2021 ANNUAL REPORT

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NATIVE ARTS & CULTURES FOUNDATION
COVER ART

“Into the Sun” (detail), mural, by Lynnette Haozous (Chiricahua Apache [San Carlos Apache Tribe], Diné, Taos Pueblo), 2021

Lynnette Haozous (Chiricahua Apache [San Carlos Apache Tribe], Diné, Taos Pueblo) painted a temporary 20-foot mural in the gallery for the exhibition. Haozous apprenticed with Nani Chacon (Diné) during her NACF Mentor Artist Fellowship, whose murals often address Indigenous thought, aesthetics, and identity, offering visibility to and empowering Indigenous people. For their fellowship year, Chacon and Haozous painted four mural projects.


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,

Looking back at all we have been through in the last year and moving into the dawn of 2022, we are reminded of the opportunities found with creative vision while working together with focused effort and a shared purpose, even in uncertain circumstances. We got in the canoe at the Native Arts and Cultures Foundation (NACF) and paddled hard together. We continued to mobilize our strengths and navigate through sometimes turbulent waters. There were both planned and unexpected surprises in our development efforts, making it one of the most successful years in our history. We launched new programming and partnerships to strengthen communities, artists, and organizations that included over $1M in support. We share our 2021 story with you grounded in values of respect and compassion for one another, immense gratitude for all who continue to help us on our journey, and the courage to persevere for what we believe.

With our new home at the Center for Native Arts and Cultures in Portland, Oregon, we have a unique 40,000 square foot community space for cultural production and arts presentations that can serve American Indian, Native Hawaiian, and Alaska Native peoples locally and across the nation. We have created the vision for the new space and will begin programming in the building’s as-is condition while actively engaging a capital effort to renovate and enhance the Center.

Our national work with the new SHIFT and LIFT programming continues to expand across the nation, including Hawai‘i and Alaska. We awarded over 35 artists and culture bearers, plus 15 partnering organizations working together to influence positive social, cultural, and environmental change. These awards provide artists and cultural bearers with financial support and professional development to create new work, advance their careers, and raise their voices and impact. We also continue developing, researching, and planning a convening strategy for the Native Arts and Cultures field and stakeholders, which began in 2020 during a conference in Washington DC co-hosted by the National Endowment for the Arts, the National Endowment for the Humanities, and NACF.

The past year set the stage for 2022 which will be one of the most important years for NACF, and we’re confident we can collectively rise to the occasion once again for Native arts and cultures, for our communities, and for one another. We are deeply grateful for your ongoing support and belief in our work at NACF. We could not do this without our friends, funding partners, volunteers, and supporters, and we look forward to continuing this journey with you in 2022.

Me ka mahalo Nui (with deep gratitude),

T. Lulani Arquette (Native Hawaiian)
Native Arts and Cultures Foundation, President/CEO
We began 2021 by stepping into a new role and opportunity with the official title transfer of the Yale Union Laundry building in Portland, Oregon. The building is now the new home of NACF and will become a permanent space for Native arts and cultures named the Center for Native Arts and Cultures.

We started the year conducting open calls for NACF’s new signature programs: LIFT – Early Career Support for Native Artists and SHIFT – Transformative Change and Indigenous Arts. As a result, we selected 20 artists for LIFT awards and selected 15 projects for SHIFT awards.

Our new programs and the Center for Native Arts and Cultures are at the core of our 2021-2025 Strategic Plan, which we were excited to bring to life and begin implementing.

We held our first in-person board meeting in late September after two years of being confined to virtual settings. We took the opportunity to celebrate and express our gratitude to the Yale Union board and staff who generously transferred the Center to NACF. This celebration was a long time coming, and we were grateful for the time to gather and give thanks together.

2021 was also a year of growth and transitions internally. First, we said goodbye to VP of Finance and Operations Rupert Aytton, who retired after ten years of service with NACF. We also welcomed new staff, Barbara Mumby-Huerta as VP of Programs and Partnerships and Kevin Washington as Director of Finance.

