The Indigenous arts and cultures of the Native peoples of the United States are strong and thriving, despite the invisibility and stereotypical misrepresentations that prevail across the country. The Native Arts and Cultures Foundation expresses sincere appreciation to our friends, artists, and communities for continually inspiring us and working together to advance Native truth and knowledge. We could not do our work without continued support and encouragement from the donors and foundations who have made NACF possible. We are deeply grateful!

During 2019, we reflected on our past ten years and engaged in the Wakanim Journey, our strategic planning process, while also continuing important programming. We learned of the extraordinary growth many artists and communities have experienced as a result of our awards.

We have worked with the Confederated Tribes of Grand Ronde, the Burns Paiute Tribe, the Klamath Tribes, and the Confederated Tribes of Warm Springs through our Native Nation Partnerships programming in 2019. One of these projects, the Language Arts and Culture Movement, provided several opportunities for community engagement with activities designed to create awareness about language among the Yakima, Confederated Tribes of Warm Springs, and Umatilla tribes.

Last year marked NACF’s tenth anniversary since we opened our doors, a year of reflection, and a time to review our work. 2020 will continue our anniversary as it is the ten-year mark from our first year of programming, which began in 2010.

We thank you for your support and look forward to deepening relationships and fostering new collaborations.

Me ka mahalo nui (with deep gratitude),

Lulani Arquette (Native Hawaiian)
Native Arts and Cultures Foundation, President/CEO
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.
The Native Arts and Cultures Foundation (NACF) was humbled and grateful this year. We have gratitude for all who have made our work possible for the past ten years and who have contributed their time, creativity, courage, resources, and invaluable feedback.

We used the *Wakanim Journey*, our strategic planning process, as a way to connect with past awardees, artists and organizations who we have worked with since our first award cycle in 2010. We surveyed past fellows and organizations who we have funded and worked with to identify our strengths and areas for growth. We learned that our collaboration with and support for Native artists over the past decade helped close to 70% of our awardees leverage even more support from other organizations in the form of grants, awards, fellowships, and residencies. These collaborations also helped awardees build or increase new audiences and patrons, effectively growing their partnership network.

The artists and organizations surveyed also revealed areas where NACF could expand. One area that we feel strongly about is catalyzing Native artists and culture bearers to influence positive social, cultural, and environmental change. Moving forward, we also want to create more opportunities to connect Native artists and organizations with other resources through training, networking, and public relations.

As part of our advocacy and thought leadership efforts, NACF staff facilitated, presented, or sponsored ten panel presentations in 2019 at national conferences and major art institutions. Of the topics explored were issues of identity, the environment and climate change, women as culture bearers and leaders in the arts, and the intersection of art and social justice issues affecting Indigenous communities. For 2020, we vow to continue our commitment to shift the narrative of Native peoples and to increase the reach of arts to impact social change.
Survey results:

92% of artists said there was an increase in capacity to develop their projects.

74% of awardees indicated that their most serious concern was the environment (e.g. land stewardship, protection of natural resources, sacred sites, climate change).

72% of organization respondents indicated preservation, revitalization and/or protection of culture as a priority (e.g. food ways, language, traditional arts/culture practices, etc.).

70% of artists said they experienced an increase in other grants and opportunities.

58% of fellows responded that perceptions, accuracy, and awareness about Native Peoples was important.

53% of artists said NACF could better serve their work by convening with peers and/or communities.
In June of 2019, the 2018 Mentor Artist Fellowship cohort of apprentices completed their 12-month program with a week-long residency led by Ka’ila Farrell-Smith and Signal Fire. The residency, funded in part by NACF, was designed to connect Indigenous artists with sacred cultural sites and the natural beauty of Oregon’s backcountry. During a seven-day backcountry trip across Southern Oregon, the apprentices visited Crater Lake, Summer Lake, and hiked extensively at Hart Mountain Antelope Refuge.

**Outreach & Engagement**
NACF’s work and strengths exist within the context of our communities. In 2019, we connected and worked with 138 organizations and tribal organizations, local, regional, and national government agencies, funders and educational institutions.

**Special Project Awards**
This year NACF awarded 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.

**Artist Panels & Events**
As part of NACF’s ongoing work to advocate for Native artists and organizations, we facilitated or sponsored events that increase the reach of arts to impact social change and promote opportunities for a more accurate narrative of Indigenous peoples.

