

EQUITABLE AND CULTURALLY INFORMED CALLS FOR ART - CASE STUDIES AND BEST PRACTICES

THURSDAY, APRIL 15TH
11AM CT / 10AM MT



DR. CRAIG HOWE
FOUNDER & DIRECTOR | CENTER FOR AMERICAN
INDIAN RESEARCH & NATIVE STUDIES (CAIRNS)



KELLEN BOICE
EXECUTIVE DIRECTOR | SIOUX FALLS
ARTS COUNCIL



New Lakota Exhibit

Concept	Traditional Lakota narrative
Curators	Lakota citizens
Artist(s)	Lakota citizens; diverse; paid
Artworks	Stylistically diverse
Funder(s)	Diverse ideas; inequitable results
Audience	Focus on American Indians
Opening	For school kids
Duration	Four days
Events	Concert; fund raiser; panel discussion; student art show; school tours

Lakota Emergence





EXHIBIT NARRATIVE

How the Lakota Came Upon the World
[Excerpt from "Narratives," pp. 181-182; 1,251]

Iktomi tricked the animals and laughed at the mankind on the world were the old man, Iktomi feared the old man because he was a witch, but the double-woman feared him misery. He appeared as a young man before who he was, and went inside and drew r

He sat with his head bowed and his sorrow. Many times she peeped and wood near him, but he did not speak with his head bowed. He told her to suffer, and that he wished nothing would please her until would tell him how he could trick her no more and she double-woman.

He called the wolves and no more. They agreed wolves. Then he told woman as much as much m bears, and killed t' the skins, and g' clothes for a m of the clothes it to the entrance watch the r speak with such thin

It went the c and the and

become let them taste were plenty of such things and must say nothing

Tokahe showed the meat to the people, woman wore the clothes and all the people plenty of such things in the world. They asked i...

They were not guide them back to their people. When it returned he told it to wait and guide others who wished to come to the world, and when they had passed through the cave to lead them far from food and water.

Ake Wanji (11)

Tokahe and his friends showed their presents to the people and told them that they had been to the world and had seen plenty of game; that the people on the world ate meat and appeared as young men and beautiful women even when they were very old. An old woman warned the people that these things were done by a wizard, and they wrangled, for some wished to follow Tokahe and some said he was a wizard. Tokahe said he would lead those who wanted to go with him where they could get these things. Then the chief warned the people that they who passed through the cave could never again find the entrance and must remain on the world; that the winds blew on the world and were cold; that game must be hunted and skins tanned and sewed to make clothes and tipis.

Ake Nunpa (12)

Six brave men chose to go with Tokahe. They took their women and children and went from the camp. The wolf met them and guided them through the cave, all day.

Ake Yamni (13)

At night they came to a strange place and the children cried for food and drink. Then Iktomi appeared and laughed at their misery and Tokahe was shamed. The double-woman appeared to comfort them, but they saw her horrid face, and fled from her in terror.

Ake Topa (14)

In the morning the people did not know where to go. They were hungry and thirsty. Then the old man and the old woman appeared and they gave them food and drink.

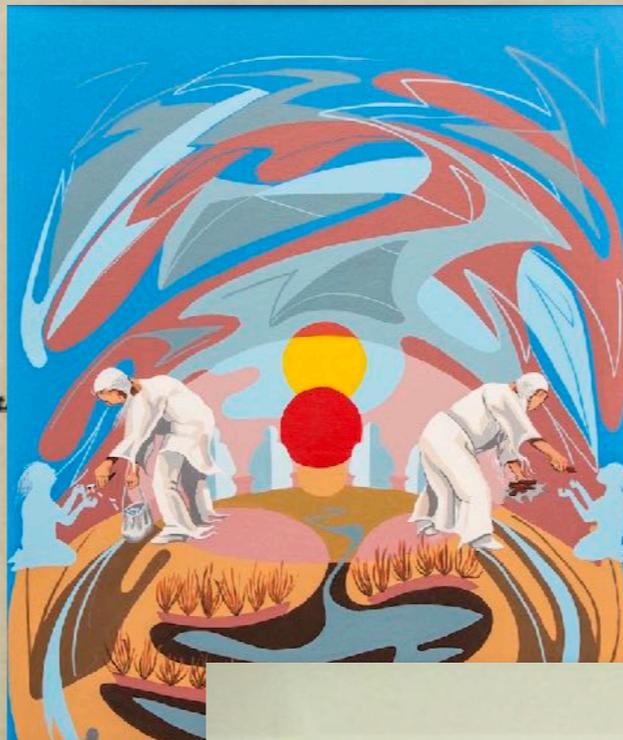
Ake Zaptan (15)

The old man led the people so they traveled swiftly and came to the region of the pines. Then he and the old woman showed them how to hunt the game and how to care for the meat and the skins, and how to make clothing and tipis.

Ake Sakpe (16)

Thus Tokahe and his friends were the first people on the world and their children are the Lakota.





In the morning the people did not know where to go. They were hungry and thirsty. Then the old man and the old woman appeared and they gave them food and drink.



