**Protection:**
Adaptation and Resistance centers Indigenous ways of knowing. Working within intergenerational learning groups and as collaborators in vibrant community networks, Alaska’s Indigenous artists invigorate traditional stories and propose resilient new futures through design, tattoo, regalia, and graphic arts. The projects featured in this exhibition elevate collaboration, allyship, and community as tools of resistance, adaptation, and cultural affirmation. The exhibition explores three themes: Land and Culture Protectors; Activists for Justice and Well-Being; and Resilient Futures.

**Land and Culture Protectors**
A growing number of Indigenous Alaskans are concerned for the future of Alaska’s fish, animals, and forests. Protectors stand in allyship with all forms of life, challenging hierarchies that place humans at the top. Garments such as robes, hats, and masks featuring animal and plant forms express solidarity with more-than-human kin.

**Activists for Justice and Well-Being**
Indigenous lifeways can teach all people about respect and stewardship, and art can help us heal. Artists examine healing through works that highlight respect for self, family, and community.

**Resilient Futures**
Alaska’s Indigenous artists use new platforms for sharing and storytelling to reconnect with ancestral knowledge and strengthen relationships to land and one another. From graphic novels and small-press books to posters and postage stamps, artists express material innovation and rising forms of Indigenuity.
Our lifeways, material culture, and protocols serve as armor to resist efforts to exterminate us. They are rooted in the power to unite and create space for all people. When we break down the efforts of those who work to silo, segregate, and discriminate, there is space for all people and all living things.

— Joel Isaak (Dena’ina)
A non-profit multidisciplinary arts center located at Tuggeht (presently known as Homer, Alaska), Bunnell Street Arts Center strives to strengthen cultural connections in diasporic times. Between the fall of 2019 and the winter of 2021-2022, Bunnell presented five workshops and four mentorships for Indigenous artist-mentors and Indigenous artist-learners. These workshops were supported by CARES funds through the Alaska Community Foundation and by The CIRI Foundation. Much of the artwork featured in this exhibition was created in these learning cohorts.

From qaspeq and skin-sewing to stone-carving, weaving and song-making, a new cohort of artist-learners embraces workshops in customary artforms and modern technologies. Indigenous Alaska artist mentors, masters of customary techniques and traditions, activate and inspire a new generation of creators. Kaxhatjaa X’óow Herring Protectors of Sheet’ká Kwáan (Sitka) create five dance robes in community with over a dozen volunteers. To complement these robes, Lingít artist Kunagoo Linda Starbard leads her relatives in the creation of traditional cedar bark hats. Lily Wooshkindein Da.áat Hope engages a cohort of learners to create Chilkat Protector masks and weave ancient ways into strategies of contemporary resistance. Helen McLean mentors Joel Isaak in Dena’ina Birch Bark Basket construction and explores the many ways that birch is a protective shield for Dena’ina culture. Bobby Qalutaksaq Brower creates a healing space for survivors of missing and murdered Indigenous women and girls (MMIWG) where sewers create atikluk or qaspeq in memory of their stolen loved ones. Indigenous Alaska women explore cultural identity and sisterhood in Traditional Tattoo, a collection of selfies. Kunaq Marjorie Tahbone’s Qulliq Seal Oil Lamp carving group celebrates living culture and land stewardship by sparking light and linking animals and ancestors, past and present.

Some artists build community strength through learning cohorts, while others work independently and lead by example. From graphic novels and small-press books, to posters and postage stamps, artists express material innovation and contemporary indigenuity.

In the first Lingít design featured on a US postage stamp, Raven’s Story, Rico Lanáat’ Worl offers a new take on a traditional story to elevate the cleverness and resourcefulness energizing Lingít culture today. In her Haa Shagéinyaa / Our Protecting Power designs, Crystal Rose Demientieff Worl contemporizes traditional Lingít iconography with luminous color to engage youth and elevate cultural pride around vaccination and masking in Lingít and English. Naal xök’w Tommy Joseph calls on ancestors and spirit animals in We’re Still Here, a collection of carved wooden masks. Designed to fit over N95 masks, they align mask-wearing with traditional tools and adaptations of survival. Dimi Macheras and Casey Silver usher Ahtna storytelling traditions into a new era in their vibrant graphic novel Chickaloonis. Amber Webb draws international attention to MMIWG by portraying the faces of over 200 Indigenous women missing from Alaska and Canada since 1950 on a giant Memorial Qaspeq. Sarah Ayaqi Whalen-Lunn’s collection of drawings, No More Stolen Sisters, Black Lives Matter and Solidarity, celebrate sisterhood and adds an Alaska voice to the MMIWG movement. Holly Mititquq Nordlum shares her ongoing work to revitalize the tradition of Inuit tattoo in her ongoing project Túpik Mí. Hanna Agasuug Sholl shares new songs to remind her people that strength and resilience are enduring adaptive cultural traits that span millenia. Melissa Shaginoff’s self-published zine, How To Be A Good Guest, reminds us that for the survival and dignity of all people, it’s vital that we transform expressions of land acknowledgment into actions of stewardship, allyship, and reciprocity.

Art offers all people avenues for healing, fortifying family, and weaving strong, adaptive forms of community. Alaska’s Indigenous artists embrace customary art forms and innovative new platforms for sharing and storytelling to reconnect with ancestral knowledge and strengthen relationships to land and to one another. Amidst challenges ranging from isolation and illness to difficulty accessing resources, today’s Indigenous Alaska artists imbue modern diasporic lifestyles with traditional values, and imbue ongoing struggles for social justice with vibrant strategies of resistance and strength.

By Asia Freeman
We Alaskan Natives are born into protection and adaptation.

Our lives depend on practicing them.
I learned early to take care of others, and that community is what sustains us. I watched my parents stop to help change a tire for a stranger in the rain. I followed aunties as they dropped off meals and did laundry for newly born families. I learned to care for others by sharing harvests and hunts... a practice as old as our first ancestors.

We protect our land. We harvest sustainably, always leaving enough for next year. We cultivate. We nurture. We care. We talk to our natural world, thanking the trees who gift us to build canoes, baskets, hats, and homes. As we harvest, we thank our plants and trees for sheltering and nourishing us by singing a song, by leaving a small gift of tobacco or our last bite of Pilot Bread.

We protect our animals. We consider their wellbeing in relationship to our needs. We’re reconsidering hunting goats to weave ceremonial regalia, discovering that we can gather goat hair in the summer like cotton candy from alpine-range bushes, and the goats can thrive. When we do hunt, we start with Gunalcheesh, with thanks for their surrender so we may feed and clothe our families and our communities.