**Native Nation Partnerships**
The Community Inspiration Program Native Nation Partnerships (NNP) supports Native organizations working on tribal and Native homelands to engage communities through a social art project.
WE SUPPORTED

American Indian Artists Inc. (AMERINDA)
The Heart Stays - Film Post Production

Association of Performing Arts Professionals
Association of Performing Arts Professionals Conference - Public Programs

Association of Tribal Archives, Libraries & Museums (ATALM)
ATALM International Conference - Public Programs

Christopher K. Morgan & Artists
Association of Performing Arts Professionals - Public Programs

Conscience Point Film, LLC
Conscience Point - Film Post Production

Global First Nations Performance Network
First Nations Dialogues - Convening and Symposium

Honolulu Biennial Foundation
Honolulu Biennial 2019 - Public Programs

Honolulu Museum of Art
Honolulu Biennial 2019 - Public Programs

Jim Denomie
Bienal de Arte Contemporânea Sesc_Videobrasil - Artist Exhibition (Brazil)

Ke Kukui Foundation
Four Days of Aloha Hawaiian Festival - Public Programs

Kua`aina Associates, Inc.
Ancestral Ink: A Symposium Honoring Indigenous Tattoo Traditions - Public Programs

Portland Art Museum
Akunnittinni: A Kinngait Family Portrait - Art Exhibition

Seattle Office of Arts and Culture
Fiscal Sponsor: Na’ah Illahee Fund y̓haw - Art Exhibition

Southwestern Association for Indian Arts
2019 Sante Fe Indian Market - Art Exhibition

Signal Fire
White Pelican Pod: Indigenous Artist Retreat - Mentor Artist Fellow Apprentices

Wisdom of the Elders, Inc.
The Native Wisdom Documentary Film Series - Public Programs
HONOLULU BIENNIAL

special projects

PROGRAMS
NACF presented several events during the opening weekend of the Biennial, including a hip-hop performance by National Artist Fellow Allison Akootchook Warden (Iñupiaq) at the opening ceremony, plus exhibitions and panel presentations by NACF artist fellows at both HoMA and the Biennial. Among the National Artist Fellows exhibiting at HoMA were Marie Watt (Seneca), exhibiting “Companion Species (Speech Bubble)” — a piece that explores the intersection of community engagement, political issues, and personal agency—and, Kapulani Landgraf (Native Hawaiian), whose work “Au’a, Kā’elo” featured more than one hundred portraits of Native Hawaiian leaders. Superimposed over every portrait was the phrase “We are not American – He Hawaii au mau a mau”, which means “I am Hawaiian forever and ever.” This phrase comes from an impassioned speech by the Native Hawaiian activist Haunani-Kay Trask. Other NACF Fellows exhibited at HoMA were Mentor Artist Fellow Nicholas Galanin (Tlingit/Unangax̂) and the artist collective Postcommodity.

On the last day of the opening events, NACF presented a panel discussion focused on Native Hawaiian artists working at the cross-section of art and social justice efforts affecting Indigenous communities of the Hawaiian Islands. Panelists included National Artist Fellow Kapulani Landgraf (Native Hawaiian), Native Hawaiian Artist Fellow Bernice Akamine (Native Hawaiian)—who presented the installation “Ku’u One Hānau” calling attention to the rising rates of homeless Hawaiians—and, Native Hawaiian Artist Fellow Maika‘i Tubbs (Native Hawaiian), whose work “Toy Stories” focused on environmental issues and the philosophical divide between trash and treasure.

Drawing inspiration from a poem written by kānaka maoli artist Imaikalani Kalahele called “Manifesto,” the 2019 Honolulu Biennial was deeply rooted in the concerns of Indigenous peoples. The exhibition’s title, “To Make Wrong/Right/Now” considered ancestry as a way of rectifying colonial injustices. This year, the Native Arts and Cultures Foundation (NACF) partnered with the Honolulu Biennial Foundation, the Honolulu Museum of Art (HoMA), Rainbow Pineapple Foundation, and Engaging the Senses Foundation to present a cohort of NACF artist fellows during the Biennial.
National Artist Fellow Jim Denomie (Ojibwe) was one of nine Indigenous artists selected through an open call process for the 21st Contemporary Art Biennial Sesc_Videobrasil. The curatorial team reviewed 2,280 submissions from artists of 105 different countries, selecting only 55 artists. The Biennial’s theme, Imagined Communities, aimed to bring attention to challenges faced by many communities across the globe. The Biennial opened on October 9, 2019, in the city of São Paulo, Brazil.

