

*Self-Reflection* was made in 2011 while I was still in graduate school. During this time, I was really coming to terms with who I was as an artist, what I wanted my voice to be, what I wanted my work to do, and how I wanted it to contribute to the greater lineage of artistic narratives, both within this country, within the U.S., within the historical arc of both national and international artistic histories, and within the history of Lakota art forms and indigenous art histories.

In many ways, I was also still coming to terms with who I am as an individual. I am Sicangu Lakota through my ina, through my mom, and German and Welsh American through my dad.

And my life experiences have been an amalgamation of cultural experiences and different forms of education, both formal and informal, within mainstream American models and within Indigenous models.

And so this piece utilizes color theory. So you see the red and the green stripes in the form that emerges out of the water is a moccasin top or a moccasin vamp. And the red and green are complementary colors on the color wheel.

So they kind of fight each other.

So there's a type of vibration in this piece with these dualities that exist on each side of this moccasin.

And yet at the same time, those dualities create the whole, they create the entire thing.

And the peace for me, you know, in this pool of water was really meant to be this kind of secluded, reflective, quiet, meditative moment where I am owning the, what sometimes feels like conflicting parts of myself, of my participation in artistic histories, in cultural participation and expression, and acknowledging and coming to terms with the fact that all of the pieces of my lived experiences and all of the pieces of my genetics and my bodily experiences make up the entirety of who I am.