We take care of one another, for we know we will need our community too. We are held in community for the birth of children, for the passing of elders, for the cancers, recoveries, abuse, and life traumas that we endure, all lighter and more manageable with community protection and support.

As Indigenous teachers, our safeguarding encompasses Alaskan languages, artforms, histories, and ceremonies. We’re careful with whom we share knowledge, holding heavy memory of rape, theft, genocide, disease, forced assimilation, and relocation. We’re protecting our ancestral memory, our artistic intellectual property and our collective life’s work.

I’m cautious who learns Chilkat weaving as we work ‘in the veil’ between the spirit realm and our physical realm, where intuition and lineage converge. I’m still learning the gravity of co-creating ceremonial regalia. What it means to assist birthing a finger-twined historical document of wool and cedar bark. I’m protective of the knowledge, for we have yet to articulate the spiritual power of this work. And I’m cautious when choosing students. I’m cautious for their sakes, and for the integrity and cultural continuity of Chilkat weaving. I’m protecting the knowledge left in my care.

Our survival relies on adaptation, too. We survived these thousands of years by migrating to where plants and animals were plentiful, and by building homes with materials in our own wild backyards, from the sod houses in Northern Alaska to the cedar-planked clan houses in the Southeast. We’ve always adapted to our landscape and natural resources.

We’re in the middle of adapting to the scarcity of mountain goat and the freezing cedar stands: the two foundational materials for weaving ceremonial Chilkat dancing blankets.

When Chilkat weaving began being taught more prolifically in the early 1980s, the few teachers realized that mountain goat was difficult to acquire and laborious material to process for beginner projects. A single person can’t gather enough mountain goat wool in one year to make a Chilkat dancing robe. We began sourcing New Zealand or South African merino wool, cotton clothesline, or even mop heads for learning warp yarns. While we had easy access to wool, weavers usually worked in isolation. We didn’t spend much time together in preparation for weaving. We don’t know if this material adaptation served the spirit of our weavers. We momentarily lost rich community connection.

We are figuring out how to bring that feeling of unity back, how to adapt and emerge from a pandemic that forced further isolation.

My current student weavers want to weave with mountain goat again. Imagine this reclamation of weaving ceremonial robes with goat hair. Imagine families out gathering Hudson Bay tea or picking blueberries, finding bundles of mountain goat wool.
Northern peoples have lived in the seemingly uninhabitable arctic for thousands of years. We have navigated oceans, ice ages, and drastically changing climates. Most recently colonization has challenged our ability to live with the land and requires us to continue to be prepared for the unknown. We adapt using ingenuity, and resist with perseverance to manage the shift from saber tooth tigers to corporate tycoons.

We have grown adept at protecting against the corporeal and incorporeal threats that surround us. These forces have ranged from biting cold, arrows, bullets, isolation, historical trauma, and systems designed to terminate our very existence. Western history may portray us as savage uncivilized barbarians; yet our clothing, ceremony, tattoos, songs, dance, language and culture are prized as interesting academic explorations to be collected and locked behind the walls of education. Meanwhile, that same education system was busy rarifying its exotic collection by means of torturing generations of our children for hundreds of years in an effort to terminate our very existence...

We are not exiled to the annals of history. We are still here, living, protecting ourselves, adapting, and resisting the forces that work to eradicate us from the face of the earth.

How are we still here?

Ceremony is Protection

Our life ways are inherently bound in ceremony. Clothing, tattoos, songs, dance, and language bringing the corporeal and incorporeal, seen and unseen, visible and invisible together. Being able to see the world in this way has served to protect our people for generations and continues to do so to this day. There are times where we have burned settlements to the ground, fed our enemies, and become invisible.

We became invisible as a way to shield our children and families from attacks, but not without cost. Part of this cost can be seen in the staggering statistics we face today. However, we never stop resisting. The insidious tactic of these attacks on our people are attempts to make us feel isolated, trapped, and to pit us against each other. We see evidence of this through attempts to solvate the trauma away with alcohol, escape through drugs and suicide, and rage against the entrapment through abusive behavior towards each other and against ourselves.

Recently we have entered into an era of becoming visible again. The reality is we learned to adapt to the colonial world without losing ourselves, so much so that there are renewed efforts to eradicate us. In the midst of this antagonism to our bodies, our land and our traditions we have never stopped adapting. We have intelligently resisted. We are still here.

Much of the work that Indigenous people do is based on the action of protecting those around us, adapting to the constant changing world, and actively resisting forces that strive to undermine the rights of living beings. Ceremony is one of our methods we continue to use as resistance to the toxic elements of the world. It allows us to adapt our lifeways in the modern area, as we have since time immemorial. The acts of bringing back practices of tattooing, storytelling, songs, dance, clothing, language, and perhaps most importantly, valuing life, are the evidence that ceremony has become our most powerful form of resistance.

Our lifeways, material culture, and protocols serve as armor to resist the onslaught of efforts that attempt to exterminate us. They are rooted in the power to unite and create space for all people. When we break down the efforts of those who work to silo, segregate, and discriminate there is space for all people and all living things. In an environment that seeks to destroy the living, valuing life has become a powerful form of resistance.

Ch’anik’na il ch’etnesh
We care for the children
Ch’anik’en, q’udi nhuđghinltan gu, negheshchen

Continued on page 7
This exhibition is co-curated by all participating artists and Asia Freeman, Artistic Director of Bunnell Street Arts Center in Homer, Alaska. Protection: Adaptation & Resistance would not have been possible without the guiding inspiration of Bunnell Street Arts Center’s Board of Directors, especially Carla Cope and Rika Mowu, and Bunnell’s Staff including Executive Director, Adele Person, Gallery Coordinator, Brianna Lee and Development Lead, Brianna Allen.

Quyana to advisor/advocate, Nadia Jackinsky Sethi, and lead artists, Bobby Gualutaksraq Brower, Kunaq Marjorie Tahbone, and Amber Webb. Chin’an to lead artists, Joel Isaak and Melissa Shaginoff. Gualchëesh to artist-mentors, Lily Wooshkindein Da.áat Hope, Kasheechtlaa/Louise Brady and Kunagoo/Linda Starbard.