NACF helped spread the word about the open call and was delighted to learn that Denomie was a finalist for the exhibition. Denomie is the first American artist to ever participate in the Biennial event. In previous years, the Contemporary Art Sesc_Videobrasil Biennial focused on artists of the global South—an area comprising Latin America, the Caribbean, Africa, the Middle East, Oceania, and some countries in Europe and Asia. For its 21st iteration, the curatorial team chose to broaden the range of artists by including Indigenous peoples of all nations.

Two of Denomie’s paintings “Off the Reservation (Or Minnesota Nice)” and “Standing Rock 2016” were selected for the exhibition, pushing boundaries and exploring new and old subject matter with vibrant colors and sly humor. “Standing Rock 2016” depicts events stemming from the Standing Rock movement. Inspired by the videos he saw on Facebook at the time, he started sketching as he watched the violence unfold against “water protectors” on social media. Denomie’s paintings possess multiple perspectives of blatant and potent depictions that can be appalling, appealing, ironic, iconic, distasteful, and humorous all in a single image or viewed as a whole. Either way, his paintings start conversations and tell stories of Native people through a unique creative lens that has reached an international platform.

Denomie said that the 21st Contemporary Art Biennial Sesc Videobrasil was the most important international exhibition of his career. “My work is being viewed by a new and broader audience, and who knows what opportunities could come from this,” said Denomie. His participation in the event created new opportunities, including an invitation to participate in a 2020 exhibition in Kunsthalle, Vienna, Austria.
NACF launched a special year for planning, thoughtful discussion, and reflection. A strategic planning process, named the *Wakanim Journey*, was developed to inform the next four years of our work. We chose this name—meaning "canoes" in Chinuk Wawa—to honor the ancestors of the Columbia River region where our headquarters are located.

**Yahaw**, a year-long Indigenous community-based project in Seattle, Washington, was supported in part by NACF. The exhibition was accompanied by a mentor training cohort, satellite shows, residencies, vendor opportunities and partner programs. *yahaw* featured the work of 200+ Indigenous creatives at over 25 sites across Seattle and beyond.

National Artist Fellow Kalani Pe‘a wins his second Grammy award from the Recording Academy at the 61st Annual Grammy Awards in Los Angeles. Pe‘a was the winner in the Best Regional Roots Music Album category for his album *No ‘Ane‘i*.

NACF visited 2018 Mentor Artist Fellow Jason Garcia and his apprentice David Naranjo in Albuquerque, New Mexico to see their joint art project. The project consisted of a mural that decorates a guest room at Nativo Lodge, which they named *Okuu Pin-Turtle Mountain* after one of the four sacred mountains of the Tewa world.

The first five Native Nation Partnerships (NNP) projects are announced. The NNP initiative provides funding support ranging from $5,000 to $10,000 for up to two years, and requires at least a 50% in-kind or monetary match by the tribal nation or organization.
2019 snapshot:

**JULY**
NACF sponsored *Four Days of Aloha*, an annual Hawaiian festival event in Vancouver, Washington that provides opportunities for Native Hawaiian artists to share their cultural knowledge through music, dance, and art.

**SEPTEMBER**
NACF participated in an international gathering of the Global First Nations Performance Network in Ottawa, Canada. The initiative includes partners from Canada, the U.S., and Australia.

**AUGUST**
NACF celebrated its ten-year anniversary at the SWAIA Santa Fe Indian Market with a gratitude reception and two sold-out panel discussions curated in response to social issues affecting Native communities today.

*Pictured: Actor Wes Studi, IAIA President Dr. Robert Martin, and NACF Fellow Lucy Tapahonso*

**OCTOBER**
National Artist Fellow Jim Denomie is the first ever American artist to participate in the 21st Contemporary Art Biennial Sesc_Videobrasil, an international contemporary art festival in the city of São Paulo.

**NOVEMBER**
NACF Board of Directors held meetings in Portland, Oregon to discuss new opportunities for the organization.

**DECEMBER**
Following an open call, applications for NACF’s 2020 Mentor Artist Fellowship awards were reviewed by a panel of arts professionals specializing in Contemporary and Traditional Native Arts.
The Native Arts and Cultures Foundation (NACF) organized two panel events during the Southwestern Association for Indian Arts (SWAIA) 98th Annual Santa Fe Indian Market in August 2019. Each panel, carefully curated in response to social issues affecting Native communities, was presented to sold-out audiences. One of our events titled, Environmental Collapse: Native Perspectives on the Land, Protection, and Stewardship tackled challenges that Native communities face today due to climate change and the extraction industry. The panel was presented in collaboration with the Museum of Indian Arts and Culture (MIAC), and featured NACF National Artist Fellow Cannupa Hanska Luger (Mandan, Hidatsa, Arikara, Lakota), Angelo Baca (Diné/Hopi), and Princess Daazhraii (Lucaj) Johnson (Neets’aii Gwich’in).

