



**FY 2011-2012 Native American Arts & Cultural Traditions
Application Rankings**

<u>Panel Ranking</u>	<u>Applicant Name</u>	<u>Grant Request</u>	<u>Grant</u>
Individual Artists			
89.4	John Carlos Perea	\$7,333	\$7,075
84.6	Geri Montano	\$7,500	\$7,175
82.0	Sean Levon Nash	\$7,400	\$7,075
68.4	Sylvia Parra (AKA MamaCoatl)	\$7,500	\$0
63.6	Skye Thorstenson	\$7,500	\$0
63.0	Roberto Hernandez	\$7,500	\$0
51.6	Pennie Vollet	\$7,500	\$0
40.2	Reynaldo Berrios	\$7,500	\$0
36.0	Dojon Peake	\$7,500	\$0
35.1	Vanessa Nava	\$7,500	\$0
Mini Grant			
46.4	Instituto Familiar De La Raza	\$1,000	\$1,000
Presenting The Art			
76.4	Na Lei Hulu I Ka Wekiu	\$7,500	\$6,750
76.0	Yerba Buena Arts and Events	\$7,500	\$6,750
71.6	Cesar Chavez Student Center	\$6,500	\$5,850
44.6	Femina Potens	\$7,500	\$0
Building Sustainable Arts			
60.0	Galeria de la Raza	\$15,000	\$12,825
58.8	Asociacion Mayab	\$15,000	\$13,500
55.4	Ohlone Profiles	\$15,000	\$13,500
54.7	Friendship House Assn. of Amer. Indians	\$15,000	\$13,500
48.0	Seventh Native American Generation	\$15,000	\$0
45.0	Indigenous Arts Coalition	\$15,000	\$0
39.6	Instituto Familiar de la Raza	\$15,000	\$0
33.0	Asian & Pacific Islander Wellness Ctr.	\$15,000	\$0
TOTAL		\$224,733	\$95,000



Cultural Equity Grants

2011-2012 Native American Arts & Cultural Traditions Program

PANELISTS:

Kawika Alfiche

APOP Hawaiian Cultural Center; Director

Kumu Hula (teacher) Kawika Keikiali'ihiwahiwa Alfiche has been teaching hula and other aspects of Hawaiian culture for over 14 years and has been a student of the Hawaiian culture all of his life. Kawika is the Kumu Hula for Hlau Hula (dance group) Halau 'o Keikiali'i, and is the director for the Aloha Pumehana O Polynesia (APOP) Hawaiian Cultural Center. With a mission to preserve and perpetuate all things Hawaiian, Alfiche spends his life learning, teaching and sharing his culture through the hula and other cultural art forms.

Alfiche has had impeccable training from his Kumu (teachers) and continues his learning with his Kumu and other well known mentors. His first Kumu Hula was Tiare Maka-Olanolan Clifford of Hanalei, Kaua'i. After her passing in 1992, Kumu Kawika became haumana (student) of Kumu Hula Harriet Kahalepoli Keahilihau-Spalding of Keaukaha, Hawai'i who opened halau with Kumu Kawika in 1994. Aunty Harriet's kumu was her grandmother, Mary Ahi'eha Kekuewa, who was affectionately known as Mama Fuji'i. In 1996, Aunty Harriet encouraged Kawika to learn from Kumu Hula Rae Kahikilaulani Fonseca of Hilo, Hawai'i - an `uniki (graduate) of Uncle George Lanakilakekiahiali'i Na'ope, a hula master and treasure of Hawai'i. In 2007, Kumu Kawika was a part of Kumu Rae's first `uniki to become a Kumu Hula. Today, Kumu Kawika continues to learn from Kumu Rae and other mentors, including Kumu Hula Kehaulani Kekua of Anahola, Kaua'i and Kumu Hula Hokulani Holt-Padilla of Wailuku, Maui.

