

A woman with long black hair is shown in profile, facing left. She is wearing a black dress with a large, vibrant red rose pattern. The roses are densely packed and cover most of the dress. The dress has a black lace-like pattern on the sleeves and a brown fur trim at the hem. The background is a solid dark grey.

NATIVE AMERICA IN TRANSLATION

JAN 26-MAY 12, 2024

Native America: In Translation
January 26–May 12, 2024

Rebecca Belmore

Nalikutaar Jacqueline Cleveland

Martine Gutierrez

Koyoltzintli

Duane Linklater

Guadalupe Maravilla

Kimowan Metchewais

Alan Michelson

Marianne Nicolson

Native America: In Translation brings together the works of nine Native artists who explore aspects of community, heritage, and the legacy of colonialism across what is now called North America. Posing challenging questions about land rights, identity, gender, and the violence toward Native people perpetrated by settler governments, the artists also probe the fraught history of photography in representing Indigenous populations. “The ultimate form of decolonization is through how Native languages form a view of the world,” notes exhibition curator Wendy Red Star. “These artists provide sharp perceptions, rooted in their cultures.”



Martine Gutierrez, *Queer Rage*,
Imagine Life-Size, and *I'm Tyra*, pp 66–
67 from *Indigenous Woman*, 2018

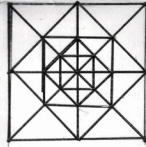
Working as a performance artist since the late 1980s, **Rebecca Belmore** (Anishinaabe, Lac Seul First Nation, b. 1960) often uses the body to address violence and injustice against First Nations people, especially women. In her three photographs on view, all from her series *nindinawemaganidog* (*all of my relations*) (2017–2018), female bodies are surrounded by various materials that refer to Belmore’s past performances. For example, *keeper* (2018) is inspired by her 2016 performance *Clay on Stone*, in which a woman washes a gallery floor with a clay-soaked rag, the clay quickly drying around her in reference to the parched earth. Similarly inspired by her body as central and in authority over the external gaze, **Martine Gutierrez** (American, b. 1989) performs for the camera as she activates the concept of indigeneity inspired by her Mayan heritage. Interested in the realms of fashion, consumerism, and representation, Gutierrez created a 124-page fashion magazine in which she is the model, art director, photographer, and stylist. Gutierrez often adorns her body with textiles and objects found in markets throughout Mexico and Central America, as she creates a remarkable fashion world that centers a Native, queer woman.

Artists **Duane Linklater** (Omaskêko Ininiwak, Moose Cree First Nation, b. 1976) and **Alan Michelson** (Mohawk, Six Nations of the Grand River, b. 1953) reflect on archival traditions while challenging colonial narratives. Artist Linklater returns to the 1995 *Aperture* issue titled “Strong Hearts: Native American Visions and Voices.” In conversation with this archive, he intervenes by folding, drawing, and writing on pages from the magazine according to long-established Native patterns of beadwork and quillwork. Michelson exposes the dark colonial past by illuminating a bust of former US President George Washington with projections of archival imagery outlining the history of Washington’s invasion and eviction of the Iroquois from their home state (currently New York). In another work, he activates rare footage from 1926 that depicts Native veterans of the Battle of the Greasy Grass (1876, also known as The Battle of Little Big Horn and Custer’s Last Stand) by projecting it onto a red trade blanket.

*Forty-five government homes built
A tribally run store and campground
A raceway built on a tribal member's property
A developing volunteer fire department
Two people who have graduated with master's degrees
One who has graduated with a bachelor's degree
A tribally owned and operated water park
Four established artists
One singer
An increase in the percentage of high-school graduates*