### Outreach & Engagement

In the face of the last year’s challenges, we were grounded by our work and connected with 130 organizations and tribal entities; local, regional, and national government agencies; funders; and educational institutions.

### LIFT Awards

In 2021, NACF launched the LIFT – Early Career Support for Native Artists program that provides support to early career Native artists with one-year awards to develop and realize new projects.

### SHIFT Awards

In 2021, NACF launched the SHIFT – Transformative Change and Indigenous Arts program to support artist and community-driven projects responding to social, environmental or economic justice issues through a Native lens.

### 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.

### OR Native Artist Fellowship

The Oregon Native Artist Fellowship (ONAF) was designed for Native visual artists to produce work over the course of one year to address issues impacting their community.
Oregon Native Fellowship

Natalie Ball (Black, Modoc and Klamath Tribes) - Visual Arts

Natalie Ball (Black, Modoc and Klamath Tribes) is the 2021 Oregon Native Artist Fellow. In her work she addresses the preservation of Klamath Lake, a body of water critical to the Klamath Tribes’ survival and an area where tensions run high with the region’s agricultural industry. Through her personal journey of connection to her homelands as a mother with her children, Ball’s project builds awareness of the endangered C’waam and Koptu (suckerfish) and the dying Klamath Lake invaded with toxic algae and manipulated water levels. Suckerfish are historically the primary food sources for the Klamath people and their imperilment points to a history of environmental racism and vexed relationships with settler communities.

Ball’s multilayered assemblages incorporate personal objects like one of her father’s moccasins and materials like porcupine hair and human wigs to forge works that function like characters, full of stories and inner lives. She redeployes and recontextualizes iconography typically associated with Native American cultures to propose different narratives of Indigenous life in the United States.

“His is my first body of work or series that is strictly focusing on what is happening on my homelands with the water wars, everything [...] it’s about raising awareness to whose territory it is and what we’re facing environmentally.”

~ Natalie Ball on OPB Think Outloud Podcast

SHIFT - Transformative Change & Indigenous Arts Program

In its inaugural year, the SHIFT - Transformative Change and Indigenous Arts program supported 15 artist and community-driven projects responding to social, environmental or economic justice issues through a Native lens. The program’s focus is to draw increased attention to Native communities, perspectives and challenges, shifting a national narrative of invisibility, misunderstanding and misappropriation. The two-year award allows artists to consider more expansive projects and broad-based platforms for community engagement and presentation. This includes professional development training, outside evaluation, promotion, project consultation, and financial support.

CULTURAL PRESERVATION

Ciara Lacy (Kanaka Maoli) - “The Queen’s Flowers”, Film/Video.
Partner organization – Pacific Islanders in Communications

Lily Hope (Tlingit) - “Protecting the Material Sovereignty of Our Indigenous Homelands”, Traditional Arts.
Partner organization – Goldbelt Heritage Foundation

Raiatea Helm (Kanaka Maoli) - “A Legacy of Hawaiian Song and String”, Music. Partner organization – Kealakai Center for Pacific Strings

Sabra Kauka (Native Hawaiian) - “E Ho’omau (to perpetuate)”, Traditional Arts. Partner organization – Garden Island Arts Council

ENVIRONMENTAL JUSTICE

Anna Hoover (Unangax) - “Voices of the Land”, Film/Video.
Partner organization – Native Peoples Action Community Fund
**ENVIRONMENTAL JUSTICE**

**Will Wilson** (Citizen of the Navajo Nation) - “Reframing Indigenous Remediation: Uranium on Dinéth”, Photography. Partner organization – Diné College

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**HEALING & COMMUNITY**

**Larissa FastHorse** (Sicangu Lakota Nation) - “D/N/Lakota Theater Project”, Theater. Partner organization – Cornerstone Theater Company