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Child, you are born into the world now, I love you
yaghelisht’a hdi ntsah qiz’un tsadi ghu q’ut’un teh
I hope that each morning you wake up with wellness in you wherever you are

Hey ya ha, hey ya hu, hey ha ha, ughu uh
ts’an(i)zet ch’q’u naq’deltani, yan inelnex
Think about naq’deltani, q’uyehdi ch’q’u idi el q’u tinelggex
Feel (naqeltani) with you in everything wherever you go

Hey ya ha, hey ya hu, hey ha ha, ughu uh
idahdi yaghelí tghil(y)al, tghil(y)al ntsah ghu yaghelí htu(l(y)al, htu(l(y)al
Hope all will be well for you as you grow up in this way

Hey ya ha, hey ya hu, hey ya ha, hey ha hu
Wool felt, silk WW2 Japanese parachute cloth, metallic fabrics, ribbon, mother-of-pearl buttons, akoya shell buttons, abalone buttons, and dimes drilled and shaped into buttons.

Created by K’asheechtlaa/Louise Brady, Káakaxaawulga/Jennifer Younger, and Carol Hughey

Herring pattern designed by Kitkun/Charlie Skultka Jr.

The herring, which mean so much to our culture and our ecosystem, are being depleted all for what? Money? Greed? Without herring there is nothing supporting the ocean. The whales. The salmon. Without herring, there is nothing supporting us.

— K’asheechtlaa/Louise Brady

The herring school design unites the five robes in a double helical pattern of DNA, because our identity and survival is bound to the herring and we are stronger together.

— Káakaxaawulga/Jennifer Younger

The Lingít maintain a sovereign relationship to the land and waters by celebrating Yaaw in ceremony.

The herring school design unites the five robes in a double helical pattern of DNA, representing the Lingít identity and survival that are intertwined with Yaaw, the herring. Dimes drilled and shaped for adornment on the button robes celebrate abundance rather than currency for extraction. The vintage silk lining and the mother-of-pearl buttons evoke images of the foamy waters of herring spawn and the eggs they lay. Both are from WW2 era Japan, referencing their extinct herring population after overfishing.

The Formline herring design was created by Kitkun/Charlie Skultka Jr. and given to The Herring Protectors. Additional volunteers for the construction of the robes include Sarah Ferrency, Lakota Harden, Randy Hughey, Beth Kindig, Anna Laffrey, Kylie Maxwell, Amy Milsaps, Vicki Swanson, and Cheryl Vastola.
Káakaxaawulga/Jennifer Younger is Lingít of the Eagle Kaagwaantaan clan and now calls Sitka home. Raised in Yakutat, surrounded by nature and traditional ways of life, she draws inspiration from traditional Lingít formline designs, historic artifacts, spruce root basket weaving patterns, and the contrast and texture of metals. Jennifer strives to continuously push the boundaries of her work in jewelry and design. She works freehand, without patterns, to ensure that each piece is a one-of-a-kind creation.

K'asheechtlaa/Louise Brady is from the Lingít Nation. She is Raven Moiety and Frog Clan from Sheet'ká Kwaan – Sitka. She believes cultural knowledge should be accessible to all who want to learn to help heal historical trauma and claim ancestral strength. As a survivor of abuse, she has achieved the greatest healing from learning and practicing the Lingít culture. Following community organizing to support Standing Rock, in 2018 K'asheechtlaa began advocating for indigenous rights through ceremony wáith at.oow, to convey sacred relationships of the salmon people, the otter people, the sandhill cranes, and the herring people, with the land.

Carol Hughey is an apparel designer and has created theater, ballet, and special occasion garments for many years. She executed technical design and construction of the Herring Protectors robes. Making the regalia has been some of her most rewarding work. Originally from Oregon, Carol has lived on Lingít Áani since 1987 and is honored to carry the Lingít name Yaaw yahaayi (Image of the Herring) as an adopted member of the Kiks.ádi.

Volunteers: Amy Milsaps, Sarah Ferencvay, Beth Kindig, Lakota Harden, Sandy Greb, Cheryl Vastola, Vicki Swanson, Kylie Maxwell, Randy Hughey, and Anna Laffrey

Lingít or Tingit — no matter how you spell it — is the name of one of the Indigenous groups of people of Southeast Alaska and the name of their language. In the language itself, it's spelled Lingit. 
https://www.alaskapublic.org/
Lingít and Haida Cedarbark Hats, 2020-2022

Woven red and yellow cedar bark

Created by Kunagoo Linda Starbard, Tanux Gordon James Junior, Klinklia Laagaangaay Donna Rae James-Hannon, G_úut dláayas Devin Hannon, and Rachel Langford

“My parents’ generation was punished for learning their culture. I don’t want the knowledge to die with me. Hat making is what we do. It’s generational, handed down through my family. It is how we celebrate and perpetuate our culture.”

— Kunagoo Linda Starbard

Lingít artist Kunagoo Linda Starbard was in high school when she started learning to weave from her aunt, Lingít master weaver Salina Peratrovich. Her family includes many weavers who have collaborated and taught one another, including Klinklia Laagaangaay Donna Rae James and Dolores Churchill. She is nurturing the next generation of hat makers in her family, teaching her son Kashagoon Nathan, to weave spruce root.

Kunagoo Linda Starbard has been a student of the arts since her childhood in Ketchikan and Craig, Alaska. She stays connected to culture and family through making button blankets and other regalia. While in Washington that turned to cedar hats, and her art turned from casual to professional. Her winter is busy with hat creation, entirely word-of-mouth, and her hats grace weddings, dance group members regalia, canoe journey trips, and theatre performances. Through the pandemic Linda has stayed busy with hats, as well as continued education online. The weaving community is closer than ever, just a Zoom teaching away..

Tanux Gordon James Jr, is Raven/Dog Salmon of the Leeneidi clan. An Army Veteran, he learned about his culture from his grandparents. With the knowledge he gained from mending salmon seines each year in preparation for the upcoming commercial fishing season with his father, he quickly learned the art of weaving cedar bark.

He has made regalia for his daughters and grandchildren. His granddaughter Hiilei is working on her first cedar bark hat. His children and grandchildren will be able to pass on the knowledge to future generations.

Klinklia Laagaangaay Donna Rae James-Hannon was born and raised on Prince of Wales Island in the town of Craig, Alaska. She is Lingít, Haida, Eagle Frog of the Kooskadee clan. She has taught cedar bark weaving classes and many cultural events on Prince of Wales, Ketchikan, and Juneau Alaska. She hosts an annual Alaska Culture Camp which offers drum making, cedar bark weaving, octopus bags, devils club beaded necklaces and paddle making. She has been a delegate to Lingít and Haida Central Council, Alaska Native Sisterhood and Alaska Federation of Natives. She is teaching her nephew, G_úut dláayas Devin Hannon to weave hats.

