

2022 ANNUAL REPORT

NATIVE
ARTS &
CULTURES
FOUNDATION

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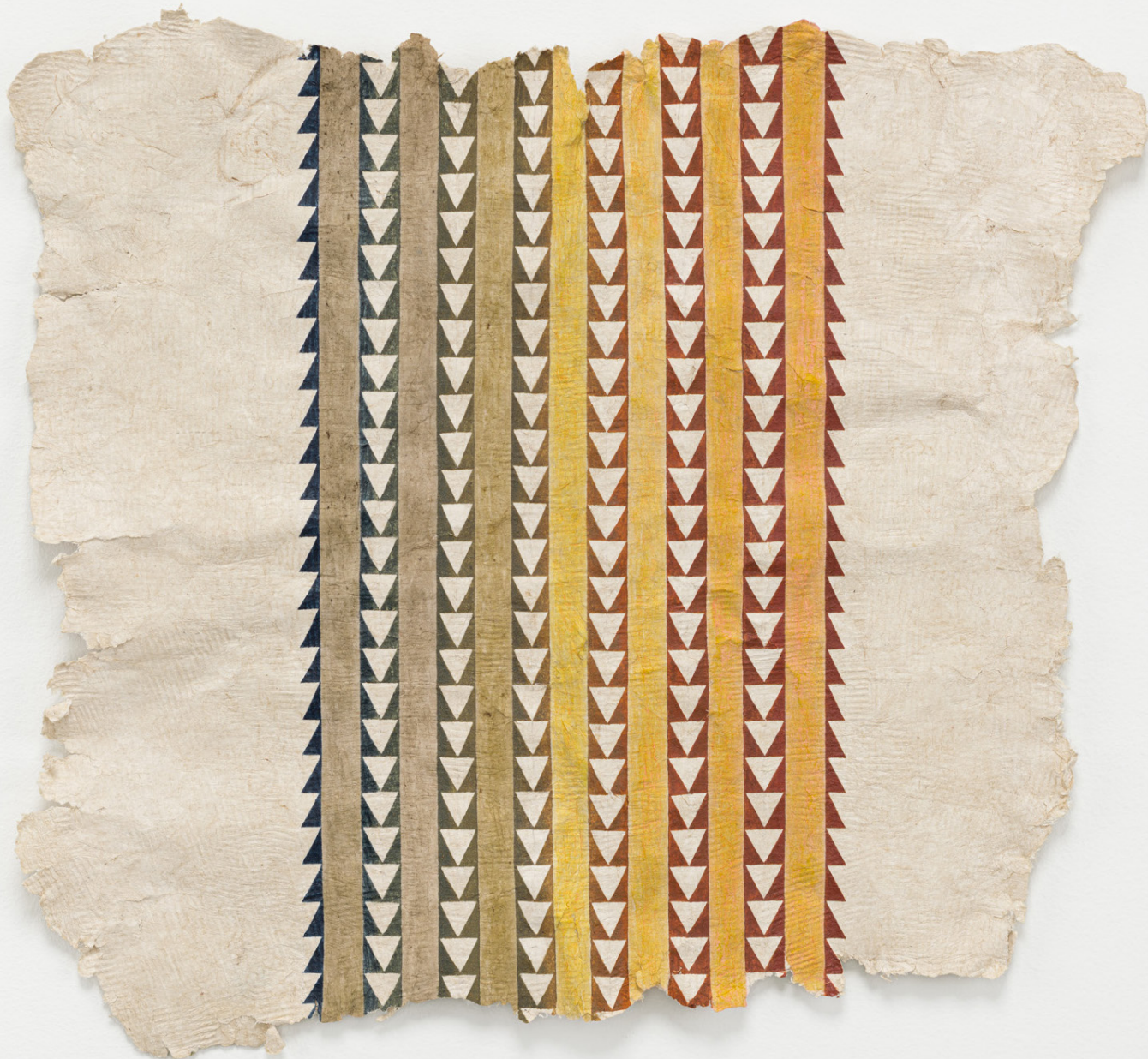


COVER ART

*“Untitled” Tla’ha (paddle), by Shirod Younker
(Enrolled with the Coquille Indian Tribe), 2003*

Photo by Robert Franklin

Younker is an artist and educator who grew up canoeing, crabbing, clamming, and fishing the waters of the South Slough in Coos Bay, Oregon, where his tribes old village used to be. His work is deeply intertwined with community engagement and education, which includes his participation in Journeys In Creativity: Explorations in Native American Art. He and his wife also manage The Changing Currents Tribal Water Leadership program to help educate and build a network of tribal leaders and tribal youth. The program strives to create a better understanding of the hydrologic natural and man-made infrastructure systems so that all our communities can enjoy clean water in the near future. “Younker’s work was featured in NACF’s 2022 ‘Where The Waters Come Together’ exhibition at our Center for Native Arts and Cultures.’



“Mana Māhū”, by Lehuauakea (Kanakanaka Maoli/Native Hawaiian), 2021

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.

Message from the PRESIDENT / CEO



T. Lulani Arquette (Native Hawaiian), NACF President/CEO



Ano`ai Kakou,

As we begin 2023, we are reminded of how grateful we are to work with Native artists, culture bearers, and communities across this nation. This past year, we continued work with our first SHIFT Program cohort of 15 artists and their respective partner organizations. Twenty new artists were awarded through our LIFT program, and we presented our inaugural exhibition and hosted an open house at the Center for Native Arts and Cultures. We also engaged community partners and made the Center available for numerous events that ranged anywhere from 20 to 500 participants.

Recognizing the importance of healing and wellness during the times we're living in, the Native Arts and Cultures Foundation prioritized a wellness plan for our staff which provides additional support outside their primary health benefit for alternative methods of wellness including Native healing practices. The belief is that healthy employees contribute to more productive, happy people.

May all of us in the Native arts and cultures ecosystem keep opportunities and possibilities alive, for that gives us hope. May we honor that creative force within



T. Lulani Arquette (Native Hawaiian), NACF President/CEO



for that is where truth exists. Let us all recognize the profound interconnectedness of people, earth, and all living things. The Hawaiian value “aloha” has been somewhat commercialized and misused. What’s important to know is that it literally translates as “the breath of life”. When we share our life-breath and care for one another and all living things, we live in balance with the world around us.

We are deeply thankful to all of our supporters, partners, and friends who help to make our work possible. We cherish our relationships with all of you, and your continued support and encouragement are greatly appreciated. Thank you for your ongoing commitment to NACF.

Me ka mahalo nui (with deep gratitude),

- T. Lulani Arquette



REFLECTIONS

In reflection, 2022 was a year of “firsts” for Native Arts and Cultures Foundation (NACF).

As the world started opening up post-pandemic, we began the year launching our first public programming at the Center for Native Arts and Cultures (The Center). After much planning and hard work, we opened our doors to the public on April 21 with our inaugural exhibition “Where the Waters Come Together.” The following day, we hosted our Open House welcoming in community and activating our new space.

While there is much to be done in our journey to renovating the building and executing our full vision for the Center, we plan on continuing to utilize the space to its fullest in the interim. To that effect, we are partnering with Native and non-Native organizations in Portland who want to rent space to host events and gatherings.

We also spent much of last year working on our first book publication, an anthology of works highlighting many of NACF’s past National Artist Fellows. “The Larger Voice: Celebrating the Work of Native Arts and Cultures Foundation Literature Fellows” was a labor of love, and we are so grateful to Washington State Poet Laureate Rena Priest (Lhaq’temish [Lummi] Nation) who curated the anthology and helped guide us through the process. “The Larger Voice” was released in October, and has been made widely available through free digital download.

We were also excited to announce the new cohort of 20 LIFT – Early Career Support for Native Artists program awardees in 2022. The courage and commitment of these emerging artists is remarkable, and we are honored to be part of their professional growth.

WHERE THE WATERS COME TOGETHER

APRIL 22 - JUNE 30, 2022
CENTER FOR NATIVE ARTS & CULTURES



Where The Waters Come Together exhibit, photo by Mario Gallucci

FUNDING PROGRAMS

SHIFT - Transformative Change & Indigenous Arts



*NACF Site Visit with New Red Order and Creative Time.
Left to right — Zach Khalil, Reuben Roqueñi, Jackson Polys, and Diya Vij, Photo by Robert Franklin*



NACF Site Visit w/ Rosy Simas, Photo by Rueben Roqueñi

SHIFT

Transformative Change & Indigenous Arts Program

Through this program, NACF awards two-year awards to artists and community-driven projects responding to social change issues through a Native lens.

In the fall of 2022, program staff were able to visit with SHIFT artist Emily Johnson and SHIFT award recipient Rosy Simas (Seneca, Heron Clan).

At the New York City premiere of Emily Johnson's SHIFT project, "Being Future Being," Emily called the audience to action, standing on top of a car streetside in front of the theater at New York Live Arts, megaphone in hand. She asked, "What if every one of us turned every one of our cells toward justice?"



Emily Johnson / New York Live Arts, Photo by Robert Franklin

Set to the score of experimental sound artist Raven Chacon (2021 SHIFT artist and 2014 National Artist Fellow), with costuming by Maggie Thompson (2015 Regional Artist Fellow), the dancers' movements were sewn together by a rhythmic stomping, drawing up energies from the earth, grounding us in the moment. It was a pulse that we all walked away with. In all, the evening was incredibly moving. The fact that the in-theater performance is just one aspect of the overall work of "Being Future Being" is testament to the way Emily's projects gather community around notions of land stewardship, scholarship, participatory practice, and action. Their scope is truly extraordinary.

In Minneapolis, artist Rosy Simas (Seneca, Heron Clan) shared work that moved between explorations of family and ancestors, the multiplicities of Native identity, our collective interdependence, joy, and the grieving processes.

We were able to attend a performance as part of her SHIFT project "she who lives on the road to war," at Weisman Art Museum (SHIFT project partner). The project is an immersive installation and dance performance in response to our global loss and the collective need to come together in peace and reconciliation.

About the work, Rosy says she "is considering rest, refuge, grieving, condoning and cultivating a deep attention to those ideas and being together. Performers participate in the process and the evolution of the project as long as the practice supports their own artistic endeavors. We are working with a model which is less about the production product and more about a supportive process in which audiences, community, other artists and scholars weave in and out of the creative process and performances." With that, we were struck by the powerful intentionality in each movement within the performance, grounding the audience in the moment. In that deliberate pace, we felt transported into another time and place - past or future no matter - one of possibilities, beauty and hope.

LIFT

Early Career Support for Native Artists



Lehuauakea (Kanaka Maoli/Native Hawaiian)

Through this program, NACF supports early career Native artists with one-year awards to develop and realize new projects.

In its inaugural year, LIFT provided funding to an extraordinary cohort of early career Native artists, with direct financial support and professional development for artists whose work uplifts communities and advances positive social change. Support for artists at this stage of early career growth is critical in developing fresh voices and envisioning the future of our respective Native practices.



FILM/VIDEO

Loren Waters (*Citizen of the Cherokee Nation and Kiowa Tribe*) — Documentary Film
“Meet Me at the Creek” is a short film that will focus on Cherokee values through the lifelong fight of waterkeeper and activist, Rebecca Jim.

Olivia Camfield (*Mvskoke*) — Narrative Film
“Lupinus” is a Native revenge/horror short film that will build around a character seeking accountability from male abusers who prey on Indigenous communities.

MULTI-DISCIPLINARY ARTS

Dylan McLaughlin (*Diné*) — Sound/Performance
“Songs of Tempestuous Rising and Falling” will create a sound performance focusing on the legacy of extractive mining on the Navajo Nation.

Mobéy Lola Irizarry (*Puerto Rican, Citizen of Chickasaw Nation*) — Music Score
“Propuestas” will be an installation-sized, 3-movement graphic score installation, read and performed by multiple ensembles.

J. Keanu Tario/Laritza Labouche (*Kanaka Maoli*) — Drag/Music
“E aha ‘ia ana ‘o Maunakea (What is being done, Maunakea?)” is a multi-disciplinary performance piece that sheds light on the protection of Mauna Kea.

TRADITIONAL ARTS

Brian Walker II (*King Island Inupiat and Deg Hit'an Athabaskan*) — Carving

“Modeling Traditional Spirituality to Facilitate Contemporary Conversations” will include five carved masks and elder interviews exploring connection to the land.

Carly Feddersen (*Confederated Tribes of the Colville Reservation*) — Glasswork/Jewelrey Making

“Untraded Jewelry” will renew a tradition of “untraded” beadmaking, offering a fresh expression of Plateau stories and adornment.

Chelsea Kaiah (*White Mountain Apache & White River Ute*) — Hide Tanning/Beadwork

“Buffalo Hides” will photograph and video document her family’s annual buffalo hunt and create two fully-beaded hide bags.

Kamali'ikūpono Hanohano (*Kanaka 'Ōiwi*) — Traditional Tattoo

The “Garden of Tradition” will focus on the harvesting of mea kanu (plants) that are proprietary to the tools of traditional tattoos.

Lehuauakea (*Kanaka Maoli/Native Hawaiian*) — Kapa Making

“E Ho‘āla Ka Lupe: To Awaken the Kite” will be dedicated to the revival and recreation of traditional Native Hawaiian kites (lupe).

Hāwane Rios (*Kānaka 'Ōiwi*) — Chanting

“Reclaiming Our Rightful Place In The Sacred House of Women Through Ceremony & the Ancestral Vocal Art of Chant” will center instruction and ceremonial gathering.

Sydney Akagi (*Tlingit*) — Textiles/Weaving

“Ceremonial Woven Tunic, Ravenstail and Chilkat” will feature the weaving of traditional Ravenstail and Chilkat tunics.

VISUAL ARTS

Akilah/Glittering World Girl (*Diné/Navajo*) — New Media

“Natives In Tech” will develop an augmented reality (AR) environment to share collective experiences with a culturally rich Indigenous digital interface.

Derick Wycherly (*Chippewa Cree Tribe of Rocky Boy, Montana*) — Papermaking/Printmaking

“Gifted Editions” will develop a series of prints of landscape imagery on handmade paper and center the concept of gift-giving in Indigenous communities.

Ethan J Lauesen [*Denaakk'e Koyukon Athabaskan, Ahtna Athabaskan, Tlingit (Sukteeneidi – Raven Dog Salmon Clan)*] — Printmaking

“For Your Comfort” will develop a body of prints around identity and perception, focusing on experiences as a visibly queer, Alaskan Native.

Mikayla Patton (*Oglala Lakota*) — Papermaking/Installation

“Paper Installation” will be a sculptural installation, utilizing self-made papers made from scrap mail and informed by Lakota motifs.

Wicanhpi Iyotan Win Autumn Cavender

(*Pezutazizi K'api/Upper Sioux Community*) — New Media

“Wowicakekage – Dakota Art Encoded” will compile an image library of historic Dakota designs, contrasting artificial and ancestral intelligence.

OTHER DISCIPLINES

Amber McCrary (*Diné*) — Fiction/Poetry

“Baa” is a novel concerning the 1974 Navajo-Hopi Land Settlement Act, which forcefully relocated communities as a result of corporate interests in coal extraction.

Kalyn Fay (*Cherokee Nation, Muscogee descent*) — Music/Composition

“A Garden Grew Behind the Shed” will be a full-length album exploring Cherokee cosmologies in relationship to family and geographic location.

Natalie Benally (*Diné/Navajo*) — Dance/Film

“Azhish: Stories In Motion Film Series/Performing Arts Youth Program” will include dance workshops and the creation of a dance film series.

LIFT PROGRAM SPOTLIGHT



Mobéy Lola Irizarry (Puerto Rican, Citizen of Chickasaw Nation) work is grounded in a decolonial, queer, and anti- racist practice, posing liberated futures for all colonized and oppressed peoples. A transdisciplinary artist whose work spans visual arts, media, and film, their musical practice is centered around congas, bongos, violin, production, and song.

Irizarry’s LIFT project, “Propuestas” will be an installation-sized, 3-movement graphic score installation, read and performed by multiple ensembles.

Mobéy is a poet and a visual artist – the walls and tabletops of their apartment are covered with Mobéy’s paintings and constructions in various stages of development. Some of the pieces related to their LIFT project, which involves the development of visual scores.

During an NACF staff site visit Mobéy performed some songs for us – one a new piece they play on a drum used in their Bomba practice, a traditional Puerto Rican musical form Mobéy is learning. Another a piece on acoustic guitar, a poignant track in memory of a friend, Mobéy’s voice resonating in melancholy and personal journey.

LIFT ARTIST SPOTLIGHT



Sydney Akagi resides on Lingit Aani, where she is known in her community for her photography and passion for weaving traditional Ravenstail and Chilkat regalia. Her work as a weaver began as an interest in fiber arts and has revealed itself as a vital part of healing her identity with her Tlingit culture.

Akagi's LIFT project, Ceremonial Woven Tunic, Ravenstail and Chilkat, will feature woven a ceremonial sleeveless tunic using both Ravenstail and Chilkat techniques. Ravenstail robes predate the well-known Chilkat robes, woven by the native peoples of the Northwest Coast. These intricate ceremonial garments can take up to one-thousand hours to weave. Today there are less than fifteen weavers who have created full size woven Chilkat pieces, and even fewer still doing it today. This project will require extensive studies of historical weavings, an understanding of the planning

and mathematics of woven designs, and the documentation of progress and findings. This tunic will provide a glimpse into how weaving styles naturally evolved from Ravenstail into Chilkat techniques. The findings will then be available to other weavers, students, educators, and those interested in weaving.



WE SUPPORTED

Kanim Associates, LLC

“xaiya’wa hich’uunewiwe Carvers Gathering” - Public Programs

American Indian Film Institute

American Indian Film Festival (Season 47) - Public Programs

Ka ‘Aha Lāhui O ‘Olekona Hawaiian Civic Club of Oregon and SW Washington

Hāloa: Cultivating the Next Generation (Youth Program) - Public Programs

Portland Chamber Orchestra

Celilo Falls: We Were There (Concert Project) - Event Sponsorship

Safe Harbors NYC

Reflections of Native Voices 2022: “Under Construction” (Theater Festival) - Event Sponsorship

Kunu Bearchum and Tim Burgess

Tim Keenan Burgess and Kunu Dittmer-Bearchum’s Visit to Israel

Intuition Films, LLC

Sunset Special (Film Production) - Artist Awards

Amon Carter Museum of American Art

“Speaking with Light: Contemporary Indigenous Photography” (Exhibition) - Public Programs

The Association of Tribal Archives, Libraries, and Museum (ATALM)

2022 International Conference of Indigenous Archives, Libraries, and Museums

Gerald Clarke Jr.

High Desert Test Sites: Earth Memory (Public Art Project)



Photo by Joe Cantrell. Courtesy of Portland Chamber Orchestra



Speaking with Light: Contemporary Indigenous Photography Exhibit Book by the Amon Carter. Photo by Robert Franklin



Kunu Bearchum, Charles Gallegos, and Adrienne Fainman perform at PICA, Photo by Robert Franklin



Supported Project Spotlight

FUNDING PROGRAMS

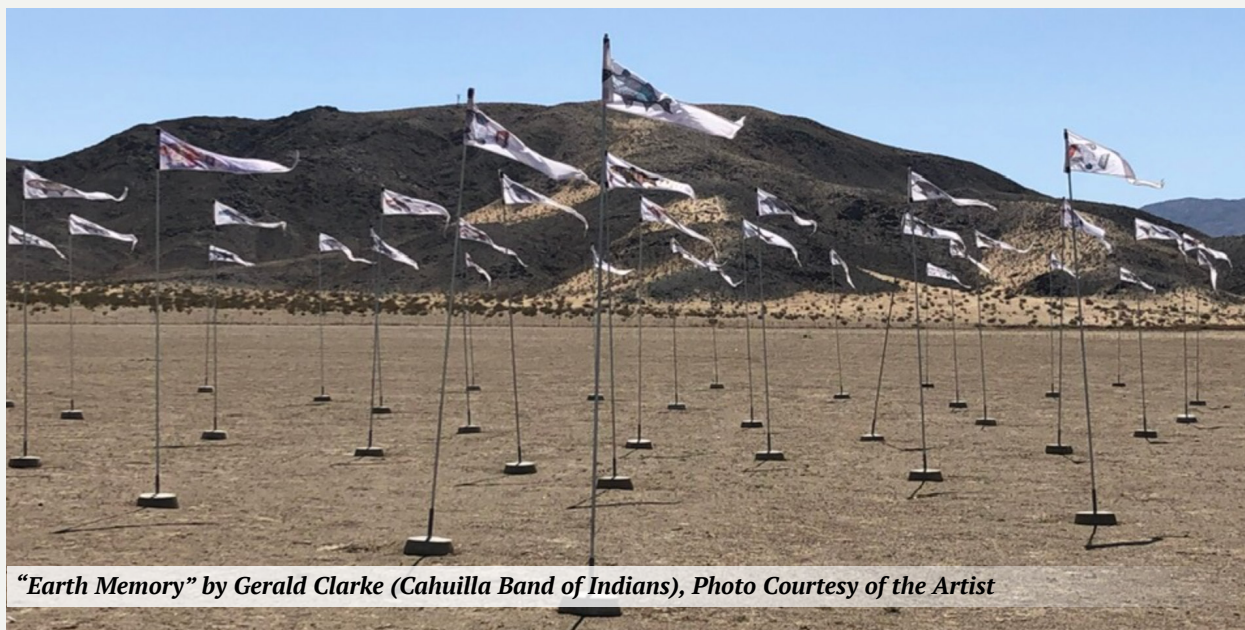
EARTH MEMORY

The concept of Gerald Clarke's (Cahuilla Band of Indians) "Earth Memory" project was to re-introduce "fish" back into what is now the Sunfair Dry Lakebed in the Joshua Tree area in southern California. The installation included a "sea" of flags printed with images of the types of fish that would have existed in the area before the lakes dried up.

Clarke's goal was to remind viewers and area residents that the "desert" hasn't always existed in that area, and that human existence is brief when compared to geologic time. Cahuilla cultural heritage and history informed Clarke's perspective of time, evolution and the concept of extinction. For example, the Cahuilla have a series of traditional Cahuilla Bird Songs that speak of Ki'yul (Fish). One of these songs loosely translates to "fish, give me the dry land." Clarke believes these songs demonstrate an Indigenous understanding of geological and ecological time and their connection to human history and culture.

"Earth Memory" was composed of 500 flags installed on poles that created a "sea" of flags and covered a 1,000 square foot area of the dry lakebed. To prevent damage to the Earth small concrete bases were constructed to situate and erect the poles. Upon deinstallation, no marks or remnants of the installation remained.

Participants were immersed in the installation and walking among the flags almost gave a feeling of submersion. Clarke also worked with local school children, and felt that it was a critical part of the work. Many of the children he spoke with ended up bringing their families to experience the installation and witness their contributions to the project. "Earth Memory" was part of the 2022 High Desert Test Site (HDTs) exhibition "the Searchers," which included nine new site-specific works all informed by desert areas.



"Earth Memory" by Gerald Clarke (Cahuilla Band of Indians), Photo Courtesy of the Artist

NACF Publishes Literary Anthology

SPECIAL PROJECTS

THE LARGER VOICE

Celebrating Native Arts and Cultures Foundation
Literature Fellows

Edited by Rena Priest

Selected Works From

Sherwin Bitsui
Laura Da'
Natalie Diaz
Heid E. Erdrich
Kelli Jo Ford
Santee Frazier
Linda Hogan

Layli Long Soldier
Mona Susan Power
Luci Tapahonso
David Treuer
Michael Wasson
Elizabeth Woody

LITERARY ANTHOLOGY

In the fall of 2022 NACF released *The Larger Voice: Celebrating the Work of Native Arts and Cultures Foundation Literature Fellows*. This is the first publication by NACF that highlights the work of many of our National Artist Fellows in literature.

Curator and editor of the anthology, Rena Priest is the Washington State Poet Laureate, (Lhaq'temish [Lummi] Nation) in addition to being a Maxine Cushing Gray Distinguished Writing Fellow, and the recipient of an American Book Award, an Allied Arts Foundation Professional Poets Award and fellowships from the Academy of American Poets, Nia Tero, Indigenous Nations Poets and the Vadon Foundation.

"Each of the writers featured in this collection carries the distinction of being named a Native Arts and Cultures Foundation National Artist Fellow in literature. They are recognized for excellence in their work in literature, and their willingness to use their gifts to create offerings of beauty and truth for the benefit of the people," said Rena Priest.

"The intention of this collection is to celebrate their voices and to build pathways of understanding and education that will carry their writing to the four corners of the world, reclaiming social narratives around Native cultures and perspectives and highlighting the crucial contributions of contemporary Native writers."

The Larger Voice features cover art by Dyani White Hawk (Sičáŋǵu Lakota), a 2017 NACF Mentor Artist Fellow and visual artist.

The foreword of the anthology was written by U.S. Poet Laureate, Joy Harjo (Mvskoke Nation) who is also NACF's Board Chair. Elise Paschen (Osage), NACF Board Member and Poet, wrote an endorsement which is featured on the back cover of the book.

The NACF Literature Fellows included in the Anthology are as follows:

- **Sherwin Bitsui** (Diné)
- **Laura Da'** (Eastern Shawnee)
- **Natalie Diaz** (Mojave and an enrolled member of the Gila River Indian Tribe)
- **Heid E. Erdrich** (Ojibwe Turtle Mountain)
- **Kelli Jo Ford** (Citizen of the Cherokee Nation)
- **Santee Frazier** (Citizen of the Cherokee Nation)
- **Linda Hogan** (Chickasaw)
- **Layli Long Soldier** (Citizen of the Oglala Lakota Nation)
- **Mona Susan Power** (Enrolled Member of the Standing Rock Sioux Nation)
- **Luci Tapahonso** (Diné [Navajo])
- **David Treuer** (Ojibwe)
- **Michael Wasson** (Nez Perce [Nimípuu])
- **Elizabeth Woody** (The Confederated Tribes of the Reservation at Warm Springs, Oregon)

Cover artwork by **Dyani White Hawk** (Sičáŋǵu Lakota)



This anthology was made possible with support from the M.J. Murdock Charitable Trust and Engaging the Senses Foundation.

VOICES LIKE THUNDER



A gathering was held to launch the release of *The Larger Voice*, in partnership with the Portland Art Museum called “Voices Like Thunder: An Afternoon of Poetry with the Native Arts and Cultures Foundation.”

The program was moderated by author Trevino Brings Plenty (Minneconjou Lakota) with poetry readings by Washington State Poet Laureate Rena Priest (Lummi Nation), previous Oregon State Poet Laureate (2016-18) Liz Woody [Confederated Tribes of Warm Springs, Oregon, of Yakama Nation Wasco descent, and is “born for” the Tódich’íinii (Bitter Water clan) of the Navajo Nation], Laura Da’ (Eastern Shawnee/Seneca/Miami), and emerging local Native poets: Ei-Shah Pirtle-Wright (Warm Springs, Siletz, Klamath & Modoc), Alma Tapio (Mexican Indigenous), and Brenna Two Bears.

A Q&A followed with questions for the poets, and a BIPOC open mic poetry reading for those in attendance. It was an uplifting celebration of Indigenous voices.



Voices Like Thunder Panel, Left to Right — Trevino Brings Plenty, Rena Priest, Laura Da’, Brenna Two Bears, Ei-Shah Pirtle-Wright, Alma Tapio. Photo by Robert Franklin

Voices Like Thunder

SPECIAL PROJECTS



NACF Opens the Center to the Public THE CENTER



WHERE THE WATERS COME TOGETHER



In 2021, NACF became stewards of the Yale Union Laundry building in Portland, Oregon. The gift of this historic building, now renamed the Center for Native Arts and Cultures (the Center) has been transformative.

In the Spring of 2022, NACF presented its inaugural exhibition at the Center, welcoming in the public to its new headquarters.

“Where the Waters Come Together” explored Indigenous perspectives of our relationships with rivers and oceans. The exhibition featured Native artists responding to fundamental questions around cultural buoyancy, biodiversity protection, food sources and material necessities, and the realities of the colonial reshaping of traditional access to waterways and shorelines.

Native artists across the country have been responding to social and environmental issues that affect them and their communities. They are drawing increased attention to Native perspectives in shifting a national narrative of invisibility, misunderstanding and misappropriation. Clear in all of this work are our essential relationships to land- base. Through this lens, Native artists in the exhibition employed several mediums, including two and three-dimensional works, installations and multi-media works, moving fluidly between contemporary and traditional practices.

Artists featured in the Exhibition: Greg Archuleta (Confederated Tribes of Grand Ronde), Sean Gallagher (Inupiaq), Lehuauakea (Kanaka Maoli / Native Hawaiian), Brenda Mallory (Cherokee Nation), Andrew Michael (Yupik/Inupiaq/Polish), Sara Siestreem (Hanis Coos), and Shirod Younger (Coquille Indian Tribe)



Where The Waters Come Together Opening Night, Left to Right — Lulani Arquette, Brenda Mallory, Lehuauakea, Shirod Younger, Sean Gallagher, and Andrew Michael. Photo by Mario Gallucci

NACF WELCOMES COMMUNITY TO THE CENTER



Where The Waters Come Together, Photo by Mario Gallucci



Where The Waters Come Together, Photo by Mario Gallucci

NACF Opens the Center to the Public
THE CENTER



OPEN HOUSE



Art and Community marked the public opening of the Center, as more than 550 people joined us on April 22-23 to bring our new building to life.

The 2-day event included sharing, blessings, storytelling and performances. It also marked the official launch of NACF's public programming at the Center. The Opening evening event included blessings and ceremonies offered by Silas Hoffer (Yakama and Grand Ronde), and Eva Angus (Niimiipuu, Tlingit, Pamunkey)/the 7 Waters Canoe Family, as well as a performance by the Kaleinani O Ke Kukui halau.

Over 250 attendees explored the Center's new gallery where works by 7 Native artists made up the "Where the Waters Come Together" exhibition. They also took part in art making, storytelling, canoe carving and performances.

We are grateful to the following community members and artists who made this a day of cultural celebration, sharing, and fun possible: Ed Edmo (Shoshone Bannock), Talia Reasoner (Seminole and Toltec), Grupo Masato, Lukas Angus (Niimiipuu and Tlingit), Michaila Taylor (Yup'ik), Daniela del Mar (Atacama and Austrian), a.c.ramírez de arellaño (Taino), and Friends of Noise.



Grupo Masato performs, Photo by Mario Gallucci

NACF Opens the Center to the Public THE CENTER





Honoring Yoko Ott

THE CENTER

HONORING YOKO OTT



In Spring of last year, NACF was approached by Maile Meyer, who is the founder of Native Books, Nā Mea Hawai'i, and Aupuni Space, co-founder of 'Ai Pōhaku Press, and Executive Director of Pu'uhonua Society, with a request to honor Yale Union's late Executive Director Yoko Ott at the Center for Native Arts and Cultures. Yoko was a visionary and the ideator of the transfer of the Yale Union historic building to NACF. The Yale Union Board of Directors led by Flint Jamison ensured that Yoko's vision was carried out.

Yoko Ott had strong ties to Hawaii and was beloved by many on the islands. Maile Meyer and her sisters Professor Manulani Meyer and Moana Meyer brought pohaku hōkupu (stones and gifts from the land) from Oahu to present in honor of Yoko. They led a beautiful early morning ceremony followed by a joy filled sharing of talking story and partaking in good food and conversation.

The gathering was also attended by NACF staff, former Yale Union (YU) board members and staff and special guests from Ka 'Aha Lāhui O 'Olekona Hawaiian Civic Club of Oregon and SW Washington (KALOHCC), and Portland Institute of Contemporary Arts (PICA).

We will forever honor Yoko Ott, her life, and her vision. She will always have a special place in our hearts and in the Center for Native Arts and Cultures.



From left to right back row: Arminda Gandara, Leialoha Kaula (KALOHCC), Hope Svenson (YU), Flint Jamison (YU), Maile Meyer, Kristan Kennedy (PICA), Reuben Roqueñi (NACF)

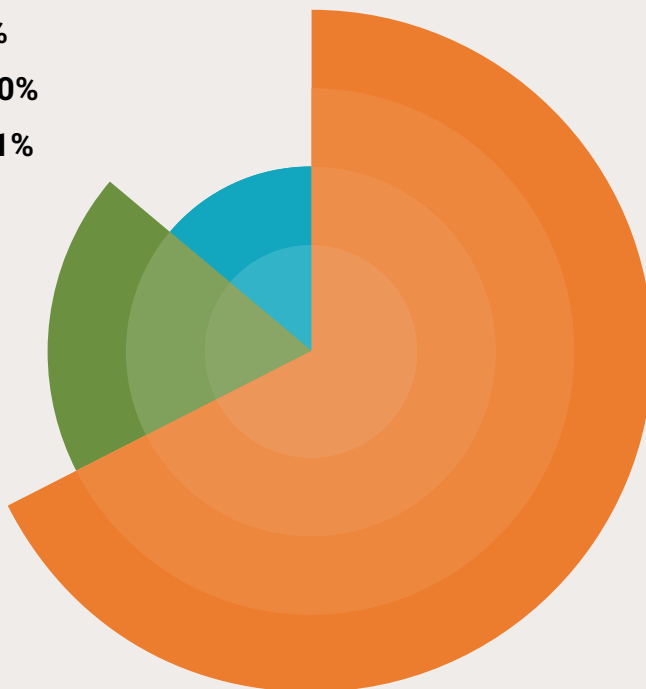
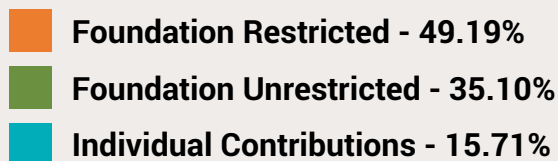
From left to right front row: Mick Rose (NACF), Nicole Charley (NACF), Moana Meyer, Manu Meyer, Lulani Arquette (NACF), Laura Matalka (NACF), Gaby Tagliacozzo (NACF), and Katy Hilton (NACF). Photo by Robert Franklin (NACF)



