



**REFLECTIONS OF OUR PEOPLE,
OUR WAYS, OUR LAND**

September 5–December 20, 2025



CENTER FOR GREAT PLAINS STUDIES

Center for Great Plains Studies & Great Plains Art Museum

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go.unl.edu/plainsart

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The Terra Foundation for American Art expands narratives of American art through our grants, collection, and initiatives. With offices in Chicago and Paris, we work with organizations to foster intercultural dialogues and encourage transformative practices, locally and globally.



About the Great Plains Art Museum

The Center for Great Plains Studies and the Great Plains Art Museum acknowledge that the University of Nebraska is a land-grant institution with campuses and programs on the past, present, and future homelands of the Pawnee, Ponca, Otoe-Missouria, Omaha, Dakota, Lakota, Kaw, Cheyenne, and Arapaho Peoples, as well as those of the relocated Ho-Chunk, Sac and Fox, and Iowa Peoples. Please take a moment to consider the legacies of more than 150 years of displacement, violence, settlement, and survival that bring us together here today. This acknowledgement and the centering of Indigenous peoples is a start as we move forward together.

The Center, with its Great Plains Art Museum, is an interdisciplinary educational and cultural hub that cultivates awareness of and engagement with the diverse people, cultures, and natural environments of the Great Plains. Since its establishment in 1976 as part of all four campuses at the University of Nebraska, the Center has sought to showcase regional voices, stories, art, and research through multimedia education and outreach.

The Museum's permanent collection was founded in 1980 with a generous donation of art and literature of the American West from Dr. John and Elizabeth Christlieb of Bellevue, Nebraska. The collection has since expanded to focus on Indigenous artists and other significant Great Plains themes. Each year, the Museum organizes 6–8 engaging exhibitions that express the diverse voices of the Plains and highlight both the collection and contemporary artists.

About the Exhibition

Otoe-Missouria artists, ranging from traditional to contemporary and working in any medium, were selected to co-create an art exhibition reflecting on healing, reconciliation, and reconnecting to the land.

Reflections of Our People is a key part of the Mellon-funded initiative Walking in the Footsteps of our Ancestors: Re-Indigenizing Southeast Nebraska (Ahadada Wathigre H̓jnéwi Ke). The initiative, a partnership between the Otoe-Missouria Tribe of Oklahoma and the Center for Great Plains Studies, aims to promote healing and reconciliation in our region by reconnecting the Otoe-Missouria Tribe to one of their homelands in southeast Nebraska and engaging non-Native people with the history and ongoing presence of the Otoe-Missouria and other Indigenous peoples in our region.

As part of the creative process, selected artists attended Otoe-Missouria Day, which was held on September 21, 2024, in Lincoln, Nebraska, and participated in an artist retreat on September 22, 2024, at Homestead National Historical Park in Beatrice, Nebraska.

This is the first exhibition to center Otoe-Missouria artists and their creative work.

Jessica Moore Harjo, Ph.D. (Otoe-Missouria/Osage/Pawnee) is the curatorial director for this exhibition. Ashley Wilkinson, Great Plains Art Museum Director & Curator, is the curatorial coordinator.



Contemporary art and traditional art forms unite in this exhibition with the message “we (Otoe-Missouria) are still here.”

My Otoe-Missouria name is Weomepe, meaning “one that is able to do anything.” I carry this name into my practice as an artist and in everything that I have been asked to lead or contribute to. This exhibit came across my path in a time where I was looking for a curatorial experience to take part in—to not only learn this side of art, but to offer my perspective and my own experiences navigating the art world as an Indigenous contemporary woman artist. It has been an absolute pleasure serving in this capacity and providing the framework for this incredible show. I am absolutely moved by the pieces that the artists have contributed. It truly shows the power we are as Otoe-Missouria people and the love we all have for one another as a community. The feeling that you get when viewing each piece transpires generations of emotions, an incredible testimony to resiliency.

Reflections of Our People, Our Ways, Our Land aims to promote visibility of the Otoe-Missouria Tribe through art and explores the absence of Otoe-Missouria voices in modern Nebraska.

The exhibition theme offers a broad scope for interpretation—empowering artists to engage with the theme in diverse and meaningful ways. The word “reflections” carries a dual meaning: to contemplate a thought and the physical reflection of an object. These two paths of interpretation provided a starting point to the creation of multilayered and conceptually rich artwork.

The artists featured in this show represent diverse perspectives and life experiences, exploring and finding purpose in the idea of belonging.

You are invited to view, listen, and experience this powerful exhibit. It is an emotional testimony of how Otoe-Missouria artists see themselves reflected in today’s landscape. It is an exhibit that holds traditional knowledge that has been passed down for generations. It centers different perspectives of who Otoe-Missouria people are today and stories that express a range of lived experiences.

Jessica Moore Harjo, PhD
Otoe-Missouria
Curatorial Director



Jessica Moore Harjo, PhD, *Otoe-Missouria, Osage, Pawnee, Sac & Fox*, is an interdisciplinary artist, graphic designer, and educator based in Oklahoma. Her approach to art and design is unique, post-traditional, and grounded in cultural symbolism. Her research interests include intersections of cultural and visual representation affecting social awareness and identity.

LENA' BLACK

Otoe-Missouria/Osage



My name is Lena' Black. I am Otoe-Missouria and Osage. I grew up heavily influenced by art and creativity. I just finished my associate's at Northern Oklahoma College in 3D animation and film and will continue my studies at the University of Nebraska in Lincoln for graphic design. I started in traditional mediums but got the chance to branch out into digital arts and loved it. In traditional mediums, I work more in photorealistic works, but in my digital art, I find it easier to abstract pieces.

With the Walking in the Footsteps of our Ancestors program, I have been deeply inspired to continue my work up to Nebraska. I hope I can be one of many to start moving back up to our homeland, and I would be honored to work with other tribal members to spark creativity in our home once again.

