

NATIVE CRAFT ARTIST READINESS PROGRAM

AATL M IN PARTNERSHIP WITH:

Association of Tribal Archives, Libraries, & Museums



FORD
FOUNDATION





2023-2024 NATIVE CRAFT ARTISTS

ATALM NATIONAL

TASHA ABOUREZK (THREE AFFILIATED TRIBES)

“My work blends a contemporary design with traditional geometric motifs of Northern Plains Tribes to create something that is truly one-of-a-kind and distinctive. There is something special about my bags that makes them stand out: their durable and high-quality construction, modern style, and individual look.”





ATALM NATIONAL

SYDNEY AKAGI (TLINGIT)

“I am not only creating what my ancestors did before me, but I am one of the few with the knowledge today, and able to help continue a tradition that stood up to the test of colonization. I am proud to be Tlingit, to be a weaver, and to be sharing my craft with those in my community and beyond. No matter where my journey takes me, I know I have made my ancestors proud.”



ATALM NATIONAL

SHANE BEESHGIGAI (NAVAJO NATION)

“I make jewelry because it’s the main way for me to keep in contact with my cultural heritage. The one focus of the work I have been learning over the last 30 years is micro-inlay, which is my dad’s checkerboard pattern of overlay work. I want to push the limits of jewelry design and incorporate more technology within my works as the future comes along.”





ATALM NATIONAL

BETH BUSH (POKAGON POTAWATOMI)

“I am a Potawatomi mixed media artist who enjoys working with brilliant, vibrant colors, sharp angles, and soft textures in contrasting proportions. My ancestors’ love and pain, and my time in nature have all had an impact on my works. I enjoy listening to my people’s tales and putting them into art. My objective is to leave behind something beautiful, exceptional, and long-lasting.”

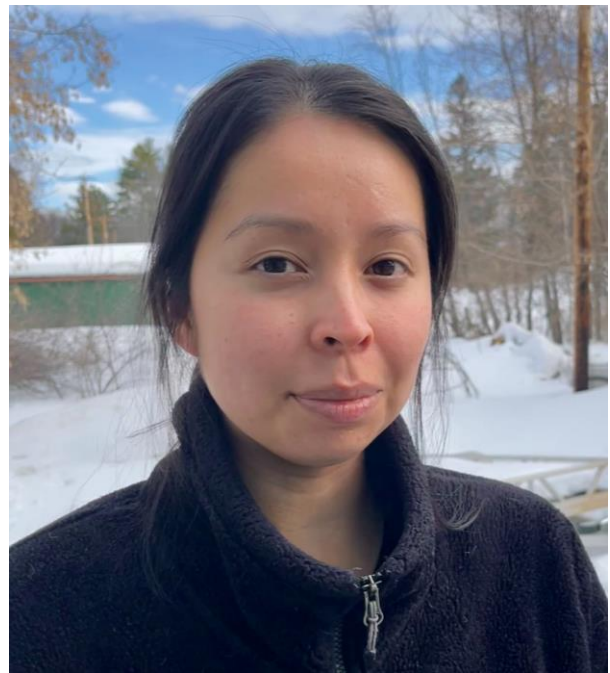


ATALM NATIONAL

SARAH DOGEAGLE (HIDATSA. XXO'SGHA. NUETA. HUNKPAPA LAKOTA)

“Sarah’s Grandmother, and namesake, Buckskin Horse Woman, taught her to sew at a very young age. Finding these deep roots and rekindling this connection brings great joy to her work. Incorporating prayer and good thoughts to each piece is an important part of her creative process.”

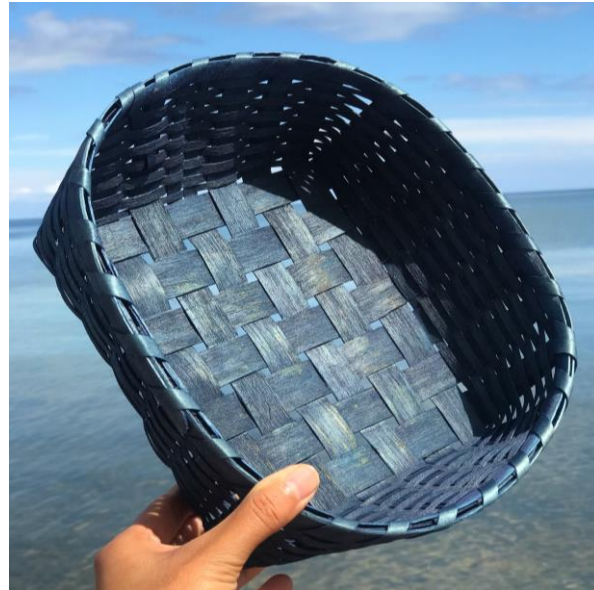




ATALM NATIONAL

LIANDRA SKENANDORE (ONEIDA NATION OF WISCONSIN)

“In my basket making journey I realized how carrying and holding are great responsibilities, metaphorically and physically. When weaving baskets, I intend to convey senses of calm, strength, and elegance; these are senses I feel in the swamp forests where I find the black ash tree. In a minimalist, utilitarian approach, the baskets are created to beautifully hold what we need help carrying.”



