

2018 ANNUAL REPORT

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**NATIVE
ARTS &
CULTURES
FOUNDATION**

"Breach #2", Ceramics on Pallet, Courtney M. Leonard, 2016



T. Lulani Arquette (President/CEO), photo by Mario Galluci

Welina me ke aloha,

The Native Arts and Cultures Foundation expresses sincere appreciation to our friends, artists, supporters, and communities for continually inspiring us and working together to advance Native truth and Indigenous knowledge. Culture enlightens, lifts up, and empowers. Nowhere is that truer than in the creative life of Native artists and communities, whose work brings a valuable perspective to this nation and has broad relevance in these contemporary times.

During 2018, we witnessed artists and truth-bearers shift the consciousness of people, and begin work towards social change. At a minimum, this creates an understanding of Indigenous contributions to our nation. At most, we have seen how it has influenced changes in philanthropy, nonprofit programming, and community engagement.

We have provided support for artists to deepen their practice, mentor apprentices, and work in communities. Artists and organizations were brought together to strengthen relationships and collaborations. We are humbled that NACF has played a part toward increasing the opportunities and additional support from other organizations for NACF artists. Our work has helped “seed” community assets and collective will to address social change relative to cultural knowledge, Native values, land and climate change, identity, and language, to name a few.

As we think about all that is happening in our nation, the Native Hawaiian proverb He `onipa`a ka `oia`i`o (Truth is steadfast and not changeable) comes to mind. I also think of Hawaii’s last monarch, Queen Lili`uokalani. When she was overthrown and imprisoned, she reminded the people to be steadfast in seeking knowledge and strong in the face of adversity. Her motto was Onipa`a - Stand firm. As NACF celebrates its ten-year anniversary in 2019, we recognize that the way forward is to stand firm in our truth and values, and work together to achieve the highest good for our communities and nation.

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 works with American Indian, Native Hawaiian, and Alaska Native artists and communities to promote the revitalization, appreciation, and perpetuation of Native arts and cultures across the United States.

vision

The arts and cultures of the diverse Indigenous people in this country are powerful, vibrant, and growing, and also offer perspectives that inspire creative solutions to some of our nation’s most difficult collective challenges.

“Keeper of the Culture”, Oil and acrylic on panel, Linda Infante Lyons, 2017

reflections:

10 YEARS OF NACF

Beginning in 2019 NACF will be celebrating its ten-year anniversary. We are humbled by what we have accomplished in our first decade, and by the impact that we have had in the Native arts and cultures field. But most of all, we are grateful to the Native nations and tribes, individuals, foundations and businesses for their support, and to our artists and communities for their continuous resilience, courage and creativity.

Since 2009, we have supported **240 Native artists and organizations in 32 states and the District of Columbia**. We have accomplished this through our Fellowships, our Community Inspiration Programs, and through partnerships with stakeholders and communities.

Now it is time to reassess, listen, and envision our work for the next five years in a way that is most impactful to our artists, communities and partners. We are excited to continue our journey with the same commitment and passion that marked our initial decade.

As part of our work in 2019, we will be developing a strategic plan for future years. This will include communicating with our stakeholders on what we have accomplished in the past 10 years, and gaining input on programming and operations to ensure the groundwork that has been laid will continue to benefit artists, organizations, and communities.



Anthony Hudson (NACF Fellow) & Joy Harjo (NACF Board Member), photo by Mario Galluci

20

National Artist Fellowships

Following a national open call for applicants, 20 Artist Fellows were selected by a rigorous process. At its heart, the Artist Fellowship initiative is built around the fact that in order for any artist to succeed creatively, they need time, space, and financial support to cultivate their creative process, improve their craft, explore new concepts and, for some, take risks that they might not have had the capacity to take otherwise.

8

Mentor Artist Fellowships

Following an open call for established American Indian and Alaska Native artists working in traditional or contemporary visual arts, Mentor Artist Fellows were reviewed and selected in a competitive process involving a peer review panel. Mentor Artist Fellows and their chosen apprentices were selected to participate in a rigorous 12-month program of routine and structured sessions.

11

Special Projects

This year Native Arts and Cultures Foundation awarded local, regional and national grants to organizations that share our vision, and have the demonstrated capacity to build a flourishing Native arts and cultural landscape.