First Day, 2025

Acrylic on board

23 5/8 x 44 1/4 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Lena' Black

MARCI BLACK

Otoe-Missouria/Ioway

Marci Black is a member of the Jiwere-Nutachi (Otoe-Missouria) and an Ioway descendant. Her artistic endeavors have included painting and drawing in an array of mediums as well as graphic design, digital art, and traditional Indigenous mediums such as sewing regalia, beading, making jewelry, and leather handbags and belts with her company Black Elk Creations. Black has branched out further in her artistic pursuits as an Associate Producer and Script Screener with Deer Woman Productions. She is ready to share her unique perspective as a Jiwere-Nutachi mother, daughter, sister, auntie, artist, and member of a large Indigenous community.

Of all the things Black has been a part of, two stand out as her magnum opus both in the gravity of meaning and in service to the people in her tribe: “Marking the Heart” and the documentary for “Walking in the Footsteps of Our Ancestors.” MTH was a program that provided headstones for unmarked graves of enrolled Otoe-Missouria tribal members. Black designed Otoe-Missouria florals, clan animals, and artwork for headstones that honored legacies and helped families heal. The “Walking in The Footsteps of Our Ancestors” documentary and project as a whole has given her so much happiness and meaning in life on top of sharing beautiful stories, history, and voices of her people.

Exactly Where I Was Meant To Be, 2025

Mixed media

35 ½ x 30 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Marci Black and Lena' Black



MARCI BLACK

Otoe-Missouria/Ioway

LENA' BLACK

Otoe-Missouria/Osage

Wori, 2025

Acrylic on canvas

30 x 24 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Marci Black



ALEX DEROIN

Otoe-Missouria/Osage/Pawnee/Blackfeet

Alex DeRoin is a Two Spirit artist, community builder, and fierce advocate for Two Spirit representation and equality. Grounded in Indigenous relationality, their activism naturally bridges the intersections of marginalized communities. Through a unique blend of Neo-Dada aesthetics and Landback principles, Alex has pioneered “Landada”, a burgeoning art style dedicated to bridging the divide between art and ceremony. Their practice employs playful iconoclasm and thoughtful appropriation to challenge dominant narratives surrounding society, colonialism, art, and gender. Alex’s work deeply resonates with the principles of wellbriety, fostering a collective path to healing by confronting historical trauma and promoting spiritual and cultural wellness. They aim to inspire a new generation of thinkers, artists, and activists committed to fostering opportunities for their communities, always with collective liberation and holistic well-being at its core.

The Bare Bear Heart is a Landada piece that delves into the Otoe creation story, specifically the Bear Clan’s transformative journey from ego-driven isolation to profound unity. This sculpture serves as a powerful metaphor for the vital process of re-indigenizing Nebraska, embodying a call for both Indigenous and non-Indigenous communities to embrace radical vulnerability and humility. Through its form, it underscores the critical need for an honest reckoning with the “White Gaze” and the pervasive influence of racialized settler-colonial capitalism. The artwork champions wellbriety, illustrating that true healing and reconciliation emerge when collective humility replaces rugged individualism, allowing for shared growth and the creation of a “healing forest” grounded in inter-being. It is a testament to the journey towards collective well-being, where a bare heart leads to shared liberation.

The Bare Bear Heart, 2025

Clay, encaustic beeswax paint, newspaper

Bear: 14 ¼ x 10 x 9 inches; base stone: 1 x 11 x 7 ½ inches

Photo by Bill Ganzel, Ganzel Group Communications

© Alex DeRoin



NICHOLE DEROIN-DAVIDSON

Otoe-Missouria/Choctaw

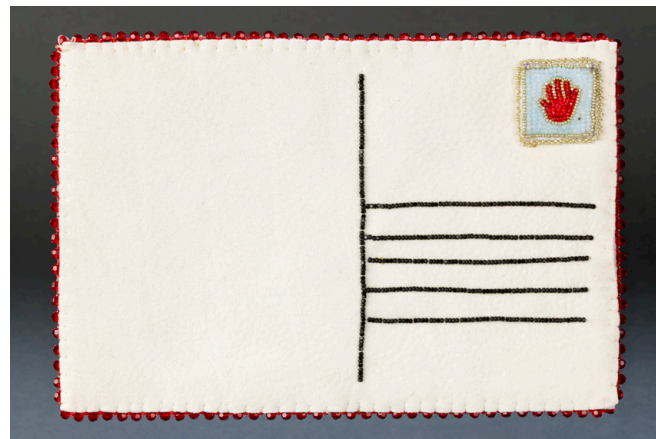
Aha, wori m̃tawe, h̃awe pi! My name is Nichole (Niko) DeRoin-Davidson, and I am an enrolled member of the Otoe-Missouria Tribe (Bear Clan) and part Oklahoma Band Choctaw. I am the founder of Pow Wow Wellness LLC, a community-based program that teaches Pow Wow etiquette and various dance styles, plant medicines, and Indigenous foods.

I have been beading various pieces of regalia since I was about 13 years old. Beadwork and Pow Wow dancing have afforded me many

opportunities throughout my life, including traveling abroad, attending various art markets and being awarded, and most recently having my work acquired by the Virginia Museum of Fine Arts.

I am honored to be a part of the *Reflections* exhibit along with many other talented tribal members. Our Otoe history and story of resilience is something I want to convey through my beadwork for all to see.

Warigroxiki for the opportunity.



The Land Wants Us Back, 2025

Size 11 cut glass seed beads, 24k gold beads,
commercial deer hide

5 ½ x 8 ½ inches

Photo by Bill Ganzel, Ganzel Group Communications

© Nichole DeRoin-Davidson

MADONNA DOLPHUS

Otoe-Missouria

Madonna Dolphus is an enrolled member of the Otoe-Missouria Tribe and an innovative artist from Rapid City, South Dakota. With a master's in Strategic Communication and Digital Strategy from the University of Oklahoma, she expertly blends contemporary digital storytelling with traditional Indigenous themes. Madonna's artwork honors ancestral knowledge, cultural resilience, and community healing. As founder of Mae Day Media, she dedicates her creative vision to uplifting Native voices through impactful visual narratives. Recognized as the Spotlight Artist at the 2024 NIH Conference, Madonna's work continues to inspire and connect audiences at exhibitions such as *Reflections of Our People, Our Ways, Our Land*.

