

BY GUSSIE FAUNTLEROY

DIRECT FROM THE ARTIST

THE 2012 SANTA FE INDIAN MARKET

In a world increasingly impersonalized by digital transactions, Santa Fe Indian Market continues its 91-year tradition of putting makers and buyers directly together this August 18 and 19.

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“Every year the artists surprise us with new ideas and new work. And not just the winners – every artist brings his or her best work,” says Bruce Bernstein, executive director of the Southwestern Association for Indian Arts (SWAIA), which presents the annual event.

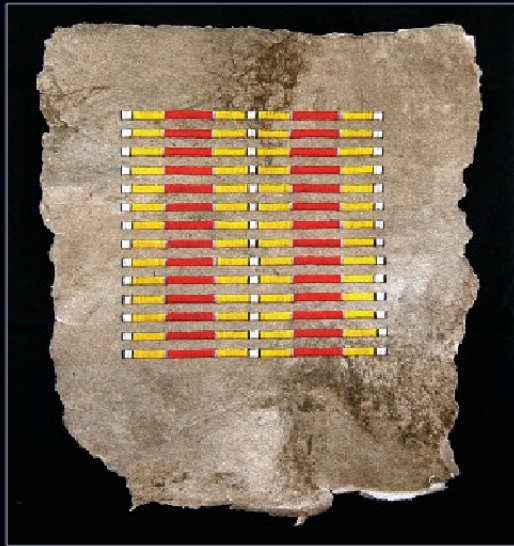
Here is a look at four top Santa Fe Indian Market award winners from 2011 who will be at the market again this year.



DYANI REYNOLDS- WHITE HAWK

When Dyani Reynolds-White Hawk looks at Western modernist painting, she often recognizes the influence of unnamed indigenous beadworkers and quillworkers such as those of her Sicangu Lakota tribe. Her Plains Indian ancestors’ compelling use of color, composition and balance – as well as the depth of meaning embedded in visual symbolism – were elements whose power Western artists could not ignore, she says. And when she looks at Lakota ancestral creations she recognizes the influence of Western culture, which brought glass beads and new perspectives to North America.

In her own art and life, Reynolds-White Hawk seeks to integrate both sides of the cultural equation. Of Lakota, German and Welsh ancestry, the 35-year-old artist paints in oil and acrylics and creates mixed-media two-dimensional pieces often incorporating beadwork, quillwork, handmade paper, leather or thread. Her work merges bold Western abstract art elements with traditional Lakota features



Sicangu Lakota artist Dyani Reynolds-White Hawk

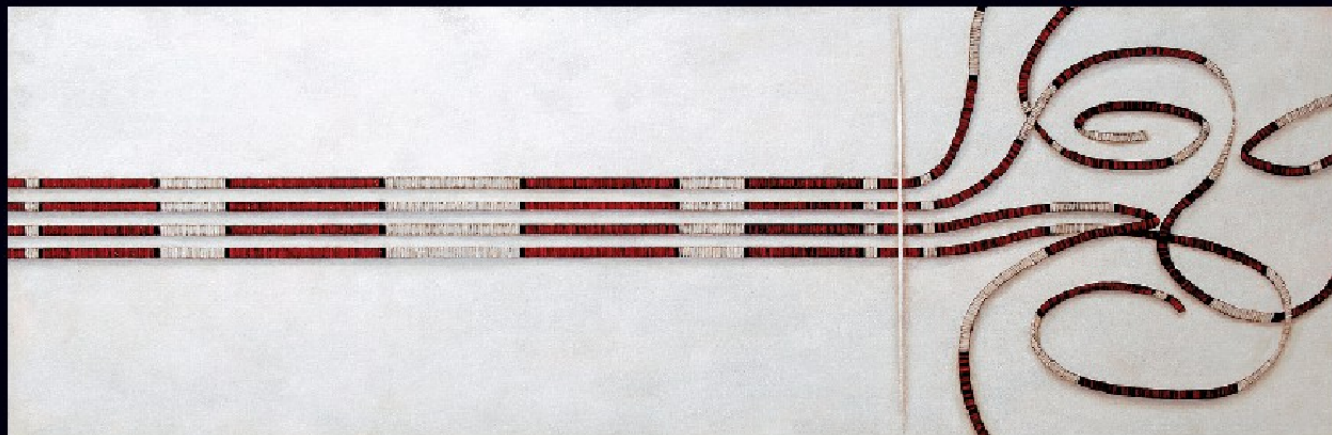


PHOTO COURTESY OF THE ARTIST

such as color, pattern and symbolism containing the Plains Indian worldview.

Take her painting entitled *Seeing*, which won a Best of Class award at the 2011 Santa Fe Indian Market. It uses the traditional four-directions symbol as a window into a view of sky. The sky image came from a photo the artist took while traveling back home to St. Paul, Minn., after attending a sun dance in South Dakota. In each of the painting's corners are white stripes reminiscent of Plains Indian quillwork, alternating with solid blue stripes. For Reynolds-White Hawk, the blue stripes call to mind one of her favorite abstract painters, Irish-American modernist Sean Scully, known for his paintings of stripes. *Seeing* asks the question: "Through what window do we see the world, and what do we bring to that window as we look?" she explains.

Reynolds-White Hawk brings a cultural background and education steeped in both traditional Lakota ways and urban American

life. Her mother, adopted out of her tribe as a toddler, grew up in the non-Native world but reconnected with her family on the Rosebud Reservation when Dyani was a child. Reynolds-White Hawk attended tribal colleges and earned a BFA from the Institute of American Indian Arts in Santa Fe, N.M. Later she focused on Western abstract art as she earned an MFA from the University of Wisconsin-Madison, while also researching Lakota and other traditional Native arts on her own. "My aim is to acknowledge and celebrate all aspects of my education and being, and all that makes up my understanding of the world," she says.

Above, left: *Seeing*, by Dyani Reynolds-White Hawk Oil on Canvas 60" x 60", 2010-2011

Above, center: *Fast Lanes 7* by Dyani Reynolds-White Hawk Thread on Handmade Paper and Cotton Fabric 17" x 15", 2009

Above, right: *Continuity* by Dyani Reynolds-White Hawk Acrylic on Canvas 12" x 38", 2010