44

Community Engagement

The vitality and significance of NACF's work exists in the context of our communities. That is why community engagement is crucial. In 2018, we connected and worked with 44 organizations and entities, including tribal organizations, local, regional and national government agencies, other nonprofits and educational institutions. Our engagement with The Old Church (TOC) in Portland, Oregon, is a compelling example of how significant this kind of synergy is for the visibility of Native artists. TOC is a non-profit concert hall housed in a historic Portland building. In conjunction with TOC we were able to bring two Native artist panels and a film screening to Portland audiences in 2018.

The Native Arts and Cultures Foundation (NACF) **National Artist Fellowship** is an unrestricted award that provides support for Native artists to explore, develop and experiment with original and existing projects. Many NACF Fellows work with their communities and share their culture in numerous ways. Fellowships are made possible with additional support from the Ford Foundation, the Second Sister Foundation, the Andy Warhol Foundation for the Visual Arts, and the philanthropy of arts patrons nationwide.



Frank Wain (NACF Fellow), photo by Mario Galluci

ARTISTIC INNOVATION

Anthony Hudson / Carla Rossi *Grand Ronde*
Performance Artist – Portland, Oregon

Bently Spang *Tsistsistas/Suhtai (Northern Cheyenne)*
Installation, performance and video artist – Billings, Montana

Ciara Leina`ala Lacy *Kanaka Maoli*
Filmmaker – Hawaii

Frank Wain *Sicangu Lakota*
Rapper, songwriter and activist – Chicago, Illinois



"Lauhala Umeke", Fiber Weaving, Pōhaku Kaho`ohanohano, 2015

TRADITIONAL ARTS

Marques Hanalei Marzan *Native Hawaiian*
Fiber artist – Honolulu, Hawaii

Melissa S. Cody *Navajo/Diné*
Navajo weaver – Flagstaff, Arizona

Pōhaku Kaho`ohanohano *Native Hawaiian*
Traditional weaving – Makawao, Hawaii



2018 NACF National Artist Fellow RYAN! Feddersen [*Confederated Tribes of the Colville Reservation (Okanogan / Arrow Lakes)*] is a mixed-media installation artist specializing in interactive and immersive artworks that invite the viewer to engage both intellectually and creatively.

During her fellowship year, Feddersen exhibited her interactive installation "Coyote Now Epic" at the Museum of Art & History in Santa Cruz, California. Visitors were invited to color in the floor to ceiling images Feddersen displayed depicting a 21st Century interpretation of the epic story of Coyote.

Coyote is known as the Trickster in many Indigenous cultures and has the ability to reincarnate as long as there is a piece of it remaining. In "Coyote Now Epic," Feddersen provided the exhibition's visitors with handmade coyote bone shaped crayons to metaphorically bring it back to life. Using a graphic novel-like story line, Feddersen's installation allows visitors to envision how the trickster Coyote lends its talents to creating a different reality.

Feddersen points out that Indigenous culture approaches art as a functional community-oriented activity rather than deeming it a work of art that is put on a wall not to be touched. She consistently brings this perspective into her art practice galvanizing audiences and challenging them to think about current topics such as environmental and societal issues.



Archival pigment print on Photo-Tex & cast crayon, RYAN! Feddersen, 2018

VISUAL ARTS

Brian Adams *Iñupiaq*
Photographer – Anchorage, Alaska

Courtney M. Leonard *Shinnecock*
Multimedia artist – Santa Fe, New Mexico

Jim Denomie *Ojibwe*
Painter and multimedia artist – Shafer, Minnesota

Linda Infante Lyons *Alutiiq*
Visual artist and painter – Anchorage, Alaska.

RYAN! Feddersen *Confederated Tribes of Colville (Okanogan and Arrow Lakes)*
Mixed-media artists – Tacoma, Washington

MUSIC

Allison Akootchook Warden *Iñupiaq, Native Village of Kaktovik*
Hip Hop artist – Anchorage

Cary Morin *Crow*
Songwriter, guitarist, vocalist, and recording artist – Fort Collins, Colorado

Jeff Peterson *Native Hawaiian*
Slack key guitarist, composer, and educator – Kailua, Hawaii

Kalani Pe'a *Native Hawaiian*
Songwriter and vocalist – Wailuku, Hawaii

LITERATURE

Elizabeth Woody *Confederated Tribes of Warm Springs/Navajo/Wasco/Yakama*
Poet, author, essayist and visual artist – Warm Springs, Oregon

Heid E. Erdrich *Ojibwe/Turtle Mountain Band of Chippewa*
Writer, storyteller, poet and multidisciplinary artist – Minneapolis, Minnesota