Gathering Our Wisdom: The Medicines Still Speak is a visual and interactive tribute to the enduring relationship between Native

women and the land. Rooted in Otoe-Missouria traditions, this work honors the sacred act of gathering—not just plants, but stories, songs, and generational knowledge. Through augmented reality and spoken language, the piece invites viewers to engage with our plant relatives as living teachers. Each leaf, berry, and root hold wisdom, and when spoken in our Native tongue, that wisdom comes alive.

This work is my way of preserving and sharing the medicine of our ways—through story, sight, and sound. It is a reminder that our land still speaks, and our duty is to listen.

Gathering Our Wisdom: The Medicines Still Speak, 2025

Digital illustration with Augmented Reality (AR) integration and audio narration in the Otoe-Missouria language; printed on aluminum
36 x 48 inches

Image courtesy of the artist
© Madonna Dolphus



TOM FARRIS

Otoe-Missouria/Cherokee Nation

I have been a professional artist for over a decade, following a lifetime immersed in Native arts. My work has been directly influenced by Otoe-Missouria heritage and has been included in the collections of the Heard Museum, the Eiteljorg Museum, the Sam Noble Museum of Natural History, and the University of South Carolina's Center for American Indian Studies.

I wanted to use our practice of capturing florals in ribbonwork to represent the connection of our ancestral homelands in Nebraska with our established home in Indian Territory. The frame has ribbonwork patterns using both state flowers—Oklahoma's Indian Blanket and Nebraska's Goldenrod. The frame also features the silhouettes of the state birds, and the inscription at the top is a reminder and translates from Otoe to "You are on Otoe-Missouria land."

You Are On Otoe-Missouria Land, 2025

Mirror with laser-engraved poplar frame

83 1/8 x 60 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Tom Farris



TAMARA FAW FAW

Otoe-Missouria/Iowa Tribe of Oklahoma

In Her Own Words

I am Mihą Xege, Faded Woman (Tamara Faw Faw). I am Jiwere-Nut'achi, Otoe-Missouria. I specialize my art within tribal history, language, and regalia. I have created art in some form since around 1974. I received my BFA from Kansas State University in 1999 and have been a freelance artist, graphic designer, and painter since 2000. I utilize many different art genres to create my work. I have been a seamstress for over 30 years and make traditional Otoe-Missouria and Iowa southern cloth regalia and jewelry. I use illustration and graphic design to create digital images. I also design contemporary earrings featuring historical maps and photographs of Otoe-Missouria and Iowa lands and people. I concentrate my efforts into bringing back to life what once was old and forgotten to honor the Ancestors.

—Tamara Faw Faw

A Note from Her Daughter

If you knew my mom, you know she had a giving nature, the best sense of humor, and that she had more creativity than all of us combined. My mom experienced things in life that no person should have to. But in spite of the things she had no control over, she strived to rise above them. She lived in Oklahoma, Texas, California, Kansas, New Mexico, and traveled all over the United States making acquaintances, friends, and relatives along the way. She gave me a beautiful upbringing rooted in our culture. She created gorgeous art that hangs in homes, museums, galleries, and public spaces. She was instrumental in the activism against the Manhattan Indians mascot in Kansas during the late 1990s and early 2000s while she was a Fine Arts student at Kansas State University. She also attended Oklahoma State University in the mid-90s, a place that never left her heart. If you knew my mom, you loved her.