Lakota Emergence

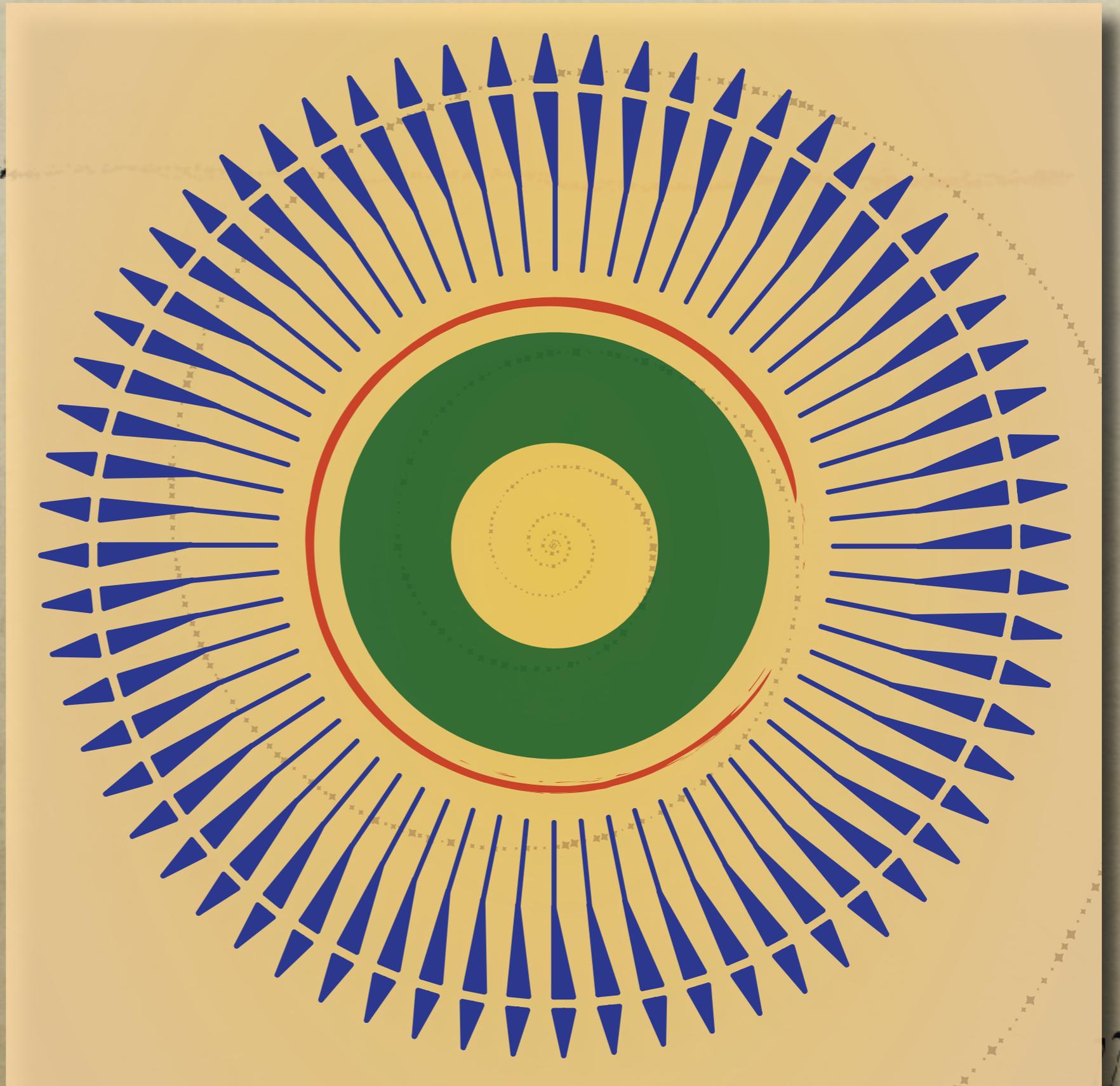
www.nativecairns.org

Dahl Arts Center
South Dakota Art Museum
Journey Museum and Learning Center
Akta Lakota Museum and Cultural Center
Plains Art Museum
Mobius Gallery
Brinton Museum
The Heritage Center

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South Dakota Indian
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The Great Race

James LaPointe. (1976). Excerpt from "Man and the Black Hills"
(pp. 17-20 in Legends of the Lakota). San Francisco: Indian Historian Press.

Far back in the first sunrise of time (so say the legends), all the animals of the earth
gathered here in the Black Hills for a big race. Here is how it happened and why it happened. At
one time there were no Black Hills as we see them now. Only a vast prairie land existed, and
upon it there roamed huge animals. There were flying vultures that preyed
on the land animals. There were insects as big as eagles, with long sharp stingers that
paralyzed and killed. The words *Unkche Ghila* in Lakota describe certain huge animals who
once were numerous here, but are now extinct. These animals, oddly shaped and huge in
size, roamed the land in great numbers. Then for some unknown reason, they disappeared.

The Great Race

James LaPointe. (1976). Excerpt from "Man and the Black Hills" (pp. 17-20 in
Legends of the Lakota). San Francisco: Indian Historian Press. [1,218 words]

Passage Wanci

The words *Wichasha Akantu* designate Man, as distinguished from the animal and
spirit world. This distinction – Man, Animal, Spirit, was needed because in that world of long
ago man conversed freely with the animals and the spirits.

Passage Nunpa

In the midst of a world filled with predatory animals, in which man killed animals for food,
and animals killed man, the idea came to man that there must be a way to bring order to
such a chaotic world. He pondered long and deeply upon the matter. Then one day he sent
out a call to all the animals of the world to meet with him. A powwow was held. It was a
memorable event because, in order to bring peace and order to the world, it was agreed that
a race of immense magnitude was to be the solution. The race was to decide many things. It
would result in sorting and separating the animals into their proper species by the smell of
their bodies. It was to be a grand, epic feat of the ages.

Thus, to all *tatuya tona*, (wind flows or directions), messengers were sent, in order
to announce the great event. These messengers were chosen from among the swift
and from among animals that could run like the flight of a str

Meantime, othe



Reception Hosts	Dates	3-D Artists	Musicians	Painters	Poets
Rapid City Teachers / CAIRNS Cohorts	March 4	Paul Szabo	Stephen Yellowhawk	Del Iron Cloud	Virginia Driving Hawk Sneve
Native POP: People of the Plains	March 11	Monty Fralick	Kyle Mesteth	Donald Montileaux	Patrick LeBeau
Omniciye Rotary Club	March 25	Andrea Lekberg	Sequoia Crosswhite	Roger Broer	Mabel Picotte
The Heritage Center at Red Cloud Indian School	April 1	Bad Art Press	Sissy GoodHouse	Renelle White Buffalo	Ann-erika White Bird
Lakota Funds	April 8	Mike Marshall	Wake Singers	Athena LaTocha	Joel Waters
Pine Ridge Area Chamber of Commerce	May 20	Dwayne Wilcox	Trevino Brings Plenty	Richard Red Owl	Tate Walker
Thunder Valley Community Development Corporation	May 27	Iris Sully-Sorensen	Uncommon Knowledge	Keith BraveHeart	Ronya Hoblit
Rural America Initiatives	June 3	JhonDuane Goes In Center	Tom Swift Bird	Angela Babby	Mary BlackBonnet

Far back in the first sunrise of time (so say the legends), all the animals of the earth gathered here in the Black Hills for a big race. Here is how it happened and why it happened. At one time there were no Black Hills as we see them now. Only a vast prairie land existed, and upon it there roamed huge animals. There were flying vultures that preyed on the land animals. There were insects as big as eagles, with long sharp stingers that paralyzed and killed. The words Unkche Ghila in Lakota describe certain huge animals who once were numerous here, but are now extinct. These animals, oddly shaped and huge in size, roamed the land in great numbers. Then for some unknown reason, they disappeared.