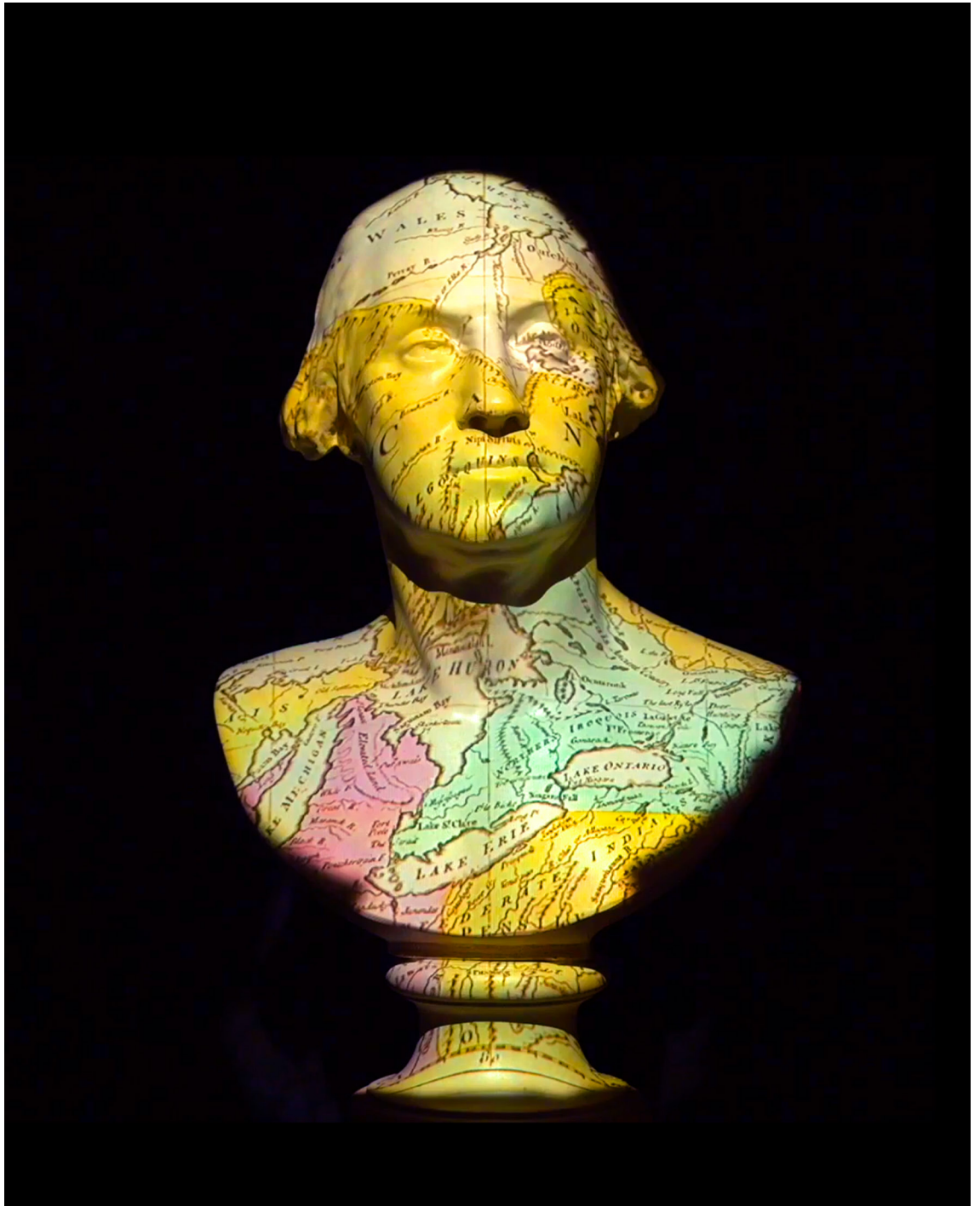
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PHOTOGRAPHS AND TEXT BY JAMES LUNA

I'VE ALWAYS WANTED TO BE AN
AMERICAN INDIAN

Alan Michelson, *Hanödagá:yas (Town Destroyer)*: Whirlwind Series, 2022.