Rachel Langford is a Haida artist who creates jewelry, paintings, regalia and weaves cedar bark. She has been creating Haida art for more than 11 years. Her work can be found at The Smithsonian Museum, The Seattle Art Museum, The Anchorage Museum, Autry Museum of the American West, Fort Ross State Park, and The Crocker Art Museum. She is StA’tas Eagle from the K’aawas (Sea Egg) people of Kiusta. Her people have lived on the islands of Haida Gwaii since time immemorial.
Tanux/Gordon James Junior and Kunagoo/Linda Starbard

Klinkia Laagaangaay/Donna Rae James-Hannon

Rachel Langford
We focus on the good of the whole community, not for the individual. We collaboratively hunt, fish, share harvests, raise children, and protect our elders. We rely on each other, and we must work together. We take care of each other. For survival. For the well-being of all.

— Lily Hope, Mentor Weaver

Many weavers on the Northwest Coast fell into depression during 2020. We were unable to remove the shawl from our looms to weave. We were isolated, held back from seeing, joking with, or helping others. We couldn’t hold classes for endangered art forms like Chilkat Weaving without putting our community health at risk. Then Zoom. We adapted. Zooming and weaving together once a week. Our shawls and spirits were lifted. We shared smoked fish recipes. We laughed again. We wove our prayers into finger-twined Chilkat Protector masks. We wove together over miles, wove our yearnings for in-person connection. Wove our collective resilience, together.

Lily Wooshkindein Da.áat Hope, Mentor Weaver, Raven T’akdeintaan Clan, in the teaching lineage of Master Chilkat Weavers Jennie Thlunaut and Clarissa Rizal. She’s a gallery owner, single mother of five, university professor, culture bearer, weaving teacher, storyteller, fashion designer, children’s book author and ceremonial regalia maker. Lily’s work is in over 13 museum collections.

Sydney Akagi has apprenticed with Lily Hope since 2020 and remarks on, “the incredible connection between the Chilkat face known as the ancestor’s face, and the protection of our precious elders, that hold so much knowledge...This was the first face I had attempted in my weaving career, and an incredible way to be proactive during the pandemic through my art.” Akagi received a Ramuson Individual Artist Award in 2021. She is currently working on her first full size Chilkat robe.

Davina Drones Cole is Yanyedí of the T’aaku Kwáan living in Juneau, Alaska. She works with fibers, skins, and other regalia to connect with her culture and provide beautiful items for her family and friends.

Michelle Demmert, Lingít, Irish and German, is Eagle, Ḵaax̱ʼoos. hittaan (Man’s Foot). She began weaving Nåxeen (Chilkat) with Lily Hope November 2020 through Lily Hope’s Patreon group. By day, Michelle is the Law and Policy Director at the Alaska Native Women’s Resource Center where she focuses on gender-based violence at the national level and advocates for change in laws and policies.

Mary Kate Dennis is Athabascan and currently lives in Winnipeg, Manitoba, Canada. She began Chilkat and Ravenstail weaving with Lily Hope in March of 2021. She is a multi-medium maker and uses traditional and contemporary methods of using natural materials in weaving, spinning fibre, cordage, bead and quillwork, sewing and fish skin tanning.

Shgendootan George is Dakl’aweidi from Angoon, Alaska. She began weaving in 1990 taking a Raven’s Tail weaving class with Cheryl Samuel. She then spent many years learning Chilkat from Clarissa Rizal. She continues to weave and teach with her daughter Gabrielle George-Frank.
Gabrielle Shaawatgoox
George-Frank is Dalk’aweidi from Angoon, Alaska. She is graduating from high school this year. She has learned to weave both Raven’s Tail and Chilkat from her mother Shgendootan. She teaches weaving with her mother at summer camps.

Shaadootlaa Tinaayeil Iyall Hanlon notes, “Woosh tux’aagi means ‘works close together’. Thigh spun warp, the foundation of our weaving, is very much like the knowledge of our ancestors, who have carefully passed down the weaving in our care for today’s generations of weavers…They are our warp as we weave close together, working close together, it is what our precious ancestors would have wanted, it is their answered prayers.”

Ursala Hudson/Kadusné is of Caucasian, Filipino and Lingít descent. She is Takdeintaan from the Snail House. Raised amidst the full-time-weaver lifestyle of her mother, renowned weaver Clarissa Rizal, it took Ursala twenty-nine years to complete her first weaving — just months prior to her mother’s passing. Her sister (Lily Hope) has mentored Ursala through the relearning process.

Melina Meyer, Kwáashk’ikwáan is Lingít and Sugpiaq and lives on the Eyak homelands in Cordova, Alaska. She studied at the Academy of Art University in San Francisco, then returned home to help with the family business and take care of her grandmother. She is constantly making things to sell, for gifts, teaching classes, or taking classes. Melina started weaving in a local Ravenstail class, then virtually with Lily Hope in 2020.

Shaawat Gé Rae Ann Mills “I didn’t realize how healing the process would be. It feels like I am closer to our ancestors every time I weave. This Chilkat Protector mask was my first project; and I knew immediately that weaving would be a permanent part of my life. I am completely honored to be involved in this weaving movement, to me it perfectly summarizes our resilience.”

Debra O’Gara/Djik Sook is from the Teey Hit Taan clan of Wrangell says, “My family is a mixture of fighters, survivors and victims — with education; successful careers in law, government and church; alcoholism; violence; poverty; challenges; and trauma. I’ve learned to weave, the art of my ancestors and through this gift, I have found sobriety and an ever-growing circle of strong women and other two-spirit weavers. We share stories, lessons, mistakes and victories. We connect with each other and reconnect with our ancestors.”

Laine Rinehart/Neech Yannagut Yél, of the Teeyhítan and Kagwaantan Clans studied with Kay Parker, Lily Hope, Clarissa Rizal and others. They are immensely grateful for being allowed to participate in a way of being that would generally be reserved for women. A long-time Head Start teacher, Laine is committed to not only learning the methodologies, traditions and spiritual practices of weaving but is also intent on passing them on to younger generations.