The words Wichasha Akantu designate Man, as distinguished from the animal and spirit world. This distinction – Man, Animal, Spirit, was needed because in that world of long ago man conversed freely with the animals and the spirits.

Arriving for the Great Race
Acrylic
30 x 40



Dawning
Stone and copper
3 x 6 x 8







Student Work

Do you have student work you would like showcased on this page? Click [here!](#)

[↩ Back to Index](#)

[▶ Play Slideshow](#)



The Great Race, by Evangeline Picotte (age 8)

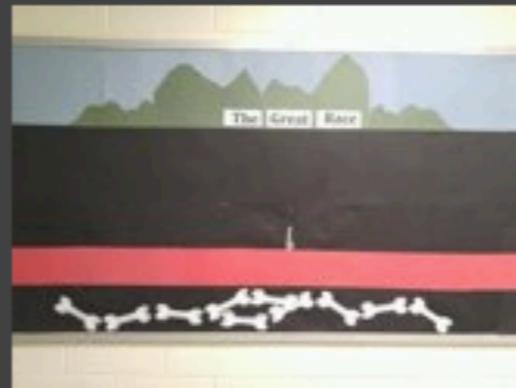
"The Great Race" told in Haiku by 6th graders

1. First sunrise; legends
Animals gathered; Big race
Vast prairie, Black Hills, long ago
2. One day, long ago
animals were killed for food.
A Powwow was held.
3. Messengers were sent.
These messengers were chosen.
An orderly event
4. Animals come here.
From every corner of Earth
To take part in race.

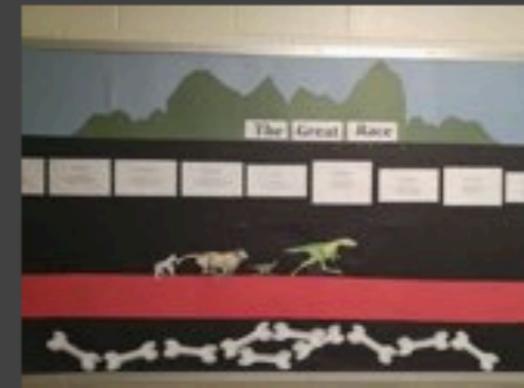
The Great Race, as told by Ms. Maynard's 6th grade class at Douglas Middle School

5. Near for the big race.
Earth trembled with the impact.
The race had begun!
6. Obliterating!
Pulverized victims below.
Weariness in air
7. Animals stomping
Like a serpent slithering
Animals tired

8. Animals moving:
Endless racing animals.
Crazily sank weight
9. Animals lay dead.
The epic race of ages;
The Lakota race
10. Dead animals seen
Dead animals in circle
Mass of broken rocks
11. Lakota ancient
Ledge-like row; Black Hills Proper
Lakota Legend



A *Great Race* bulletin board in Ms. Knauer's social studies class, Douglas School District



Hokahe! The race is on!

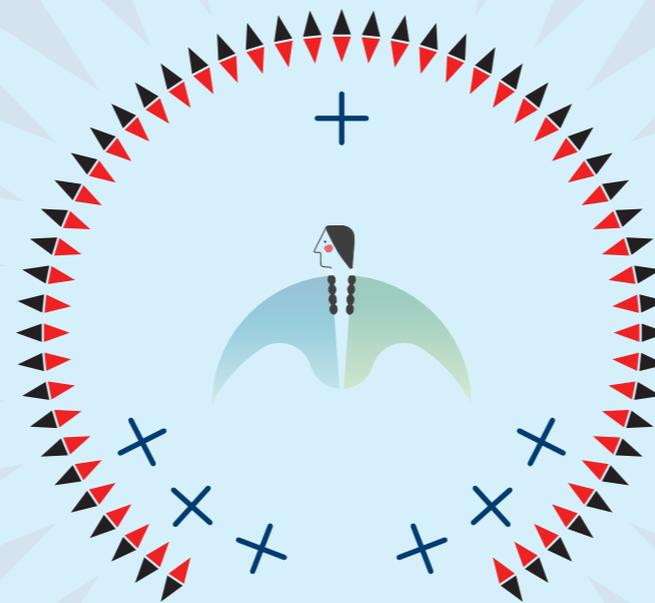


Tanyan Yah i

Welcome to *Tapun Sa Win*, an educational exhibit based on a Lakota narrative about a woman who married a star. This exhibit divides the 1,095-word narrative into seven “passages,” each of which is creatively interpreted by four types of artworks: a sculpture, a song, a painting, and a poem.

Thirty-three contemporary Lakota artists, who are citizens of four of the five federally-recognized Lakota tribes with reservation lands in South Dakota, created the artworks. Their homes are in 12 states. They live in large cities, small towns and remote areas of reservations. Some grew up in reservations, others in distant cities. Some are emerging artists, whereas others have enjoyed long and distinguished careers as artists. Some went to art schools, others are self-taught. Collectively, these artists embody the diversity of Lakotas today.

The artworks they created for this exhibit likewise are diverse. These artworks illustrate the creativity and imagination of Lakota artists, and the futility of defining Lakota art by style or genre.



Traditional Lakota belief is that Lakotas are related to the Pte (Buffalo) people. *Tapun Sa Win* extends the Lakota kinship system to the Wicahpi (Star) people. According to Lakota traditions, when children are born they are given a wanagi, a spirit, from a star. Then they live their life with that wanagi. But when they die, that spirit leaves their body and goes to the middle of the cup of Wicakiyuhapi, the Big Dipper. There, on a blanket stretched between them, the four stars of the cup, called the “carriers,” carry the spirit to the Wanagi Tacanku, the Milky Way. The three stars of the handle are called the “mourners.” Therefore, four carriers and three mourners accompany the spirit to the Wanagi Tacanku in the north. From there, the wanagi travels on the Wanagi Tacanku toward the south, where it then returns to a star.