Luci Tapahonso *Diné (Navajo)*
Writer – Santa Fe, New Mexico

Michael Wasson *Nez Perce (Nimíipuu)*
Poet – Lenore, Idaho



Ciara Leina`ala Lacy (*Kanaka Maoli*) is a 2018 NACF National Artist Fellow and a filmmaker who is driven by her commitment to social justice, and the dynamic resilience of Native Hawaiian culture. Her directorial debut, *Out of State*, looks at complex questions of cultural and religious identity, the cycle of criminal behavior and its impact on families. The film follows the lives of Native Hawaiian men imprisoned at the Saguaro Correctional Center in Arizona, a for-profit prison nearly 3,000 miles away from their homeland.

Out of State explores the impact of cultural practices in the rehabilitation journey for incarcerated populations. Many of the men come to prison without a cultural connection and find their identity while incarcerated. “So much about prison is restriction, but no one can take away religious practice and identity. This is really powerful for the men,” Lacy says, but despite the cultural and religious support system they have while incarcerated, many inmates struggle to reintegrate back into Hawaiian society.

Lacy’s film will broadcast on PBS’s *Independent Lens* in Spring 2019. Her hope is that it will inspire audiences to think differently about Indigenous peoples and the conditions leading to their incarceration. Her next project *The Ninth Island* – in collaboration with 2011 NACF Artist Fellow Christen Marquez (*Native Hawaiian*) – will examine the economic disparities forcing many Native Hawaiians to seek a living away from their homeland.

OUT OF STATE



2018 snapshot:



20 finalists received the National Artist Fellowship award totaling \$400,000.

JANUARY

NACF provided support for *Missing Indigenous* director LaRonn Katchia (*Confederated Tribes of Warm Springs*) and producer/actor Isaac Trimble (*Lummi*) to travel to a screening of their film in Paris, France, at the Filmopalooza international film festival.

MARCH



NACF convened its 2017 and 2018 Mentor Artist Fellows along with their apprentices for a training in Minneapolis, Minnesota. Additionally, a panel event featuring four NACF Mentor Artist Fellows was held on May 17 at the Minneapolis Institute of Art (Mia) titled *Identity in Our Fashion*.

MAY

NACF hosted its fourth Vancouver First Friday event featuring the art of traditional carver, Robert Harju (*Cowlitz*). NACF hosted a total of seven First Friday events in 2018 promoting the work of NACF fellows in addition to local Native artists of the Pacific Northwest.

JULY



Over the course of three days the 2018 NACF National Artist Fellows cohort convened in Portland, Oregon, for a series of events to share and learn from one another. Events included an Honoring Dinner plus two public events to discuss their work and strengthen the Native arts and cultures community.

SEPTEMBER

NACF supported Luzene Hill (*Eastern Band Cherokee*) as she traveled to London, England to present her work "*Transcending the Trace*," a temporary installation addressing the issue of sexual violence at the PSVI Film Festival hosted by the British Film Institute in London.

NOVEMBER

FEBRUARY

NACF partnered with Portland Center Stage at The Armory in Portland, Oregon, to support a panel of three Native women playwrights - Mary Kathryn Nagle (*Cherokee*), Larissa Fasthorse (*Sicangu Lakota*), and DeLanna Studi (*Cherokee*) - who presented their work on Oregon's top stages in 2018.

APRIL

8 finalists received the Mentor Artist Fellowship award totaling \$240,000.



JUNE

2017 Mentor Artist Fellow apprentices culminated their 12-month program this past summer at a week-long residency led by Ka'ila Farrell-Smith and Signal Fire. The residency, funded in part by NACF, offered the first group of NACF apprentices the opportunity to connect with land, place and tribal culture at the Caldera Arts Center in the Eastern Oregon mountains.



AUGUST

2014 Regional Artist Fellow, Kevin Pourier (*Oglala Lakota*) won Best of Show at the SWAIA Santa Fe Indian Market with his belt "*Winyan Wánakiksin*" (Women defenders of others). His design was inspired by the work of eight influential Native women.



OCTOBER

NACF staff organized two sessions at the Grantmakers in the Arts (GIA) conference in Oakland, California including *The Art of Social Change: KNOW Native America* featuring playwright and actress Delanna Studi (*Cherokee*) plus Museum Consultant and Curator Deana Dartt, Ph.D.