ATALM NATIONAL

ALLYSON STUMPF (OSAGE)

*“My art is contemporary while preserving aspects of historical ceramics. I study pieces uncovered in ancient history related to my ancestral heritage and tribal ancestral territories. My primary influence for my animal figures is the fauna found around the Osage, the place I grew up. I am always learning more about the individual role I play as a member of the **ᏩᏌᏌᏌ** (Wazhazhe) nation.”*





ATALM NATIONAL

JESSICA TOWNS (NATIVE VILLAGE OF PILOT POINT)

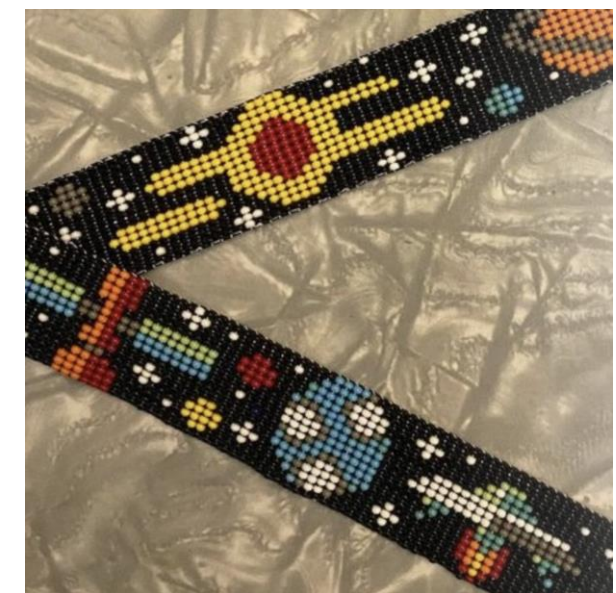
“I choose natural materials to honor the land and draw strength from my ancestral heritage, aiming to guide future generations back to their roots. Ultimately, my jewelry is a conduit for happiness, a sense of beauty, and a profound connection to our Sugpiaq culture, inviting wearers to embrace their place in our culture, holding to the value that all Native people are Native enough.”

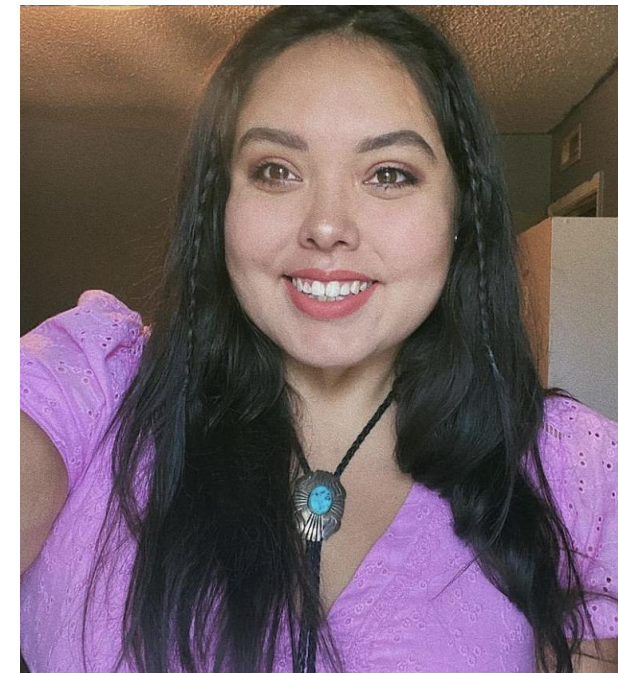


IOWA TRIBE OF KANSAS AND NEBRASKA WOSHKA COMMITTEE

CHEYENNE DORRELL-GILES (IOWA TRIBE OF KANSAS & NEBRASKA)

“I bead to connect to my Indigenous ancestors – to see my grandmother’s hands in my own. Loom beading – bead by bead, line by line – helps me still my mind and ground my soul, reminding me that mistakes can be made and worked into the pattern in a new way, finding beauty in imperfection.”





IOWA TRIBE OF KANSAS AND NEBRASKA WOSHKA COMMITTEE

AUBREE FAST HORSE (IOWA TRIBE OF KANSAS & NEBRASKA)

“I use designs and technique taught to me from my mother, grandma, and aunts handed down to them for years from the mothers, grandmas, and aunts before them. I have learned to take in and express all that I see and feel to make wearable traditional Native American art for everyone.”



IOWA TRIBE OF KANSAS AND NEBRASKA WOSHKA COMMITTEE

SHELBY MERRY (IOWA TRIBE OF KANSAS & NEBRASKA)

“My work tending, harvesting, weaving, and processing baskets, candles, and medicine is supported by the knowledge keepers of these sacred traditions and my plant teachers who have taught me what mutual care looks like in practice. This is a thread of resiliency I seek to weave throughout my work with each plant and human I work alongside.”





