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.