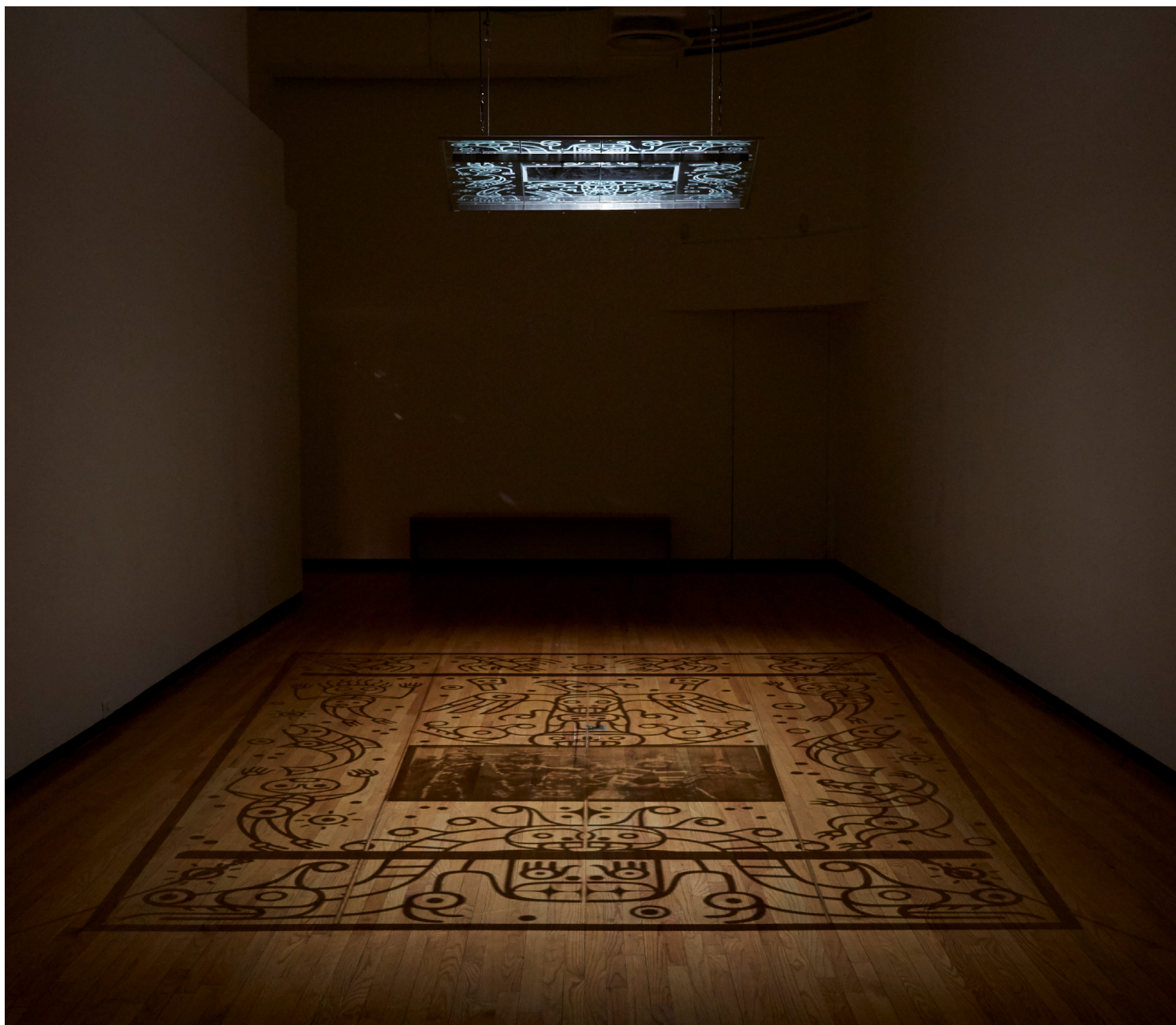
Marianne Nicolson (Musgamakw Dzawada'enuxw, b. 1969) also uses photography to explore memory with her monumental image-based light installation, which takes over a main gallery space. Her projection challenges museum traditions and their long association with the authority of colonizing nations by including Dzawada'enuxw symbols of power such as bears, lightning, thunderbirds, eagles, rivers, and mountains.

The self-described “self-made Native imagery” by late artist **Kimowan Metchewais** (Cree, Cold Lake First Nations, 1963–2011) challenges the authority of representation through his use of mixed-media collage and Polaroid photographs. His series *Indian Handsigns* (1997) connects home and language in a set of images depicting simple, ambiguous hand gestures that suggest sign language but are entirely of his creation. The erased one-word subtitles on the pages suggest the unstable qualities of gesture, language,

and identity. **Guadalupe Maravilla** (Salvadoran American, b. 1976) also employs mixed mediums with symbolic meaning, creating retablos. These small devotional paintings offer alternate iconographies that document therapeutic actions and the transcendence of hardships, including Maravilla's own displacement as an unaccompanied minor fleeing civil war in El Salvador in 1984. Combining religious iconography with both Indigenous traditions and contemporary cultural elements, Maravilla surrounds their paintings with frames that incorporate maize, a material sacred to Indigenous peoples in Mesoamerica.

Nalikutaar Jacqueline Cleveland (Yup'ik, b. 1979) is an Alaskan Native who explores the coastal village of Quinhagak as she records multigenerational family rituals and ancestral knowledge surrounding plants and foraging. Similarly, **Koyoltzintli** (Ecuadorian American, b. 1983), a descendent of the Manta People of the Ecuadorian coast, reflects on the traditions and myths of the land by evoking the myth of the Sky Woman, who is said to have fallen to earth as the planet was created. In her performative photographs, Koyoltzintli places her own body in the landscape to envision how Sky Woman might reclaim the land and fight the erasure of Indigenous traditions.

Marianne Nicolson, *Widzotłants*
gwayułalatl? Where Are We Going . . .
What Is to Become of Us?, 2007





Guadalupe Maravilla, *I Crossed the Border Retablo*, 2021.





Nalikutaar Jacqueline Cleveland,
*Molly Alexie and her children after a
harvest of beach greens in Quinhagak,
Alaska, 2018.*



Koyoltzintli, *Gathering Roots*, Abiquiú,
New Mexico, 2019.

Cover: **Rebecca Belmore**, *matriarch*, 2018.

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