from my childhood favorite books and movies and elements of realism. I create an environment that explores the realm of dimensions and dream-like fantasy. I also incorporate elements from Navajo culture that I experienced in my life. My work includes a variety of influences from anime portraiture, my daughter's life, and my personal past experiences living on the reservation.*

—Roxanne White

Roxanne White is from Ramah, New Mexico. She studied a semester at New Mexico State University, before transferring to the Institute of American Indian Arts (IAIA) in Santa Fe, NM. She exhibited at the La Fonda hotel in 2015 and participated in art shows at the Balzer Edge Gallery at IAIA. Her work was included in the senior exhibition at the Museum of Contemporary Native Arts in the spring of 2022. White is also interested in performance and acting: she played the lead role in *Until We Once Again* by Sheila A. Rocha, Santa Fe, NM in 2021 and the 2022 IAIA GALA to help raise scholarship money for students. Her most recent performance was at the IAIA Open House as a solo performance accompanied by flutist Bryson Meyers. Her work is a combination of her Navajo art traditions and anime style. White is currently creating a Navajo language children's book and plans to become a youth art teacher, while providing a space for those not often heard to display their artworks.



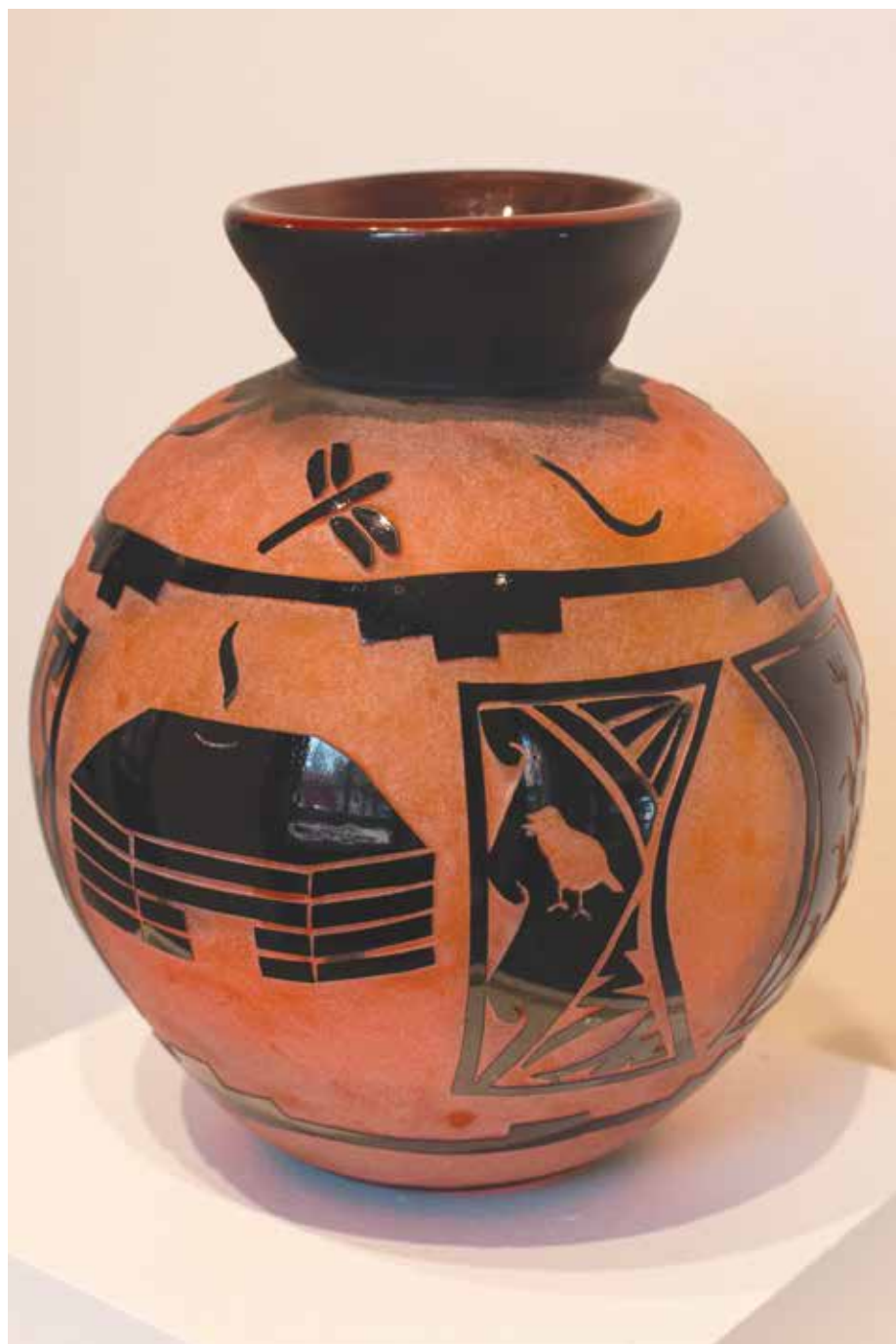
*Grandma Lucy*

**Jacquelyn Yepa** (Jemez Pueblo/Navajo)

***Hózhó-Balance***, 2022

Glass

Jacquelyn Yepa is an Indigenous woman from the Navajo (Diné) and Jemez (Walatowa) tribes and was born in Albuquerque, New Mexico. She has created public art through the National Arts Honor Society, including the murals *What represents Albuquerque?* (2017) and *MMIW* (2018). In addition, she serves as a Lead Apprentice with Apprenticeships for Leaders in Mosaic Arts (ALMA) where she has completed numerous mosaic murals. In 2020, Yepa received a first-place award in digital painting at the IAIA Balzer Contemporary Edge Gallery.



*Hózhó-Balance*







MUSEUM of  
CONTEMPORARY  
NATIVE ARTS

*MoCNA's Mission: To elevate contemporary Indigenous art through exhibitions, collections, programs, partnerships, and new research.*



Cover image: Jontay Kahm (Plains Cree), *New Day*, 2022, goose feathers, nylon ribbon, courtesy of IAIA Museum of Contemporary Native Arts, photo by Nicole Lawe