IOWA TRIBE OF KANSAS AND NEBRASKA WOSHKA COMMITTEE

PHILLIP PURSEL (IOWA TRIBE OF KANSAS & NEBRASKA)

“My seed bead and buckskin journey started in 1979 when I found seed beads and scrap leather in my grandparents' craft drawer. With help from a book and my grandfather's guidance I began making medicine pouches and beading them with loway style appliqué and lazy stitch beadwork. I found something special in applying small seed beads to buckskin.”



MVSKOKE ARTS COUNCIL

JAMIE BENNETT (MUSCOGEE)

“I am passionate about educating and uplifting others through shared experiences and art. My goal is to create a brand that can transition Native styles into all spaces and show that we are still here! I use my Mvskoke designs to represent the southeastern population of Indigenous people.”





MVSKOKE ARTS COUNCIL

LESLIE DEER (MUSCOGEE (MVSKOKE) NATION OF OKLAHOMA)

“My work is influenced by the motifs of Mvskoke people and their ancestors, the Moundbuilders. I believe that I am meant to work with these designs: we are descendants of the Moundbuilder Culture from the Southeast and these designs are not something that should be left in the past forever.”



MVSKOKE ARTS COUNCIL

RYKELLE KEMP (MVSKOKE CREEK-EUCHEE / CHOCTAW / DINÉ)

“As an Indigenous Artist, it's important that my art is viewed as ever-evolving, not stuck in the past but in reverence to the past, holding true to traditional values and uphold Ancestral Knowledge. Modern Indigenous jewelry is my resilience. Everything I create is Indigenous.”





MVSKOKE ARTS COUNCIL

AMANDA RUTLAND (MUSCOGEE CREEK)

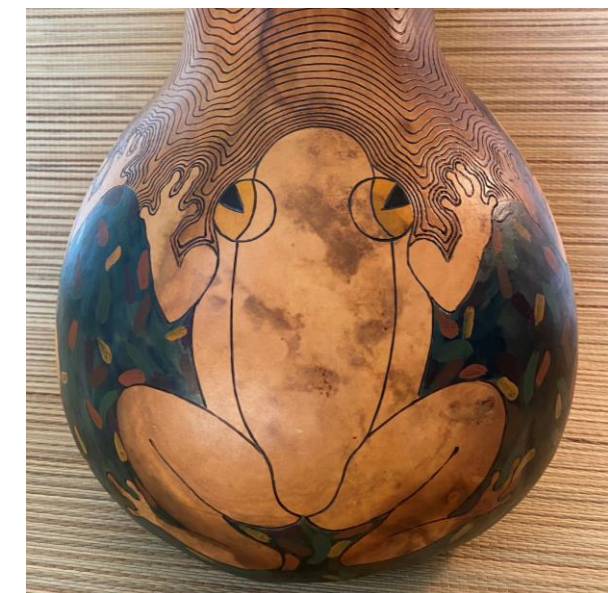
“Amanda weaves the narratives of Muscogee tribal stories and heritage, embracing her role in preserving and evolving our cultural legacy. Amanda’s purpose as an artist is to amplify the voices of fellow Muscogee artists, collectively carrying Muscogee traditions into a vibrant future where the echoes of her ancestors resonate through innovative artistry.”



VIRGINIA NATIVE ARTS ALLIANCE

ETHAN BROWN (PAMUNKEY)

"I take an organic intuitive approach to creating my artwork, exploring both my personal mythology as well as my cultural Pamunkey heritage through a mixture of traditional and contemporary techniques and materials. The artistic techniques I employ are contemporary, though the material of the gourd itself feels ancient in your hands when working."





VIRGINIA NATIVE ARTS ALLIANCE

YVONNE GOAD (PAMUNKEY INDIAN TRIBE)

“I design and make Gourd art by utilizing woodburning, resin and painting them by hand. I have been doing Gourd art for 14 years. It is my passion and escape when I create new designs on the Gourds. You never know what art form a Gourd is going to take, the Gourds speak to me and tell me how they want to be designed.”



VIRGINIA NATIVE ARTS ALLIANCE

ALLYSON GRAY (PAMUNKEY INDIAN TRIBE)

“To me, continuing to learn and practice traditional Pamunkey pottery methods is not about what I can create, but how I can connect with my culture, my ancestors, and myself. It’s not something I do; it’s something I experience. Each piece is a part of my journey, therefore part of me. I hope my art inspires others to pause for a moment and connect with themselves.”





VIRGINIA NATIVE ARTS ALLIANCE

DESIREE NUCKOLS (PAMUNKEY INDIAN TRIBE)

“In my work you will find garfish scales and cut deer antler encompassed by beautiful beadwork. Hunting and fishing were and still is an important part of our culture, I wanted to represent the importance of that in my work. All my work is inspired by the Pamunkey River, surrounding marsh, and my Pamunkey Heritage.”