In traditional thought, Lakotas are related to almost all entities in the universe. This kinship network relates Lakotas to their ancestors in the underworld, and to their past and future spirits in the sky.



Tapun Sa Win

(based in part on a narrative in *Legends of the Lakota* by James LaPointe)

Long ago, in a small Lakota village, there lived a beautiful young woman. She was well mannered and gentle, and in her big black eyes there was always a hint of laughter. Her name was Tapun Sa Win (Red Cheek Woman).

When she grew to courting age, young men could not choose from among them.

Then one evening there came a young man, strangely radiant, who nobody knew. He had an aura about him and appeared to float over the ground like a rolling fog. When he took his turn with the other suitors to speak his words to her man.

The people of the village were overjoyed that Tapun Sa Win and the charming stranger were to marry. But then he astounded them by revealing that he was from the Mahpiya Oyate (Cloud Nation) and lived far beyond the clouds. He humbly asked them to permit him to take a long journey to the sky world, leaving the Lakota village in sadness.

No sooner had they arrived in the sky world than Starman's grandmother met them. She cast a stern eye upon her grandson, and so, in a cold, methodical way, she began to teach his young bride the ways of the world above.

Soon it was springtime in this strange land so far from the earth. In the warmth of the spring air, fresh grass carpeted the rolling hills with a greenish hue. Flowers burst into bloom, and the birds sang merrily as they tended to their annual springtime chores. It was the joyous season, the waking-up time for all living things, and Tapun Sa Win felt the stirrings of new life within her. But alas, that knowledge and the warm sun sent twinges of nostalgia through her. To dispel the grip of sadness she wandered far away to the wooded hills, there to relive vivid memories of her happy childhood.

One day, after Starman had departed on another of his long, mysterious missions in the sky, his grandmother cautioned Tapun Sa Win to remember that the sky world was much different from the earth. Animals were more dangerous. Even growing plants and all other things brought harm if not handled properly. But Tapun Sa Win only smiled and continued to dig her barrow in the hills, carrying her digging bar.

She remembered her childhood in the hills, carrying her digging bar. She remembered the warm sun and the fresh grass carpeting the rolling hills. She remembered the birds singing merrily as they tended to their annual springtime chores. It was the joyous season, the waking-up time for all living things, and Tapun Sa Win felt the stirrings of new life within her. But alas, that knowledge and the warm sun sent twinges of nostalgia through her. To dispel the grip of sadness she wandered far away to the wooded hills, there to relive vivid memories of her happy childhood.

A holler betwixt the hills,

Tapun Sa Win

(based in part on a narrative in *Legends of the Lakota* by James LaPointe)

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No sooner had they arrived in the sky world than Starman's grandmother met them. She cast a stern eye upon her grandson's young bride. Indeed she resented the intrusion. But she loved her grandson, and so, in a cold, methodical way, she began to teach his young bride the ways of the world above.

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7

HOSTS

Pine Ridge Area
Chamber of Commerce

Omniciye
Rotary Club

The
Heritage Center

RC Community
Conversations

Thunder Valley
CDC

Lakota
Funds

NativePOP:
People of the Plains

7

SCULPTORS

Donald
Montileaux

Paul
Szabo

JhonDuane
Goes In Center

Andrea
Lekberg

Renelle
White Buffalo

Angel
Two Bulls

Iris
Sully-Sorensen

7

MUSICIANS

Stephen
Yellowhawk

Tom
Swift Bird

Sissy
GoodHouse

The Wake
Singers

Trevino
Brings Plenty

Sequoia
Crosswhite

Uncommon
Knowledge

7

PAINTERS

Dyani
White Hawk

Athena
LaTocha

Roger
Broer

Dwayne
Wilcox

Richard
Red Owl

Micheal
Two Bulls

Angela
Babby

7

POETS

Taté
Walker

Ann-erika
White Bird

Mabel
Picotte

Virginia
Driving Hawk Sneve

Ronya
Galligo-Hoblit

Patrick
LeBeau

Mary
Black Bonnet



Wicahpi Hinhpaya was a most unusual child; he matured early into a sturdy, healthy boy. He played and hunted with the other children, but he seemed to know he was no ordinary boy and was destined for special duties. Soon after attaining manhood, he told his adopted mother that he must return to his father's people in the sky, but that he would not forget his kinship responsibilities to his Lakota relatives. He told her that he would assist his relatives especially with medicines and in times of natural disasters.

... quietly and mysteriously, he left this earth, returning to his father's people. Ever since then, from somewhere along Wicahpi Tacanku (Spirit Road), known as the Milky Way, Wicahpi Hinhpaya watches over his Lakota relatives.

Mary Black Bonnet
Rosebud Sioux Tribe



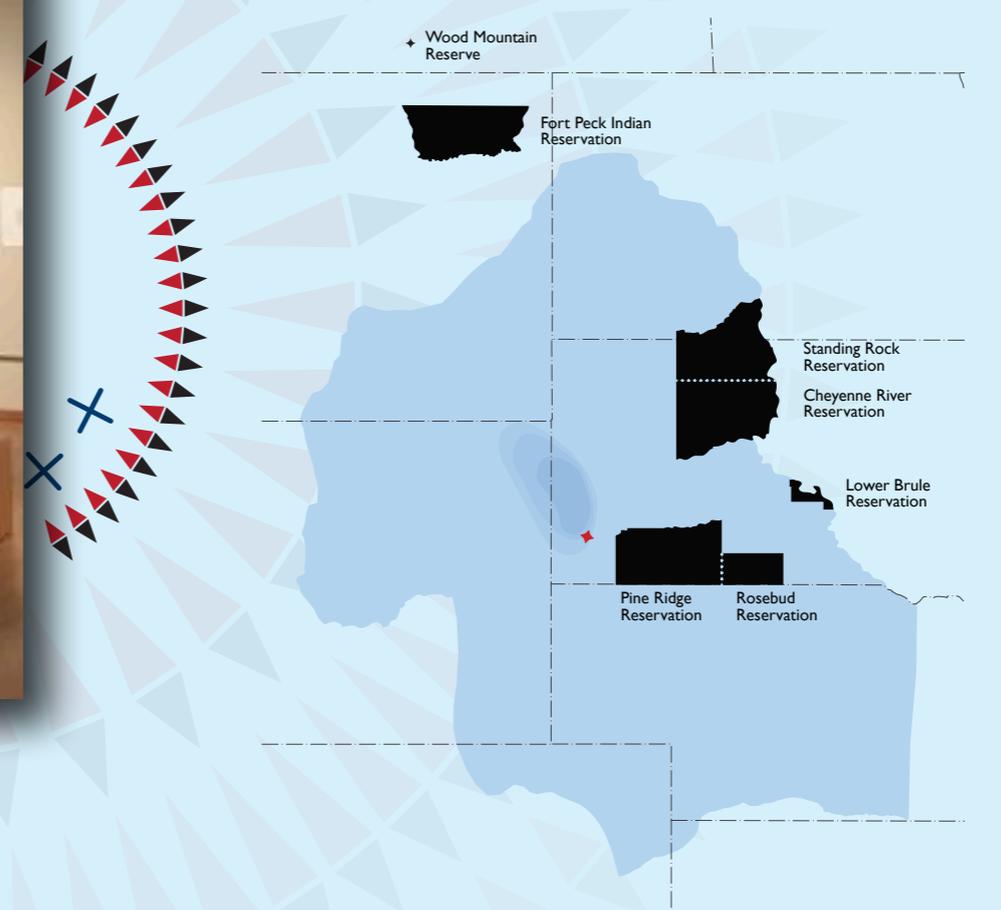
Uncommon Knowledge
Oglala Sioux Tribe & Rosebud Sioux Tribe