In late 2005, Kumu Kawika released his very own CD entitled "Nalei", which took 3rd place in the Traditional Hawaiian Music Category at the Hawaiian Music Awards. The album includes some traditional songs, but most are original compositions of Kumu Kawika

Kim Anno

Professor of Fine Arts, California College of the Arts; Painter, Public Artist, Bookmaker

Kim Anno, MFA, was born in Los Angeles, California and currently lives and works in Berkeley, Calif. She is a painter, public artist, and a bookmaker. Her painting is contemporary abstraction and is influenced by the physical act of writing and drawing, and Islamic and Asian architecture and textiles. Kim has exhibited her work nationally and internationally, has won multiple awards and commissions, and her work is included in museum collections nationally and internationally. She is currently a Professor of Art at California College of the Arts. In spring 2009 she had a solo exhibition at the Patricia Sweetow Gallery in San Francisco.

She is working on her second book with the poet Anne Carson, *Sleep*, to be published in 2009. In 2003, *The Mirror of Simple Souls*, an artists' book created in collaboration with Anne Carson, was published in a limited edition by One Crow Press at St. Benedict's/St. John's University in Minnesota.

Among other venues, she has shown her work at the Berkeley Art Museum; the Varnosi Museum, Hungary; Marcia Wood Gallery, Atlanta; Patricia Sweetow Gallery, San Francisco; Chautauqua Center for the Visual Arts, New York; Zaloren Arte Contemporaneo, Mexico City; Museum of Modern Art, Rio De Janeiro, Brazil; Peter Miller Gallery, Chicago, Gallery 128, New York, NY; The Bennington Museum, VT; Mead Museum, MA; Eleanor D. Wilson Museum, VA; The Morris

Museum, NJ; Denison University Museum, OH; Yerba Buena Center for the Arts, San Francisco; Armory Center for the Arts, Pasadena, Calif.; The Hyde Collection, N.Y.; Butler Institute of American Art, Youngstown, Ohio; and Obudai Galeria, Budapest, Hungary. Her work has also been exhibited at the Ambassador's Estate in Kuala Lumpur, and Qatar (Artists in Embassies Program).

Kim received a 2002 Fleischhaker Award from the Eureka Foundation; 2001 Gerbode Foundation Purchase Award for the San Francisco Museum of Modern Art and the Honolulu Academy of Art Museum. She has also received a Western States Regional/National Endowment for the Arts Fellowship; a Creative Work Fund Grant; a John S. and James L. Knight Foundation Fellowship at Yaddo for her collaboration with Anne Carson; the Flintridge Foundation Fellowship at Djerassi Foundation; several California Arts Council Grants; a San Francisco Arts Commission Fellowship; and a City of Oakland public art commission.

Lulani Arquette

Native American Arts and Culture Foundation, CEO/President

Lulani Arquette is a Native Hawaiian entrepreneur, former stage performer, and the current President/CEO of the Native Arts and Cultures Foundation (NACF); a new, national, permanently endowed organization dedicated exclusively to supporting the diversity of artistic expression in American Indian, Alaska Native, and Native Hawaiian communities. Under her leadership, NACF has established a home office, developed a 5-year strategic plan, and launched its first grantmaking program. Lulani brings over 25 years of professional experience leading organizations in all phases of operations including strategic visioning and planning, resource development, building partnerships, and program development.

Holding a Masters Degree in Political Science, she is a strong advocate for Native self-determination and part of the original working group that created the Hawaiian self-determination bill that is currently before congress. Her previous work efforts were primarily in Hawai'i with Native Hawaiian organizations in the nonprofit, public, and private sectors. She was instrumental in developing the first for-profit subsidiary of ALU LIKE Inc., the largest multi-service organization in Hawai'i serving Native Hawaiians. With a strong interest in leadership development, she created the Hawai'i Leadership Center, a unique leadership program for executives and managers, that looked at leadership through the lens of three distinct ethnic groups – Hawaiian, Asian, and Caucasian.

The arts and culture field has always played a strong role in Lulani's personal life and professional development. She holds a 2nd degree in Drama and Theatre from the University of Hawai'i and has performed and participated in many theatrical productions. Her grandmother was an accomplished musician and singer. Lulani has a documentary film in the works called Pa Kui a Holo, and hopes to find the time to produce it within the next five years.

Public service and "giving back" are part of Lulani's passion. She has served on numerous boards over the years including the national Insight Center for Community Economic Development, Hawai'i Capitol Culture District, Organization of Women Leaders, and the Council for Native Hawaiian Advancement.

Celia Herrera Rodriguez

California College of the Arts and UC Berkeley, Lecturer

Celia Herrera Rodriguez is a visual artist: painter/installation and performance artist. She is an educator of Xicana/o Art History, Theory and Practice at the University of California, Berkeley, Chicano Studies Program; and at the California College for the Arts in Community Art and Public Life and Diversity Studies. Growing up in the great shadow of Mt. Shasta in Sacramento in the late 60s and early 70s, Rodríguez found resonance for her impulses as an artist through the Northern California Native communities and the Chicano Movement, which first opened the door toward an understanding of the intra-cultural and spiritual connections among Indigenous traditions. Sra. Angelbertha Cobb, an early cultural activist in the Sacramento Valley, stands out as a significant influence in this regard. Herrera Rodríguez' undergraduate work in Ethnic Studies at CSU, Sacramento introduced her to several Northern California Native artists and teachers, as

well as to the contagious energy and political vision of the RCAF, a Sacramento-based Chicano arts collective. These early influences are what forged into Herrera Rodríguez' political vision and art practice the necessary link between the struggle of Northern Native Peoples to regain and retain cultural and legal sovereignty, and the mandate of Xicanos, as an indigenous people, to refuse to relinquish the right to self-determination.

Herrera Rodríguez attributes her earliest desire to draw to the embroidery work she did as a young girl during her visits to her grandmother's homeland of Sandías Tepehuanes, Durango, México. She states, "My first impulse was to use line." She goes on to describe how this was discouraged in art school where to draw the illusion of three-dimension, "to see as you would look through a window" was privileged over the two-dimensional forms one might see on an embroidered tablecloth or a Mesoamerican manuscript. She explains, "Art school has a way of belittling women's work. Anything involving textiles or originating from the home is considered less serious – craft rather than art. Much later I started to look at what was left in the domestic sphere of our culture that had not been stolen from us: sweeping, cooking, mundane objects like wash bins or the molcajete. This all came directly from my grandmother. I had to free myself to be able to draw symbols the way I had seen them used in cloth." For Herrera-Rodríguez the symbols became a way to return home, Learning to value those home objects returned to her the home values originating from her grandmother and her Tepehuan past.

Ron Rowell

Friendship House Association of American Indians; Board of Directors; Executive Director; Common Cause Foundation

Ron Rowell served as Program Officer for Social Justice at the San Francisco Foundation from 2000 to 2009. He earned his master's degree in public health from the University of California at Berkeley. His professional career prior to philanthropy included health planning, refugee resettlement, economic development with American Indian tribes, and HIV/AIDS prevention and treatment. He founded the National Native American AIDS Prevention Center in 1987 and became its first executive director in late 1988 where he served until going to The San Francisco Foundation.

Rowell is president of the Board of Directors of the Friendship House Association of American Indians of San Francisco, an 80-bed residential and outpatient drug and alcohol treatment program for Northern California and Western Nevada. He also serves as president of Native Americans in Philanthropy and co-chair of the Public Policy Committee of Northern California Grantmakers. He was appointed to the board of the French-American Cultural Society in 2005 by the Consul-General of France in San Francisco and serves on the board of the Yerba Buena Gardens Festival. He received the American Indian Local Hero Award from public station KQED in San Francisco in 2007. He is an enrolled citizen of the Choctaw Nation of Oklahoma of Choctaw, Kaskaskia, and French descent.

2012 Native American Arts and Cultural Traditions

Project Summaries

MINI GRANT:

Instituto Familiar de la Raza

Mini Grant

Dia De Los Muertos is a traditional cultural ceremony celebrated in the Chicano/Latino and indigenous community. The ceremony honors our ancestors and loved ones who have passed on. It includes traditional danza (dance), a community altar and the public participates in building, history and traditional songs and prayers, and a community blessing. The weeks preceding the ceremony include educational workshops and traditional arts related to *Dia de Los Muertos*, such as sugar skulls, *papel picado* (ornamentally cut paper), and mask-making.

INDIVIDUAL ARTIST COMMISSIONS:

Reynaldo Berrios

I will go to San Francisco's Mission District, East Los Angeles, and Chicano Park in San Diego to take pictures of key indigenous murals by indigenous people. I will write the history of the murals and biographies of the muralists. I will then publish it in Cholo Style Magazine. I will then go to Jamestown After School Program and Mission Graduates After School Program in San Francisco for an open discussion on the murals. All the students and program staff of the venues will get a free copy of the publication.