**Moses Goods** (Kanaka Maoli) - “Kill A LOAA”, Theater. Partner organization – Honolulu Theatre for Youth

**Rosy Simas** (Seneca, Heron Clan) - “she who lives on the road to war”, Dance/Choreography. Partner organization – Weisman Art Museum

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**NARRATIVE CHANGE**

**Drew Broderick** (Kanak ʻŌiwi) - “'Ai Pōhaku, Stone Eaters”, Visual Arts. Partner organization – Puʻuhonua Society

**Emily Johnson** (Yu’pik) - “Being Future Being”, Dance/Choreography. Partner organization – New York Live Arts

**New Red Order** - “Give It Back”, Multi-disciplinary. Partner organization – Creative Time

**Postcommodity** - “Cosmovisión”, Multi-disciplinary. Partner organization – University of Arkansas, School of Art

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**MENTORING + EDUCATION**

**Anna Hoover** (Unangax) - “Voices of the Land”, Film/Video. Partner organization – Native Peoples Action Community Fund

**Will Wilson** (Citizen of the Navajo Nation) - “Reframing Indigenous Remediation: Uranium on Dinéth”, Photography. Partner organization – Diné College

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**DANCE/CHOREOGRAPHY**

**ShanDien Sonwai LaRance** (Hopi/Tewa/Navajo/Assiniboine)

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**FICTION/POETRY WRITING**

**Chelsea T. Hicks** (Osage/Wazhazhe)

**Jessica (Tyner) Mehta** (Cherokee Nation)

**Gretchen Potter** (Tonawanda Seneca)

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**FILM/VIDEO**

**Taylor Antone** (Akimel O’odham, Gila River Indian Community)

**Maya Rose Dittloff** (Blackfeet and Mandan/Hidatsa)
LIFT - Early Career Support for Native Artists

PROGRAMS

MULTI-DISCIPLINARY ARTS

Dawn E. LeBeau (Oóhenunpa Itázipčo - Cheyenne River Lakota)
Henu Josephine Tarrant (Rappahannock, Kuna & Ho-Chunk)

MUSIC

Kalalea Ka’uhane (Native Hawaiian)
Olivia Komahcheet (Comanche/Otoe)

TRADITIONAL ARTS

Cecily Engelhart (Ihanktonwan/Oglala)
Ursala Hudson (Tlingit)
Carrie G. Lind (Cherokee Nation/Shawnee)
Keone’ulaokamakauhi Keli’iokalani Teawenhoitalani Mākua (‘Ōiwi Hawai‘i)
Monica Jo Raphael (Anishinaabe-Sicangu Lakota)
Kellen Trenal (niimíipuu, Nez Perce and Black)

VISUAL ARTS

Del Curfman (Crow Tribe of Montana)
Erin Ggaadimits Ivalu Gingrich (Koyukan Athabascan & Inupiaq)
Camas Logue (Klamath, Modoc, Yahooskin)
Richard D. York (Cherokee Nation Tribal Citizen)

LIFT PROGRAM UPDATES

Maya Rose Dittloff (Blackfeet and Mandan/Hidatsa) is a writer and director from the mountains of Montana. She is a UCLA film school alum, a former fellow for the LA Skins Fest Feature Writing Lab, and currently a TV staff writer.

For her LIFT project, Dittloff wrote, directed and produced a short narrative film, *Dogwood*, centering on the strength of Native women and how families and communities find healing in traditional medicines when one of their own has experienced domestic violence. Since its debut in 2021, the film has won Best Directing and Best Short at the Dakota Independent Film Festival, screened at the LA Skins Fest as well as the virtual New Filmmakers LA. A screening was also hosted with the Blackfeet Community College for their celebration of “Days of the Piikani” as well as a spotlight session where the film was screened at the University of Montana.

Carrie G. Lind (Cherokee Nation/ Shawnee) studies and creates Southeast/Woodland hand-built pottery. Using clay she finds on her Cherokee allotment in White Oak, Oklahoma and hometown of Vinita, she hand processes the clay used to make her pottery.