—Christina Faw Faw-Goodson

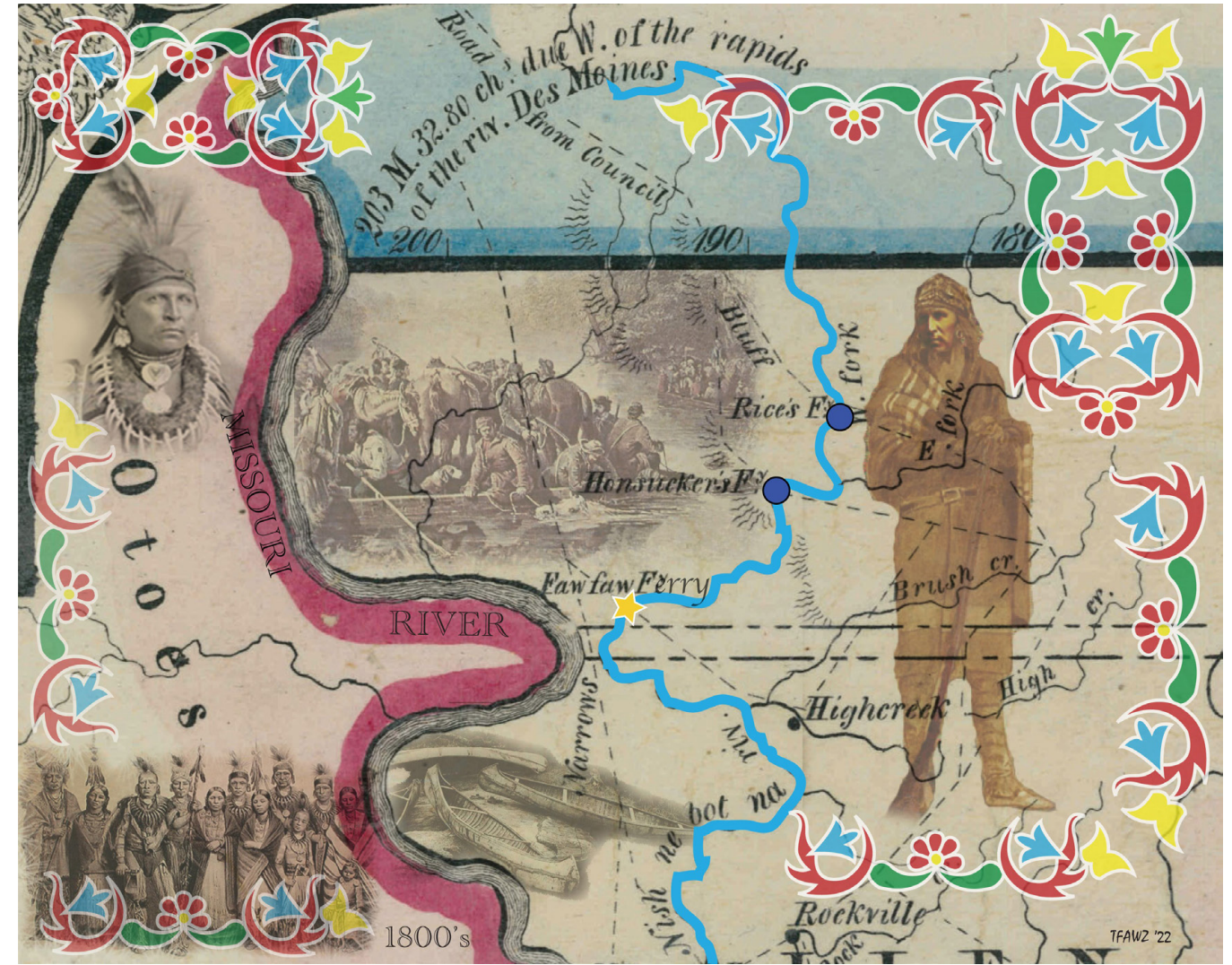
The Origins of Faw Faw, 2022

Digital print on aluminum

21 x 16 inches

Image courtesy of the artist

© Tamara Faw Faw



TAMARA FAW FAW

Otoe-Missouria/Iowa Tribe of Oklahoma

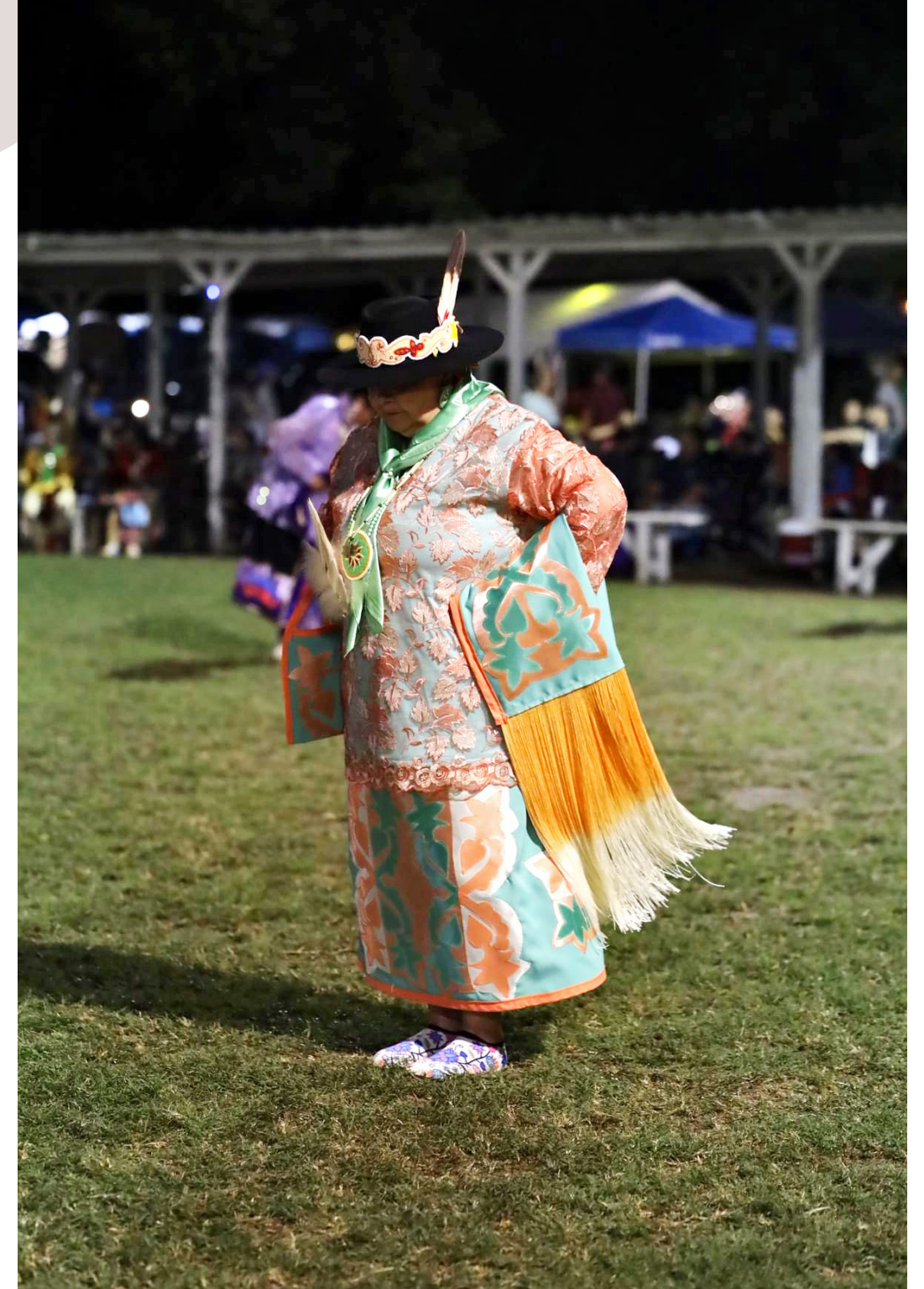
Obituary

Tammy (Tamara) Dawn “Mihą Xege” Faw Faw was born December 24, 1961, to Patricia Ann Durbin and Billy Don Faw Faw in Perry, Oklahoma. Her spirit began its journey on June 30, 2025, at the age of 63. She is buried at the Otoe-Missouria Tribal Cemetery in Red Rock, OK.

