

Native Art Department International

Each project begins with an invitation **different art practices and shared values** We ask ourselves the question, “Who is this for?” **progress through cooperation and non-competition** The starting point is the Collective Form: a largely temporary gathering of materials and ideas of various provenances whereby new uses and processes are created **strategies against interchangeability** We decide who we want to collaborate with **outreach beyond niche audiences** We choose to use social activities as a catalog of forms **participation and engagement is always better than withdrawal and voluntary restriction** Practices of collaboration and live installations actively resist commodification **engagement with transnational contexts** Sometimes we will attempt to bring localized practices to a new location through a combination of site-specific responses **focus on creative practice over identity narrative** Each project’s theme operates within an overall framework testifying to a resistance to unifying the diverse **lived experience and interest in others’ experiences and world view** We endeavor to make a proactive environment in artistic cooperation that creates a system of support rather than one of competition and consumption **when you want progress do you resist or engage?** We look to overcome the disposable nature of quota-based participation through solidarity and long-term trust-building **was the use of force necessary in completing your objectives?** We consider where we are, who has come before, who is here now, and whose land are we on **“up” may seem like the new “down” but first check if you’re standing on your head** “Oh, so you’ve had an Indian friend?” **identity-based narratives quickly wear out their welcome unless they affirm market fetishizations** Difference is our strength; to be the same is boring **it’s not us or you; it’s us and you** There is room for all **visibility is not support** Artists, like Native Peoples, operate in many systems of exchange, often outside of finance or economics **presence shapes or reshapes peoples’ perception of realities** Common materials provide a material language to reflect our lived experience as contemporary urban peoples **art is life** When it stops being fun we regroup **there is nowhere else to go** This brochure is a collaborative artwork.