

2022 - 2023 Willamette University Community Action Fund for Equity and Sustainability Proposal Form

Date Proposal Submitted: (02/10/2023)

Proposal Lead (main point of contact, may be a student):

Name: Brian J Twenter

Title & department (if employee): Visiting Assistant Professor English, NAIS, and American Ethnic Studies

Email: bjtwner@willamette.edu

Phone: 605-675-9213 (mobile)

Proposal Title:

Lakota Emergence Art Exhibit

What need in our campus community is your proposal responding to?

I want to bring [Lakota Emergence](#), a Lakota Art Exhibit and Dr. Craig Howe, Director of the Center for American Indian Research and Native Studies ([CAIRNS](#)), to Willamette to continue the campus discussion of Indigenous issues and to carry on the reconciliation efforts and exploration of the true history of our university and the peoples who occupied these lands long before Willamette existed. Each semester in my Indigenous Literatures, Indigenous Cultures, Indigenous Cinema, and Indigenous Contemporary Issues classes, I invite the students to choose the texts we will read that term. In several classes students have chosen to read the interactive Lakota genesis story *Lakota Emergence*, but we could never figure out how to fit the narrative into the schedule. Given the keen student interest, when I was searching for an Indigenous project to bring to campus, I thought of the student curiosity in *Lakota Emergence*. Howe will speak in an AES and English classes, finally bringing the students selection of *Lakota Emergence* into the classroom. I think every Willamette student can benefit from viewing the project based in equality, community, social justice, and sustainability.

In my work as an informal advisor to the Native and Indigenous Student Union (NISU), I have asked the students from NISU if they would like to participate in the event, have lunch with Director Howe, and present him with a ceremonial welcome gift. I also want connect the Lakota genesis story to the Kalapuya traditional homelands upon which the Willamette campus stands. I will also be extending an invitation to the Confederated Tribes of Grand Ronde and the Confederated Tribes of Siletz to the opening lecture and tour of the exhibit; thereby, making connections with the local Indigenous Nations. I am also working to arrange a trip for students from the Chemawa Indian School to “See & Respond” — interact with the exhibit and explore their creation stories by making pieces of art.

Project Description:

The Lakota Art Exhibit *Lakota Emergence* will be housed in the Hatfield Library for two weeks in April. Craig Howe, CAIRNS Director, will give a lecture and introduce the exhibit at the opening, visit two classes, have meals with NISU and BIPOC students, dinner with faculty and staff, and lead a private discussion with students from Chemawa with which NISU and AES students will assist.

In 2016, I wrote a review of *Lakota Emergence* for the online journal *Transmotion*. I could think of no better way to describe the project than by including my short review. Unfortunately, the CAIRNS website is currently being redesigned, so the embedded links in the review which follows are inactive. I have however placed a copy of the Exhibition Catalog on Reserve at the Library if you would like to read more about the exhibit.

Lakota Emergence. 6-9 May 2015, art exhibit. Craig Howe, curator, and Kayla Schubert, assistant curator. Dahl Arts Center, Rapid City, SD.

Lakota Emergence Art Exhibit: http://www.nativecairns.org/CAIRNS/Lakota_Emergence.html
Lakota Emergence DVD: <http://www.nativecairns.org/CAIRNS/DVDs.html>

The opening of the *Lakota Emergence*¹ art exhibit was uniquely Lakota, taking place on a Wednesday morning, instead of a Friday evening, and the usual pageantry and highbrow attendees were replaced with busloads of school kids and a concert by Lakota rapper **Frank Waln**. The intention, Craig Howe, *Lakota Emergence* curator, explained, was to “foreground kids, specifically Native kids.” The exhibit perpetuates the Lakota emergence narrative, passing it along to future generations. In Lakota tradition, histories must have purpose and do not truly exist until they have been shared. In this way, *Lakota Emergence*, has become a part of the Lakota *tiyospaye*, “community.”

All aspects of the exhibit were truly Lakota. Each participant in the exhibit was from the Lakota community: all the artists, curator Howe, assistant curator Kayla Schubert, event coordinator Mabel Picotte, most of the tour guides, entertainer, Frank Waln, and special event guest, Sean Sherman, **The Sioux Chef**, are Lakota. The four-day event was hosted in a rental space in the **Dahl Art Center**. In fact, the entire installation took place over eight days, three days of installation, four event days, and a one-day de-installation. While there were no major sponsors, friends, family, and partners from the surrounding area contributed to the project; including, the **Center for American Indian Research and Native Studies** (CAIRNS), of which Howe is Director, Richard and Lois Howe, the **Rapid City Arts Council**, the **Sioux Indian Museum**, the **Rapid City Area School District Office of Indian Education**, and the **Dakota Charitable Foundation, Inc.**

Howe, Oglala Lakota, earned his doctorate at the University of Michigan, served as deputy assistant director for cultural resources at the National Museum of the American Indian, Smithsonian Institution, and director of the D’Arcy McNickle Center for American Indian History at the Newberry Library in Chicago, before starting CAIRNS and conceiving *Lakota Emergence*. Howe considers the installation Lakota because “the exhibit was organized around the traditional Lakota emergence narrative about how Lakotas came onto this world. Most exhibits, on the other hand, are organized to showcase a particular artist or group of artists, or some time period, or some tribe, or some idea of a curator. Lakotas were in charge of all aspects of the exhibit.” All of the artworks and museum objects were created by Lakota artists. The labels, design, catalog, and every other aspect of the exhibit was Lakota. In fact, the event itself felt very Lakota, people were greeted and welcomed into the exhibit, there was no charge, no alcohol, and families were invited, especially children. There was lots of visiting and hanging out. More than 1,100 people went through the exhibit in those four days

AMAZING
 The Center for American Indian Research and Native Studies, in partnership with the Rapid City Arts Council and the Sioux Indian Museum, presents

Free Admission
 Guided Tours Each Day

Special Events

- May 1-9 Rapid City high school students' Lakota Emergence artwork exhibition.
- May 6 Performance by Lakota rapper **Frank Waln**.
- May 7 Reception Curated by **The Sioux Chef** (Tickets for sale)
- May 8 Panel discussion with the exhibit artists.

Culture The traditional narrative of how Lakotas emerged onto this earth, told in sixteen parts to illustrate that Wind Cave was and always will remain a landscape of special significance in Lakota cosmology.

Art Sixteen distinguished and emerging Lakota artists living across the country create original artworks that respond expressively to the emergence narrative and Lakota identities today.

History Lakota objects collected from within the boundaries of the 1868 Fort Laramie Treaty lands, including what is now Pine Ridge, Rosebud, Cheyenne River and Standing Rock Reservations, tell the story of Lakota creativity and aesthetic achievement.

6-9 MAY 2015
 DAHL ARTS CENTER ■ RAPID CITY
 More information : www.nativecairns.org : info@nativecairns.org : (605) 685-6484

in May of 2015, and each guest had the chance to become a part of the Lakota emergence history.²

The *Lakota Emergence* art exhibit focuses entirely on the short narrative titled, “[How the Lakota Came Upon the World](#).” The narrative was written down by James Walker “sometime between 1896, when he first arrived at Pine Ridge to serve as the agency’s physician, and 1917 when it was published by the American Museum of Natural History” (“[Background 6](#)”). Researching the original documents was particularly interesting for Schubert, an enrolled citizen of the Standing Rock Sioux Tribe, who graduated from St. Cloud State University in 2013. After participating in the American Indian Museum Fellowship program through the Minnesota Historical Society, she worked for the Department of the Interior with the Indian Arts and Crafts Board at the Sioux Indian Museum in Rapid City, before meeting Howe and interning at CAIRNS. Eventually she became the assistant curator of the Lakota Emergence project and along with Howe researched the history of James R. Walker, traveling to Denver to visit the History Colorado Center, the custodians of many of James R. Walker’s papers. “We were not interested solely in Walker as the author of the narrative, but in the Lakota men and women that he was educated by during his time as a physician at Pine Ridge,” explained Schubert, “Before the team went to the archive, we had a list of several of these individuals who we could also research through History Colorado’s collection. It was phenomenal to have the opportunity to hold and turn the pages of such important and intriguing documents and records, some written in Lakota by such significant people.”

Howe and Schubert divided Walker’s 1,251-word narrative into sixteen “passages.” Each number in the exhibit is an important number for the Lakota; in this case, the four sacred directions multiplied again by four to get sixteen, *wakan tanka*, “powerful, knowledgeable.” Each passage was paired with a practical or artistic object from the Sioux Indian Museum (one of the three Indian Arts and Crafts Board museums in the U.S.) or the Heritage Center at Red Cloud Indian School. Howe and Schubert “selected objects that we felt in some way ‘illustrated’ the passage.” Each of the selected objects, more than one for some passages, “span a period of time from before the 1868 Fort Laramie Treaty all the way to the early 1970s. All were created by Lakotas and were collected from within the boundaries of the 1868 Treaty, including what is now Pine Ridge, Rosebud, Cheyenne River, and Standing Rock Reservations, as well as the community of Rapid City” (“[Tanyan Yahi](#)”).

In addition to the passages and Museum objects, original artworks by distinguished and emerging contemporary Lakota artists are featured. “After we had objects paired with passages, we invited contemporary Lakota artists to create new artworks that were tied to the passages and objects,” Howe explains; continuing, he and Schubert selected a variety of artists: “Eight women and eight men, from reservations and big cities, emerging and established, working in a wide variety of genres and media. We tried to include works from all six federally recognized Lakota tribes in the US and the one federally recognized Lakota first nation in Canada.” Each artist creatively interprets one passage and museum object(s) from a contemporary Lakota point of view, thereby creating “vignettes.” The sixteen “vignette” [artists](#), a brief description, and links to pictures of their pieces, follow:

Wanci (One): [Renelle White Buffalo](#) (Rosebud Sioux Tribe) – *Bold*

- Nunpa (Two): [Dyani White Hawk](#) (Rosebud Sioux Tribe) – *Anunk Ite and Iktomi Agree*
 Yamni (Three): [Roger Broer](#) (Oglala Sioux Tribe) – *Bring the Animals*
 Topa (Four): [Keith BraveHeart](#) (Oglala Sioux Tribe) – *Compassion of the Ugly*
 Zaptan (Five): [Angela Babby](#) (Oglala Sioux Tribe) – *Bring the People*
 Sakpe (Six): [JhonDuane Goes In Center](#) (Oglala Sioux Tribe) – *Wolf Track*
 Sakowin (Seven): [Andrea Lekberg](#) (Oglala Sioux Tribe) – *Man’s Fancy Shirt with Leggings and Woman’s Dress with Chokecherry Patties*
 Saglogan (Eight): [Michael Two Bulls](#) (Oglala Sioux Tribe) – “...That night, they dreamt of unknown landscapes,” (*comes again*)
 Nopcinyunka (Nine): [Kevin Pourier](#) (Oglala Sioux Tribe) – *Iktomi’s Spoon*
 Wikcemna (Ten): [Athena LaTocha](#) (Standing Rock Sioux Tribe) – *Wikcemna*
 Ake wanji (Eleven): [Arthur Amiotte](#) (Oglala Sioux Tribe) – *Vignette I I / Vignette I I*
 Ake nunpa (Twelve): [Tilda St. Pierre](#) (Oglala Sioux Tribe) – *Ki Co*
 Ake yamni (Thirteen): [Iris Sully-Sorensen](#) (Rosebud Sioux Tribe) – *Iktomi’s Moment of Delight*
 Ake topa (Fourteen): [Richard Red Owl](#) (Oglala Sioux Tribe) – *Creation*
 Ake zaptan (Fifteen): [Ann-erika White Bird](#) (Rosebud Sioux Tribe) – *Woiktani*
 Ake sakpe (Sixteen): [Dwayne Wilcox](#) (Oglala Sioux Tribe) – *Here We Are*

The curators “wanted to create an event that spanned or rather connected the past and present. It incorporated museum objects and contemporary artworks. In fact, it put the object in front of the artist and asked the artist to deal with it in some way. Its focus was a timeless narrative, but it also dealt with current issues in the region where that narrative took place.” These vignettes “recount the Lakota emergence narrative in written words, museum collections, and contemporary artworks, illustrating that the emergence narrative continues to be a source of creativity, and that the place of emergence” *Wasun Niya*, Wind Cave, in *He Sapa*, “the Black Hills, was and always will remain a landscape of special significance in Lakota cosmology” (“[Tanyan Yahi](#)”).

The *Lakota Emergence* art exhibit was originally conceived as a short four-day installation. Howe describes it as “a very special thing, the type of event you *have* to change your calendar to attend.” Additionally, there were two conceived spin-offs: “An innovative exhibit of high quality that could be hosted by any major museum; the other, a traveling version to be hosted at community spaces in neighborhoods and reservations. The former would consist of the original artworks, but they could be paired with objects from museum collections or private collections.” I visited the South Dakota Art Museum in Brookings which paired the original artwork and the passages from Walker’s work with a private collector’s extensive collection. Howe, who also works in Native architectural design, created a conceptual installation that can fit almost any museum, drawing from and showcasing the museum’s collections in relation to the narrative. The traveling community version consists of re-designed panels and focuses on the link between the artworks and the passages. The museum objects are left out and the artworks are all reproduced, so the exhibit can be hosted where security is low, environmental quality is variable, and risk of damage is high. For the month of October 2016, the travelling exhibit was installed in the lobby of the [Prairie Center](#), a space on the Avera Hospital campus in Sioux Falls, SD. Howe explains, “We are working to take this version to reservation spaces, such as schools, chambers of commerce, hospitals, clinics, government buildings.” The *Lakota Emergence* traveling art

exhibit will always be free of charge. The point of the instillation is to pass along Lakota history to new generations. Each time someone interacts with the art exhibit, they become a part of the emergence narrative.

Though not as compelling as viewing *Lakota Emergence* at one of the installations, an on-line version of the art exhibit is available on the CAIRNS [website](#). I have included links to the on-line exhibit throughout this review, so readers can take part in the Lakota emergence history. The on-line *Lakota Emergence* exhibit begins like any of the museum or travelling installations, with *Tanyan Yahi*, “welcome, I am glad you have arrived safely,” which briefly explains the creation of the exhibit and its various parts. The introduction is followed by a seven-part [Background Section](#). “Seven” representing the Seven Nations of the Lakota is a sacred number within the Lakota community. Background [One](#), [Two](#), [Three](#), [Four](#), and [Five](#) introduce the main characters and the setting for Walker’s “How the Lakota Came Upon the World.” Background [Six](#) and [Seven](#) give a brief history of how Walker came to record the Lakota emergence narrative.

The background section is followed by ake sakpe, “[sixteen](#),” [vignettes](#). Each vignette includes an audio pronunciation of the corresponding number, a link to the vignette, the matching artwork, museum piece(s), explanations of each, and the corresponding section of Walker’s “How the Lakota Came Upon the World.” For example Wanci, [Vignette One](#), includes links to the first part of [Iktomi’s Troubles](#), Renelle White Buffalo’s painting [Bold](#), a [brief statement](#) about the artist and the artwork, and a [description of the museum pieces](#) associated with the first vignette, in this case two miniature tipis. Links to each of the ake sakpe vignettes can be found [here](#).

The final section of the on-line experience is the four-part [Foreground Section](#). Again, the number “four” is greatly significant for the Lakota tiyospaye. Foreground [One](#) discusses the formation of the *Oceti Sakowin*, Seven Council Fires. Foreground [Two](#) discusses the formation of the seven Lakota Oyates. Foreground [Three](#) gives a brief history of the White Buffalo Calf Woman bringing the Lakota the Sacred Pipe and the seven sacred ceremonies associated with the Pipe. Foreground [Four](#) lists the current reservations where each Lakota Oyate now reside. Each foreground section also includes a map which shows the gradual land reduction of the Lakota Oyate between emergence and forced relocation to the reservation system.

There is also a [Lakota Emergence DVD](#) available for purchase on the CAIRNS website. The film was screened for over eighty people at the [Northern Great Plains History Conference](#) in St. Cloud, Minnesota. The 28-minute film highlights the sixteen vignettes created for the *Lakota Emergence* exhibit. Director Christopher A. Ives films Howe introducing the exhibit and explaining the artwork of each vignette. Schubert recites each of the sixteen parts of Walker’s “How the Lakota Came Upon the World.” For Schubert, “It was a very introspective experience to read aloud the written narrative of our relatives’ emergence through the cave, onto a harsh but beautiful landscape, to become the Lakota Nation of our generation’s past, present, and future.” The *Lakota Emergence* film begins and ends at Wasun Niya with Howe explaining the importance of the project:

The purpose of this exhibit was to raise awareness of the Lakota emergence narrative, to pass it on to the next generations, educating them about its importance in Lakota identity and culture, linking those generations back to the original seven families that emerged at

Wasun Niya. A place of genesis for the Lakota Nation, it is the center, it is the heart, it is the birthplace...it is, in every sense of the word, sacred land.

One purpose for the film was to “document the exhibit, to serve as a record of what was,” explains Howe. Another purpose was to serve as a promotional piece for potential museum hosts. A third purpose was to provide content for CAIRNS “Lakota Lands and Identities” traveling seminars. The final and most important purpose was to reach new audiences, especially classrooms.

Future plans for the original *Lakota Emergence* art exhibit are to find new museum hosts “across the country and beyond.” CAIRNS owns all but one of the artworks which are permanently housed at [Wingsprings](#) (home to CAIRNS). Plans are underway to build a community meeting space within which the exhibit is displayed. Other exhibit projects include the [Great Race](#) exhibit, hosted in the spring of 2016, and the upcoming *Star Knowledge* exhibit opening in the spring of 2017.

I have been lucky enough to view the *Lakota Emergence* installation at the South Dakota Art History Museum, visit the traveling exhibit at the Prairie Center in Sioux Falls, SD, and bring a group of American Indian Studies students to the first screening of the film at the Northern Great Plains History Conference. Each time, I gain a greater appreciation of the depth of the exhibit, and when my students viewed the film they spent hours clicking through the on-line exhibit on the CAIRNS website. As an instructor of Native Literature and Lakota Studies, the educational aspects of the *Lakota Emergence* art exhibit are, for me, the most appealing; though, each time I visit the exhibit, I too learn something new and exciting. For these reasons, I believe vignette [Topa](#), [Keith BraveHeart's](#), *Compassion of the Ugly* is my favorite. I feel the vignette encapsulates the entire *Lakota Emergence* project.

Vignette Topa begins with the passage from Walker’s “How the Lakota Came Upon the World,” which describes Anunke Ite, the double faced woman, preparing for the arrival of her relatives, the Pte people: “She dried the flesh and tanned the skins, and gathered much meat and many robes and soft tanned skins. She made clothes for a man and for a woman and decked them with colors. Then she made a pack of the clothes and choice bits of the meat.” The museum piece chosen for this vignette was a cradle cover made by Fearful Woman for her granddaughter Nellie Eagle Staff. While the design is beautiful, the piece is also extremely functional like the clothes Anunke Ite made for her Pte relatives. Each colored strip of quillwork on the cradle cover is associated with the four “Superior Gods of Lakota cosmology: yellow with Inyan, green with Maka, blue (or in this case, purple) with Skan, and red with Wi.” Well-constructed, beautiful, and functional, the cradle cover museum piece also tells a story, serving the same purpose as the *Lakota Emergence* exhibit.

BraveHeart describes his rendering of Anunke Ite in *Compassion of the Ugly*, “I do not think she was uncaring, or ugly in the way we normally would think about it. I think she loved her relatives, and was very compassionate. I did not want to paint her as an ugly woman.” Braveheart’s painting is not of a “horrendously ugly” second face, instead her second face is “supernaturally strange,” perhaps “uncomfortably alluring.” BraveHeart describes himself as a contemporary artist who wants to “interpret these traditional stories in modern terms. I want to

use humor, and irony in my paintings.” BraveHeart’s depiction of Anunke Ite fits with his contemporary interpretation of the section of Walker’s work to which it corresponds. In modern Lakota society, clothes are not made, they are purchased at retail stores, like Target, JCPenny, and Old Navy, labels BraveHeart embeds in the painting. In the background of BraveHeart’s *Compassion of the Ugly* James Walker relaxes in a chair reading a newspaper while wearing a pair of red moccasins, torn between his “western education and his interest in Lakota culture.”

Each person who interacts with BraveHeart’s work, whether or not she/he is young or old, Lakota or non-Native, becomes a part of *Compassion of the Ugly* and of the ongoing emergence narrative through reflections in the small mirrors placed low on the canvas, so children, in particular, become a part of the instillation. Each viewer passes along the emergence history of the Lakota tiyospaye to future generations. Walker’s story, the museum pieces, BraveHeart’s *Compassion of the Ugly*, and the *Lakota Emergence* art instillation are reflected back upon the viewer, making the audience a part of the narrative. In traditional Lakota oral narratives, the audience must interact with the story in order for the tale to take on significance. The history of the Lakota emergence, the “genesis” of the Lakota Oyate, may well be the most important story to be passed along through generations. Every iteration of *Lakota Emergence* takes its place in the narratives of the Lakota Oyate, and in our “reflections” on the narration, we too take part in Lakota history.

Brian J Twenter, University of Minnesota, Morris

Notes

¹ ED: Please note, there are numerous links in this document. These are all active in the html version of the review, so please view that version rather than the pdf if you wish to explore further. As these are all third-party websites, we cannot guarantee that all links will remain “live.”

² For the full poster, please see:

http://www.nativecairns.org/CAIRNS/Lakota_Emergence_files/Lakota%20Emergence%20Flier%20%20update.pdf

Works Cited

Howe, Craig. *Center for American Indian Research and Native Studies*. CAIRNS, 2016, <http://www.nativecairns.org/CAIRNS/CAIRNS.html>. Accessed 1 Oct. 2016.

-----. Personal interview. 28 Sept. 2016.

Lakota Emergence. 6-9 May 2015, art exhibit. Craig Howe and Kayla Schubert, curators. Dahl Arts Center, Rapid City, SD.

Lakota Emergence. Written and narrated by Craig Howe, narration by Kayla Schubert, Center for American Indian Research and Native Studies, 2016.

Schubert, Kayla. Personal interview 30 Sept. 2016.

Walker, James R. “How the Lakota Came Upon the World.” *The Sun Dance and Other Ceremonies of the Oglala Division of the Teton Dakota*. *Anthropological Papers of the American Museum of Natural History*, vol. 16, no. 2, American Museum of Natural History, 1917, pp. 181-82.

Project Description (continued):

For budgetary reasons, the conceptual installation will be mounted at the Hatfield Library, drawing from and showcasing the collections in relation to the narrative. The traveling community version consists of re-designed panels and focuses on the link between the artworks and the passages. Visitors to the art exhibit can read through the Exhibition Catalog, which will be available for purchase at the Campus Bookstore or peruse the several copies available on reserve at the Circulation Desk. The [Lakota Emergence DVD](#), which will be partially reproduced during Howe's lecture at the opening, is also available for purchase at the CAIRNS website. The exhibit will be open to the public and free for all.

How would your project be briefly described on our website? (2-4 sentences):

Lakota Emergence Art Exhibit

Lakota Emergence is an interactive exhibit organized around the traditional Lakota emergence narrative about how Lakotas came onto this world. In contrast to most exhibits, which are organized to showcase a particular artist or group of artists, or some time period, or some tribe, or some idea of a curator, Lakotas are in charge of all aspects of the exhibit. All of the artworks and museum objects were created by Lakota artists. The labels, design, catalog, and every other aspect of the exhibit are Lakota. Dr. Craig Howe, Director of the Center for American Indian Research and Native Studies (CAIRNS) will give a lecture at the opening of the two-week exhibit displayed in the Mark O. Hatfield Library.

Project Timeline:

Anticipated Completion date: (04/30/2023)

Date	Description of Project Timeline + Spending Justifications	Additional Notes
2/10/2023	Submit Proposal	
3/10/2023	Flight, Hotel, & