

Feminisms

Exhibition Catalog

Feminisms

Curated by Andrea R. Hanley

September 26, 2020 – January 2, 2021



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OF THE AMERICAN INDIAN



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Feminist Art Coalition (FAC)

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COVER: *Untitled (Dream Catcher)* (detail), 2014, reclaimed wool blankets, satin binding, thread

ARTISTS

Natalie Ball

Dorielle Caimi

Desert ArtLAB (April Bojorquez & Matt Garcia)
in collaboration with Shawna Shandiin Sunrise

Angela Ellsworth

Haley Greenfeather English

Elisa Harkins

Mara Lonner

Luzene Hill

Carrie Marill

Thais Mather

Rosemary Meza-DesPlas

Eddie Tsong

Marie Watt

INTRODUCTION

In 2017, the Feminist Art Coalition made a call to museums and galleries across the country to join a cooperative effort to “stage a range of projects that together generate a cultural space for engagement, reflection, and action, while recognizing the constellation of differences and multiplicity among feminisms.”

This was a welcome challenge for 516 ARTS, as it spoke directly to our mission of presenting timely, socially relevant work. *Feminisms* developed out of a conversation with our board member Lauren Tresp of Southwest Contemporary (a strong voice in our region for dialogue around contemporary art), and Andrea R. Hanley, Chief Curator at the Wheelwright Museum of the American Indian. At a time when our society is reckoning with layers of injustice and intolerance, Hanley’s idea to examine issues of women’s empowerment across cultures struck a cord. Her particular perspective as an Navajo woman with a pluralistic approach highlights Indigenous voices among artists from a variety of backgrounds.

I would like to thank all of the artists; Andrea Hanley, Interim Director Jean Higgins, and Public Relations Manager Ben Calabaza (Kewa - Santo Domingo Pueblo) at the Wheelwright Museum of the American Indian; writer Lucy Lippard, who reflects on the exhibition and its context in dialogue with Hanley in this catalog; my colleagues on the staff of 516 ARTS, Claude Smith, Mackensie Lewis, and Viola Arduini; the Board members of both 516 ARTS and the Wheelwright Museum; the generous funders who have made this project possible (see page 28); and you, our audience, for staying engaged with art during the pandemic.

Suzanne Sbarge
Executive Director, 516 ARTS

FEMINISMS, A DIALOGUE:

Andrea R. Hanley & Lucy R. Lippard



ARH: As a Navajo, the importance of the feminist voice started very young for me. My mother was an activist and the women in my family were always very strong so there is a knowledge in the works in this exhibition that feels very familiar to me. All my female relatives were these larger than life characters who really pushed leadership and I was lucky they wrapped me in positive reinforcement. As you and I both know, Navajos are matrilineal, so traditionally we are some strong women. As a child and later a young adult from the 1970s through the 2000s, I remember we protested and marched for Navajos, women, gay rights, and police brutality, among many other issues, and this was something we did as a family.

Both my parents were firm believers in equal rights for women. Among all the boards she was on, my mother Joy Hanley sat on the Arizona Board of Planned Parenthood and was very active in women's rights, even being highlighted as one of the top ten Native women activists in *MS. Magazine* in the 1980s. My father Ben was an Arizona state legislator for 26 years, and is still considered one of the most liberal Arizona politicians in history. I was also mentored by LaDonna Harris, an icon and hero in Native female empowerment, who instilled in me the belief in using Indigenous or Tribal core cultural values as a way of working and strengthening my place in my community and in the contemporary world in which I work and thrive.

LRL: Strong women like your mother are the key in any culture. My mother and grandmother were also models for me. There was never any question in our household that women were "as good as" men. That said, how do you see these values reflected in the art you selected for the *Feminisms* exhibition? When I juried the show for Axle Contemporary — *Feminist Art in the Trump Era* — which takes place simultaneously with this one, I was surprised by how familiar much of the work was, which didn't necessarily diminish its impact.

ARH: In a sense, the artists in this exhibition broadly manifest what feminism is. They speak the language of women and elevate it, amplify it, and turn it

"Navajos are matrilineal, so traditionally we are some strong women. As a child and later a young adult from the 1970s through the 2000s, I remember we protested and marched for Navajos, women, gay rights, and police brutality, among many other issues, and this was something we did as a family." – Andrea Hanley

into art. Their original voices, work, and process feel relevant to this moment. 516 ARTS asked me to curate this exhibition, which I so appreciated. It coincides with an initiative by the Feminist Art Coalition, which supports inspiring programs across the country that focus on feminist perspectives and concerns leading into and the year following the 2020 election. What are your thoughts on this exhibition in the context of the 100th anniversary of women's suffrage, a historic pandemic, etc.?

LRL: Well, it's a hell of a time, and we haven't been able to properly celebrate the anniversary of women's suffrage in this year of Covid-19 suffering. All the striking work that you selected is pre-pandemic, so we have to try to remember what life was like in that previous age.

ARH: During the development of the exhibition, there was a time when we discussed how artists might want to respond to Covid-19, but I decided that it should remain true to our initial concept.

The title of the Axle Contemporary show you juried — *Feminist Art in the Trump Era* — says so much. Can you tell me more about that exhibition? What was familiar and more oblique in the work you juried? What were some of the similarities and differences among the various artists who submitted their work?

LRL: Well, it was challenging because so much good stuff came in and it's such

a small space. (Axle Contemporary is a mobile art space, in a little van.) Some of the submissions, curiously, had nothing to do with the theme and some were pretty oblique. I selected the ones that I thought were most evocative and most militant. We received quite a bit of conceptually oriented art — one of my purviews. There were no artists overlapping with your *Feminisms* show, which is interesting, although both had wild versions of the Pussy Hat. At the same time, our two shows are, in a broad sense, very much alike, which might be due to our own tastes converging?

So how would you describe “this language of women”? When we tried to pin down the idea of women’s art or anything specific to women in the early 1970s, we were often attacked, sometimes by women who were afraid to identify as feminists. But this language existed, and we knew it did.

ARH: You bet it did, and it existed for a long time. I am so interested in the particular group of artists in the *Feminisms* exhibition and purposely chose artists of various cultures who perhaps we haven’t seen regionally. I selected some new voices in feminist art who are making works that speak to now or to the future. Most are beginning their careers or are mid-career, broadly from the West, and their creative possibilities use the theme of feminism in its most expansive meaning. Works are far-reaching, spanning the topics of diasporic experience, the politics of body, resilience, self-determination, and land. I cannot speak for everyone’s experience, but I know what I feel regarding works of art and the women who create them. The language of the women, or specifically Indigenous women, I was speaking of echoes ideals, identity, values, sovereignty, and human rights. I acknowledge that Indigenous/Tribal women, and all women for that matter, are different and diverse and that women hold and express power within their communities, Tribes, and nations in very different ways that are important to recognize and reaffirm. I tried to demonstrate that range of power in this exhibition.

LRL: I always remember Hulleah Tsinhnahjinnie (Seminole/Muscogee/Diné) saying she was Native first and woman/feminist/two spirit were secondary. That was years ago, but I suspect she’d still say that... We’re all different kinds of feminists. I for one am a left activist feminist, or progressive, as we say now.

ARH: I do not separate the two – one is not more important – they are an innate part of who I am. I am Navajo and I believe in equality for women. With that said, I am not sure what kind of feminist I am, and if I am just a traditional Navajo woman in that respect? Again, I think all these artists have power; they are all different and diverse, and hold narrative in different ways.

“Each artist brings something fresh to the field and each generation can open our eyes again.” – Lucy Lippard

LRL: And now one of the questions is, what is the role of Native art and history in the works you have chosen? Is it relevant to wonder what makes many of these works Native feminist?

ARH: I have been watching exhibition artist Natalie Ball’s work for a good ten years as she was in an exhibition I curated in 2011. She stated, “I make art as proposals of refusal to complicate an easily affirmed and a consumed narrative without absolutes.” She both parallels and challenges political resistance and responds to the female body and experience, specifically addressing layered issues around violence and identity politics of Native American and Black women. This is work that is important to me since she purposely makes institutions look at their own histories and makes viewers consider or reconsider the way they think about representation.

LRL: Of course I know, admire, and have written about Marie Watt’s and Angela Ellsworth’s work, but most of the others were new to me: Edie Tsong’s poignant silhouettes with missing parts, Dorielle Caimi’s eerie nudes, Desert ArtLAB’s cross cultural eco-advocacy, Haley Greenfeather English’s comic-inspired mural of woman’s place in the universe, Mara Lonner’s swirling embraces of 17th century Dutch women’s painting, and Rosemary Meza-DesPlas’ “angry” human hair portraits were all new and exciting to me. Which



Elisa Harkins, *Honor Beats*, 2019, still from video, 5:03 minutes (full caption on page 17)

“So many of my friends and peers (who are like me in their late seventies and eighties) are belatedly being recognized.”

– Lucy Lippard

just goes to show that each artist brings something fresh to the field and each generation can open our eyes again.

ARH: Yes! I’m inspired by Luzene Hill’s conceptual installation work and her rise in the contemporary Native art world, Thais Mathers’ strong New Mexican voice having received her MFA in both Installation and Feminist Theory, Carrie Marill’s meticulous practice and underlying metaphor, and Elisa Harkins’ video compositions and practice that explore her identity.

Do you see any similarities between feminist art today and feminist art of earlier decades? I see so much, for example how intersectionality has been impacting feminist expression, practice, curating, writing, etc.

LRL: Yes, there is a lot, almost too much, similarity to work done since the 1970s. In fact, in painting and sculpture I have to admit I see little change. One argument could be that the issues haven’t changed. Another is that when a new generation begins to confront the same issues, especially in regard to women’s bodies, responses will be similar despite the changing times. And then of course there’s the work of the feminist role models hovering, perhaps unconsciously, in the minds of the younger artists. While video and performance were early feminist strongholds, much of today’s feminist art is presented via social practice, and activism, and it is a vital component of the greater movements like Black Lives Matter, Me Too, Idle No More, etc. Intersectionality is certainly part of it all, but it comes and came naturally to feminism from the beginning.

ARH: The fact that 516 ARTS is doing this exhibition in New Mexico and asked me to curate it, I believe is another step in a good direction. I know you have seen so many institutions who have gotten it right and where have they missed the mark.

LRL: Yes, this is certainly the right step. Sadly, it is not common. Nicol Hebron’s recent research finds that gallery and museum representation of women (and certainly of Native women) has not improved much despite all our work over the last four decades. The Brooklyn Museum’s Sackler Center for Feminist Art, under Catherine Morris’s direction, is as good as it gets, with a decent level of

diversity and broad variety of women’s work. Though of course it’s never enough. Pre-Covid, suddenly all kinds of museums were jumping on the bandwagon to show women’s work. So many of my friends and peers (who are like me in their late seventies and eighties) are belatedly being recognized, including Michelle Stuart, Harmony Hammond, Howardena Pindell, Jaune Quick-to-See Smith, Kay Walkingstick, and Suzanne Lacy, among many others.

ARH: That is a bad-ass group of artists. Yes, dramatic change is what we are seeing with both women and people of color in museums right now. Many of the artists you mention have been very present in shaping my ideas around work from the beginning of my career and some have been to my house for cake. They are the artists who inspire new voices, who have shifted context over time, and who continually refocus perceptions in art. My hope is that the artists selected in this exhibition surface a range of ideas, place, and platform and do not disregard icons but honor them.

ANDREA R. HANLEY (Navajo) is the Chief Curator at the Wheelwright Museum of the American Indian in Santa Fe, New Mexico. Her career has been guided and dedicated to the work of contemporary Native American artists and the Native American fine art field. She started her career at the National Museum of the American Indian, Smithsonian Institution, Washington, D.C., as both Special Assistant to the Director and Exhibition Developer/Project Manager. She was the Fine Arts Coordinator/Curator for the city of Tempe, the Executive Director of ATATL, Inc., National Service Organization for Native American Arts. She was the founding manager of the Berlin Gallery at the Heard Museum and the Membership and Program Manager for the IAIA Museum of Contemporary Native Arts. She currently serves on the Santa Fe Arts Commission. She is on the UCross Foundation National Advisory Council, and the Native American Advisory Board for New York based arts organization, Voices in Contemporary Art (VoCA.) She is on the Board of Directors for the Southwestern Association for Indian Arts (Indian Market) and Santa Fe based arts space Axle Contemporary.

LUCY LIPPARD is a writer, activist, and sometimes curator. Since 1966, she has published 25 books on contemporary art and cultural studies, including *Mixed Blessings: New Art in a Multicultural America*, *The Lure of the Local: Senses of Place in a Multicentered Society*, *Down Country: the Tano of the Galisteo Basin 1250-1782 (2010)*, *Undermining: A Wild Ride through Land Use, Politics, and Art in the Changing West*, and most recently, *Pueblo Chico: Land and Lives in Galisteo Since 1814*. She has been co-founder of various artists’ groups including Ad Hoc Women Artists, Printed Matter, Heresies, Political Art Documentation/Distribution, Artists Call Against U.S. Intervention in Central America, and the guerrilla performance groups Outside Agitators and Damage Control. She has received grants from the Guggenheim Foundation, Lannan Foundation, and Creative Capital, various awards, and nine honorary doctorates in fine arts.

NATALIE BALL

(Modoc/Klamath/Black)

Chiloquin, Oregon



"I make art as proposals of refusal to complicate an easily affirmed and a consumed narrative without absolutes," says Ball. Her *Pussy Hats* series both parallels and challenges the pink knit hats initially made and worn by women and used in solidarity for women's rights and in protest of the rhetoric used towards women in minorities in previous years' state and federal elections. Her work respond to the female figure and experience, specifically addressing layered issues around violence and politics of Native American and Black women and identity. Sculptural "heads" made of materials like hair, shells, and textiles, stand ominously on metal poles. *Wedding* contemplates issues around blood quantum, race, and feminism. Ball says, "this piece examines my thoughts around my body, as an act of resistance."

DORIELLE CAIMI

Santa Fe, New Mexico



Dorielle Caimi says, "Using figuration, vivid colors, and symbolism, my paintings are largely a reclamation and recompilation of societal ideas regarding women and are an illumination of the world through the female gaze." She continues, "It is my belief that artists are not commodities; we are seekers of truth and authentic expression and everything in this world is our toolbox from which to pull." Found within her work, is an exploration of the feminine and truth in different flashes of time. The works, which are influenced by early masters, reveal to the viewer both a reconsideration of the female body, and larger narratives associated with contemporary women's issues.

DESERT ARTLAB COLLECTIVE

(April Bojorquez, Rarámuri & Matt Garcia, Chicax), Pueblo, Colorado

in collaboration with

SHAWNA SHANDIIN SUNRISE (Diné/Kewa)

Albuquerque, New Mexico



Desert ArtLAB, established in 2009, is a collaborative initiative dedicated to an experimental public art practice exploring connections between ecology, art, and community. This installation, conceived by Desert ArtLAB and executed by florist Shawna Shandiin Sunrise, reimagines Indigenous dryland aesthetics, explores cultural and ecological resilience, and symbolically presents an Indigenous cosmology that honors the feminine and mother earth. It utilizes high-desert Indigenous flora and locally sourced material inspired by *Ikebana* (the Japanese art of arranging flowers), blossoms, branches, leaves, stems, and the Chicano aesthetic and barrio sensibility of *Rasquachismo*. The title, *Las Flores No Marchitan en la Tierra / Flowers Do Not Wilt in the Earth*, is inspired by the Nahuatl oral tradition and poetic practice of *Flor y Canto* and is an adaptation of a Nahuatl poem.

Las Flores No Marchitan en la Tierra/ Flowers Do Not Wilt in the Earth, East (detail), 2020, Chamisa, Apache Plume, found objects, concrete. Photo by Matt Garcia, Courtesy of the Artists

ANGELA ELLSWORTH

Phoenix, Arizona



Addressing the secret languages pulsing beneath officially sanctioned accounts of history and religion, Ellsworth's mysterious, entrancing objects and performances draw lines of communication between her Mormon ancestry and the work of 19th and 20th century female mystics, delving into an unspoken realm of gestural language, psychic connection, and sensuous geometry. *Kicking Up Dust* reimagines a group of polygamist women as separatist lesbians, exploring the mystical space between land, loving, and line dancing. A part of Ellsworth's ongoing efforts of putting the queer in pioneer, she looks to her own Mormon upbringing in Utah to investigate the underpinnings of Utopian ideals and religion by reimagining a community of women creating their own grid and having their own visionary and revelatory powers outside a patriarchal construct. Through her reappropriation of images of women in pastel prairie dresses, Ellsworth explores intimacy, resilience, and new possibilities for defining, building, and sustaining community.

Kicking Up Dust, 2014, still from video, 2:37 minutes, Courtesy of the Artist
Directed by Angela Ellsworth / Cinematography / Editing by Julie Ganas / Additional camera by Gabriela Muñoz / Music by Happy Dirt

HALEY GREENFEATHER ENGLISH

(Red Lake/Turtle Mountain Ojibwe)

Albuquerque, New Mexico



Haley Greenfeather English uses whimsical graphics and brash, vibrant colors to explore the oddity, humor, and contradictory aspects of humanity. Her work draws from observation, personal narrative, and recycled memories to break down imposed notions of reality based on Western cultural biases. She says, "Kinship is found at the center of humanity. From it, infinite lines of radical inclusivity bleed upward to form a mountainous network. *Inawemaagan*. This enduring landscape is populated by the entire range of identity-in people, land and animals alike. *Zaagi'idiwin*. Its climate: oscillating patterns of energy assembling and dismantling/ transcending time and space. *Bimitigweyaa*. With a graceful viscosity, this ecosystem grows and shape-shifts as each relation finds its eventual purpose within it. *Inaawanidiwag*."

ELISA HARKINS

(Muscogee (Creek)/Cherokee)

Tulsa, Oklahoma



Elisa Harkins' work is concerned with translation, language preservation, and Indigenous musicology. Harkins uses the Cherokee and Muscogee (Creek) languages, electronic music, sculpture, and the body as her tools. In *Honor Beats*, she asks, "How can I, as an Indigenous artist imprint land with my body? And in this imprinting, how can we unearth and tell histories, have inter-tribal peacemaking, and reclaim land simply with the body?" This work was created with Ivanie Aubin-Malo, a Maliseet dancer. The performance for camera takes place at the Gilcrease Museum in Tulsa Oklahoma, which was once owned by the Muscogee Creek citizen, oil man, art collector, and philanthropist, Thomas Gilcrease. Harkins says, "The land and museum, like many things that were once Muscogee Creek, now belongs to the city of Tulsa. This is a visual honor song that uses bodies to observe and mark land."

Honor Beats, 2019, still from video, 5:03 minutes, Courtesy of the Artist
Choreographed and performed by Elisa Harkins and Ivanie Aubin-Malo / Filmed by Kyle Bell / Music composed by Travis Mammedaty / Music performed by Travis Mammedaty and the Redstone Singers / Recorded by Mark Kuykendall and Elisa Harkins / Produced and edited by Elisa Harkins

LUZENE HILL

(Eastern Band Cherokee)

Atlanta, Georgia



"This work reflects my continuing search for uncorrupted, pre-contact, Native culture to guide, empower and provoke change – rejecting patriarchal foundations and colonial conventions," says Luzene Hill. Her recent work employs Indigenous matrilineal motifs, asserts female agency, and challenges male-dictated hierarchies. *Retribute* is inspired by images of women and children being rounded up one cold night along the Rio Grande near El Paso. Hill says, "The asylum seekers had been given mylar emergency blankets and were huddled in groups, wrapped in the thin sheets which shimmered in the headlights of Border Patrol buses. In this work, mylar, rather than humbling Indigenous women, energizes and imbues them with power. This piece reflects my continuing search for uncorrupted pre-contact Native culture to guide, empower, and provoke change – rejecting patriarchal foundations and colonial conventions."

Retribute (detail), 2020, mylar emergency blankets, bees wax, Courtesy of the Artist

MARA LONNER

Santa Fe, New Mexico



Mara Lonner works with a variety of mediums and genres to blur the conventional distinction between organic and geometric worlds. She says, "My *Memento Mori* series consists of large-scale works on paper, based on the compositions of obscure female 17th century Dutch masters, including Clara Peeters, who was among many other period women artists who were as prolific and skilled as their male counterparts. Peeters asserted her presence in her paintings through representations of her reflection, her name carved into silver table knives, and her bold signature. Through these gestures she insisted that her important contributions not be erased. I am in dialogue with Dutch Golden Age women artists... I am working to achieve an uncomfortable balance conceptually and visually, paralleling social and economic conditions of today and the Dutch Golden Age... Until the time comes when women are treated equally in major institutions, corporations, politics, and everyday life, the paintings of Clara Peeters and her female contemporaries' works serve as reminders of the persistence and assertion necessary to not be relegated into obscurity."

Memento Mori Clara Peeters (Still Life with Flowers/Tulip), 2019, pastel, gouache, graphite on paper, Courtesy of the Artist

CARRIE MARILL

Phoenix, Arizona



Carrie Marill says, “I took a course at the Princes School of Traditional Arts in London that focused on Zouaq Moroccan pattern making. The use of geometric patterning found in Zouaq patterned ceilings and walls spoke to me and triggered a curiosity to see it applied through my own visual lens. I have an armor; at times it is an impenetrable shield I hide behind to protect myself. At other times it is porous and transparent. With these pieces I want to reveal the tenderness behind those shields to show what is hidden... As women, daily we apply an armor of restraint and protection; how we present ourselves — through hair, make-up, clothing, tone, emotions — are all layers of armor we selectively choose depending on our circumstances. How does protecting ourselves daily with these tools diminish our ability to fully share who we are with one another? Are these social norms preventing us from being real and vulnerable? With this series, I have incorporated elements of the techniques I learned with my own visual language of intricate layers of patterns which reveal and shield simultaneously. In each work, I hope one might meditate on our own protected vulnerability.”

Alchemy, 2020, acrylic on linen, Courtesy of Lisa Sette Gallery

THAIS MATHER

Santa Fe, New Mexico



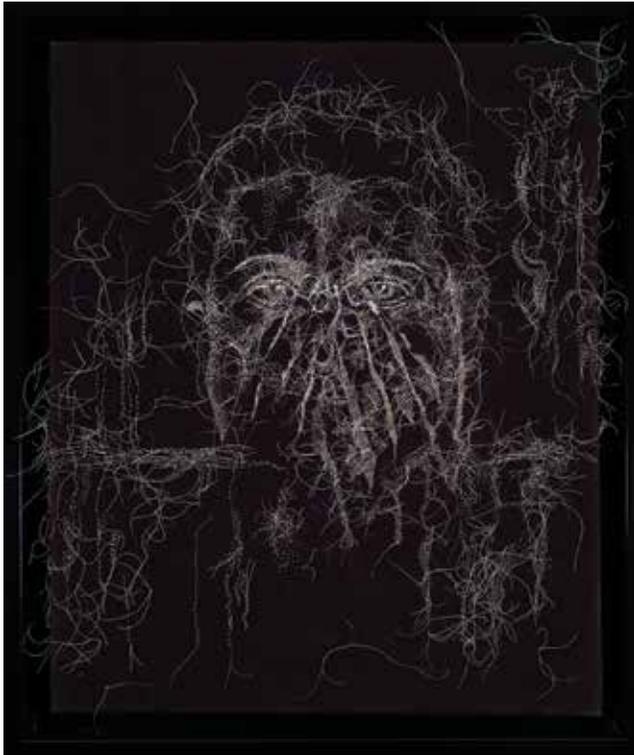
Thais Mather says, “My work explores feminism, authorship, and mythology. I confront the objectification of culture through a self-reflexive critique of women’s labor. My work evolves from primary and secondary research into the historical — or lack of — content comprising women’s power and image... My process is born out of collaboration with materials. I favor exploration over mastery and I intentionally explore many different materials within a singular body of work. Through repetition and openness, I invoke the material’s magic, allowing the mystery of process to reveal a new way forward. This experience of “unknowing” circles back to themes of women’s power, labor, history, and occult relationships with the animate world.”

Plutocracy, 2017, altered found objects, Courtesy of form & concept

ROSEMARY MEZA-DESPLAS

(Latina)

Farmington, New Mexico



The cornerstone of Rosemary Meza-Desplas' artwork is the female experience within a patriarchal society. She says, "The use of portraiture to discuss gender-based burdens personalizes the political. Intricate drawings of meticulous stitches of human hair suggest a persistent advocacy for gender equality and women's empowerment. My drawings are created by hand-sewing my hair into various surfaces. Collecting and sorting my hair is a ritualistic act. The dichotomy of using hair captivated my interest; hair can be a sexy and engagingly tactile to people, or it can be repulsive – like a hair in your soup or a hair on your hotel pillow." Meza-Desplas' says that her embrace of feminist ideology is inspired in part by the tenacity of her eight aunts in the face of personal tragedies and adversities along the US/Mexico border.

EDIE TSONG

(Taiwanese-American)

Santa Fe, New Mexico



Edie Tsong works range in scale from small drawings to city-wide installation and programming. Her work interdisciplinary investigations take the form of conceptual portrait, socially engaged projects, writing, performance, and radical bookmaking. She says, "The word feminism is constantly changing. It evokes power and the strength of women. My ideas of power and strength stem from observing the quiet and generous work of my mother. She did the small daily things that went unnoticed and were under-appreciated, but I always knew that she held everything together. It is these small things that happen daily that hold the space for change, revelation, and revolution...I find power in quiet, power in openness, in sharing, and in making one vulnerable, power in presence, power in self-knowledge."

MARIE WATT

(Seneca Nation)

Portland, Oregon



Marie Watt's work draws from history, biography, Iroquois proto-feminism, and Indigenous teachings. Her view of proto-feminism is based in her tribes matrilineal customs: strong familial women roll models. In her work, she explores the intersection of history, community, and storytelling. Through collaborative actions, she instigates multigenerational and cross-disciplinary conversations to create a lens for understanding connectedness to place, one another, and the universe. She says, "I come from a long line of proto-feminists. Proto, the prefix, recalls things that come before, like organisms, epochs, and relationships (ancestral, communal, cosmic). In my house, Indigenous feminisms — encompassing life equity and honor voices, bodies, the cultural esteem, intellect, labor, economic sovereignty, safety, health, creativity, and humanity of women and girls — are human rights, not privileges. Feminism is not female-centric and takes a community. It takes effort to uphold and live the values of feminism, which are both highly personal and very public. Embodying one's feminisms looks different on each person and will look different over time."

Untitled (Dream Catcher), 2014, reclaimed wool blankets, satin binding, thread,
Courtesy of the Artist

Artists' Biographies

NATALIE BALL (Modoc/Klamath/Black) was born and raised in Portland, Oregon. She has a BA degree with a double major in Ethnic Studies and Art from the University of Oregon. She holds an MA degree focusing on Indigenous contemporary art at Massey University in New Zealand. She relocated to her ancestral homelands to raise her three children. Her work has been shown nationally and internationally, including the Vancouver Art Gallery, British Columbia; Portland Art Museum, Oregon; Gagosian, New York; Seattle Art Museum, Washington; Almine Rech Gallery, France; and Sculpture Center, New York. She earned her MFA degree in Painting and Printmaking from Yale School of Art in 2018.

DORIELLE CAIMI completed a BFA (Summa Cum Laude) in Painting from Cornish College of the Arts in 2010. Her work has been exhibited internationally and reviewed in publications such as *PoetsArtists* (cover x 2), *American Art Collector*, *Beautiful Bizarre Magazine*, *Hi-Fructose*, *Art Forum*, *art ltd.*, *Combustus*, *Juxtapoz*, *Southwest Contemporary Magazine* (Cover) and *Printer's Devil Review* (cover). In 2015, she was awarded the \$10,000 William and Dorothy Yeck Award for work that "visually responds to painting in the 21st century" juried by LACMA's Franklin Sirmans. Her work has been acquired by Miami University's permanent collection, The Tullman Collection, The Ashley Longshore Private Collection, and The Muskegon Museum of Art permanent collection.

DESERT ARTLAB collective is April Bojorquez (Rarámuri) and Matt Garcia (Chicanx). **APRIL BOJORQUEZ** is the curator at Saint Mary's College Museum of Art in Moraga, California with an interest in interdisciplinary and collaborative practices. Working within the intersection of art and anthropology, she employs diverse strategies to produce immersive and interactive environments exploring place, identity, and museum practices in an increasingly multicultural society. She is a fellow of the Smithsonian Institution's Latino Museum Studies Program and a former curator of art at the National Hispanic Cultural Center. Bojorquez is a 2016 Creative Capital Awardee in Emerging Fields. She was born and raised in the Arizona desert and now lives in Colorado. **MATT GARCIA's** artistic practice investigates ecology, its relationship to knowledge systems, and how media can connect communities to a reclaiming or re-imagining of lost epistemology. He is currently an assistant professor of Art and Design at Dominican University of California. His work has been presented nationally and internationally at venues such as: Ecole Nationale Supérieure des Beaux-Arts (Paris, France), IAIA Museum of Contemporary Native Arts (Santa Fe, New Mexico), ISEA2012: Machine Wilderness at 516 ARTS in Albuquerque, New Mexico, and HASTAC (Lima, Peru), among others. He is a 2016 Creative Capital awardee in Emerging Fields.

SHAWNA SHANDIIN SUNRISE (Diné/Kewa), collaborating artist with Desert ArtLAB, was raised as a fifth generation weaver through the matrilineage of her mother. She learned hands-on in various flower shops and became a quick study of the art of floral design. With over 15 years of experience, Sunrise is embarking on an independent floral design business based on her creative process called Nizhónigo Anilééh (Make It Beautiful) Designs. Sunrise has degrees from the Institute of American Indian Arts (IAIA) and the School of the Art Institute of Chicago (SAIC) in media, film, and performance. She lives and works in Albuquerque, New Mexico.

ANGELA ELLSWORTH is an interdisciplinary artist who works in sculpture, drawing, installation, and performance. Her objects and performances draw lines of communication between her Mormon ancestry and the work of 19th and 20th century female mystics. In 2014, she founded the Museum of Walking, which is committed to conversations about land, action and site within the context of art. Ellsworth holds an MFA in Painting and Performance from Rutgers University and a BA in Photography and Painting from Hampshire College. Her work has been shown internationally including at The Getty Center (California), Museum of Contemporary Art (Sydney, Australia), Zacheta National Gallery of Art (Warsaw, Poland), and as part of the 17th Biennale of Sydney, Australia, among others.

HALEY GREENFEATHER ENGLISH (Red Lake and Turtle Mountain Ojibwe) is an artist, educator born and raised in Albuquerque, New Mexico. She holds a BFA from the Institute of American Indian Arts in Santa Fe, NM. She is the recipient of a Bureau of Indian Affairs scholarship and the Full Circle Scholarship from the American Indian College fund. She has exhibited her work in Albuquerque and Santa Fe, New Mexico and in San Francisco, California. She has work in the collections of Bernalillo County Public Art and the IAIA Museum of Contemporary Native Arts. She has been an artist-in-residence at The Growler, in San Francisco, California.

ELISA HARKINS (Muscogee (Creek)/Cherokee) is an artist and composer originally from Miami, Oklahoma. She received her BA degree from Columbia College Chicago and her MFA degree from the California Institute of the Arts. She has since continued her education at the Skowhegan School of Painting and Sculpture. Harkins uses the Cherokee and Muscogee (Creek) languages, electronic music, sculpture, and the body as her tools. She has exhibited her work at The Broad Museum, Los Angeles, California, Crystal Bridges Museum of American Art, Bentonville, Arkansas, *documenta 14*, Kassel, Germany, The Hammer Museum, Los Angeles, California, and MCA Chicago, among others. Harkins is currently a mentor at the School of the Art Institute Chicago and a Tulsa Artist Fellow.

LUZENE HILL (Eastern Band Cherokee) is a multi-media artist, best known for socially engaged conceptual installations and performances. She lives and works in Atlanta, Georgia. Her work has exhibited throughout the United States, as well as in Canada, Russia, Japan, and the United Kingdom. Her awards include a 2019 Ucross Fellowship, the 2016 Native Arts and Cultures Foundation Fellowship in Visual Arts, the 2015 Eiteljorg Museum Fellowship and 2015 First Peoples Fund Fellowship. Hill's work is featured in Susan Power's book, *Cherokee Art: Prehistory to Present*, Josh McPhee's book, *Celebrate People's History!: The Poster Book of Resistance and Revolution*, and the PBS Documentary, *Native Art NOW!*.

MARA LONNER received her BFA and MFA degrees from the California Institute for the Arts. She taught at University of California, Irvine for 21 years as well as CalArts and Long Beach City College. She was twice awarded the Durfee Foundation ARC Grant and received a California Arts Council Grant. She had the Helene Wurlitzer Foundation residency in 2014 and was the 2014 Resident Artist at the Theodore Payne Foundation in Sun Valley, California. Recent exhibitions include: The University Art Gallery at New Mexico State University; LA Valley College Art Gallery, Valley Glen, California; Cue Art Foundation, New York; and LAXART, Culver City, California; among others. She has done multiple public art commissions in California. She lives and works in Santa Fe, New Mexico.

CARRIE MARILL was born in San Francisco, California in 1976. She graduated from San Francisco State University in 2002 with a BA in Painting and received an MFA in Painting from Cornell University in 2004. Her artwork has been exhibited throughout the United States in California, New York, Seattle, Miami, Dallas, and Arizona. Marill's work has been published in *New American Paintings*, *Wired Magazine*, *Southwest Art*, *The New York Times*, *The Wall Street Journal*, *Modern Painters*, *LA weekly* and the *LA Times*. Her work is in the collection of Todd Oldham, Missoni, Megan Mullally, Disney, The Hallmark Collection, among others. Marill's practice includes large scale outdoor murals, and making Carrie Marill Protected Vulnerability 2020 jewelry, prints and accessories from pieces gathered from her travels around the world for her punkwasp line of goods. She lives and works in Phoenix, Arizona.

THAIS MATHER is an installation artist born and based in Santa Fe, New Mexico. Spanning sculpture, printmaking, painting, new media, and installation, her work explores themes of feminism, authorship, mythology, the objectification of culture, and women's labor. Mather has been a student and teacher of feminism for a decade. She holds an MFA degree in installation art and feminist theory from the Vermont College of Fine Arts where she is now a Graduate Professor of Art. She is a recipient of the Shipley Swan Fellowship for Printmaking, the Levin Lutz Fellowship for Installation and Research, and the LewAllen Grant for Educators. She has been featured in group and solo exhibitions around the country.

ROSEMARY MEZA-DESPLAS (Latina) lives in Farmington, New Mexico. She earned an MFA degree from Maryland Institute, College of Art (Hoffberger School of Painting) and a BFA degree from the University of North Texas. Her artwork has been exhibited at numerous galleries and museums throughout the United States, Europe, and Asia. Her work has been written about in several publications including the *Huffington Post*, *Dallas Morning News*, *The Durango Herald*, *Wall Street International*, and *Interview Magazine*. She was born and raised in Garland, Texas, a manufacturing-based suburb of Dallas. Her parents' heritage is rooted south of the US/Mexico border.

EDIE TSONG (Taiwanese-American) is an artist and writer living in Santa Fe, New Mexico. She has exhibited her work both nationally and internationally. She has lectured and participated in Artist-in-Residence programs nationally. She is the Founding Director of Cut+Paste Society and their project *Snow Poems*. Her works range in scale from small drawings to city-wide installation and programming. Her work explores intimacy. Her interdisciplinary investigations take the form of conceptual portrait, socially engaged projects, writing, performance, and radical bookmaking.

MARIE WATT (Seneca Nation) holds an MFA degree in Painting and Printmaking from Yale University. She attended Willamette University and the Institute of American Indian Arts. In 2016 she was awarded an honorary doctorate from Willamette University. She has attended several residencies, including those at the Skowhegan School of Painting and Sculpture and the Vermont Studio Center; and she has received fellowships and awards from the Joan Mitchell Foundation, *Anonymous Was a Woman*, and the Ford Family Foundation. Selected collections include the Seattle Art Museum, the Whitney Museum of American Art, the Albright-Knox Art Gallery, Yale University Art Gallery, Crystal Bridges Museum of American Art, the Smithsonian Institution's National Museum of the American Indian and Renwick Gallery, and the Library of Congress, among others. She has received numerous public art commissions. Watt was born and raised in Seattle, Washington, and currently resides in Portland, Oregon.

516 ARTS is an independent, non-collecting contemporary art museum in Downtown Albuquerque, New Mexico. We offer programs that inspire curiosity, dialogue, risk-taking and creative experimentation, showcasing a mix of established, emerging, local, national and international artists from a variety of cultural backgrounds. Our mission is to forge connections between diverse art and audiences.

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