Remix: New Modernities in a Post Indian World is on view June 7 to September 21, 2008.

The exhibition was organized by the Heard Museum in Phoenix, and the Smithsonian National Museum of the American Indian and was curated by Joe Baker (Delaware Tribe of Indians) and Gerald McMaster (Plains Cree/Siksika Nation).

An illustrated catalogue, published by the National Museum of the American Indian and the Heard Museum, is available for purchase in the museum store.

George Gustav Heye Center
One Bowling Green
New York NY 10004
www.AmericanIndian.si.edu

Heye Center hours: 10 a.m. to 5 p.m., every day, and Thursdays until 8 p.m.

The museum is fully accessible.

For recorded information about exhibitions, public programs, and services, call (212) 514-3888.

In addition to the Heye Center, the National Museum of the American Indian includes a Museum on the National Mall in Washington, D.C., and a research and collections facility in Suitland, Maryland.

For the complete NMAI Calendar of Events, visit our website at www.AmericanIndian.si.edu.

To become a Member of the National Museum of the American Indian, call 1-800-242-NMAI [6624] or email NMAImember@si.edu.

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Dustyn Craig
White Mountain Apache/Navajo, b. 1979, Mesa
www.fecihelwa.com
Apache kids with skateboards live with a spirit that will never dare to tell anyone. Yet those dreams get a little smaller, each year with the death of another friend, or the impossible success of another. This is the story of young Apache men growing into a world they fear will crush them into shame and obscurity. Some of these boys are fathers, alcoholics, dropouts, artists, writers, and poets. Some are dead, ghosts recollected on drunken nights when the world burns too much to see them.

Fausto Fernandez
Mexican/American, b. 1979, El Paso TX
www.faustofernandez.com
I believe we live in a society that lacks freedom, where most of the things we do are products of information from outside sources. There are many procedures, rules, and procedures, time, and numbers. The blueprints, sewing patterns, and maps in my work represent the guides we follow in our life to create a more stable way to go through daily routines.

Luis Gutierrez
Mexican/American, b.1969, Mesa AZ
www.luisdanielgutierrez.com
I like to say I am painting road signs for people to give them a basic understanding of identity that we’re called “post-Indian.” Nationality, ethnicity, and cultural tradition are simply starting points. For this brief moment, a community comes together.

Kevin Hancock
Black, b. 1965, St. Mary’s ON
www.urbanbannation.com
In this work I have tried to tackle some of the complex issues surrounding contemporaneous Native American and Canadian landscapes. My relationship to the land is obvious through the use of a continuous and currently changing process.

Gregory Logoyeva
Hop/Hopi, b. 1971, Phoenix AZ
www.nadamyagi.com
Everything I do is based in this merging of symbols and backgrounds: pop art with Spanish art, Haida art with surrealism, images I find in Vogue with folk legends my mom has told me. Still, you’re always bound by “the assumption.” Not your parents’ assumptions.

Nadia Myre
Anishinaabe, b. 1974, Montreal QC
www.nadiamyre.com
My interests in art making have been predominately focused on the reconstruction of linguistic and material languages as a method of understanding. I am equally interested in “the story”—collective memory and wounds—how it relates to the continuing dialogue of Anishinaabe people. I move around from mediums in an effort to express my ideas as best I can.

Alan Natachu
Zuni/Apache, b. 1980, Zuni NM
www.playingndn.com
Up, Down, Down, Left, Right, Left, Right, B, A, Start. Video games no longer are associated with the stigma of being a child’s play. They have made their way from arcades to the main rooms of the household, and even setting next to modern day storytellers of DVD play. These “Memes” and satellite dishes are endlessly available on the equivalent of the NES for digital culture. The new adventures of video games will be a never-ending quest for new lives. This work is an attempt to examine the portrayal of the Native American motif in console video games.

Hector Ruiz
Kikapoo/Mexican/American, b. 1971, Houston TX
All my life I have lived in a border state. I have lived with the reality of an ethnic, cultural, and very real and present identity. For a brief moment, a community comes together.

Bernard Williams
African American/Native American, b. 1964, Chicago IL
My work originates from a "museum aesthetic," I attempt to approach the world of the formal practices of museums. These institutions around the world hold and collect vast stores of objects, images, and information. Material is displayed or held carefully out of sight. My recent work displays images from dissipated arcades to the main rooms of the household, and even setting next to modern day storytellers of DVD play. These “Memes” and satellite dishes are endlessly available on the equivalent of the NES for digital culture. The new adventures of video games will be a never-ending quest for new lives. This work is an attempt to examine the portrayal of the Native American motif in console video games.

Steve Yazzie
Navajo/Laguna/Wich, b. 1970, Newport Beach CA
www.marstom.net/steveyazzie
This work was initially conceived out of a found hubcap and a conversation I had with a friend about the Jeffersonian grid. During the great western expansion and expansion of the United States, new challenges arose on how to define and divide land. Thomas Jefferson suggested a grid system based on the rectangle. The grid is divided into plots of one mile square, each consisting of 40 acres. The Jeffersonian grid is a response to a global experience more frequently predicated by algorithms and computer maps. The problem of the blacktop is the long-drawn-out philosophical bleedings we have created and destroyed, through progress, necessity, choice, and best-case scenarios.