DECEMBER

NACF supported *Matriarchs* an exhibition presented by the El Segundo Museum of Art (ESMoA) featuring multiple works by 12 contemporary women Indigenous artists including NACF Fellows Cara Romero (*Chemehuevi*), Courtney M. Leonard (*Shinnecock*), and the late Shan Goshorn (*Cherokee*).



photo by Cara Romero (NACF Fellow)



Terri Ann Hom & Patrick William Kruse (NACF Fellow)

The Native Arts and Cultures Foundation (NACF) **Mentor Artist Fellowship** is a rigorous program in which established Native artists mentor an apprentice over a one-year period. The fellowship involves regular interaction between mentors and apprentices and culminates with a joint art project. This program has demonstrated the critical importance of mentoring in promoting the revitalization and perpetuation of Native arts and cultures. We are grateful to Margaret A. Cargill Philanthropies and the James F. and Marion L. Miller Foundation for supporting this program.

TRADITIONAL ARTS

Aurolyn Renee Stwyer *Celilo-Warm Springs/Wasco*
Beadwork – Oregon

Bryan Akipa *Sisseton Wahpeton Sioux Tribe*
Flute Carving – South Dakota

Lily Hope *Tlingit*
Weaving – Alaska

Lisa Telford *Haida*
Weaving – Washington

Patrick William Kruse *Red Cliff Band of Superior Chippewa Indians, descendant of the Mille Lacs Band of Ojibwe* Birch bark basket making – Minnesota

CONTEMPORARY VISUAL ARTS

Jason Garcia *Santa Clara Pueblo Tewa*
Printmaking – New Mexico

Kathleen Carlo Kendall *Koyukon Athabaskan*
Carving – Alaska

Will Wilson *Citizen of the Navajo Nation*
Photography – New Mexico



The art of copper chasing and repoussé – designs hammered into relief, also known as embossing – has been used by several Indigenous groups in Alaska for generations. Hammering copper was a common practice among southeastern Alaska Natives, which predates European contact. Traditionally copper was shaped into animal and human figures and is still used in many utilitarian and ceremonial objects such as knives, spoons, rattles and masks. The work of **Nicholas Galanin, 2017 NACF Mentor Artist Fellow**, and his apprentice **Samuel P. Sheakley, Sr.** are a product of this Native tradition.

The NACF Mentor Artist Fellowship provides artists with resources to train an apprentice during a year-long mentorship program. In addition to completing a joint art project, Galanin and Sheakley worked on a public art commission to carve “*Yanyeidí Kootéeyaa*,” a 40-foot Wolf totem pole, for Savikko Park on Douglas Island that was raised on June 6 in recognition of Alaska Native history.

During their mentorship year, Galanin and Sheakley participated in multiple events and **Sheakley won Best of Metal Category in the Sealaska Heritage Institute’s Juried Art Show and Competition** for his pendant “*Ku.éex’ Spirit*.” Once an apprentice himself under master carvers, Dave Galanin (father) and Will Burkhart (uncle), Nicholas Galanin continues to uphold a level of artistry that honors a continuum of ancestral knowledge and Native arts.



“*Ku.éex’ Spirit*”, Copper Chasing & Repoussé Mask, Samuel P. Sheakley, 2018

PROGRAMS WE SUPPORTED

Artists Repertory Theater

Indigenous Community Preview Night, The Thanksgiving Play - Public Programs

California Indian Culture and Sovereignty Center at California State University San Marcos

2018 California's American Indian and Indigenous Film Festival - Public Programs

El Segundo Museum of Art

Matriarchs - Artist Exhibition

Isaac Trimble

Missing Indigenous at Filmalooza - Film Screening

The Longhouse Education and Cultural Center, Evergreen State College

Teachings of the Tree People: An International Gathering of Indigenous Fiber Artists - Public Programs

Luzene Hill

Transcending the Trace - Artist Installation

Meaningful Movies in Ridgefield

Promised Land Documentary Screening - Public Programs

Native Arts and Cultures Foundation First Friday Events

2018 Vancouver First Friday Events (April - October) - Artist Exhibition

Oklahoma City Theater Company

Oklahoma City Theater Company 9th Annual Native American New Play Festival - Public Programs

Portland Center Stage at the Armory

And So We Walked - Public Programs

Signal Fire

Stardust: Indigenous Artist Retreat - Mentor Artist Fellow Apprentices



Lily Hope (NACF Fellow) & Anastasia Hobson-George

The exhibition *Interwoven Radiance* – curated by 2018 NACF Mentor Artist Fellow Lily Hope (Tlingit) – came to life in June of 2018 during a closing celebration hosted by the Portland Art Museum (PAM). *Interwoven Radiance* was on display at PAM's Center for Contemporary Native Art for a successful eight months, featuring the

craftsmanship of contemporary Northwest Coast Native designs with the goal of bringing awareness to the traditional art and cultural practice of Chilkat and Ravenstail weaving.