She was the granddaughter of Louis Morgan Faw Faw and Edna Eugenie Dupee. She was the great-granddaughter of William “Wanosa” Faw Faw and Lucy Ruth Missouria Chief and Victor Dupee and Lydia Childs. She was a member of the Owl Clan. She attended Otoe-Missouria Head Start and then attended Perry Public Schools until she graduated in 1980. She stayed friends with her Perry classmates all her life, especially her 80’s Ladies. In her youth, she loved to play basketball, draw, and hit the powwow trail with her family. Tammy was a free spirit, hippie chick. She lived in College Station, Texas, and Monterrey, California, before moving back to Oklahoma in the late 1980s. In 1991, she met Jeff Goodson, and they wed October 26, 1991. Their daughter, Christina Goodson, was born the very next year, her eternal pride and joy.

She attended Oklahoma State University until the family moved to Manhattan, Kansas, in 1997. She graduated with a Bachelor of Fine Arts in 2000 from Kansas State University. There, Tammy found her voice and purpose through activism, art, and leadership. In 2001, she moved back to Stillwater where she resided until her passing.

Learning from Otoe-Missouria seamstresses before her, she made traditional regalia for herself, her daughter, and many others. She was proud to be Otoe-Missouria more than anything in this world. She loved Sammy Hagar, Kenny Chesney, the Oklahoma State Cowboys, and *Game of Thrones*! Music was her lifeline and how she expressed her feelings. Her favorite place in the world was Cabo San Lucas, Mexico. She loved the movie *Almost Famous*. She was an accomplished artist whose works can be seen all over the United States. Tammy never met a stranger and had friends from Taiwan to Italy, France, and Scandinavia. Her life touched many others.



LAURA FRIERMOOD

Otoe-Missouria



My name is Laura Friermood and I am a descendant of the Otoe-Missouria Tribe. I live in California and have four wonderful daughters, a wonderful adopted daughter, and three granddaughters, which is my best accomplishment in life.

In 2022, I started taking a Jiwere-Nut'achi language course online from the Language department in Oklahoma. Sad, but true; I cannot say many words in Otoe, but I will keep trying to speak our language.

My grandma, Blanche (Taylor) Johnson, was born on her mom's Otoe land in 1913. By January 1919, her mom, Josephine (Clifton) Taylor, and her grandma, Mary (Ladue) Clifton, had passed away (leaving between the both of them 13 children under the age of 16). Blanche went to live with her white relatives in Perry, Oklahoma. During the Great Depression, Blanche, along with her siblings, aunts, and uncles, moved to California. This is where I was born and lived my whole life. Blanche taught

her whole family how to love each other and their heritage. She especially taught us to be proud of our Otoe-Missouria ancestry.

About 20 years ago, I learned I could paint. Using all mediums over the years, I fell in love with painting pictures in oils.

In 2023, my daughter Teresa, my beautiful cousin Mary Taylor, and I attended the Otoe-Missouria Summer Encampment in Red Rock, Oklahoma. I became intrigued as I watched Mary and Teresa dance with everyone around Grandfather Drum. I could see the spirits of my grandma Blanche and Mary's Grandma Fannie dancing with them.

I recreated the vision, incorporating the generations of ancestors that went before us, leading the way, teaching us about life, love, and heritage.

The living people in the painting are my daughters, Mary, Jeff (my brother), and Greg (my cousin).

Wanaxepi wegratogre hjiwashiji ke (Dancing with the Spirits of Our Ancestors), 2025

Oil on canvas

20 ½ x 26 ½ inches (framed)

Photo by Bill Ganzel, Ganzel Group Communications

© Laura Friermood

NYI K'OMI (KENNETHA GREENWOOD)

Otoe-Missouria



Nyi K'omi (Kennetha Greenwood) is an award-winning mixed media artist whose work bridges tradition and contemporary expression. Drawing inspiration from the designs of her Otoe-Missouria people, she works in beadwork, textiles, painting, and digital media while honoring her distinctive woodland aesthetic. Taught by her mother, grandmother, and great-grandmother, Nyi K'omi began creating intricate floral patterns at a young age, a foundational practice that provides guidance through her artistic journey.

Her work has been featured in numerous group exhibitions and is held in permanent collections, including a broadcloth blanket honoring the Otoe War Mothers commissioned by the First Americans Museum and a powerful Otoe-Missouria dress representing Missing and Murdered Indigenous Women (MMIW), commissioned by Benjamin West for his MMIW photographic series and then acquired by the Montclair Art Museum.

Through every piece, Nyi K'omi carries forward the stories, resilience, and beauty of her people—creating art that speaks across generations.

This work honors the legacy of my grandfathers.

Chief Blue-Hair-Nandu To (Hoke Dent) was one of our Bear Clan chiefs that guided the Jiwere-Nut'achi during our removal. As we adapted to life in present-day Oklahoma, he raised his son, Washanyi Dahe-Stands Holding a Dance Staff (Ralph Dent), to embody the values and responsibilities required to accept his hereditary role as chief. Washanyi Dahe led with dignity and was recognized in this role until his passing, remembered for always putting his people first.

The artwork reflects the hardships that shaped their lives and the endurance of our culture. Dark tones and a night sky center Pleiades, symbolizing our seven clans. Silhouettes of our ancestral trees still whisper the importance of our relationship with Mother Earth, which guided every aspect of our lives. Bear tracks represent their journey and are interwoven with floral designs that echo home and are still nurtured and carried forward today.

Tunqmpi Wanyegihi Hıntewi, 2025

Digital media

31 ¾ x 31 ¾ x 3 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Nyi K'omi (Kennetha Greenwood)

DEANA HARRAGARRA WATERS

Otoe-Missouria/Kiowa

I am an enrolled member of the Otoe Tribe, Buffalo Clan, and also identify as Kiowa. My life is profoundly shaped by the cherished memories of my four full-blooded grandparents: Lewis and Richenda Toyebo, and Moses and Mary Harragarra, especially those tied to cherished family history, hope, and love.