Jodi Watts, born and raised in Juneau, learned from local elders starting at a young age, learning how to bead from great grandmother, Alice Vavalis, summers in Haines at the Chilkoot Culture Camp, and later spinning wool for neighbor, Anna Elhers, Master Chilkat Weaver.
While creating these baskets together, Dena’ina elder Helen McLean taught her student, Joel Isaak, about the interconnection between birch trees and the survival of Dena’ina culture. McLean learned these skills from her grandparents in Lime Village, a remote part of Dena’ina country. Her parents sent her to live in the village during the time when Indigenous children were being sent away to boarding schools. She has been passing on her knowledge to Isaak, showing him how to harvest birch bark and use it for basket making, boat and housebuilding, and as a material for cradling and protecting newborn children through the creation of baby carriers. The work that Helen and Joel do is part of an unbroken multigenerational artistic practice that spans thousands of years of intergenerational learning and teaching in Alaska.

Helen McLean is a first language speaker, a master artist, and an educator who holds the highest formal Dena’ina credentials. Helen’s grandparents taught her Dena’ina as her first language and way of life. Her elders told her that they were teaching her these things so that she could pass them on to future generations. Dena’ina na’ełnenaq’ our Dena’ina lands have the highest population density today. Helen relocated from the Stony River area near Lime Village, that has a larger bear population than human population, to the Kenai peninsula to teach Dena’ina ways of being.

Joel Isaak, Dena’ina (Kenai) attended public school in Alaska, and art school in Alaska and New York. After earning a Master of Fine Arts, he began the Indigenous Studies PhD program at the University of Alaska, Fairbanks. Joel Isaak has been apprenticing with Helen since 2010, learning birch bark basket making, moose hide tanning, and Dena’ina language. As an apprentice, Joel works to secure access to materials in an ever-changing legal landscape that threatens to stop the transmission of artist practices like birch bark basket making.
Birch bark baskets

Helen McLean and Joel Isaak
It is very exciting to see the fire of the qulliq burn again and to see our ancestors dance with the flames.

— Kunaq Marjorie Tahbone

Since time immemorial, through long winter days and nights, the light of the qulliq (seal oil lamp) illuminated homes of the Iñupiat people. These lamps are used for light, heat, cooking, and storytelling. The soot it creates is used in kakiñiit (traditional tattoos). Iñupiaq/Kiowa artist Kunaq Tahbone began creating qulliq and learning how to use them in 2010. During the pandemic, Tahbone taught Indigenous artist-learners across Alaska how to carve their own qulliq. She explains, “Each carver created their own designs that resonated with where their ancestors came from and deeply thought about what the purpose of the qulliq was for themselves.”

Qulliq instructor, Kunaq Marjorie Tahbone is from Nome. She is dedicated to revitalization of Indigenous traditions and skills. A business owner, artist, teacher, traditional tattooist, and hide tanner, Kunaq encourages positive change within Indigenous communities to promote healthy cultural identity. She is currently working for her Masters’ degree in Indigenous Studies focusing on Traditional Iñupiaq Tattoo and Ceremony. While Kunaq focuses on teaching others how to carve the Qulliq (cool-it) or Naniq (nun-iiq), she does not consider herself a master of these skills but rather a lifelong learner. She says it is not her knowledge to hold, but to teach others what she was been blessed to learn.

Thirteen-year-old Aqugaq Elli Tansy (Lingít/Athna/Choctaw/Rose Bud Sioux), whose Iñupiaq name is Aqugaq, is a subsistence hunter/fisher/gatherer. She uses all the materials she has available to create art, purposefully. She says, “to completely respect the seal’s life, I use all parts of the blessing, which includes the seal oil that fuels the qulliq.”

Iñupiaq artist Britt’Nee Kivliqtaruq Brower advocates for cultural revitalization through her work. She created ukpiñ (snowy owl) qulliq for protection. “When a snowy owl is seen, it can represent one of our ancestors watching over us, providing guidance and protection,” she says.

Sugpiaq artist Hanna Agasuuq Sholl creates and shares customary art as a form of healing. “I am choosing to walk with 7,500 years of ancestors walking beside me, guiding me."

Jackie Qataliña Schaeffer, Iñupiaq from Qikiqtarjuaq creates art to heal, transform and remember the ancestors who came before her. Her naniq suspends time and creates sacred space in which to create.
Jackie Qataliña Schaeffer holds her qulliq

Ukpik/Snowy Owl Naniq, Britt’Nee Kivliqtaruq Brower
Yup’ik artist Amber Webb created a giant qaspeq by hand-sewing bedsheets and adorning the garment with the portraits of over two hundred Indigenous women who have been missing and murdered in Alaska since 1950. Webb makes visible the grief held within Native communities and the advocacy work happening across North America. The project has been featured in Alaska news media outlets and was presented before the Alaska Legislature for HR10 in support of Savanna’s Act, a bill that directs the Department of Justice to review, revise, and develop law enforcement and justice protocols to address missing or murdered Native American women and to report statistics on missing or murdered Native Americans. Webb feels that the project has its own energy and that her job is to facilitate its movement and open conversations about the root causes of violence. She says the project is about “healing myself and sparking healing for all Native women.”

Amber Webb is a Yup’ik artist/activist from Curyung/ Dillingham, Alaska. After graduating from UAA in 2013 with a BA in woven fibers and a minor in history, she worked industrial jobs while designing apparel featuring Yup’ik language in solidarity with language reclamation efforts. In 2018, she was awarded a Rasmuson Foundation Individual Project Award for a 12-ft. qaspeq to honor Murdered and Missing Indigenous Women and Girls (MMIWG) in North America. Her work visually explores the effects of colonization and the evolution and strength of Indigenous people after genocide and intergenerational trauma through portraiture and textiles. She is exploring pictorial Yup’ik storytelling to communicate contemporary stories of oppression, historic trauma, resilience, humor, changing climate, motherhood, and resistance. Amber was Choggiung Ltd. Shareholder citizen of the year, Bristol Bay Native Corporation Citizen of the year and also received the Walter Sobeleff Warrior of Light Award from Alaska Federation of Natives in 2019.
Bobby Qalutaksraq Brower (Iñupiaq, Utqiagvik) invited Indigenous women from across Alaska to sew garments in memory of missing and murdered Indigenous women and girls. They are known as atikluk in Iñupiaq and gaspeq in Yup’ik. She created a Zoom-based sewing class where participants learned how to create these traditional garments together. Bobby Brower is an Iñupiaq fashion artist, and furrier, and was born and raised in Utqiagvik, Alaska which is the northern most town in the United States. She is the designer and owner of Arctic Luxe. Arctic Luxe is a brand that promotes and sells luxurious handmade Indigenous clothing and accessories as well as manufactured Indigenous designed clothing. She learned to make traditional clothing from her aunt Annaqaq Brower, her mother Maryjane Lang, and Aaka (grandmother) Mattie Ahvakana.