Iris Sully-Sorensen
Rosebud Sioux Tribe

Angela Babby
Oglala Sioux Tribe



Tribe	Reservation	Capital	Lakota Oyate
Assiniboine and Sioux Tribes	Fort Peck Indian Reservation	Poplar, MT	Hunkpapa
Cheyenne River Sioux Tribe	Cheyenne River Reservation	Eagle Butte, SD	Itazipco, Mniconjou, Oohenunpa, Sihasapa
Lower Brule Sioux Tribe	Lower Brule Reservation	Lower Brule, SD	Sicangu
Oglala Sioux Tribe	Pine Ridge Reservation	Pine Ridge, SD	Oglala
Rosebud Sioux Tribe	Rosebud Reservation	Rosebud, SD	Sicangu
Standing Rock Sioux Tribe	Standing Rock Reservation	Fort Yates, ND	Hunkpapa, Sihasapa
Wood Mountain First Nation	Wood Mountain Reserve	Assiniboia, SK	Hunkpapa



Today 





TAKUWE



TA

POETS

- Mary **Black Bonnet**
- Ronya **Galligo-Hoblit**
- Patrick **LeBeau**
- Lanniko **Lee**
- Taté **Walker**
- Lydia **Whirlwind Soldier**
- Autumn **White Eyes**

VISUAL ARTISTS

- Layli **Long Soldier**
- Donald **Montileaux**
- Kevin **Pourier**
- Melanie **Ratzlaff**
- Dorene **Red Cloud**
- Richard **Red Owl**
- Iris **Sully-Sorensen**
- Sandy **Swallow**
- Paul **Szabo**
- Micheal **Two Bulls**
- Chance **White**
- Ann-erika **White Bird**
- Renelle **White Buffalo**
- Dwayne **Wilcox**
- Jim **Yellowhawk**
- Arthur **Amiotte**
- Angela **Babby**
- Keith **BraveHeart**
- Roger **Broer**
- Dana **Claxton**
- Frances **Davidson**
- Evans **Flammond Sr**
- Monty **Fralick**
- Jessica **Garcia-Fritz**
- JhonDuane **Goes In Center**
- Charles **Her Many Horses**
- Kim **Soo GoodTrack**
- Del **Iron Cloud**
- Athena **LaTocha**
- Andrea **Lekberg**

MUSICIANS

- Trevino **Brings Plenty**
- Sequoia **Crosswhite**
- Cedric **GoodHouse**
- Sissy **GoodHouse**
- Gerald + Stephen **Yellowhawk**
- Ghostsong Elegy** Tom Swift Bird
Zachary Dendinger
Travis Hency
- The Wake Singers** Douglas Two Bulls
Grant Two Bulls
Micheal Two Bulls



For more information www.nativecairns.org

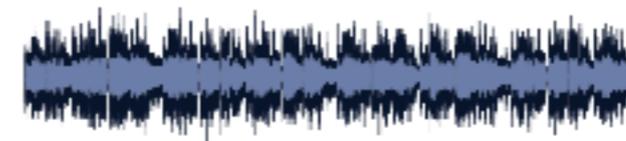
South Dakota Art Museum



SEAN GIBSON
Standing Rock Sioux Tribe
vocals

Charmaine's Song

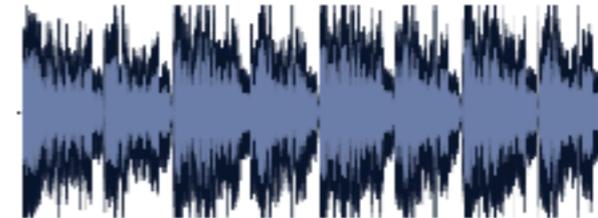
4:04



CAITH GORDON
Standing Rock Sioux Tribe
vocals

Honor Song for Sitting Bull

3:55



THE WAKI SINGERS
Ojibwa Sioux Tribe

Michael Two Bulls: electric guitar, drums, keyboard
Douglas Two Bulls: acoustic guitar, vocals
Grant Two Bulls: cello

Prelude to a Massacre

2:08



SEQUOIA CROSSWHITE
Cheyenne River Sioux Tribe
guitar, flute, keyboard, sound effects

Takuwe Shni

5:13



GERALD YELLOWHAWK AND STEPHEN YELLOWHAWK
Cheyenne River Sioux Tribe
Gerald: vocals, guitar, flute
Stephen: vocals

Ina na Ate Malakota Keyapelo

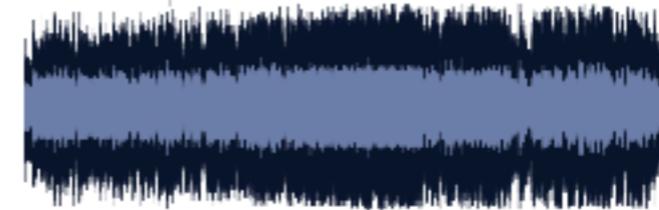
4:02



GHOSTSONG ELEGY
Tom Swift Bird: guitar
Ojibwa Sioux Tribe
Zachary Dendinger: percussion
Travis Hancey: bass

Heaped Along the Crooked Gulch

4:20



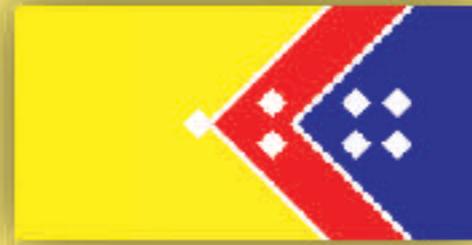
LEVINUS HENNING HENNING
Cheyenne River Sioux Tribe
synthesizer, samples

Takuwe

5:47







Articles of a Treaty

*AN EDUCATIONAL ART EXHIBIT ABOUT THE
1868 FORT LARAMIE TREATY*

Between April 29, 1868 and November 6, 1868, one hundred fifty-eight representatives of the Oceti Sakowin (Seven Council Fires) Confederacy signed the 1868 Fort Laramie Treaty. Seven were from the Dakota division, twenty-nine from the Nakota division, and one hundred twenty-two from the Lakota division. The latter representatives were from all seven nations that comprise the Lakota division. Eighteen were Hunkpapa, ten Sihasapa, four Itazipco, forty-one Oglala, seventeen Mniconjou, three Oohenunpa and twenty-seven Sicangu.

These representatives agreed to a treaty whereby their confederacy retained a land base of 193,028 square miles, which today would be the 53rd largest country in the world.





Articles of a Treaty

ARTICLE XI

Article 11. HUNTING TERRITORY and GOVT EASEMENTS

Citizens have the right to hunt in the territory as long as there are enough buffalos to justify the chase. The tribe will not oppose railroads, wagon roads, mail stations, or other works of utility or necessity. The US is to pay for works of utility or necessity based on an assessment of a three-member commission, one being a chief or headman of the tribe.

- Poem
- Song
- Artwork
- Artwork
- Curriculum

We will go anywhere on this land which belongs to us camping sometimes in one place and sometimes in another. We do not want to dispose of our land. —TWO LANCE, FORT SULLY, AUGUST 31, 1867

There is a big railroad running through here; that is hard for us, but that is all right. I hope there will be no more roads running through our country. —MAN THAT TALKS SECRET, FORT LARAMIE, APRIL 18, 1868

We want to live on the wild game as long as it lasts. This country across the river belongs to us. We want the privilege of going over the country as long as the game lasts. —SPOTTED TAIL, NORTH PLATTE, SEPTEMBER 20 1867

The buffalo genocide cut off food for Lakotas. It also reduced treaty territory set aside as hunting territory. No buffalo. No hunting. Thus the territory could be taken. —NICK ESTES, LOWER BRULE SIOUX TRIBE 2019

I wanted to capture [in my painting] the very first moment the train arrived here. As you can see all the warriors are running along, looking towards the train. —EVANS FLAMMOND SR., ROSEBUD SIOUX TRIBE, 2019

ARTICLE 11. In consideration of the advantages and benefits conferred by this treaty, and the many pledges of friendship by the United States, the tribes who are parties to this agreement hereby stipulate that they will relinquish all right to occupy permanently the territory outside their reservations as herein defined, but yet reserve the right to hunt on any lands north of North Platte, and on the Republican Fork of the Smoky Hill River, so long as the buffalo may range thereon in such numbers as to justify the chase. And they, the said Indians, further expressly agree:

- 1st. That they will withdraw all opposition to the construction of the railroads now being built on the plains.
- 2d. That they will permit the peaceful construction of any railroad not passing over their reservation as herein defined.
- 3d. That they will not attack any persons at home, or travelling, nor molest or disturb

Click the logos to go to the Articles of a Treaty homepage



EXHIBIT

Articles of a Treaty, an educational art exhibit of the 1868 Fort Laramie Treaty. It features by more than seventy artists. Its narrative structure groups these seventeen articles. In addition, a team of artists has created a poem for each article.

- Indian Men
- Indian Reservation
- Indian Farm Land
- Indian Buildings
- Indian Agent as Detective
- Indian Certificates and Patents
- Indian Education
- Indian Farming Assistance
- Indian Professionals Exchanged for Education
- Indian Annual Census for Personal Benefits
- Indian Hunting Territory and Government Easements
- Indian Three-Fourths Requirements
- Indian Provide Professionals
- Indian Farming Awards
- Indian Reservation Regarded as Permanent Home
- Indian Unceded Territory and Abandoned Forts
- Indian Supersedes Previous Treaties

Logo of Articles of a Treaty advisors



ARTICLES OF A TREATY

Opened

- 2019 at Akta Lakota Museum and Cultural Center, Chamberlain, SD
- 2019-2020 at South Dakota Art Museum, Brookings, SD
- 2020 at The Heritage Center at Red Cloud Indian School, SD
- 2021 at Dahl Arts Center, Rapid City, SD
- 2022 at The Brinton Museum, Big Horn, WY

This year's educational art exhibit — *Articles of a Treaty* — focuses on the articles of the 1868 Fort Laramie Treaty between the "different bands of the Sioux Nation of Indians" and the United States. The title is the first four words of the treaty.

The 1868 Fort Laramie Treaty contains seventeen articles. Each article is incorporated by one or two artists. These thirty-two individuals are the visual artists of the exhibit. Poets and musicians also created works for *Articles of a Treaty*. There is one poem and one song associated with each article.

A team of educational advisors is also developing K-12 curriculum based on the exhibit. This curriculum will include activities for incorporating the exhibit into classrooms while meeting tribe, national and state standards.

Finally, CAIRNS will also develop a community-based version of the exhibit that consists of high-quality reproductions of the artworks printed on standard-sized panels. These can be exhibited in schools, conference rooms, business lobbies, community buildings, libraries and other venues. The goal is





... and innovative projects ...



ARTICLES OF A TREATY

Creatives

Seventy-three creatives created songs, artworks, and poems for this exhibit. They are citizens of eight Oceti Sakowin Confederacy nations, three other federally recognized tribes, and the United States of America. They reside in fifteen states and seven reservations.

Musicians Twenty-seven musicians created seventeen songs for this exhibit. Twenty-one are citizens of Confederacy nations and they live in six states.

Artists Thirty-three Oceti Sakowin Confederacy visual artists created seventeen artworks for this exhibit. They are citizens of six Confederacy nations and live in eleven states.

Poets Seventeen Oceti Sakowin Confederacy poets penned poems for this exhibit. They are citizens of seven Confederacy nations and live in six states and three reservations.

Cheyenne River Sioux Tribe

- ◆ Trevino Brings Plenty
- ◆ Sequoia Crosswhite
- ◆ Talon Ducheneaux
- ◆ Sheldon Raymore
- ◆ Brandon Sprague
- ◆ Donovan Sprague
- ◆ Gerald Yellowhawk
- ◆ Stephen Yellowhawk

- ◆ Jim Yellowhawk

- ◆ Lucy Keith
- ◆ Patrick LeBeau
- ◆ Lanniko Lee
- ◆ Taté Walker

Crow Creek Sioux Tribe

- ◆ Greg Grey Cloud

- ◆ Karen Pratt

Lower Brule Sioux Tribe

- ◆ Alfreda Beartrack Algeo

- ◆ Nick Estes

Mandan, Hidatsa and Arikara Nation

- ◆ Jake Miller

Northern Cheyenne Tribe

- ◆ John Miller
- ◆ Miyo One Arrow

Oglala Sioux Tribe

Oglala Sioux Tribe

- ◆ Tom Swift Bird
- ◆ Tiana Spotted Thunder
- ◆ Douglas Two Bulls
- ◆ Micheal Two Bulls
- ◆ Dwayne Wilcox
- ◆ Angela Babby
- ◆ Keith BraveHeart
- ◆ Roger Broer
- ◆ Gerald Courmoyer
- ◆ Monty Fralick
- ◆ JhonDuane Goes In Center
- ◆ Paul High Horse
- ◆ Andrea Lekberg
- ◆ Donald F. Montileaux
- ◆ Wade Patton
- ◆ Dorene Red Cloud
- ◆ Richard Red Owl
- ◆ James Star Comes Out
- ◆ Sandy Swallow
- ◆ Tom Swift Bird
- ◆ Dustin Twiss
- ◆ Lorri Ann Two Bulls
- ◆ Marty Two Bulls, Jr.
- ◆ Micheal Two Bulls
- ◆ Dwayne Wilcox
- ◆ Ronya Galligo-Hoblit
- ◆ Tracy Hauff
- ◆ Cheryl Kendall
- ◆ Douglas Two Bulls
- ◆ Joel Waters

Rosebud Sioux Tribe

- ◆ Dawson Decory
- ◆ Sam Decory, Jr.
- ◆ Nathan Wagner
- ◆ Nolan Wagner
- ◆ Joseph Allen
- ◆ Evans Flammond, Sr.
- ◆ Charles Her Mary Horses
- ◆ Iris Sully
- ◆ Brian Szabo
- ◆ Linda Szabo
- ◆ Paul Szabo
- ◆ Renelle White Buffalo
- ◆ Mary Black Bonnet
- ◆ Lydia Whirlwind Soldier
- ◆ Ann-erika White Bird

Sisseton Wahpeton Oyate

- ◆ Gwen Nell Westerman

Standing Rock Sioux Tribe

- ◆ Sissy GoodHouse
- ◆ Red Bird
- ◆ Charging Thunder
- ◆ Del Iron Cloud
- ◆ Athena LaTocha