My fiber art piece, *Grandpa Mose: Hereditary Chief and Honorary Colonel*, draws inspiration from an original 1959 photograph of him in Oklahoma Today magazine. I carefully selected fabrics, including silk dupioni and organic cottons, that honor my Otoe heritage. The portrait is framed by my family's traditional Otoe ribbonwork designs.

This artwork is a tribute to George Moses Harragarra, who, as a young Otoe boy, traveled from Nebraska to Oklahoma. It celebrates his remarkable leadership among both his Otoe-Missouria people and the state of Oklahoma. To me, he was simply "Grandpa Mose," who, due to his hearing challenges, affectionately called me "Die-nah." I am the family custodian of his 1857 James Buchanan Silver Peace

Medal, a symbol of his Otoe Chief status. I wore this significant peace medal during my time as the first Miss Indian Oklahoma (1973–74) and later as Miss Indian America XXII (1975–76).

My grandfather Moses's life journey deeply reflects history and fuels my hopes for my grandchildren. My husband, Rick Waters, and I live in Colorado. We are blessed with our two daughters and their spouses, Regina and Walter, and Kelly and Paul, and our much-loved grandchildren: Ben, Stella, Beau, River, and Bear.

My fiber art has been exhibited at numerous institutions, including the Institute of American Indian Arts, the Southern Plains Museum, the Denver Art Museum, Michigan State University, the National Lewis & Clark Corps of Discovery, and SAGE Community Arts. Many of my works are held in their permanent collections.



*Grandpa Mose:
Hereditary Chief
and Honorary
Colonel, 2025*

Fiber art

37 ¾ x 27 ½ inches

Photo by Bill Ganzel,
Ganzel Group

Communications
© deana harragarra
waters

LESTER HARRAGARRA

Otoe-Missouria/Kiowa

Lester Harragarra is an enrolled member of the Otoe-Missouria Tribe and a descendant of the Kiowa Tribe. Lester's father is the late Kenneth Harragarra, a World War II veteran and a former Otoe-Missouria Tribal Chairman. His mother, Delores Toyebo Harragarra, was one of the first Kiowas to graduate from the University of Oklahoma in 1951. He attended the University of New Mexico in Albuquerque, NM. His career began with the Bureau of Indian Affairs and later at the Oklahoma Department of Transportation as a Project Manager. He is currently on the Board of Directors for the Otoe-Missouria Development Authority.

As a Kiowa/Otoe-Missouria photographer, I am deeply aware of the profound significance of our language in shaping identity and worldview. Language defines us as a unique culture. Embracing linguistic diversity fosters understanding, empathy, and appreciation for the richness of our Indigenous cultures.

Wearing the Cross of My Calling, 2025

Photograph on canvas

72 x 48 ½ inches

Photo by Bill Ganzel, Ganzel Group Communications

© Lester Harragarra



REUBEN IRONHORSE-KENT

Ioway/Otoe/Kickapoo

Hayna (second son) of Gilbert B Kent Sr (Otoe/Ioway-Buffalo Clan) and Viola Masquat-Kent (Ioway/Kickapoo), Reuben IronHorse-Kent (Buffalo Clan) is an enrolled member of the Iowa(y) tribe of NE Kansas and SE Nebraska with family ties to the Otoe-Missouria and Kickapoo.

Reuben's education was acquired primarily through federal and parochial schools with minimal time spent in any general public institutions. He attained an MFA (Creative Writing) in 2013 at the Institute of American Indian Arts, Santa Fe, NM.

His interest in creative expression borders on the near ludicrous; however, he is most known for his ceramic work (Raku/Oneota), some of which has been published and is currently on display in the United States (Field Museum, Chicago, IL) and included in a college-level ceramics textbook. His work can be found in *Native American Art* by Robin Langley Sommer, *Hands in Clay* by Charlotte Speight and John Toki, *Creativity Is Our Tradition: Three Decades of Contemporary Indian Art at the Institute of*

American Indian Arts, and Native American Art and Folklore: A Cultural Celebration by David Campbell.

His presentation, entitled *Making Relatives*, incorporates two important ceremonial elements in the display: meal feast and pipe. The feast is represented by hand built natural clay pottery, with a contemporary design based on those found prevalent during the Oneota Culture Era. The owl pipe utilizes a much older motif while also drawing from his personal artistic expression.

Making Relatives, 2025

Pot (top left): 9 x 12 (diameter) inches, natural clay, hand built, pit fired, unglazed

Pot (top right): 7 ¼ x 9 (diameter) inches, natural clay, hand built, pit fired, unglazed

Pipe (bottom): 1 ¼ x 5 ½ x 8 inches, pipestone (Catlinite), hand carved, beeswax polished

Photos by Bill Ganzel, Ganzel Group Communications

© Reuben IronHorse-Kent



OLIVIA LUCERO

Otoe-Missouria/Osage

Olivia Lucero is a proud Xicana and a tribal member of the Otoe-Missouria tribe (Buffalo Clan) and affiliated with the Osage tribe in Oklahoma. Olivia is a painter and muralist based in Denver, Colorado, who draws on her experiences, identity, and ancestry as forms of strength and creativity. Born and raised in the Westside of Denver, she draws inspiration from the neighborhood she grew up in and pays homage to her identity as an Indigenous woman. Olivia recently received her master's degree in social work and is currently working with adolescents in the mental health field. She enjoys showing her artwork to the community and youth in an effort to promote the importance of art and culture. Olivia believes art is a tool for education, empowerment, and transformation. Olivia remains deeply connected to her roots by using her art as a form of healing and empowerment for communities.

The concept of my painting is highlighting my Otoe-Missouria (Buffalo Clan) ancestors on our tribal lands. The title of the painting, *Coming Home*, was inspired by a recent visit to the 142nd Otoe-Missouria summer encampment in Oklahoma. The picture includes my grandmother, great-grandmother, great-great-grandmother, and two great-aunts, all of which are of Otoe-Missouria descent. Additionally, my great-great-grandfather Moses Harragarra, the last hereditary chief of the Otoe-Missouria tribe, stands with the Matriarchs. This visit home invoked powerful emotions. Hearing my family's stories inspired me to paint my beloved family on the Otoe-Missouria's sacred land. These stories invoked my spirit, lifted my heart, and will provide guidance for the rest of my life. This experience reminded me of the importance of creating pathways for reconciliation. I have begun the journey of "Reconciliation" to strengthen and preserve my cultural heritage to pass on ancestral healing to future generations.



Coming Home, 2025

Oil on canvas

24 x 30 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Olivia Lucero

PAUL LUCERO

Otoe-Missouria

Paul Lucero was born in Denver, Colorado. His grandmother was Mary Jo Pratt, the daughter of Henry Pratt Jr. and Virginia Harragarra. Paul Lucero was a senior in high school when the 9/11 attacks occurred. He joined the United States Army as a paratrooper and served three years in combat. Art has become a form of healing, and this painting has helped him learn the faces of his ancestors, ancestors who protected him through hard times.

The Past, 2025

Oil on linen

40 ⅞ inches (diam)

Photo by Bill Ganzel, Ganzel Group Communications

© Paul Lucero



THEODORE V. MOORE

Otoe-Missouria/Pawnee/Osage/Sac-Fox

Ted Moore Jr. is an enrolled member of the Otoe-Missouria tribe and is also Pawnee, Osage, and Sac & Fox. His artistic practice is grounded in Native culture and identity. He states that “Native culture is our way of doing and thinking, how we communicate and teach about art forms and techniques.” He learns from other artists, too, their techniques and style to improve his individual style over time.

Ted recently retired after more than 40 years of service—he held numerous positions throughout his career, demonstrating a lifelong commitment to leadership, community, and the arts as a grant writer, administrator, K-12 art teacher and professor. He worked as a non-profit Development Director, a Tribal Education Director, a Tribal Administrator, the Cultural Engagement Center Manager at the Northern Oklahoma College, and was Chair of the Indian Studies Department at Bacone College. He taught Native studies, art studies, and grant writing and served on the Otoe-Missouria tribal council. Ted has a BFA in Painting from the University of Oklahoma and a Master of Education from Oklahoma City University.

Ted’s two artworks consist of a hand-painted vest and an acrylic painting. These pieces feature Otoe-Missouria designs that are inspired by ancestral Woodland floral motifs of the past. The vest is versatile, suitable for traditional dance attire or contemporary fashion wear.

(Left) *Otoe-Missouria Woodland Painting, 2025*

Acrylic on canvas

36 x 20 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Theodore V. Moore

(Right) *Otoe-Missouria Woodland Vest, Painted, 2025*

Acrylic on canvas

28 x 18 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Theodore V. Moore



AMY NOEAR

Otoe-Missouria/Ponca Tribe of Oklahoma

Hąwe Pi! My name is Amy NoEar-Banegas. I'm an Otoe-Missouria tribal citizen, and I am also from the Ponca Tribe of Oklahoma. My parents are the late Claudia Brown-Spicer and Calvin Douglas NoEar. I was born in Pawnee and attended Seneca and Sequoyah Indian Boarding School. I have been dancing since I was five years old.

I am a self-taught beader and seamstress and I started making my own regalia at 12 years old. My maternal grandparents are the late Frank Sugar Brown and Ella Irene Brown. They formed the Sugar Brown Dance Troupe in the 1930s, and they made all of their children's regalia while they danced in international circuses. Their designs from that time inspire a lot of my work, and I incorporate the designs into my family's regalia today.

I have sewn and beaded all types of regalia for my female and male relatives and friends. Currently, I am a full-time seamstress and beadwork artist, and I have done projects for over 100 people in my lifetime.

Otoe-Missouria Skirt, 2025

Size 11 True Cut beaded skirt on navy blue Teton Delegation broadcloth with a single yellow selvage
34 x 60 inches
Photo by Bill Ganzel, Ganzel Group Communications
© Amy NoEar



ERICA PRETTY EAGLE

Otoe-Missouria/Osage/Pawnee/Prairie Band Potawatomi/Sac & Fox

Erica Pretty Eagle Moore-Cozad is a multidisciplinary artist whose creative practice spans graphic design, motion graphics, illustration, photography, videography, and fashion. She uses contemporary media to honor Indigenous identity, elevate visibility, and carry cultural narratives forward. Erica's business name is Pretty Eagle Designs; see her web page at www.ericaprettyeagle.com.

Based in Oklahoma, Erica is an enrolled member of the Otoe-Missouria Tribe and also descends from the Osage, Pawnee, Prairie Band Potawatomi, and Sac & Fox Nations. Her artistic approach is deeply rooted in her cultural heritage and shaped by her commitment to community-centered storytelling. Outside of her creative work, Erica enjoys dancing at powwows, sewing, and spending time with her family and loved ones.

At some point in our lives, we each have our “first dance” in the arena. Regardless of age, tribe, or culture, we share this similar experience surrounded by our people. During this special time, we learn what it takes to prepare for this day—sewing, fellowship, food, talking to elders, and most of all, love.

My animated story is a dedication to our generations before us and our ancestors above us who, I believe, join us as we enter the circle.

This story was inspired by my daughter's first dance in the circle at the Otoe-Missouria tribe as a descendant of her full-blood great-great-grandfather Sydney “Brave Scout” Moore Sr. It is an honor and a memory she will remember and share forever.



BY ERICA PRETTY EAGLE

My First Dance, 2025

Digital media

Image courtesy of the artist

© Erica Pretty Eagle

BOBBY SAM

Otoe-Missouria/Muskogee Creek

Bobby Sam (Otoe-Missouria/Muskogee Creek) is a 26-year-old artist from Jenks, Oklahoma. Bobby is from the Whitehorn family in the Eagle Clan. He graduated from Jenks High School in 2018 and attended Tulsa Community College, where he earned his associate's degree of fine arts in fall of 2021. Bobby currently attends the University of Tulsa as a full-time student to earn his bachelor's degree in psychology with an art minor. He serves as secretary of the Native American Student Association. Bobby's art path led him to participate in art studio classes where he learned all about tools and techniques used by professional artists to create art pieces. Bobby works with traditional art mediums of graphite and acrylic paints to create two-dimensional art pieces. The concepts of his art pieces depict natural landscapes and still-life realism. Bobby's experience creating artwork on a professional scale is still a learning process, and he strives to expand his artistry over time to create a professional portfolio.