For her LIFT project, *7 Directions / 7 Conversations / 7 Actions / 7 Pots*, Lind is organizing seven conversations with spiritual leaders from tribes across Turtle Island, honoring each of the seven directions and filming them as part of a documentary. After responsibly sourcing local clay from ancestral tribal lands, she is memorializing each conversation with a new pot. In 2021, Lind began making four of the seven planned pots for her project. One of the pots she created (work in progress photographed above) for the seventh direction is a seven handled pot inspired by conversations with a Lakota Elder.
The 45-foot letters of Never Forget reference the Hollywood sign (the sign once read “Hollywoodland”) that was initially erected in 1923 to promote the name of a housing development in the hills above the Hollywood district of Los Angeles California. One of the neighborhood’s deed restrictions was its racial population, limited to “Caucasians only.” The site-specific work Never Forget mimics the iconic Hollywood sign, reversing its original purpose as a racist advertisement for the whites-only real estate development. Created by Nicholas Galanin (Tlingit/Unangax) and featured at Desert X 2021, Never Forget is a reminder that despite continued erasure of Indigenous history and marginalization of the Indigenous presence, this land is still Native land despite its occupants. The sign’s familiarity and visibility in the Desert X exhibition was a reminder of Indigenous histories, Indigenous peoples, and the misconceptions construed by borders and the American Hollywood story.

Galanin was a Native Arts and Cultures Foundation (NACF) mentor artist fellow in 2017. He is an accomplished multi-disciplinary artist whose highly conceptual multimedia works combine traditional Northwest-Coast art forms and contemporary artistic practice elements. Exceedingly creative and exploratory in his artistic practice, he works with various artistic media, from sculpture to jewelry to video, and often addresses themes such as memory, dreams, and cultural representation. Never Forget was also featured in a book published by Minor Matters and included seventeen public programs during the exhibition’s run. Galanin also established the LANDBACK GoFundMe to support the LandBack movement and raise funds to repatriate land for Indigenous communities in conjunction with the exhibition. The Land Back movement is not about removing anyone from this land. It’s about recognition of, and respect for Indigenous knowledge and sovereignty, and returning what was violently invaded and occupied.

Never Forget was a popular destination for the Desert X exhibition, with over 79,000 dedicated visitors between March and August 2021. Desert X is produced by The Desert Biennial, a nonprofit organization whose guiding purposes and principles include presenting public exhibitions of art that respond meaningfully to the conditions of desert locations, the environment and indigenous communities.

Click here to view the presentation This Land: Making Never Forget.
In 2017, NACF launched the Mentor Artist Fellowship program awarding the first mentor-apprentice cohort. Throughout the life of this program, 31 Native artists and culture bearers received support to foster emerging artists through mentorship in a new generation of artists. The program’s last cohort wrapped up their fellowship year in 2021.

For the 2020 Mentor Artist Fellowship, Brenda Mallory (Cherokee Nation) worked with apprentice, Lehuauakea (Kanaka Maoli [Native Hawaiian]), to produce works that were shared in an online exhibition last summer. Mallory is a contemporary visual artist from Portland, Oregon. Her sculptural works consist of materials, including cloth, fibers, beeswax, and found objects that result in order or unity where something was once chaotic. The patterns and repetition of her art create calm and order from the discarded, working with mostly salvaged materials.

As a Cherokee citizen and a Native Hawaiian living in the Pacific Northwest, both Mallory and Lehuauakea live outside their Native homelands. While they don’t share a common cultural background, there is a commonality in their experiences as Indigenous artists living in a place that is not Indigenous to them. “We are living in a place that is not our natural homelands,” Mallory said. “I wanted to explore ways that we could work and source local materials from the place where we live,” she added. While the two artists mostly met virtually during the mentorship year due to the pandemic, they were able to attend a workshop to learn natural dyeing techniques with regional mushrooms. They also spent two days working with master printers to create monotypes at Crow’s Shadow Institute of the Arts in Pendleton, Oregon.

Despite the separation imposed by social distancing, their artwork draws parallels with textiles and color palettes. For their final project, they curated an online exhibition. The work of both Mallory and Lehuauakea explores interwoven histories of displacement, mixed identity and cultural erasure, an act of resilience expressed through a contemporary Native lens.
After a year and a half of virtual events, we were finally able to hold our first in-person gathering at the Center for Native Arts and Cultures and personally thank the Yale Union (YU) board and staff who made the rematriation of the building to NACF possible. The honoring event was a time for us to reflect and celebrate this new chapter in NACF history. As part of the Native community in the Portland metro area, we look forward to the endless opportunities that the Center holds.

The Portland area is home to one of the largest urban Native populations in the nation. As we look to the future, we know that Native knowledge can help us chart a path forward—healing the past and inspiring positive change for the future. We look forward to transforming the Center into a vibrant gathering space for Indigenous artists to present, exhibit, and practice cultural ceremonies and celebrations. Home to nearly 70,000 Native peoples from over 380 diverse tribes, Portland is an urban hub of American Indian, Native Hawaiian and Alaska Native cultures in the Pacific Northwest. Our diverse Native cultures, lifeways and traditions will make a home at the Center.
The Native Arts and Cultures Foundation announced its open call for two new award programs. After a year of strategic planning and working closely with our network of artists, grantees and stakeholders, NACF moved into its second decade with SHIFT, a two-year program designed to support artist and community-driven projects responding to social, environmental or economic justice issues through a Native lens. NACF also launched LIFT, a one-year award and early career support program for emerging Native artists to develop and realize new projects.

The Native Arts and Cultures Foundation took ownership of the historic Yale Union building in Southeast Portland, Oregon, on February 26, 2021. The building is the new headquarters for NACF and was renamed the Center for Native Arts and Cultures.

The Native Arts and Cultures Foundation releases Report on Native Arts and Culture: Resilience, Reclamation, and Relevance Convening documenting the recommendations to strengthen the Native arts, cultures, and humanities field.

In December of 2021, NACF hosted the Native Artists as Leaders webinar, a conversation between Native artists whose practices reimagine a better world and inspire and empower others to do the same. A recording of the webinar is on our website!

The Yale Union’s (YU) final exhibition transforms the Center for Native Arts and Cultures gallery space with A Feast of Light and Shadows, an exhibition featuring the work of artist-activist Marianne Nicolson (Musgamakw Dzawada’enuxw First Nations).

NACF partners with the Portland Art Museum in Portland, Oregon, and NACF’s support of the Mesh exhibition, which opened on November 6, 2021.

Native Arts and Cultures Foundation President/CEO receives the 2021 United States Artists Berresford Prize.

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WE SUPPORTED

American Indian Film Institute
46th Annual American Indian Film Festival - Public Programs

Desert X
Never Forget (Nicholas Galanin Installation) - Public Programs

Five Oaks Museum
Museum Showcase - Public Programs

Ke Kukui Foundation
19th Annual Four Days of Aloha - Event Sponsorship

National Congress of American Indians (NCAI)
NCAI 78th Annual Convention & Marketplace - Event Sponsorship

Not An Alternative
Red Road to DC: A Totem Pole Journey for Sacred Places & Cultural Protection

Portland, Oregon, Mayor's Office Native Art Project
Don Bailey, Bobby Mercier, Asa Wright - Artist Awards

Portland Art Museum
Mesh Exhibition featuring Mentor Artist Fellow Apprentices - Public Programs

Vera List Center for Art and Politics at The New School
The Borderlands Curatorial Project

REVENUE

- Donor Advised Fund Unrestricted - 57.76%
- Foundation Unrestricted - 26.15%
- Foundation Restricted - 14.62%
- Individual Contributions - .90%
- Corporate Contributions - .48%
- Tribal Gvt Contributions - .09%