The panel discussed tactics used by Native artists to push back on centuries of cultural oppression, such as Luger’s “Mirror Shields” project. Luger created a mirrored mylar shield to protect activists while also reflecting the men in uniform who held the protest line, creating a point of human engagement during the 2016 Dakota Access Pipeline protests. Luger said he wanted to “weaponize [his] privilege to push the narratives further,” using art as a vessel to communicate.
Patrick William Kruse (Red Cliff Band of Superior Chippewa Indians, descendant of the Mille Lacs Band of Ojibwe) is one of NACF’s Mentor Artist Fellowship (MAF) award recipients. He worked with his apprentice Terri Ann Hom (Lac Courte Oreilles Band of Lake Superior Chippewa Indians) in the traditional art of birch bark and quill-work design—an art form and skill of vital importance to the Ojibwe in the Upper Midwest. Together they completed their MAF fellowship year in June 2019 with a joint art project that was inspired while conducting research at the Dunn Museum in Libertyville, Illinois. Kruse said, “discovering these old designs and patterns was like the ancestors speaking to me.” Their joint project titled “Celebration of Life” is adorned with porcupine quill-work in traditional floral patterns to celebrate generations of Ojibwe style and design.

Kruse has more than 30 years of experience making birch bark baskets. He is considered a culture bearer by way of practicing many of his other Ojibwe traditions, but he says, “there is always more to learn.” In reflecting on his mentorship year, Kruse recognized that the impact of the Mentor Fellowship extends far beyond a joint art project. In teaching his apprentice, he not only learned new skills but was inspired to devote more time to his own artistic practices while influencing a new generation of emerging artists.

The “Celebration of Life” cradle took almost eleven months to complete and is an exquisite example of Kruse’s commitment to honor his Native traditions.
The Native Arts and Cultures Foundation’s Native Nation Partnerships (NNP) initiative was designed to increase community collaborations on Native homelands while nurturing arts and cultural traditions that reinforce connections within Native communities. The NNP project awards are part of NACF’s Community Inspiration Program (CIP), that recognizes both urban and rural Native artists and arts organizations that impact communities through positive social change.

CULTURAL PRESERVATION

Growing Our Wadatika Yaduan Nobi Oral History Project  
*Burns Paiute Tribe*  
Burns, Oregon

Language Arts and Culture Movement  
*Confederated Tribes of Warm Springs*  
Warm Springs, Oregon

Youth Art Mentorship  
*Northeast Indigenous Arts Alliance*  
Ashaway, Rhode Island

Restoration of the Spirit  
*The Klamath Tribes*  
Chiloquin, Oregon

Social Engagement Artist Residency  
*IAIA Museum of Contemporary Native Arts*  
Santa Fe, New Mexico
NACF partnered with the **Confederated Tribes of Warm Springs** as part of the Native Nation Partnerships (NNP) project awards. The *Language Arts and Culture Movement*—implemented by the “Culture, Language & Identity Project” within the Confederated Tribes of Warm Springs—supports Native artists who work with youth and adults throughout the Columbia Plateau region to incorporate the *Ichishkín* (*Sahaptin*) language in cultural arts projects.

This NNP partnership provided several opportunities for community engagement with activities designed to create awareness about language among the Yakima, Confederated Tribes of Warm Springs, and Umatilla tribes. Traditional knowledge passed down from elders of Native communities is a vital asset to urban/rural revitalization of Native cultures. With NACF support, the Confederated Tribes of Warm Springs created cultural arts and language experiences to impact and strengthen their community. Project organizers incorporated oral history with the use of the *Ichishkín* language into arts and cultural activities. Participants of the *Language Arts and Culture Movement* not only learned about the importance of preserving *Ichishkín*, but they also experienced how their Native language is integral to everything.

Thanks to the grant award, our community now consists of more advocates and students who consistently request phrases and words to include in their language journey and strengthening their sense of identity.