Roberto Hernandez

I propose to create an exhibit entitled "Mundo Maya 12/12/12" along with 20 Mayan and Latino youth who I have been teaching the history, language, number system, colors, directions, symbols, culture and calendars of the Mayans. The exhibit will reveal the truth of the Mayan understanding of mathematics and astrology which was used to create the Long Count and the Short Count. In 2012 the calendar ends, providing a change of enlightenment in this current time.

Spencer Keeton Cunningham

My project would be a cohesive series of projects all rolled into one in a sense. But with a solid emphasis on my own studio work as well in regards to a series of paintings, films, and performances all with a cohesive dialogue and narrative. The theme of this body of work is Native American Cultural Wounds and inherited traditions documented through a contemporary Native American perspective. With a strong basis on individual works there is a part of the project that involves a move to involve the community as well. One being the mural aspect of the project. The American Indian Mural Project has already been in progress since last December. This grant would give me the opportunity to buy paint and a camera to continue to document the project as well as have a final film screening.

Geri Montano

"Traded Moons Dreaming," a second phase to ("Traded Moons") deals with sex trafficking. It is an art installation with a community engagement activity. I will create three large, provocative dream catchers; replacing sinew with women's black fishnet stockings, leather floggers replacing feathers and red fur handcuffs replacing beads. Strung from ceiling red stilletos. Life-sized black silhouettes of men and women in sex trafficking scenes. Red butterflies will be hung symbolizing freedom. For the community engagement, I'll interview survivors of sex trafficking. There will be drawings inspired by their stories, both framed to include in the wall installation.

Sean Levon Nash

Individual Artist Commissions

My project is a series of short films on the oral histories of Choctaw elders via animated sequences to preserve both our language and cultural tradition of storytelling for contemporary audiences and future generations. Stories will be told in Choctaw with special English subtitles that reflect the language patterns of Choctaw, rather than formal English, to invite non-indian audiences to reflect on and experience the way differences in Native linguistic structures enable an alternative way of seeing the world. Through the films we wish to bring both California and Oklahoma Choctaw communities closer, by distributing the work for free with multiple screenings.

Vanessa Nava

Individual Artist Commissions

The project is an illustrated mural of a cultural legend to be presented in an online library archive and public educational installation presentation at the Mission Cultural Center for Latino Arts.

Sylvia Parra (AKA MamaCoatl)

Individual Artist Commissions

I will be working as an apprentice with Don Pascual Yaxon, and 2 Mayan elders who will travel from Guatemala. We will create four great community ceremonies in preparation of the Oxlajuj Baqtun (New Era), December 12, 2012. As an artist-in-training, I will produce 20 pieces of music which will contain these teachings in English and Spanish and which will be presented at various venues, including the four ceremonies, to the community at large.

Dojon Peake

My project involves composing, mixing, and producing a music CD and hosting a showcase event in San Francisco.

John-Carlos Perea

I propose to document my original musical compositions, created over the past four years, that fuse Northern Plains pow-wow singing, Native American cedar flute, and jazz. After recording the music and producing a compact disc/downloadable product, I will hold 1) a free performance/public dialogue at San Francisco State University and 2) two master classes at SFSU bringing students in Ethnic Studies and Music together to discuss issues relating to ethnic studies, ethnomusicology, and art practice.

Skye Thorstenson

"Null" is about false fronts. Loosely informed by experiences of being recently diagnosed HIV positive and having to struggle against disclosing this to my family. Native Americans generally feel shame about sexuality and are forced to deal with cognitive dissonance with traditional values, and family pride. I want to do a short film that is stripped of any special effects where spectators are faced with awkward and sometimes boring or sad reality that isn't colored, obscured, or enhanced by special effects.

Pennie Vollet

My project is a short film telling a story I created, the story of Bobha. Actors will use masks (referred to as Bobha masks) to represent the forces of Bobha. Masks will be created for the film using fallen tree leaves, branches, and sticks.

PRESENTING THE ARTS: (Arranged by Organizational Budget Size)**Femina Potens**

This proposal requests \$7500 to support “Rites of Passage: Native American Ritual in a Modern World,” a month-long mixed-media visual art exhibition of LGBT Native American Artists. The project will take place at the Michelle O’connor Gallery in San Francisco’s Mission District in July 2012. In addition to the exhibition’s opening night reception, the project will include an artist’s talk and a workshop/presentation about body modification’s origin in Native American cultures.

