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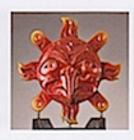
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Dyani Reynolds-White Hawk

Dyani Reynolds-White Hawk, the youngest member of the group, is the next powerhouse in the contemporary Native American art world. When she was still an undergraduate at the Institute of American Indian Arts, Lingad chose her to exhibit with the group as his nod to the future. He was impressed by her attitude as well as by her art: she embodied the ethic of mutual support and cooperation already present in the other artists.

Currently, Reynolds-White Hawk has completed her Masters of Fine Arts at the University of Wisconsin in Madison, and has entered the next chapter of her life as a full time working artist. Her life is a round of exhibitions and residencies, enriched by the joys of raising a daughter. At some point in the future, when she judges that she has learned enough skills and concepts to pass along, she plans to teach at the university level, bringing her experience full circle.

Already, she is wise enough to see that her cross-cultural viewpoint is becoming the norm, because few ethnicities, including the American mainstream, have remained insular in the face of globalization. "As a woman of Sicangu Lakota and European ancestry, raised among Native communities within urban American environments," she says, "my work is an investigation of communal and personal definitions. It is a journey into understanding the history of this land and our relationships with and within it."



Dyani Reynolds-White Hawk at the IAIA campus where she made straight A's. 151

ABOVE

Reynolds-White Hawk moves a collaborative piece in her classroom at IAIA, with her former instructor, Norman Akers. Her side of the piece includes a portrait of Jean-Michel Basquiat.

BELOW

Reynolds-White Hawk with a very heavy assemblage completed just before she graduated from IAIA and moved to Wisconsin.

FACING ABOVE:

Helen Polk, Dyani's mother-in-law, and her granddaughter (Dyani's daughter), Nina Polk, are exhausted after a very long Indian Market, spending all their time helping Dyani.

FACING BELOW LEFT:

This painting represents a pivotal moment in the artist's career. Dyani had to ship it to Santa Fe from Wisconsin for Indian Market 2011, and realized that she had not signed the back, a requirement for judging. They allowed her to sign it, and the next day she won Best of Classification in Paintings/ Drawings/Graphics/ and Photography. During Market, Reynolds-White Hawk sold this winning painting to a Finnish couple, and was also offered representation by a top gallery.

FACING BELOW RIGHT:

Dyani and Nina have just found out that Dyani won a very nice blue ribbon. Reynolds-White Hawk is destined to be a strong voice among influential artists and teachers in the coming decades. She is aware that cultures are constantly shifting and that her own knowledge is as limited as anyone else's. And yet, she says, "If we all gave in to feelings of inadequacy, we would only be inviting the disappearance of age-old gifts meant for our people. Therefore I feel that it is important to continue working in these traditional art forms and continue passing these gifts to each generation." Accordingly, she continues to refine her proficiencies in beadwork, sewing, leatherwork, and porcupine quillwork, while juxtaposing prehistoric symbolism and modern iconography in her paintings. Frequently she is able to fuse the ancient and the modern into arresting imagery that results in a timeless quality, poised delicately between traditional craft mediums and contemporary painting concepts, between sign and symbol, between fresh insights and eternal verities.