Suppers are an important tradition for our clans to collectively reunite to share a cooked meal. This meal consists of dried sweet corn soup with stewed beef and frybread. This bowl, part of my family's dish set, has been passed



down through generations for our suppers. Corn soup and frybread is one of the many dishes that my family and those of the Otoe-Missouria have been sharing for generations. This meal means more than consumption and symbolizes unity, love, and resiliency to continue our tradition to share meals together with our loved ones.

Summer encampment is the Otoe-Missouria tradition when our seven clans come together every summer for four days to honor our seven clans with suppers, game activities, and dancing. In July 2024, as summer encampment comes to a closing with our final song, our people circle around our singers and remember to take home with us the memories of our loved ones and our ongoing traditions of our Otoe-Missouria ways.



(Left) Supper, 2025

Low-fire stoneware clay, underglaze varnish, acrylic paint, epoxy
Frybread: 6 x 3 inches
Bowl: 5 ¾ inches (diam)
Photo by Bill Ganzel, Ganzel Group Communications
© Bobby Sam

Jiwere Nut'ache, 2025

Acrylic on canvas
24 x 36 ½ inches
Photo by Bill Ganzel, Ganzel Group Communications
© Bobby Sam

REGINA WATERS

Otoe-Missouria/Kiowa/Cherokee

Regina Waters is an enrolled member of the Otoe-Missouria Tribe (Buffalo Clan) and from the Kiowa and Cherokee tribes. A lifelong creative, Waters is a self-taught artist whose passion for creation was consistently encouraged from a young age. She would watch both her mother and grandmother sew and create, thus observing the beauty of craftsmanship and possibilities. While she has explored various mediums, she primarily creates wearable art and jewelry. However, it is her distinctive use of paint on rawhide or parfleche that defines her broader practice, connecting traditional materials with new uses.

Waters' work is deeply rooted in her tribal identity, reinterpreting and presenting her tribal aesthetics in innovative ways. Her mission is to show the inherent creativity, precision, and beauty of the Otoe people, inviting viewers to see the vibrant spirit and dynamic evolution of her culture.

Her artwork, *From Harragarra*, is an homage painted on buffalo rawhide and represents

a larger-scale exploration beyond her usual wearable pieces. It directly recognizes Waters' Buffalo Clan through the prominent depiction of the buffalo. The piece weaves personal family narrative, featuring designs from her daughter Stella's moccasins and son River's vest, celebrating intergenerational cultural knowledge. In particular, the distinct Otoe floral designs and ribbon work are incorporated, emphasizing the unique woodland tribal aesthetic that is not as widely seen.

The title *From Harragarra* signifies a profound lineage; Chief Harragarra was Waters' great-grandfather and the last hereditary chief. This ancestral link enables Waters to honor the past while asserting the enduring presence and resilience of her family and Otoe people. The bright, vibrant colors powerfully reflect the vitality, joy, and contemporary existence of the Otoe people, asserting that her tribal culture is alive, thriving, and continually evolving. *From Harragarra* stands as a testament to the beauty of living heritage and strong familial and communal bonds.

From Harragarra, 2025

Acrylic on rawhide, mounted on wood panel

24 x 24 x 2 3/8 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Regina Waters



BENJAMIN WEST

Otoe-Missouria/Muscogee (Creek) Nation/Southern Cheyenne



Benjamin West is a Native American digital 2D and 3D artist and Emmy Award-winning photojournalist who uses video as his primary medium. He was raised in Oklahoma and instilled with strong Southern Cheyenne traditions by his father, and he is a member of the Otoe-Missouria Tribe and also Mvskoke Creek.

Jessica Arkeketa, Otoe-Missouria pipe maker, embodies cultural revival. After the 1854 Big Blue Reservation and 1881 Oklahoma removal, boarding schools suppressed Chiwere, erasing it by the 1990s. Tribal religion began fading with lost lands. *We Have Returned* marks language, land, and religion reclamation. Jessica was trained by Travis Erickson, a fourth generation pipe maker in Pipestone, Minnesota.

Hjngriwi Ke = We Have Returned, 2025

Digital photograph

27 7/8 x 39 7/8 inches (framed)

Photo by Bill Ganzel, Ganzel Group Communications

© Benjamin West

SYDNA YELLOWFISH

Otoe-Missouria/Pawnee/Osage/Sac-Fox/Prairie Band Potawatomi

Sydna (Moore) Yellowfish is Otoe-Missouria and belongs to the Owl Clan. She is also Pawnee, Osage, Sac-Fox, and Prairie Band Potawatomi descent. She and her husband, Edward, live in Oklahoma City. She is a mother, grandmother, and career educator. Sydna has been dancing since a young age and enjoys learning her tribal languages as well as taking part at her ceremonies, pow wows, and tribal traditions. She's been weaving since 2009, learning traditional weaving from the late Davy Watts and Chris Brown. Projects include yarn work for regalia (straight dance yarns, turbans), woven belts, purses, necklaces, and cradleboards.

The weaving project for this exhibit is a three-color woven turban. The design being used is called a "feather design." It is made out of 100% wool. Historically, men wore wrapped turbans around their head. It takes hours to weave a project. Other weaving designs include the Chevron, Arrow, Diamond, Spider, Feather, and borders. Beads can also be woven in with the designs and projects, which adds to the weaving.

Sydna enjoys weaving. Hours of time are spent on weaving projects. It is something she is proud to have learned, and it is her hope weaving can become more popular with others learning how to weave so that this old art can be revitalized. She is extremely proud to be selected as one of the artists for her Otoe-Missouria people.

Learning by Weaving, 2025

Woven turban

4 ½ x 108 inches

Photo by Bill Ganzel, Ganzel Group Communications

© Sydna Yellowfish