The closing celebration was led by storyteller Ishmael Hope (Inupiaq/Tlingit) who described the robes as the “breath of our ancestors,” living entities with tribal and family stories woven into their designs. Participants at the event learned about the overall significance of Chilkat and Ravenstail weaving in Tlingit culture. The closing celebration was the first time in the Museum’s history that the robes were brought into the public to “dance” before they moved on to other museums across the country.

There are only a handful of Alaska Native weavers who are trained in this complex art form – a time consuming process that can take years to master. The weaving practice was nearly lost until weavers like Lily Hope’s mother, the late Clarissa Rizal (2015 NACF National Artist Fellow), helped to revive the tradition. Lily was awarded the NACF Mentor Artist Fellowship in 2018 to transfer her knowledge to a new generation of weavers. Her apprentice, Anastasia Hobson-George, is currently learning the techniques of the Chilkat tradition, which is of vital importance to Tlingit cultural preservation.

Interwoven Radiance and its [closing celebration](#) were sponsored by PAM in collaboration with the Native American Art Council, the Native Arts and Cultures Foundation, and the Confederated Tribes of Grand Ronde.

“I want Chilkat and Ravenstail to be as well-known as Navajo weaving.... I’ve had people reaching me from as far away as Boston saying, I was at the Portland Art Museum and now I know what Chilkat weaving is.”

Lily Hope
2018 Mentor Artist Fellow

The California Indian Culture and Sovereignty Center (CICSC) held the **6th Annual California’s American Indian and Indigenous Film Festival (CAIIF)** in November. The festival featured three days of events including screenings and selected panel discussions with film industry professionals. More than 2,000 people attended the events including participants from the many tribal communities in the area.

CAIIF offered audiences in Southern California some of the finest work in American Indian film and media, highlighting the best of current films from American Indian filmmakers, producers, directors, and actors working throughout Indian Country.



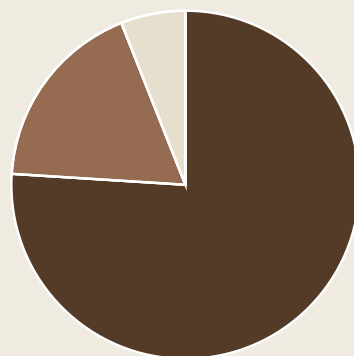
“Warrior Women”, CAIIF Official Selection, Southern California Premier

financials:

We pride ourselves on directing maximum financial support to carry out our mission to sustain Native artists and cultures. For detailed Financial Reports, visit:
www.nativeartsandcultures.org/values/financial-statements

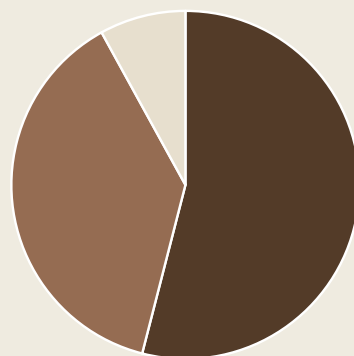
EXPENSES

- Program Expenses - 76%
- Administrative - 18%
- Fundraising Expenses - 6%



INCOME

- Foundations R - 54%
- Foundations UR - 38%
- Individual Donor - 8%



UR = Unrestricted funds
R = Restricted funds



Sven Haakanson (NACF Board Chair), photo by Mario Galluci

DIRECTORS

Sven Haakanson *Old Harbor Alutiiq*
Board Chair

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Buffy Sainte-Marie *Cree*

Denise Turner Walsh *Rincon Band of Luiseño Indians*

SUPPORTERS

Thank you

INDIVIDUALS

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Amberlynn Montgomery Lane
Amy Hanaialii Gilliom
Andrew Ward
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Homan Keating
Ira Stuart Jacknis
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Kathleen Marquart
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Sabra Loaana Kauka
Sallejane Seif
San San Wong
Sandor N. Lau
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Serena Barr
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Tony Arnerich
Tyler R Mackie
Victoria L. Mason
Wendy Suite
Yin-M Lee

TRIBES

Nisqually Indian Tribe Charitable Fund
Puyallup Tribe of Indians
Rincon Band of Luiseño Indians

