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# NATIVE

AMERICAN ART



## ARTIST SPOTLIGHTS:

*Dive deeper into the genre with these established artists*



**Tedra Begay** (Navajo (Diné))  
[www.tedrabegay.com](http://www.tedrabegay.com)

New Mexico-based Tedra Begay takes photographic images and turns them into mixed media creations that utilize weaving techniques. She calls the process photo-weaving. For many of her works, Begay starts with two photos cut into strips and weaves it back together with a pattern designed in the weaving. Some works are directly inspired by Navajo weavers such as her grandmother. “The Navajo wedding basket symbolizes sacred mountains, rain, clouds and sun,” Begay says. “But the outside rim of the basket represents a person’s thoughts, prayers and values. My grandma has given me a lot of knowledge to learn to weave and to always create beauty within myself and around me. I will live every day with her teachings.”



**Sky Hopinka** (Ho-Chunk Nation/  
Pechanga Band of Luiseno Indians)  
[www.skyhopinka.com](http://www.skyhopinka.com)

Sky Hopinka’s newest work, some of which is paired with single- and multi-channel video presentations, is taken with medium-format or 35mm film, and then the artist uses a rotary tool to etch and scrape around the edges of the pictures. The resulting images are both beautiful and poetic. Not only does Hopinka use some of his own text, but he also borrows from Ho-Chunk mythology, poems, songs and other media. For one recent work, he quotes from Bob Dylan. Born and raised in Washington, Hopinka’s works have appeared at film festivals all around the world and he has also guest curated major exhibitions around the country.



**Jeremy Dennis** (Shinnecock)  
[www.jeremynative.com](http://www.jeremynative.com)

Jeremy Dennis is seeing his star rise in the world of fine art photography. His new series *Rise* “reflects upon the historical legacy of the Pequot War, King Philip’s War and the fear of Indigenous people in New England and later throughout the United States,” he says. “Fear, in this instance, comes from the acknowledgment of our continued presence, not as an extinct people, but as sovereign nations who have witnessed and survived 400 years of colonization. Playing with recognizable zombie film and TV show iconography, *Rise* highlights parallels between the apocalyptic rising undead and popular misinformation of Indigenous people as a vanished race.”