



FEMININE Mystique

DEMONSTRATING STRENGTH,
COURAGE, BEAUTY, AND RESILIENCE
IN THEIR OWN UNIQUE STYLES,
EIGHT ARTISTS EXPRESS WHAT IT IS
TO BE AN INDIGENOUS WOMAN.

BY MEGAN ROSSMAN

J. NiCole Hatfield | From vibrant hues and deep shadows to subjects and themes that include warriors, athletes, and family, the work of Enid Comanche and Kiowa artist J. NiCole Hatfield embodies the strength of Native people. Using media such as murals, canvas, and T-shirts, Hatfield melds traditional tribal values with modern style. Her work has been sold and exhibited in Arkansas, New Mexico, New York, and throughout Oklahoma. jnicolehatfield.com

> *Warrior Women Series - Kiowa*, acrylic on canvas



ADDIE ROANHORSE

Addie Roanhorse | “My heritage inspires every aspect of my art,” says Addie Roanhorse, a member of the Osage Nation. “My Osage culture grounds me and gives purpose to my life.” The Pawhuska resident creates striking mixed media odes to her heritage that both awe and inform viewers. Pieces like *Captive’s Daughter*, seen

here, are rich with symbolism, from the woman’s red painted forehead—a nod to the Sky Clans—to her blue eyes. addieroanhorse.com

› *Captive’s Daughter*, gold foil, acrylic, Prismacolor pencil, and original topographic Osage County oil lease map



AMERICAMEREDITH

America Meredith | The Cherokee language and syllabary are prominent influences in the work of Norman resident, award-winning Cherokee Nation artist, and publisher of *First American Art Magazine* America Meredith, who counts “Bacone painting, the Arts and Crafts movement, 1960s cartoons, European medieval manuscript illumination, and Mississippian shell engravings” among her influences. “This is a core piece in the series *Ethnologica*, where I delved into books about my tribe and was horrified by how insulting and inaccurate they could be,” says Meredith. “The title, *Uqedali ale Giga*, refers to the fact that these human remains portrayed in twentieth-century archaeology books are people who had names and mothers. A modicum of respect is due to them, even if the author is an archaeologist. If it’s inappropriate to show someone nude, surely it’s that much more disrespectful and invasive to show someone’s skeletal remains? Even if the author is non-religious or non-Native, human decency should come into play.” ahalenia.com

› *Uqedali ale Giga (Flesh and Blood)*, gouache, watercolor, acrylic, and India ink on book



THOMAS FIELDS



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CONRAD EERIGS/MUSEUM OF NATURAL HISTORY

Anita Fields | “I am simply making an expression about being alive and moments we can all relate to,” says Anita Fields, an Osage/Muscogee (Creek) and Tulsa Artist Fellow. “I want to dispel the many myths and stereotypes surrounding Native people and cultures. The work I make signifies a

continuum of thought, knowledge, and the essence of who we are as Indigenous peoples living in a modern, chaotic, and challenging world.” The Hominy native creates primarily with clay and textiles, media she’s been working with in one way or another since childhood. nativefieldsart.com

➤ Clockwise from left: detail from *So Many Ways to Be Human*, clay and mixed media collage; *To Know Your People are Beautiful*, mixed media textile; *What My Heart Knows*, porcelain clay textured with handmade stamps



Holly Wilson | Holly Wilson is a storyteller by nature, and her work—always fantastical and sometimes scary—tends to be narrative driven. For example, her piece *Bloodline*, above, represents walking back through her Native American lineage. “I am interested in stories—the stories of

my parents, my ancestors, my family, my community,” she says. “My work also addresses what lies beneath or in the shadows. Stories and narratives often have secrets lurking within. I am intrigued by the power of these shadows in our lives and how they haunt us or make us doubt our reality, at

times even terrorizing us.” Born in Lawton and now living in Mustang, Wilson is member of the Delaware and Cherokee Nations. hollywilson.com

► *Bloodline*, bronze, patina, and locust wood

ROMY OWENS



Brenda Kingery | Chickasaw artist Brenda Kingery, an Oklahoma City native, describes her style as narrative symbolism. Her colorful abstract paintings are influenced by her time at the University of the Ryukyus in Okinawa, Japan, but family and Oklahoma have been major factors as well. “*Red*

Moving is about the dance inspired by Chickasaw dance regalia and other Native American tribal regalia seen at the Red Earth Festival each year in Oklahoma,” she says. “I started with a wash, and the brushwork is similar to Japanese ink painting.” Kingery was inducted into the Chickasaw Hall of Fame in

2019. Her work often is exhibited at galleries around the state, including JRB Art at the Elms in Oklahoma City. Kingery has a show coming up this September at the University of Tulsa.

► *Red Moving*, acrylic on canvas

Traci Rabbit | Pryor artist Traci Rabbit creates acrylic paintings that pay homage to Native American women. “I want to remind them the creator only made one of them, and that is their power, and to be resilient in spite of what this ever-changing world throws at them,” she says. Rabbit, daughter of well-known artist Bill Rabbit,

grew up attending art shows all over the country. After graduating from Northeastern State University with a business administration degree, she now pursues her artistic passions full time. billandtracirabbit.com

› *Oklahoma Beauty*, acrylic on canvas



CHUCK OSBORNE



EITEL JORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART

Tyra Shackelford | “As a Chickasaw, I take pride in my cultural heritage and draw inspiration from my Indigenous roots,” says Ada artist Tyra Shackelford, whose hand-woven creations currently are featured in the traveling exhibit *Visual Voices of Chickasaw Art*. Shackelford uses three hand-weaving techniques (fingerweaving, twining, and sprang)

that are thousands of years old. “I mix traditional techniques with my own creative inspiration to create modern pieces that convey a message about my culture,” she says. tyrashackelfordartist.com

› *The Lady*, soy silk yarn, handmade wooden shawl pin, fingerwoven cape made using the sprang technique