COVER ART

“Along Porous Borders (Red)” (detail), waxed cloth, hog rings, welded steel, by Brenda Mallory (Cherokee Nation), 2019

Brenda Mallory’s sculptural works are comprised of a variety of materials, including cloth, fibers, beeswax, and found objects. By creating multiple forms that are joined with crude hardware that imply tenuous connections or repairs, her work addresses ideas of interference and disruption in long-established systems of nature and human cultures. Her process represents the act of bringing a sense of order or unity to a chaotic environment.

To illustrate these ideas, Mallory emphasizes the stitching or the bolts that re-form the “broken” pieces of art she makes and other objects she finds to piece together. Her work is labor-intensive, with her hand apparent in the sewing and re-constructing processes, using hardware or mechanical devices in ways that imply aberration or malformation.

For the 2020 Mentor Artist Fellowship, Mallory has been working with her apprentice, Lehuauakea (Kanaka Maoli [Native Hawaiian]).

“I like to see repairs, mends, the evidence of struggle, the resilient act of pulling order from chaos.”
– Brenda Mallory (Cherokee Nation), 2020 Mentor Artist Fellow

mission

The Native Arts and Cultures Foundation advances equity and cultural knowledge, focusing on the power of arts and collaboration to strengthen Native communities and promote positive social change with American Indian, Native Hawaiian, and Alaska Native peoples in the United States.
Ano’ai Kakou,

When we look back at 2020 with its unprecedented and extraordinary challenges, we—at the Native Arts and Cultures Foundation (NACF)—find that this past year has served to illuminate the long-standing truths about inequities and deep divisions in this country. We see this as a moment of reckoning for America.

Yet, with great struggle comes insight and rising opportunities. Each day has helped us realize that there is always a bright star on the horizon for our team at NACF to keep paddling toward. Our Native communities, artists, and culture bearers have immense qualities and talents they bring forth. We have collectively endured our challenges and mobilized our strengths in moving through the rough waters this past year.

It is with this spirit of resilience and grounding in our Native values that we share our 2020 story with you. Ironically, in many ways, the circumstances of last year enabled NACF to thoughtfully clarify its existing and future work. We are entering this year with a new strategic plan and evolved programming that focuses on catalyzing and advancing the work of Native artists and cultures bearers in collaboration with communities and partners.

In February 2020, just weeks before the pandemic, NACF, in partnership with the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), co-hosted a first-of-its-kind gathering of Native nations, artists, and culture bearers with public officials and administrators in Washington, D.C. From this collaboration, NACF produced a thorough report documenting the gathering and its main recommendations to help strengthen the Native arts, cultures, and humanities field.

Most profoundly, we were able to announce the historic transfer of ownership of the land and Yale Union building in Southeast Portland from Yale Union Contemporary Arts to NACF. The building will be our permanent home and will house the national Center for Native Arts and Cultures. We are grateful for this unprecedented act of rematriation that we hope will set an example for recognizing the value of Native ownership of property in urban areas across the nation.

Thank you for your ongoing commitment to NACF. We could not do this without our friends, partners, and supporters, and we look forward to embarking on this new journey with you.

Me ka mahalo nui (with deep gratitude),

Lulani Arquette (Native Hawaiian)
Native Arts and Cultures Foundation, President/CEO
We began 2020 by co-hosting a first-of-its-kind gathering in Washington, D.C., with the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). The Native Arts and Culture: Resilience, Reclamation, and Relevance convening brought together over 225 attendees, including members from more than 40 tribal nations, representatives from over a dozen federal/state/regional entities, many Native artists and students, as well as non-profit professionals and funders who support Native peoples. As a result, NACF produced a thorough report documenting the gathering and its main recommendations for the field.

In response to the pandemic, we took immediate action to alleviate NACF artists’ and organizations’ hardships by launching the Native Arts Emergency Support Project (NAESP) in early April and awarding over $270,000 to 102 artists and organizations.