Melissa Ahnoorik Ahlooruk Ingersoll (Iñupiaq, Nome) reflected, “Of seven of my grandparent’s daughters, two of them were brutally murdered. I have witnessed my own mother suffer from domestic violence when I was a baby.” She adds, “I am proud of her for removing us from that and for getting sober.”

Inuit artist Cassandra Tikasuk Johnson (Unalakleet) made a jacket of scraps from several different coats in memory of her cousin Sonya. The atikluk included “so many different coats because one style wasn’t enough... she deserved so much more life and memories than she got...I wanted it to be warm. I have bad dreams about Sonya being left outside and cold and needing protection.”

Jackie Qataliña Schaeffer (Iñupiaq, Kotzebue) says, “Each cut, stitch and fold of the red fabric carries the pain and loss, but also love and prayers, which are woven into the outcome... May the spirits of our sisters fly and may we never stop honoring and acknowledging them in all we do.”

Beverly Tuck (Unangaĸ, St. Paul Island), now living in New Jersey, reflected on the gender-based violence experienced by people in her family and community as she sewed a child-sized atikluk. She said, “I created this atikluk/gaspeg, Memory Eternal Lynnette and Baby John, in memory of a mother and child from St. Paul Island.”
Black Lives Matter, 2020
Solidarity, 2020
No More Stolen Sisters, 2020

Digital illustrations on aluminum
Created by Sarah Ayaqi Whalen-Lunn

These drawings are about standing together, with our Afro-Indigenous sisters. As an Iñupiaq artist and mother of three girls, I give voice to the Indigenous female experience as I know it. I push myself to talk about the harder subjects of mental and emotional trauma, abuse, and activism. We are fighting a lot of the same systems.

— Sarah Ayaqi Whalen-Lunn

In her work, Solidarity, Iñupiaq artist Sarah Ayaqi Whalen-Lunn pictures the dark hair of an Indigenous woman and a Black woman flowing together into one thick, strong braid. Connection and allyship are also the themes of her Black Lives Matter design.

Whalen-Lunn draws strength from art that spurs activism. A red handprint across the mouth has become a symbol of resistance to the violence against Indigenous women across Alaska, Canada, and the greater US. The red hand also expresses solidarity with the families and victims of violence against missing and murdered Indigenous women and girls, known by the acronym MMIWG. Whalen-Lunn created an Alaskan version of this symbol by designing a red hand containing the North Star. Her red hand links Alaska to the broader red hand movement and the goal of ending violence against Indigenous women.

Sarah Ayaqi Whalen-Lunn is an Iñupiaq multimedia artist with matrilineal roots in Unalakleet. Through her work in drawing, carving, beading and Inuit hand-poked and skin-stitched tattooing, Whalen-Lunn aims to reclaim her heritage and revive Indigenous knowledge and sisterhood. Through traditional patterns and modern imagery she tackles the hard subjects of colonization, trauma and abuse, helping people to heal by reconnecting to tradition and community. Whalen-Lunn is a 2018 Rasmuson Individual Artist Award recipient. She has been profiled by the New York Times, First American Art Magazine and many other publications. She lives in Anchorage with her husband and their five children.
From left to right: Black Lives Matter, Solidarity

No More Stolen Sisters

“In Iñupiaq culture we believe all of our ancestors are in the sky, all the women that we’ve lost are always looking down at us, and we are always working, trying to raise awareness.”

— Sarah Ayaqi Whalen-Lunn
Inuit tattoo has been practiced in Alaska for millennia by Iñupiat and Yup’ik women. Traditional Inuit tattoos throughout the Circumpolar North region historically were made by women and for women. They are signifiers of cultural belonging and are not intended for use or appropriation by those outside the culture. Receiving tattoos was a ceremonial rite of passage that marked important events in a woman’s life, such as the transition from girlhood to womanhood, or the birth of a child.

The revitalization of traditional tattooing practices is a movement of Indigeneity and decolonization and an expression of cultural identity and sisterhood.

Indigenous women from across Alaska share stories and photos of their traditional markings in traditional tattoo selfies.

Traditional markings may vary in placement and style. Some common markings include: *tavluŋun* (chin tattoo); *iri* (tattoos in the corner of the eyes); *siŋiq* (forehead tattoo, also meaning “sun,”); and *sassuma aana* (tattoos on the fingers representing the sea mother).

Images on loan from the Anchorage Museum. They were originally presented as part of the exhibition *Identifying Marks* in 2020.
From left to right: Cynthia Ivan, Kimberlyn Erin Smith, Kunayaq Qaumaluq Hank

From left to right: Princes Daazharaii Johnson, Sarah Ayaqi Whalen-Lunn, Talivaq Qinugana/Jerilynn B. Wellert
Holly Mititquq Nordlum is an Iñupiaq artist from Kotzebue, now based in Anchorage, working to revitalize the tradition of Inuit tattoo in Alaska. Nordlum trained with Maya Sialuk Jacobsen, an Inuit tattooist from Greenland. A growing cadre of Indigenous female practitioners see the reclaiming of tattoo as a way to heal from colonization and as a statement of pride and cultural affiliation. Many are mentored through Nordlum’s *Tupik Mi* apprenticeship program.

According to Nordlum, traditional Inuit tattooing was done to celebrate women’s lives and accomplishments. Nordlum is documenting the process of women in the Arctic connecting through traditional Inuit tattooing and reclaiming their cultural and personal identities. Her film collaboration with Mike Conti, *Tupik Mi*, is still in production and shows her personal journey with tattoo as well as her training of other Indigenous women across the Arctic.

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* "I think we do a lot of talking now about tattooing and what it was traditionally...not in the last 200 years, but in the beginning. What that looked like. And trying to honor that. Inuit culture and my Ancestors guide my work, but I am most inspired by our lives today and the way we live in two worlds, one old and the modern urban life."

— Holly Mititquq Nordlum
Raven’s Story, 2019

Reproduction of US stamp design

Created by Rico Lanáat’ Worl

“Stealing the stars. Raven is trying to grab as many stars as he can, some stuck in his feathers and in his hands or in his beak. Some falling around him. It’s a frazzled moment of adrenaline. Partially still in human form, he uses his hands to carry the stars away. I think it depicts a moment we all have experienced, the cusp of failure and accomplishment.”