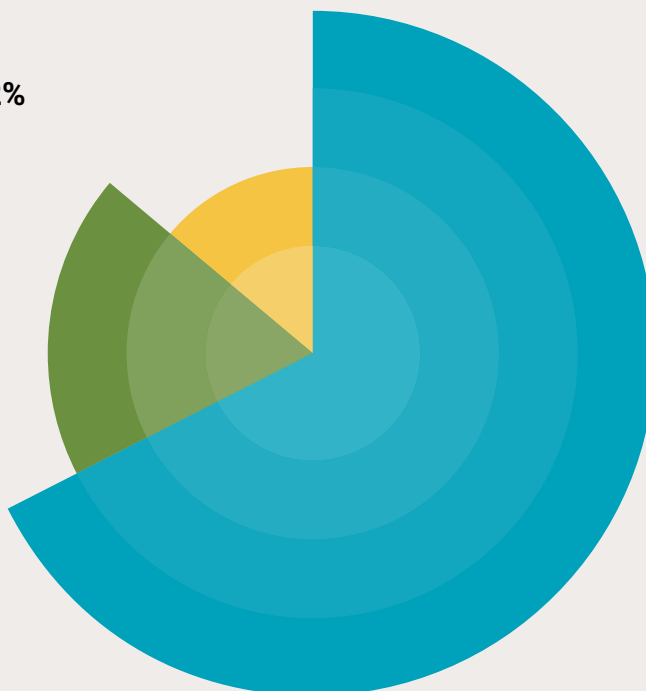
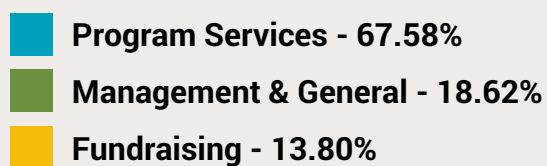
For Native American Heritage Month, NACF partnered with Josué Rivas (Mexico and Otomi) Founder and Creative Director of INDÍGENA, to bring visibility to the original Native people of these lands through installation of wheat paste murals on highly visible spaces of the exterior of the Center, in collaboration with the City of Portland and other organizations across the area.

Photo by Robert Franklin

REVENUE



EXPENSES



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*

Consultant and former Program Officer, W.K. Kellogg Foundation

Raymond Foxworth (Treasurer) *Navajo Nation*

Vice President – Grantmaking, Development & Communications,
First Nations Development Institute

Nadia Sethi (Secretary) *Ninilchik Tribe - Alutiiq*

Vice President – Grantmaking, Development & Communications,
First Nations Development Institute

Kamani Kuala'au, *Native Hawaiian*

Senior Vice President, Atlanta Sosnoff Capital

Amy Hanaili'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

Camilla Rockefeller

David Rockefeller Fund Board Member

Charlene Teters, *Spokane Nation*

Artist, Professor Emeritus, Institute of American Indian Arts

Elise Paschen *Osage Nation*

Poet, editor, professor, and co-founder of Poetry in Motion

Rob Sassor

Principal, Water's Edge Strategy

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 *Cherokee*

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 Theobald Richards *Cherokee Nation of Oklahoma*

Executive Director & Senior Partner with Wabanaki Nations Abbe Museum

Denise Turner Walsh *Rincon Band of Luiseño Indians*

Attorney General, Rincon Band of Luiseño Indians



Board of Directors meet to honor Joy Harjo w/ Special Guest Esperanza Spalding, Photo by staff

IN MEMORIAM



Our hearts are still heavy as we remember the loss of artist Jim Denomie (Ojibwe) who passed away on March 1, 2022, at his home in Minnesota.

Jim Denomie was an NACF National Artist fellow and renowned visual artist both nationally and internationally. His narrative and vibrant paintings brilliantly addressed issues of Native history, colonialism and politics with stinging humor and sarcasm.

“I paint about these things fearlessly and honestly, and for a long time it wasn’t accepted by both mainstream and Native communities because it was too far away from traditional imagery, and being identifiably Native, but I kept persisting.”

He will forever be remembered for his dedication to his family and his leadership in the Native arts community. A Native arts elder in his passing, Jim Denomie was always generous in his work and he will always remain cherished by the NACF family.



“Standing Rock, 2016” by Jim Denomie (Ojibwe)

INDIVIDUALS

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in memory of John Lamond
Kiah Abendroth
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John E. Adams III
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Alys Allwardt
Tabitha and Jared Ames
Roya Amirsoleymani
Jenny and Chris Ampersand
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T. Lulani and Ua Arquette
in memory of Lu Lytle
Virginia Asher
Suzanne Asmus
Evan Benally Atwood
Kym Aughtry
Kathleen Ayres
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in honor of River Caelum
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Kristin and Michael Butler
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Anne Cadenasso
Neil Cadsawan
Maria Caine and Angelique Gray
Ellen Cantwell
Priscilla Carlson
Brenda Carpenter and Anna Wager
Harriet Carpenter and Anita Price
Paul Cary
Carol Caughey
Nanci Champlin
Claire Christy-Tirado and
Luis Tirado-Christy

Ivy Chuang
Paul Cienfuegos
Travis Clark and Erika Chernecki Clark
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"they prefer to be a cloud, fastened to the rock" (2013-2022) by Sara Siestreem (Hanis Coos), Photo by Mario Gallucci

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nativeartsandcultures.org

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** All photos of artwork depicted in this report is courtesy of the artists.*

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