

Remix: New Modernities in a Post Indian World is on view June 7 to September 21, 2008.

The exhibition was organized by the Heard Museum in Phoenix and the Smithsonian National Museum of the American Indian and was curated by Joe Baker (Delaware Tribe of Indians) and Gerald McMaster (Plains Cree/Siksika Nation).

An illustrated catalogue, published by the National Museum of the American Indian and the Heard Museum, is available for purchase in the museum store.

George Gustav Heye Center
One Bowling Green
New York NY 10004
www.AmericanIndian.si.edu

Heye Center hours: 10 A.M. to 5 P.M., every day, and Thursdays until 8 P.M.
Admission: free
The museum is fully accessible.

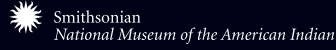
For recorded information about exhibitions, public programs, and services, call (212) 514-3888.

In addition to the Heye Center, the National Museum of the American Indian includes a museum on the National Mall in Washington, D.C., and a research and collections facility in Suitland, Maryland.

For the complete NMAI Calendar of Events, visit our website at www.AmericanIndian.si.edu.

To become a Member of the National Museum of the American Indian, call 1-800-242-NMAI [6624] or email NMAImember@si.edu.

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REMIK

NEW MODERNITIES IN A POST INDIAN WORLD

off the grid

Remix, featuring the work of fifteen artists from throughout the Western Hemisphere, explores the very edges of human experience. The artists collectively probe the global movement of ideas, search for new languages of artistic practice, and push the boundaries of the expected. As these artists share diverse private space—sometimes gritty, sometimes playful—alternative stories unfold in many different ways. Their complex imagery narrates the artist's process and speaks to the artistic medium of engagement, creating intimate moments of exchange. Heirs to a rich history, the artists deftly define their moment by dismantling and rebuilding, like DJs borrowing and writing new sounds, beats, actions, engagements.

—Joe Baker
Director for Community Engagement
Herberger College of the Arts at Arizona State University

In *Remix*, a new *communitas* is created from artists of mixed heritage, all of whom make great art. Unlike Indian artists of earlier eras, who were brought together under the umbrella of tribal identity, this generation confronts new ideas and issues. These artists all share various degrees of Native ancestry, yet they see other sides to their humanity, as well, including humor, the impact of borders and boundaries, death and dying, commodity fetishism, history and memory, the relationship between words and images, and the possibility of transformation. The gathering of these individuals signifies a new articulation of identity that we've come to call "post-Indian." Nationality, ethnicity, and cultural tradition are simply starting points. Beyond lie the discoveries of contemporary artists exploring self-knowledge and self-definition. For this brief moment, a community comes together.

—Gerald McMaster, Ph.D.
Curator of Canadian Art
Art Gallery of Ontario

REMIK

NEW MODERNITIES IN A POST INDIAN WORLD



Dustinn Craig
White Mountain Apache/Navajo,
b. 1975, Mesa AZ
www.4wheelwarpony.com

Apache kids with skateboards live with dreams so large they will never dare to tell anyone. Yet those dreams get a little smaller each year, with the death of another friend, or the impossible success of another. This is the story of young Apache men growing into a world they fear will crush them into shame and obscurity. Some of these boys are fathers, alcoholics, dropouts, artists, writers, and poets. Some are dead, ghosts recollected on drunken nights when the world hurts too much to try.



Fausto Fernandez
Mexican/American, b. 1975, El Paso TX
www.faustofernandez.blogspot.com

I believe we live in a society that lacks freedom, where most of the things we do are products of information from outside sources, such as guidelines, laws, procedures, time, and numbers. The blueprints, sewing patterns, and maps in my work represent the guides we follow in our life to create a more stable way to go through daily routines.



Luis Gutierrez
Mexican/American, b. 1969, Mesa AZ
www.luisdanielgutierrez.com

I like to say I'm painting road signs for people to give them a basic understanding of what's coming next or where they're at now. . . . I think the idea [of] trying to maintain an identity in your work is secondary to trying to maintain an identity within yourself.



David Hannan
Métis, b. 1971, Ottawa ON
www.davidhannan.ca

In this work I have tried to tackle some of the complex issues surrounding contemporary Métis and their relationship to the Canadian landscape. My relationship to the land is obviously important, but is continually changing, and does not rely on old stereotypes that have been perpetuated by many artists in the past. This installation shows us that the relationship to the land is quickly becoming more and more urbanized, entangled between traditional life and adapting and living in an urban society.



Gregory Lomayesva
Hopi/Hispanic, b. 1971, Phoenix AZ
www.lomayesva.com

Everything I do is based in this merging of styles and backgrounds: pop art with Spanish art, Native art with surrealism, images I find in *Vogue* with folk legends my mom has told me. Still, you're always kind of bound by "the assumption," by other people's assumptions.