EXPENSES

- Program Services - 71%
- Management & General - 18%
- Fundraising - 11%

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
BOARD OF DIRECTORS

Joy Harjo (Chair)  
Mvskoke  
U.S. Poet Laureate, Author, Musician

Valorie Johnson (Vice-Chair)  
Seneca-Cayuga-Eastern Cherokee  
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Jemez Pueblo  
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Amy Hanai’i Gilliom,  
Native Hawaiian/Ojibwe  
Singer and Songwriter

Brenda Pipestem,  
Eastern Band of Cherokees  
Associate Justice on the Eastern Band of Cherokee Indian Supreme Court

Brian D. Vallo,  
Pueblo of Acoma  
Consultant

Kamani Kuala’au  
Native Hawaiian  
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Osage Nation  
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Camilla Rockefeller  
Chair, David Rockefeller Fund

Rob Sassor  
Vice President, Metropolitan Group

Nadia Sethi,  
Ninilchik Tribe-Alutiiq  
Program Director and Art Historian, The CIRI Foundation

S. R. Tommie,  
Seminole Tribe of Florida  
Founder and President, Redline Media Group

LEADERSHIP COUNCIL

Mona Abadir, Council Chair  
Chief Executive Officer, Engaging the Senses Foundation

John Haworth  
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Senior Executive Emeritus, Smithsonian National Museum of the American Indian-NY

Heather B. Henson  
Founder and Creative Director, IBEX Puppetry and Director, The Jim Henson Legacy

Elizabeth Theobold Richards  
Cherokee Nation of Oklahoma  
Director Creative Strategies, The Opportunity Agenda

Buffy Sainte-Marie  
Cree  
Musician, Artist, Educator

Denise Turner Walsh  
Rincon Band of Luiseño Indians  
Attorney General, Rincon Band of Luiseño Indians

Board of directors met in Portland for the first time in two years
IN MEMORIAM

With heavy hearts, we remember two NACF artists who passed last year.

Culture bearer, educator, and fiber artist Royce Manuel (Auk-Mierl Aw-Thum) passed on July 19, 2021, in Scottsdale, AZ. Royce dedicated his life to revitalizing desert lifeways and weaving practices in the Southwest. From years of research and practice, he held a rare and extensive knowledge of desert plants and art forms, farming methods, and the landscape. He specialized in agave weaving, an endangered art form, and in 2008, after fifteen years of research, he revitalized an agave burden basket, not woven in nearly eighty years. Through his research, artwork, storytelling, teachings, and partnerships with local nonprofits, tribes, and youth organizations, he helped to perpetuate the rich heritage of Arizona and educate and strengthen his tribal community.

Distinguished Navajo filmmaker, Bennie Klain, passed on September 9, 2021, at his home in Tonalea on the Navajo Nation. In 2012, he was one of the first NACF National Artist Fellows, celebrated as a documentary and narrative film director and producer. Co-founder of the production company Trickster Films, his creative voice, with its distinctive language, is known for its objectivity and sensitivity to the subject matter. His 2011 film, “Columbus Day Legacy,” offers a balanced view of conflicting perspectives between Native protestors and Italian-Americans around the annual Denver celebration, first in the 1800s in the US to commemorate the arrival of Christopher Columbus in the Americas. Other of his films explored issues around Navajo weaving practices, uranium mining, and the Native urban experience.

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Upholding Our Values through Native Arts and Cultures

T. Lulani Arquette  Native Hawaiian  President/CEO
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Reuben Tomás Roqueñi  Yaqui/Maya/Chicanx Descent  Director, Transformative Change Programs
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Annie Silver  Fundraising Systems Coordinator
Barbara Soulé  Diné [Navajo Nation]  Multimedia Manager and Lead Graphic Designer
Gabriella Tagliacozzo  Director of Operations
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* All photos of artwork depicted in this report is courtesy of the artist.