~ Jefferson Greene  
(Confederated Tribes of Warm Springs)
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)
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The Boeing Company
Gift Matching
The Standard
Twisted Yarn Shop
Umpqua Bank
Union Bank
Vancouver City Manager’s Office
Washington Trust Bank

IN KIND

Adobe
Alaska Native Heritage Center
Alaska Railroad
Anchorage Museum at Rasmuson Center
Autry Museum
Bedre Fine Chocolates
BNC Printing & Graphics
Box
Fairmont Orchid
Hawaiian Airlines
Keen
Ken Wright Cellars
MailChimp
McMenamins
Microsoft
Native Catch
Orrick
PNCA
Portland Art Museum
Quintana Galleries
Red Lake Nation Foods
Redline Media Group
Redline Media Group
Rasmuson Foundation
Red Lake Nation Foods
Rasmussen Foundation
Richard C and Susan B Ernst Foundation, Inc.
Robinson Family Trust
Sarah A. Stewart Foundation
Seventh Generation Fund
for Indian Development
Silicon Valley Community Foundation
Sparkle Fund
Surdna Foundation
The Andy Warhol Foundation for the Visual Arts
The California Endowment
The Minneapolis Foundation
The Nathan Cummings Foundation
The New York Community Trust
The Robert Rauschenberg Foundation
The Rose Fund
The William and Flora Hewlett Foundation
Tides Foundation
TomKat Charitable Trust
U.S. Charitable Gift Trust
W.K. Kellogg Foundation

TRIBES

Bear River Band of
Rohnerville Rancheria
Buena Vista Rancheria, Jesse
Flyingcloud Pope Foundation
Chickasaw Nation
Confederated Tribes of
Grand Ronde, Spirit Mountain
Community Fund
Confederated Tribes of the
Chehalis Reservation
Confederated Tribes of the
Umatilla Indian Reservation
Coquille Indian Tribe,
The Mill Casino
Cow Creek Band of
Umpqua Tribe of Indians
Cowlitz Indian Tribe
Hoopa Valley Tribe
Muckleshoot Indian Tribe
Nisqually Indian Tribe
Charitable Fund
Puyallup Tribe of Indians
Quil Ceda Village Charitable Fund Tuulip Tribes
Quinault Indian Nation
Red Lake Band of
Chippewa Indians
Rincon Band of Luiseño Indians
Saginaw Chippewa Indian Tribe of Michigan
San Manuel Band of
Mission Indians
San Pasqua Band of
Mission Indians
Santa Rosa Band of
Cahuilla Indians
Shoalwater Bay Tribe, Willapa
Bay Enterprises Corporation
Snoqualmie Tribe
Stilaguamish Tribe of Indians
Suquamish Indian Tribe
Yocha Dehe Wintun Nation,
Community Fund

VOLUNTEERS

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Sydney Agan
Uamana Arquette
August 16, 2019 marked a very special day for the Native Arts and Cultures Foundation (NACF). Surrounded by friends, artists, and community, we celebrated ten years of service with a Gratitude Reception in Santa Fe, New Mexico. It was a particularly meaningful celebration, as we remembered our first public event held at the Santa Fe Indian Market in 2009.

NACF board members, staff, volunteers and over 100 guests came together at the Santa Fe Community Convention center to help us celebrate a decade of support for Native artists. The evening began with a blessing offered by Former Governor Mark Mitchell of the Pueblo of Tesuque, followed by a poetry reading by NACF board member and U.S. Poet Laureate Joy Harjo, plus a performance by National Artist Fellow Laura Ortman (White Mountain Apache). Additionally NACF board member Amy Hanaiali‘i Gilliom made a special appearance singing a song to honor Mauna Kea.

We would like to thank everyone for the generous support of NACF over the past ten years and in the years to come.

NACF STAFF:

T. Lulani Arquette  Native Hawaiian  President/CEO
Rupert Ayton  Vice President, Finance and Operations
Francene Blythe  Dine/Sisseton-Wahpeton Dakota/Eastern Band Cherokee  Director of Programs
Reuben Tomás Roqueñi  Yaqui/Mayo/Chicanx Descent  Director of National Artist Fellowships
Laura Cales  Chickasaw Nation  Program Coordinator
Gabriella Tagliacozzo  Executive Project Manager and Board Liaison
Barbara Soule  Diné [Navajo Nation]  Communications Specialist
Leah Altman  Oglala Lakota/Persian  Development Manager
Nicole Charley  Confederated Tribes of Warm Springs  Executive Personal Assistant  (Joined 2020)

Upholding Our Values through Native Arts and Cultures

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