Nā Lei Hulu I Ka Wēkiu

Na Lei Hulu I Ka Wekiu seeks support for a series of cultural immersion workshops to be presented by Hawaiian experts in their field. These workshops are meant to promote community engagement in Ka Leo Kanaka, one of the most ambitious projects Na Lei Hulu has undertaken. Ka Leo Kanaka, which means “voice of the people,” aims to resurrect important native perspectives that have been kept silent, unheard, and lost to time.

Yerba Buena Arts and Events

Our 16th Annual Native Contemporary Arts Festival takes place in Yerba Buena Gardens on Sunday, June 16, 2013 from noon till 3:00 pm. Featuring L. Frank Manriquez, The Medicine Warriors, Chuna McIntyre, Su-Nu-Nu Shimai Pomo Dancers, Jesus Cortes. Tamika and the Empress, Desirae Harp, All Nations Drum, plus arts and crafts. The festival is a good time to meet old and new friends at this important community event held every year on Father’s Day.

Cesar Chavez Student Center

The project is a month-long exhibition in the Art Gallery in the Cesar Chavez Student Center exploring the significance of dance in Native communities. There will also be an online exhibit, based on the gallery exhibit, with an interactive element, where the audience can add their own work, thoughts, and interpretation. We aim to ensure that the Native American art exhibits of the past two years become an annual tradition in the art gallery.

BUILDING SUSTAINABLE ARTS: (Arranged by Organizational Budget Size)**Indigenous Arts Coalition**

This proposal requests \$15,000 to fund the expansion efforts of the San Francisco-based Indigenous Arts Coalition, which will be representing the reclamation of Bay Area Native Americans’ voices, concerns, beliefs, activism, and community through accessibility to articles, events, artists, and artwork that represent indigenous identity in a thought-provoking way. Awarded Funds will be used for multifunctional office space, research, press and publicity, interviews and articles, art exhibits, and community outreach.

Seventh Native American Generation

The project will entail a collaboration with The Cultural Conservancy and Seventh Native American Generation (SNAG). Youth led by SNAG media workshops will participate in learning digital audio documentation of traditions of canoe building.

Ohlone Profiles Project

Our goal is to provide funding for an Artistic Director for Ohlone Profiles Project’s second cycle of Ohlone ceremonies. The cycle includes Hiroshima Day at Yosemite Slough, Veterans Day at War Memorial Trust, and Ohlone Big Time at Yerba Buena Gardens.

Asociacion Mayab

Our project is Asociacion Mayab's Cultural Preservation and Promotion Program, which has the mission of preserving and promoting the values and language of the Maya culture among members of our immigrant community. We provide language and culture classes, dance lessons, and ceremonial activities.

Galeria de la Raza

This proposal requests \$15,000 to support Galeria's FY 12-13 capacity building programs for emerging Native American and Indigenous Artists.

Asian and Pacific Islander Wellness Center

"Talk Story: Sustaining Oral Traditions in the Digital Age" is an effort to build a sustainable mobile storytelling lab to maintain oral traditions for the Asian American Native Hawaiian and Pacific Islander communities of San Francisco. Talk Story will foster the creation of unique works of art by storytellers and seed the community with "story leaders" who are equipped to assist others in transforming the community with their own stories. This project will also enable a digital storytelling library to be established and maintained.

Friendship House Association of American Indians, Inc.

Friendship House is requesting a grant to continue the expansion of its arts and cultural activities through the following strategies: we will increase attendance of arts and cultural activities at Friendship house, we will continue community-led/engagement model with Traditional Resources Workgroup, and we will formalize opportunities for arts-related revenue generation.

Instituto Familiar de la Raza

Teatro Juvenil is a new youth development program to introduce approximately 30 at-risk Latino youth to the cultural art of *teatro* (theater) addressing as a way to strengthen their cultural understanding, develop their cultural creativity, and develop their resilience to overcome personal challenges. A 12-week program will provide training in teatro writing, performing, and set design. At the conclusion of the program, youth will present their own *teatro* in front of a community audience.