United States of America

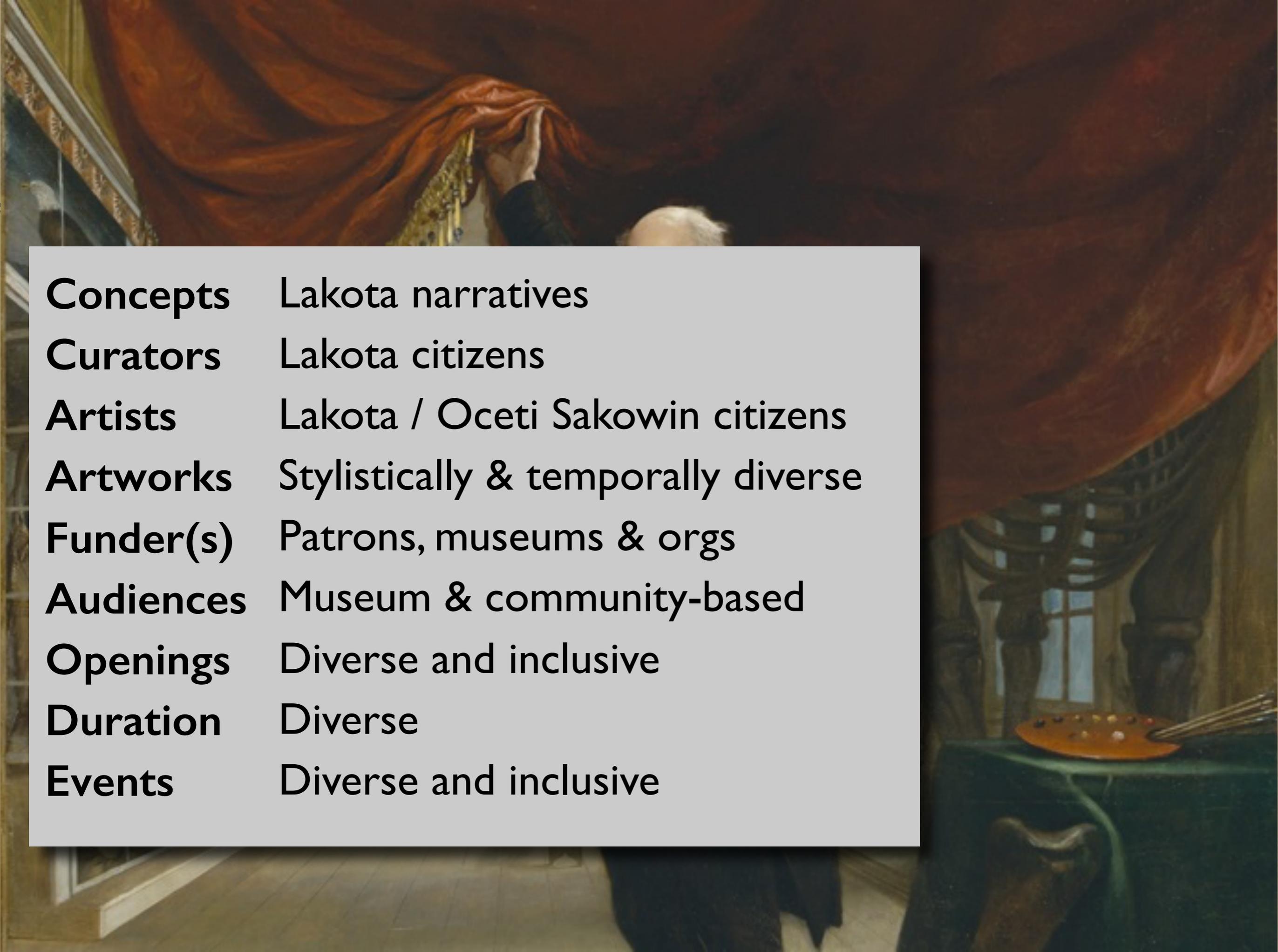
- ◆ Zachary Dendinger
- ◆ Travis Hency

Ute Indian Tribe

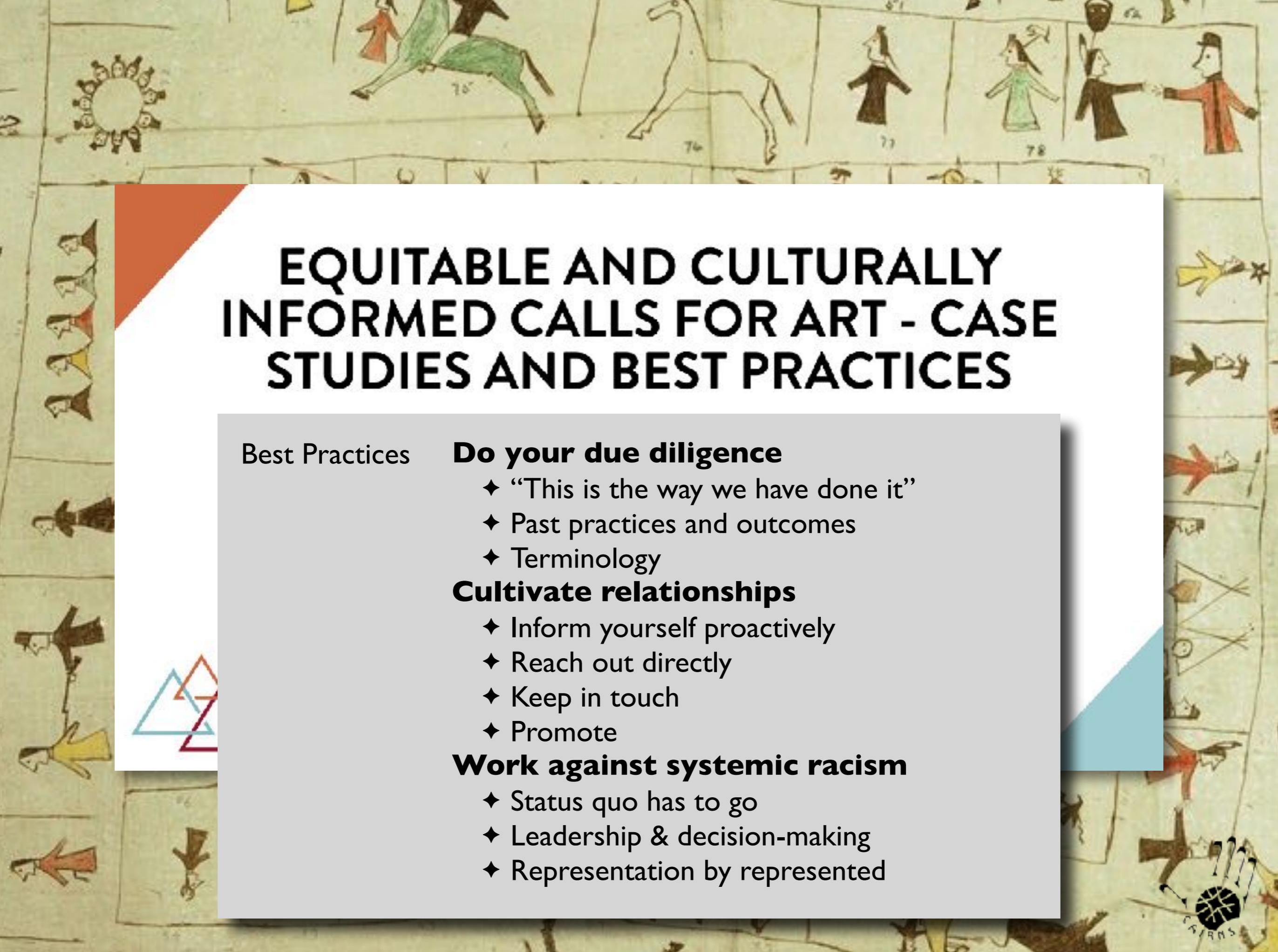
- ◆ Jason Butler

Yankton Sioux Tribe

- ◆ Reyna Hernandez
- ◆ Mabel Picotte
- ◆ Deanna Stands



Concepts	Lakota narratives
Curators	Lakota citizens
Artists	Lakota / Oceti Sakowin citizens
Artworks	Stylistically & temporally diverse
Funder(s)	Patrons, museums & orgs
Audiences	Museum & community-based
Openings	Diverse and inclusive
Duration	Diverse
Events	Diverse and inclusive



EQUITABLE AND CULTURALLY INFORMED CALLS FOR ART - CASE STUDIES AND BEST PRACTICES

Best Practices

Do your due diligence

- ◆ “This is the way we have done it”
- ◆ Past practices and outcomes
- ◆ Terminology

Cultivate relationships

- ◆ Inform yourself proactively
- ◆ Reach out directly
- ◆ Keep in touch
- ◆ Promote

Work against systemic racism

- ◆ Status quo has to go
- ◆ Leadership & decision-making
- ◆ Representation by represented