— Rico Lanáat’ Worl

Lingit artist Rico Lanáat’ Worl’s Raven’s Story is the first Lingit design featured on a US postage stamp. In his design, trickster Raven sets free the sun, moon, and stars before escaping from his human family and transforming back into bird form. “There's excitement and drama in there; there's a lot of meaningful and important and heavy things, but I wanted to present that more light side of it—the excitement,” Worl said. “The moment where Raven steals the stars in that story, it’s the moment of a heist. He’s either going to succeed or fail here. He’s super excited; he’s got adrenaline running.”

Rico Lanáat’ Worl is a Lingit/Athabascan social designer and artist from Juneau with training in anthropology. He helped develop the Sealaska Heritage Institute Arts Department and programs to empower the Indigenous artists of Southeast Alaska. His ongoing project, Trickster Company, promotes innovative Indigenous design focused on Northwest Coast art and exploration of themes and issues in Native culture. Through this brand he works to celebrate Indigenous resilience and cultural connection. He curates and produce art for non-native or non-Lingit people as well, so that everyone has an opportunity to celebrate the art, to appreciate the art, without appropriating.
Raven and the Box of daylight is a traditional Lingít story that is very popular and a great bridge into learning about our culture. Here is an abbreviated version of the story: Raven is the Trickster. A time ago there was no celestial light sources. People lived in darkness. Raven heard of a chieftain who owned a collection of items of great light. Things which would light up the world. Raven decided to become a part of this household. Raven is a Transformer. He transformed into a pine needle and the chieftain’s daughter drank him in a glass of water. She became pregnant. Nine months later she gave birth to baby raven. In the child’s youth he loved the boxes of family treasure which held the sun, the moon, and the stars. He cried to play with them. He begged to play with them. With time, the grandfather could not say no any longer. Raven was allowed to play with the box of stars. Not long after, he freed the stars. Raven was in big trouble. He cried. He cried for forgiveness. After time he asked to play with the next box. Raven promised not to open the second box, but he did. The moon was free. Raven cried. He cried for forgiveness. A grandparent’s love is immeasurable. He let Raven play with the box of daylight. Raven brought the sun, the moon, and the stars to the universe.
Haa Shagéinyaa
Our Protecting Power, 2019

Digital illustration on aluminum

Created by Crystal Rose Demientieff Worl

Lingít artist Crystal Rose Demientieff Worl developed a collection of posters drawing on Lingít formline design traditions to support public health during the pandemic. Striving to be broadly accessible and visually stimulating, Worl’s posters promote vaccination and masking in Lingít and English in brilliant candy colors. Worl made her designs available on Amplifier, a nonprofit design lab intended to amplify important movements through free sharing and download.

“With these prints I aim to promote public health and wellness specifically in Indigenous communities, which are most vulnerable to the pandemic. We have the choice and capability to resist the virus and adapt with modern tools as a means to protect our loved ones. It is in our power to protect, adapt, and resist.”

— Crystal Rose Demientieff Worl

Crystal Rose Demientieff Worl is Lingít/Athabascan from Raven moiety, Sockeye Clan, from the Raven House. She is a child of a Thunderbird and from the Chilkat region in Southeast Alaska. Crystal earned a Bachelor’s of Fine Art in Jewelry Metals and an Associate’s of Fine Art in Moving Images from the Institute of American Indian Arts. In 2020 Crystal completed a 3-year apprenticeship in painting and formline design with BC Contemporary Haida artist Robert Davidson. Crystal studies traditional Lingít formline design and Athabascan beadwork patterns. Her work explores the relationships and bonds between her people, the land, and the animals. Based in Juneau, she is co-owner of Trickster Company with her brother Rico Worl.
Haa Shageinyaa
Our Protecting Power

Aagaa awe k’idein gaxtulateen haa tl’atgi ka haa kusteeyi haa itx yaa has na.adı aa has du jeeyis.

So that we too may protect our land and culture for those yet to come.

STAY HOME
SAVE OUR PEOPLE

Cha Neil Yeetliyei yet’inat
Haa Kuo Gaagisoneixit
“We’re still here today. We haven’t gone away. So many times, as part of colonization, media talk about us in past-tense. My work is saying hey, we are in this pandemic together! Alaska is such a huge, diverse place. Within the Native peoples of Alaska, there is tremendous diversity, but we have all survived the oppressions of colonization, especially the restrictions against subsistence. Calling on our ancestors or spirit helpers can help us to survive. When I wear one, it’s the eagle or the bear, my clan crests. I was inspired when I drew a brown bear snout on a white N95 to identify my mask from the others I was working with it. Eventually, it led to these carved masks to fit over a N95. They can represent identity, clan, or a source of pride. Our people have always created useful tools, weapons, fishing gear, basically whatever we needed that we didn’t trade for. Technology. This isn’t any different. Wearing a mask across your face can save lives.”

— Naal xåk’w / Tommy Joseph

Naal xåk’w / Tommy Joseph spends his days with ravens, whales, owls, salmon, and sea monsters. As a longtime totem pole carver in Sitka, Alaska, those creatures, and others symbolic in Alaska Native storytelling, have made frequent appearances in his work. The typical creatures on the totem poles serve myriad purposes: They share stores, record histories, and showcase cultural identity. “They are part of how we have traditionally shared information,” says Joseph, who is Lingit. Joseph created portrait masks to fit over N95 face masks to promote mask-wearing as a source of indigenous pride and tradition, to protect our Elder’s especially. “Animals impart a level of protection. The animals are spirit helpers, they help guide you in your journey. If we pay attention, they can still teach us. We share the land and waters with them. It’s up to us to protect them.

Joseph was born in 1964 in Ketchikan. He started carving in 1972, as an elementary school student. He has carved over 500 hybrid carved wooden totems that are imaginative interpretations of creatures, be they fish, animal, or human. He uses stylistic and formal elements drawn from his Lingit heritage as inspiration to create innovative reinterpretations that comment on contemporary community life. The artist—of Eagle Moiety, Kaagwaantaan Clan—has been actively working in Northwest Coast carving for more than twenty years as an instructor, interpreter, and demonstrator. He runs the open studio at the the Carving Shed at Totem Park (formerly known as Sitka National Historic Park) in Sitka, demonstrating wood carving and also helps the Park Service restore and replicate their collection of totem poles.
Chickaloonies, 2019

Digital illustration on aluminum

Created by Dimi Macheras and Casey Silver

“\nThis book is how I hope to continue the tradition of sharing our culture in a fun new way that would make my ancestors proud. We hope viewers enjoy the recognizable yet magical new world we’ve created, and join our brave, young heroes on a quest which will carry on the spirit and lessons of the Ya Ne Dah Ah legends into a new era.