FOUNDATIONS

Barr Foundation
H. B. Henson Fund
Jackson Foundation
James F and Marion L Miller Foundation
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National Philanthropic Trust
NoVo Foundation
Sarah A. Stewart Foundation
The Boeing Company Gift Matching
The Oregon Community Foundation
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U.S. Charitable Gift Trust
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CORPORATE

AmazonSmile Foundation
Americh Massena
Fred Meyer/Kroger Community Rewards
Portland Metro

COLLEGES

Evergreen State College

IN KIND

Bedré Fine Chocolates
McMenimans
Native Catch
Portland Art Museum
Red Lake Nation Foods
Redline Media Group
Seattle Poi Company
Seka Hills
Tribal Grounds

VOLUNTEERS

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John Boykin
Jonas Drummond
Jonathen Collins
Kanani
Kenzie Brown
Kira Capley
Marlana Donehoo
Nadia Shank
Salvador Madrigal
Sam Corio
Sarah Cowell-Wellborne
Sydney Agan
Uamana Arquette

in memoriam:

HONORING THEIR LEGACIES



Shan Goshorn (*Cherokee*), a **2014 NACF Artist Fellow**, was a treasured member of the NACF family of artists, known for her sensitivity to serious issues that affected Native peoples and for her innovative use of contemporary materials in her art. In her practice, Shan wove Cherokee baskets, vessels and other works using reproductions of historical manuscripts and photographs as materials. The images documented key themes in modern Native history, including removal, boarding schools, missing Indigenous women and the commercial appropriation of Native aesthetics and sovereignty.



Cyril Pahinui (*Native Hawaiian*) was a **2013 NACF National Artist Fellow** and slack key guitarist known for his warm demeanor and generous spirit, a cherished member of the NACF family of artists. In his storied career, Cyril twice played at Carnegie Hall, contributed to three Grammy Award-winning albums, received several Hoku Hanohano Awards and recorded on more than 35 Hawaiian musical releases. As a slack key guitarist, Cyril's technical virtuosity, rhythmic adaptations and instrumental harmonics impart the soul of Hawaiian music, and his beautiful, emotive, and well-recognized voice renders an intimate picture of his Pacific island home.



James Luna (*Luiseño/Diegueño*) was one of the most highly regarded and innovative Native artists of the last 50 years. He was one of the first Indigenous performance artists in the US, and often addressed social issues affecting Native communities with a biting sarcasm and wit. He said, "In the long run I'm making a statement for me, and through me, about people's interaction with American Indians, and the selective romanticization of us." James was one of our **2015 NACF National Artist Fellows**, but our relationship ran deeper than that, he was part of our family of artists and a friend.



Nora Naranho Morse, Luci Tapahonso & Bently Spang
(NACF Fellows), photo by Mario Galluci



Linda Infante Lyons & Marques Hanalei Marzan
(NACF Fellows), photo by Mario Galluci

convening:

NATIONAL ARTIST FELLOWS

Over the course of three days in September, 23 of our National Artist Fellows gathered in Portland, Oregon. They engaged with the public and discussed ways to strengthen their work, their Native cultures, and their communities. Each artist gave fifteen-minute Ted-Talk like presentations about their work, recounting personal histories through a breadth of arts mastery and innovation. There were structured conversations about the state of the Native arts field, a panel discussion with previous Fellows and a keynote address from founding NACF board member Joy Harjo.

Publicly, the artists were celebrated at an honoring dinner attended by over 130 guests at the Portland Art Museum (PAM). Additionally, there was a day of programming at the Pacific Northwest College of Art (PNCA) where the Fellows presented their work to classes, and participated in two panel discussions. Other public programming included a screening of Ciara Lacy's film, *Out of State*, and an exhibition at the PAM titled *Not Fragile*. The overwhelmingly positive feedback demonstrates the palpable power of bringing these profoundly talented artists together to network and engage with the community, revealing the enormous potential of their collective voices.

NACF STAFF:

Rupert Ayton *Vice President, Finance and Operations*
Francene Blythe *Diné/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 Tagliocozzo *Executive Project Manager and Board Liaison*
Barbara Soulé *Diné (Navajo)* *Communications Specialist*

**NATIVE
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nativeartsandcultures.org

Click on the links below or visit our [website](#) to learn more about NACF programs, artist fellows and special projects.

[National Artist Fellowship](#)
[Mentor Artist Fellows](#)
[Project Updates](#)

Upholding Our Values through Native Arts and Cultures

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