Brian Miller
Mohawk, b. 1969, Greece NY

One night on an empty road in New Hampshire in the fall of 2001, I picked up a woman who was hitchhiking. She proposed that I photograph her in exchange for giving her a place to stay for a few days. The reality became progressively stranger, and couple of days became three and a half weeks. I photographed her incessantly, without thinking. Certain images remind me of Dante's *Inferno*, his descent into hell. I began to see the old dirt roads and abandoned places of New Hampshire as a modern analog for hell. They now seem to be haunted places.



Franco Mondini-Ruiz
Tejano/Italian, b. 1961, San Antonio TX
www.frederieketaylorgallery.com

We're not purely American and, if we go to Mexico, we're not Mexicans, either. We are the American story; we're a hybridization of culture.



Kent Monkman
Cree/English/Irish, b. 1965, St. Mary's ON
www.urbannation.com

Throughout my work in various mediums, the persona of Miss Chief challenges the authoritative version of history by playing the starring role in "period" photographs, silent era films, and romantic paintings. Through this re-imaging of history, missing narratives are explored as Miss Chief subverts the authority of the often-flamboyant artists who created images of Aboriginal people in the nineteenth century. With a showmanship that rivals that of artists like George Catlin and Edward Curtis, Miss Chief challenges the subjectivity of their work by calling into question personal motivations, career ambitions, and ego.



Nadia Myre
Anishinaabe, b. 1974, Montreal QC
www.nadiamyre.com

My interests in art making have been predominately focused on the deconstruction of lingual and material languages as a method of understanding. I am equally interested in "the story"—collective memory and wounds—as it relates to the colonization of Anishinaabe people. I move around from mediums in an effort to express my ideas as best I can.



Alan Natachu
Zuni/Laguna, b. 1980, Zuni NM
www.playingndn.com

Up, Up, Down, Down, Left, Right, Left, Right, B, A, Start. Video games no longer are associated with the stigma of being child's play. They have made their way from dissipated arcades to the main rooms of the household, often sitting next to the modern day storytellers of DVD players and satellite dish receivers. *Playing NDN* is derived from many caffeine-laced nocturnal adventures involving flashing pixels, automated beeps, and the never-ending quest for extra lives. This work is my attempt to examine the portrayal of the Native American motif in console video games.



Hector Ruiz
Kickapoo/Mexican/American, b. 1971,
Houston TX

All my life I have lived in a border state. I have lived with the reality of an ethnic, cultural, and very real racial border between my people. In my work, I explore the bicultural paradoxes and multiracial visions and expos of the Eurocentric community and country I live in. Culture is without borders, but once mixed with Western culture, it is about change.



Anna Tsouhlarakis
Navajo/Creek/Greek, b. 1977,
Lawrence KS
www.naveeks.com

I create pieces that reveal a truth that has been hidden or neglected. The realm of Native America is full of romanticism and spirituality. Unfortunately most Native American art is held to that same limitation and therefore has remained stagnant. I question why those limitations transfer to the gallery setting and why they have maintained their presence for so long.



Kade Twist
Cherokee, b. 1971, Bakersfield CA
www.nativelabs.com

The Way the Sun Rises over Rivers Is No Different Than the Way the Sun Sets over Oceans is a meditation on the contemporary Cherokee diaspora and our search for a sense of place, cultural meaning, and beauty between the Illinois River of Oklahoma and the Pacific Ocean beaches—the idealized geographies that define the Cherokee Nation of Oklahoma and Cherokee diaspora of California.



Bernard Williams
African American/Native Ancestry,
b. 1964, Chicago IL

My work originates from a "museum aesthetic." I attempt to appropriate some of the formal practice of museums. These institutions around the world hold and collect vast stores of objects, images, and information. Materials are displayed or held carefully out of sight. My recent works display fragments and personal discoveries that are then presented with familiar material. They are highly graphic, congested diagrams that mimic historical collections. They are themselves neither histories, chronologies, nor taxonomies. The interpretations are impulsive and intuitive. They are attempts to manage the overwhelming complexities of constructing histories that evoke worldviews.



Steven Yazzie
Navajo/Laguna/Welsh, b. 1970,
Newport Beach CA
www.mac.com/stevenyazzie

This work was initially conceived out of a found hubcap and a conversation I had with a friend about the Jeffersonian grid. During the great westward exploration and expansion of the United States, new challenges arose on how to define and divide land. Thomas Jefferson suggested a grid system based on the rectangle. The grid is divided into plots of one mile square, each consisting of 640 acres. . . . *Sleeping with Jefferson* is a response to a global experience more frequently predetermined by algorithms and computer models and is about the long-drawn-out philosophical bloodlines we have created and destroyed, through progress, necessity, choice, and best-case scenarios.