— Dimi Macheras

Ahtna artist Dimi Macheras was raised within Chickaloon Village Tribe. He wrote and illustrated the graphic novel Chickaloonies with collaborator Casey Silver. A comic book for learners of all ages, Chickaloonies elevates traditional Ahtna stories. Macheras received traditional legends as a child from Chickaloon Village elders and his grandmother, Katherine Wade. Macheras and Silver released the book and toured Alaska schools teaching comic workshops during the pandemic.

Dimi Macheras is a comic book illustrator from Alaska. He began his career working for his family’s tribal government designing language curriculum and children’s story books. He’s taught drawing classes and painted murals. He’s been published in multiple comic books and graphic novels. He has been drawing as long as he can remember just using pencil/pen and paper.

Casey Silver has spent his life discovering, creating and telling stories. A writer, artist and designer based in Seattle, Silver has created graphic content for Image Comics, Dynamite Publishing and Z2 comics as well as creating his own visual entertainment with 80% Studios co-founder, Dimi Macheras.

Together, Macheras and Silver founded 80% Studios, a visual arts publisher, in Seattle in 2010. They primarily make comic books and have self-published 6 comics. They co-founded a “Heavy Metal” style anthology exclusively featuring Seattle artists. Their new project, Chickaloonies has expanded to include live storytelling and comic art workshops that teach kids to tell stories visually.
Sample from Chickaloonies

DURING HIS JOURNEY, RAVEN BECAME SO HUNGRY THAT HE COULD NOT RESIST THE SEDUCTIVE SMELL OF HIS FAVORITE MEAL. EVER since RAVEN'S EYES FELL ON THE FISH, EYES WERE HUNGRY FROM THE SOUP! RAVEN CONTINUED TO EAT UNTIL ALL THE FISH EYES WERE HUNGRY FROM THE SOUP!

RAVEN ASKED HIS GOOD FRIEND EAGLE TO HELP HIM WITH A RUCK OF POTION. WHITE BIRDS TO REPLACE THE MISSED EYES. BIRDS COLLECTED ALL THE MISSED BIRDS. THE SPOON LOOKED LIKE IT BELONGED TO A BIRD. WHEN EAGLE WAS BACK, EAGLE WANT TO MEET EAGLE.
Ahtna/Paiute artist Melissa Shaginoff created *How to be a Good Guest* while preparing for an eight-week residency abroad. “One word at the start of every thought was, ‘how.’ How do I create so far from my land? How can I relate to this community? How will I be different from the tourists, settlers, and colonizers that extract from lands not their own? These questions led to the creation of *How to be a Good Guest*, a zine and performative conversation that is part fill-in-the-blank exercise and part vulnerable and relation-ing conversation.” *How to be a Good Guest* takes the framework of Shaginoff’s Indigenous protocols of introduction and social structures of clan systems to create a moment where a group of people can share who they are and what they care about. These conversations often lead to discussions of history and strategies for dismantling hierarchical colonial relation-ing. *How to be a Good Guest* creates relationships grounded in transparency, equity, and reciprocity.

*Melissa Shaginoff*, is part of the Udzisyu (caribou) and Cui Ui Ticutta (fish-eater) clans from Nay’dini’aa Na Kayax (Chickaloon Village, Alaska). She is an Ahtna and Paiute person, an artist, a curator, and an Auntie. Melissa centers conversation as her art praxis, searching for deeper understanding through works of exchange and reciprocity. Melissa has completed residencies in Sweden, Italy, Canada, and Alaska. She has curated and juried art exhibitions with the Anchorage Museum, Alaska Pacific University, University Alaska Anchorage, The Coe Center, the International Folk Art Museum, the Fairbanks Art Association, and the Arctic Arts Summit. Melissa is a founding member of Łuk’æ Tse’ Taas (fish head soup) Comics, a new media collective focusing on Indigenous collaboration and representation in science-fiction narratives.

“Indigenous ways of being are the only sustainable, reasonable, and humane technologies experienced by this world.”

— Melissa Shaginoff
HOW to be a _good_ guest

Introductions are important. They are both an offering and a hope. The offering is who you are. Your name, your family, and where you are from. The hope is that whomever you are speaking to will do the same. By sharing this moment, you start a relationship. This is the beginning of kinship.

My name is ____________________________
My family and I are from ____________________________
My ancestral home is ____________________________
I currently live in ____________________________
______________________________ is the ancestral home of the ________________.

When first meeting someone, what would you like them to know about you?

When you know someone, what would you like them to understand about you?

How do you relate to the land?
When I ____________________________ on the land I am ____________________________ by the ____________________________

When I ____________________________ in the air I am ____________________________ of the ____________________________

When I ____________________________ in the water I am ____________________________ by the ____________________________

______________________________ is my relative.
I can expand my relation by ____________________________

____________________________________________________________
I am different from land in ____________________________ and ____________________________.

I am similar to the land in ____________________________ and ____________________________.

I can protect the land by ____________________________

This land is not a new or wild place. It is an ancient and gently cared for relative. You can find its pull, for it wants you to become it.

Kinship is a relation-ing of origins. I come from the same place you come from. It recognizes that we are all interdependent. That my survival hinges upon yours. This technology is the knowledge found in nature and within us. We are not separate from it. As we deepen this understanding we deepen a knowing of ourselves.
Hanna Agasuuq Sholl, whose Sugpiaq/Alutiiq name means “cormorant,” was born in Kodiak to Sophie Frets (Hansen) and Bruce Burns. Her maternal grandparents were Walter and Edna Hansen. She introduces herself in this way to honor her ancestry, homelands, and relationships, each of which informs her art.

As a culture bearer, Sholl fosters the growth and education of Native and non-Native people by creating songs that address issues such as racism, cultural appropriation, domestic violence, and the opioid crisis. These songs open a space for people to discuss challenging issues together. She reflects, “One of the most essential parts of my art is encouraging our people to use art as a form of healing, with the understanding we do not have to be another generation of trauma.”

Songs:
Overcome
Deer Hunter
Song for My Brother

My hope is to speak to our people, a reminder that being strong and independent has always been part of our culture—and still is.

— Hanna Agasuuq Sholl
Bunnell Street Arts Center
National Endowment for the Arts
Rasmuson Foundation
Alaska Humanities Forum
The CIRI Foundation: A Journey to What Matters
Alaska Community Foundation