After an internal review and conversations with our stakeholders, we finalized the 2021–2025 NACF Strategic Plan, defining one overall focus area for new programs: Catalyze Native peoples, artists and culture bearers to influence positive social, cultural, and environmental change. NACF’s priorities will focus on promoting positive social change, raising the visibility and profile of Native artists, educating philanthropy and the public, and convening the Native arts and cultures field.

We also announced the transfer of ownership of the land and historic Yale Union building in Southeast Portland from Yale Union (YU) to NACF. The building will become the new headquarters for NACF and be renamed the Center for Native Arts and Cultures.

Outreach & Engagement
Never was connecting with our communities and stakeholders more important than in 2020. In the face of last year’s challenges, we were grounded by our work and connection with 139 organizations and tribal entities; local, regional, and national government agencies; funders; and educational institutions. Given the importance of virtual interactions in 2020, we also increased our communications reach by 19.7%, having gained an additional 4,827 social media and newsletter subscribers.

Special Project Awards
Every year, NACF awards a wide range of local, regional, and national organizations that share our vision and have the demonstrated capacity to build a flourishing Native arts and cultural landscape.

Community Artist Mentorships
In 2020, NACF expanded and enhanced the Native Nation Partnerships (NNP) program by pairing a mentor artist with an NNP project. The initiative, named the Community Artist Mentorship, supports artists and culture bearers in Oregon tribal communities—who have lifelong knowledge of their tribe’s art, culture, and language—to teach community participants in conjunction with an NNP project. The Community Artist Mentorship helps perpetuate continuity of cultural expressions and encourages a new generation of Oregon artists and culture bearers to strengthen their knowledge and/or artistic skills.

Reflections
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COVID-19 Relief Project

In response to the stress the pandemic brought to our communities, NACF created the Native Arts Emergency Support Project (NAESP) to provide relief for Native artists and arts organizations.

As artists and culture bearers were beginning to be affected by hardships brought on by the COVID-19 crisis, the NACF board and staff took immediate action to reallocate funds for emergency aid. In response to the stress the pandemic brought to our communities, NACF created the Native Arts Emergency Support Project (NAESP) to provide relief for Native artists and arts organizations. We strived to keep the application process as simple as possible to ensure a quick turnaround.

The NAESP launched in early April, with support from some of our key partners. In the first phase, geared towards previous NACF awardees, we were able to assist 70 artists and arts organizations. In the second phase, we awarded an additional 32 Native artists from the Portland, Oregon, metro area, which is home to our national headquarters. The NAESP awards totaled over $270,000.00 in emergency funds, offering relief for artists and cultures bearers experiencing income loss and/or physical, mental, or emotional health issues as a result of COVID-19.

We want to thank the Hawaii Community Foundation, First Nations Development Institute, Portland Area Artist Relief Fund, Surdna Foundation, Rainbow Pineapple Foundation, and individual donors for their contributions to the NAESP.

“Wow, thank you all so much for the continued support. I view NACF as an extended family with everyone I have met and been honored to learn from over the past few years and I am so deeply honored… This funding is coming at a time that our family truly needs it and I just deeply appreciate it and the prompt response to this process.”

— Courtney M. Leonard (Shinnecock Nation)

The Native Arts and Cultures Foundation (NACF) Mentor Artist Fellowship is an intensive one-on-one mentoring program in which established Native artists work with an apprentice over fifteen months. The fellowship’s goal is to improve creative development, artistic rigor, and intergenerational cultural knowledge while fostering Native artist mentors and apprentices’ growth, empowering them to play an integral role in their communities. We are grateful to Margaret A. Cargill Philanthropies and The Ford Family Foundation for supporting this program.

TRADITIONAL

Earl Atchak (Cup’ik Eskimo) - Carving
Jackie Larson Bread (Blackfeet [Amskapi Pikuni]) - Beading
Ral Takook Christman (Kumeyaay Nation) - Bird Singing and Gourd Making
Nathan P. Jackson (Tlingit) - Woodcarving/Metalwork/Sculpture
TahNibaa Naataanii (Navajo [Diné]) - Weaving
April Stone (Bad River Band of Lake Superior Ojibwe) - Black-Ash Weaving

contemporary

VISUAL ARTS

Nani Chacon (Diné) - Murals
Gerald Clarke Jr. (Cahuilla Band of Indians) - Multi Media
Joe Feddersen (Member of Colville Confederated Tribes) - Mixed Media
Cliff Fragua (Jemez Pueblo) - Sculpture/Carving
Brenda Mallory (Cherokee Nation) - Mixed Media/Installation
Master carver Nathan Jackson (Tlingit) and his apprentice X’unei Lance Twitchell (Tlingit, Haida, Yup’ik, Sami) met in 1997 in Ketchikan, Alaska, where Nathan still lives today. Lance was visiting with family and was already interested in Northwest Coast art, so he took the opportunity to spend time with and learn from both Nathan and master carver Ernie Smeltzer (Tlingit).

Fast forward to 2020, and Nathan is selected as a Mentor Artist Fellow, just as the pandemic hit. Thanks to Nathan’s wife, Dorica Jackson, the two have been able to carry on a mostly “virtual” apprenticeship by working together through instructional videos and Zoom meetings and even a few socially distanced visits for in-person instruction.

Lance is a Northwest Coast artist who also teaches Tlingit language at the University of Alaska Southeast. One of his primary goals for the apprenticeship with Nathan is to transition from being a designer to being a carver. Nathan has taught Lance how to use various tools and rely more on free-hand pencil and paper sketches versus computer designs. Despite 2020’s challenges, they are making the most of their mentorship. Nathan even created carving and adzing videos while working on “Eagle Panel” (pictured on the left). The panel was inspired by an eagle he saw swimming to shore with a salmon in its talons.
April Stone (Bad River Band of Lake Superior Ojibwe) is a 2020 Mentor Artist Fellow and has been a Black-Ash basket weaver since 1998. She has spent many years researching the art of Black-Ash basketry from the Great Lakes region.

After a series of dreams about weaving and teaching basketry early on in her career, she said, “I woke up from the third dream and thought, wow, I think the ancestors are trying to tell me that they want me to do this. They want me to share what I know. After I realized this and said it out loud, I didn’t have any more dreams.”

During her fellowship year, April has been working with apprentice Liandra Skenandore (Citizen of the Oneida Nation of Wisconsin; also, Prairie Band Potawatomi, Seminole Nation of Oklahoma, and Mvskoke Creek Nation). When April first applied for the Mentor Artist Fellowship award, her work plan included structured opportunities for Liandra to learn additional basswood fiber art and etched bark basketry through workshops and one-on-one instruction from local artists. However, April was forced to adjust her work plan due to hardships resulting from the COVID-19 pandemic and social distancing restrictions.

Despite the circumstances, the mentor-apprentice pair has remained busy harvesting material and weaving various basket shapes to learn different techniques. During the summer months, Liandra learned how to identify a basket quality Black-Ash tree, then live-harvest it and delaminate the log, resulting in approximately 300 splints used for weaving after further processing.

Black-Ash is a hard but flexible wood that can be bent and twirled into a basket, unlike other wood. The ash trees occupy a unique ecological and cultural niche, but they are in danger of extinction. The emerald ash borer, a voracious beetle, is devastating ash groves across the U.S., making it even more critical to preserve the art and heritage of Black-Ash basketry. April is ever conscious of the relationship the tree has to the region’s water table and a sustainable eco-system, saying, “In the beginning, my work was all about the baskets, but then all these other connections reveal themselves, and it’s become about so much more.”

April and Liandra hope to harvest a tree for Liandra’s community when the weather turns warm again, and people can participate safely in outdoor activities. In addition to processing a log for raw material with the community, they will host a workshop on weaving a corn washing basket. In the meantime, they continue to weave and learn from each other, furthering cultural perpetuation and creative development.
The Native Arts Emergency Support Project (NAESP) launched in early April, with support from some of our key partners. In the first phase, geared towards previous NACF awardees, we were able to assist 70 artists and arts organizations. In the second phase, we awarded an additional 32 Native artists from the Portland, Oregon, metro area, which is home to our national headquarters. The NAESP awards totaled over $270,000.00 in emergency funds.

Following an open call for applications, eleven artists were selected to receive a $30,000 Mentor Artist Fellowship award designed to support an established Native artist to mentor an emerging Native artist in the Contemporary Visual Arts and Traditional Arts.

NACF invited guest writers Tina Kuckkahn (Ojibwe), Vice President of Indigenous Arts and Education at the Evergreen State College, then Darren Walker, President of the Ford Foundation, and Angelo Baca (Diné/Hopi), cultural activist, scholar, and filmmaker to write a series of articles on rematriation.

NACF announced the transfer of land ownership of the historic Yale Union building in Portland, Oregon, from the Yale Union to NACF. The building will become the new headquarters for NACF and be renamed the Center for Native Arts and Cultures (CNAC).

Safe Harbors Indigenous Collective’s Native theater festival, Reflections of Native Voices, took place in New York City, coinciding with the Annual Association of Performing Arts Professionals (APAP) conference. The festival featured Native playwrights, actors, producers, directors, and songwriters.

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NACF hosted an interactive professional-development session for NACF’s 2020 Mentor Artist Fellows and their apprentices to deepen their artistic careers and practices. The session was conducted in partnership with The Autry Museum of the American West.

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NACF hosted the webinar The Black-Indigenous/Afro-Indigenous Experience to celebrate and lend visibility to the experiences of Black-Indigenous/Afro-Indigenous peoples.

Christopher K. Morgan and Aarop Salí

The Native Arts and Culture: Resilience, Reclamation, and Relevance convening was held February 14, 2020 in Washington, D.C. The event, co-hosted with the National Endowment for the Arts and the National Endowment for the Humanities, highlighted best practices and common challenges in creating, sharing, curating, researching, and resourcing Native American, Alaska Native, and Native Hawaiian arts, humanities, and cultural heritage.

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Every year, the Association of Performing Arts Professionals (APAP) APAP|NYC conference welcomes 3,600 colleagues and peers from 49 U.S. states and more than 29 countries for 5+ days of professional development, showcases, unmatched networking and the world’s largest performing arts marketplace. To leverage this gathering of arts professionals, NACF supported Reflections of Native Voices at La Mama Theater. This two-week festival of Native playwrights, actors, producers, directors and song-makers was presented in parallel to the APAP conference.

Amongst an impressive collection of APAP panel sessions with respect to Native arts, NACF also led two panels. Perceptions of Native Voices – We Have Evolved described how Indigenous artists are working from cultural knowledge and lived experience that is shaping the creation of their work. The panel also addressed how the labels of ‘traditional’ and ‘contemporary’ are no longer relevant. Instead, there is an interweaving of past practices/ancient learning with new curation and choreography that is producing layered evolutions of indigenous work. In the session, attendees explored perceptions, language, and new ways to think about Indigenous performance. The other NACF-led session, How to Conduct Indigenous Land Acknowledgements, was developed to provide support for presenters on performing land acknowledgments prior to performances, and how to follow Indigenous protocol at their venues and events. Participants left with resources and guidance on incorporating this practice into their local work and connecting with local and regional resources to support these efforts.

These two panels are reflective of NACF’s ongoing work in the greater field of Native arts and cultures. One of our main goals is to elevate the voices of Native artists and culture bearers, while educating the greater public on the accurate representation of our cultural practices and issues vital to our communities. A continued and robust Native artist and community presence at events such as the annual APAP|NYC conference provide an opportunity for those working in performing arts to engage in cultural, artistic, and professional discussions that leverage resources to meet the needs of Indigenous artists, representing their respective communities and the issues that affect us all globally.
**RAISING AWARENESS**

In October of 2020, NACF hosted the webinar *The Black-Indigenous/Afro-Indigenous Experience* to celebrate and lend visibility to the experiences of Black-Indigenous/Afro-Indigenous peoples.

Thousands of people in the United States identify as Black-Indigenous/Afro-Indigenous, having both indigenous and African American lineages. Their lives raise important questions about conceptions of Indigeneity, revealing the complex and often vexed relationships between cultures in the Americas. It is a community that many have yet to fully understand.

The webinar examined the relationships among black and Native cultural identities, community recognition, artistic practice, and activism. Audiences had the opportunity to explore the work of artists, culture bearers and activists who, through their practices, act as catalyzing agents in our communities and challenge legacies of colonial disempowerment. The artists reflected upon their roles as leaders in the era of the Black Lives Matter movement during a time of great social and political turmoil.

**HONOR NATIVE LAND: FROM ACKNOWLEDGMENT TO ACTION**

In February 2020, the people-powered U.S. Department of Arts and Culture (USDAC) brought together Indigenous leaders, activists, and allies to develop strategies to advance the growing practice of Indigenous land acknowledgment toward meaningful action.

USDAC hosted a three-day convening focused on envisioning the next phases of land acknowledgment and organizing for Indigenous sovereignty. Participants of several tribes, regions, identities and experiences collaborated toward action in support of Indigenous rights and justice.

The first iteration of the #HonorNativeLand toolkit for equitable land acknowledgment has been downloaded over 17,000 times by community members all across the country. Funding from NACF allowed USDAC to provide a clear road map for the next phase of the #HonorNativeLand initiative from acknowledgement to action. Convening attendees brainstormed next steps, long-term goals, partnership opportunities, and pitfalls. They identified the most important components of the forthcoming toolkit, created content for video storytelling, and expanded the network of thought partners in this track of work.

**PANELISTS:**

- **Natalie Ball** (Black, Modoc, Klamath) – Artist
- **Martha Redbone** (Cherokee, Choctaw, Shawnee, African-American descent) – Singer/Songwriter/Composer
- **Amber Starks** aka Melanin Mvskoke (Muscogee/Creek Citizen) – Afro Indigenous Activist

**MODERATOR:** **Stephen Qacung Blanchett** (Yupik, African-American) – Musician, Art Education Director, Juneau Arts and Humanities Council
WE SUPPORTED

**Five Oaks Museum**  
*DISplace Exhibition* - Public Programs

**Kunu Bearchum**  
*Tribal Sovereignty for Black Lives Matter* - Public Programs

**Native American Youth and Family Center**  
*17th Annual Gala and Auction* - Event Sponsorship

**National Congress of American Indians (NCAI)**  
*NCAI 77th Annual Convention & Marketplace* - Event Sponsorship

**Potlach Fund**  
*Potlatch Fund's 18th Annual Gala* - Event Sponsorship

**Safe Harbors Collective**  
*Reflections of Native Voices* - Public Programs

**The Industry**  
*Sweet Land* - Public Programs

**Underscore**  
*VOICE, a lecture series* - Public Programming

**U.S. Department of Arts and Culture**  
*HonorNativeLand: From Acknowledgment to Action* - Convening

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**DISplace** shines light on the widely unknown connection between Hawai‘i, the Pacific Northwest, and the communities that continue to flow between these two regions. As far back as 1787, people coming from and through the Hawaiian Islands to what is currently considered the Pacific Northwest have made important contributions to culture and industry throughout the region.

This exhibition was created by Five Oaks Museum guest curators Kanani Miyamoto and Lehuaakea, with historical research and text by Lehuaakea. The curators are themselves a part of this living history: both are mixed-Native Hawaiian, have family roots in Hawai‘i and are now based in Portland, OR. This online exhibition runs from November 2020 to June 2021.

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EXPENSES

- Program Services - 68%
- Management & General - 16%
- Fundraising - 16%

REVENUE

- Foundations Unrestricted - 56%
- Foundations Restricted - 38%
- Individual Donations - 6%

We pride ourselves on directing maximum financial support to carry out our mission to sustain Native artists and cultures. For detailed Financial Reports, visit: [https://www.nativeartsandcultures.org/values/financial-statements](https://www.nativeartsandcultures.org/values/financial-statements)
2020 was a year of transitions for the NACF’s Board of Directors. Three of our longtime members, Chair Sven Haakanson (Alutiiq), past immediate Chair Susan Jenkins (Choctaw), and Treasurer Buzz Tenny, stepped down after 10 years of service. We are grateful to all three of them for their leadership, contributions, and unwavering commitment to NACF during our first 10 years. Even though they are no longer seated board members, Sven, Susan, and Buzz will always be part of the NACF ohana (family).

While we will miss these outgoing board members, we were fortunate to have founding board member Joy Harjo (Mvskoke) transition into the role of Board Chair at the end of last year. We also welcomed new board members Jaime A. Pinkham (Nez Perce), Nadia Sethi (Ninilchik Tribe-Alutiiq), Kamani Kuala’au (Native Hawaiian), and Elise Paschen (Osage Nation).

At the end of last year, NACF lost one of its founding board members, past board chair, and prominent Native arts and cultures leader, Marshall McKay, due to COVID-19 complications. Marshall will forever be in our hearts. We will continue to honor his legacy of leadership and advocacy for Native heritage, arts, culture, and artists through the work that we do at NACF, which, to a great extent, is due to Marshall’s contributions to the creation of NACF and his influence in the field.
SUPPORTERS thank you

Martha Bergman
Voya Belic
Lenka Becvar
Tobi Bear
Ellen Bascom
Terri Barnett
Erin Barber
Marguerite Ballard
Sarah Bush
Susan Bresser
Eric Berry
Anita Bigelow and Marian Christensen
Elena Billing
Ryan Blackstock-Gardner
Matt Blair
Don Blom
Francois Blythe
Hilare Brininski
Brenda Bokenyi
Candace Bonner
Keta Booker and Marilyn Leaper - Top Cup Roasters
Elise Bouhet
Gina Bourquette-Hove
Lorraine Boyd
Amy Boyle
Joel Bradshaw
David Braff
Forest Brandt
David Brennan
- In memory of Pat Caskey
Christopher Brentano and Shanee Farrell
Erika Breton
Johanna Brinkman
Amy Brown
Ken Brown
Richard Brown and Ruth Robbins
Ryan Cowan
David Browning
Jonathan and Rachel Bucchi
Nicholas Burgan-illay and Kayla McCurry
Meredith Burger
- In honor of Ilena Pegan
Rebecca Burrell and Kevin Noonan
Sarah Bush
Krista and Michael Butler
Will Butter and Trudy Saunders
Kayla Cafero
Laura Caless
Joseph and Mercedes Callahan
Ashley Campbell
Ellen Cantwell
Elissa Carlson
Priscilla Carlson
Lenas Carr
Brenda Isabel Castro 
- In memory of Luis Diego Castro
Agnessa Ceretti
Jeremiah Chace
Charla Chamberlain and Ryan Williams
- In memory of Joseph & Colleen Perkins-Chamberlain
Natasia Chan and Thomas Gronke
Venetia Charles and Lee Moyer
Nicole Charley
Itzel Chavez
Ashley Choy
Carol Cheney
Nichole Cheron
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Andrew Elkmann and Laurie Lundy-Elkmann
Stacey Ellis
Candice Elloway
Alison Ellsworth and Matthew Wood
Em Em
Susan Esses
Rosalyn Eves
Candace Fallon and Corey Schuster
Pamela Fath
Ellen Ferguson
Peter Ferrara
- In honor of Amelia Cali
Irene Fertik
- In honor of Ahna Fertik
Jennifer Fincucane and Michael Caron
- In honor of Barbara Soule
Laurel and Eric Fisher
David Fitch
Troy Four
Arlen Ford
Teri Forsyth
Raymond Foxworth
Julie Frantz
Pamela Freedman
Lisa Freeman
Mary Freeman
Ann French
Rob Friedman
Jim Frisica
Bill Fritz
Christmas Frost
- In honor of Caryl Randall
Dean Fuchs
Cynthia Fuhrman
- In honor of Ken and Janice Dockham; Katie and Zach Braden; Aaron Hucell and The Boys
Gary & Mary Dockham; Nancy Rafidat; Nina Butler; Chairs and Mary Milk Pattern Family; Fred Allendorf and Diane Haddad; Mary Doyle
Sarah Dolman
Vanessa and Dolle Dockom
David Dorr and Gabby Meyers
- In memory of Fred Dorr
Hunter Dreyfuss
Ann Dudley
Gloria Dunlap
Cara Dunlop
Sarah Dunn
Leah and John Eads
Sue-Del McCulloch
Laura Alexander
Jenni Almroth
Leah and James Altman
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Don Ammon
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Nancy Anderson
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Lynn Apte
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Bebe Armandez
Donna and Tom Arp
Lulani and Ua Arquette
- In honor of Li’i Girl
Suzanne Amsus
Kym Auhyt
Linda Austin
Benjamin Ayer and Catherine Sireno
- In honor of Rod Cordova; In memory of Larry Plamondon
Rupert Ayton and Stephanie Sarver
Susan Bailey and W. Michael Warwick
Barbara Baker
Sarah Bales
Gwenor Baldwin
Julie Ball
Marguerite Ballard
Allison Banger
Erich Bear
Teri Barnett
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Ellen Barnum
Tobi Bear
Heather Beatty
Lenka Bevcar
Robert Bedoya
Voya Belic
Sue Brockett and Thomas R. Bennett III
Rachel Benson
Martha Bergman
Christen Berkowitz
Sharon Bergstrom
Richard Berman
Andrew Berman and Shana Brown
- In memory of Lloyd L. Buckle
Kristi and Steve Martens
Karen Biewener
Margaret Bickford
Terry Bickford
Melike Bickford
William Bickford
- In memory of Pat Caskey
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Andy Holt
Evan and Rebecca Holt
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Kristi and Steve Martens
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Margaret Bickford
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SUPPORTERS

thank you

Clara Nyby
Linda Nelson
Carl Nelson
Anne Nelson and Scott Rice
- In honor of Gary Nelling
Peggy Nelling
Gloria Neal
Cynthia Nawalinski and
Laura Nash and
Maia Nakashima
Molly Jo and Dan Mullen
Michael Nadler and
Naomi and Steve Price
Jason Ptaszek
Naomi and Steve Price
Heather Powers
Christian Powers
Elisabeth Potsch
- In memory of Mary Virginia
Scherber and Helen Schreiber
Amy Schuff
Michael and Samantha Schurter
Amy Silver
Suzanne Veaudry Casaus
Mary and Lody Wahlig
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In July 2020, NACF announced the transfer of land ownership of the historic Yale Union building in Portland, Oregon, from the Yale Union (YU) to NACF. The building will become the new headquarters for NACF and be renamed the Center for Native Arts and Cultures (CNAC). We are deeply grateful to YU’s board, staff, and late Executive Director Yoko Ott for their vision, courage, and this transformative opportunity afforded to NACF.

Our vision for CNAC includes spaces for exhibitions, events, places to practice culture and make art, and areas for cultural ceremonies and celebrations to create a vibrant gathering place for Indigenous artists. We look forward to more opportunities for broad community learning, including workshops and seminars covering pertinent issues relative to decolonizing space, anti-racism, and environmental justice at CNAC.

NACF took ownership of the building on February 26, 2021.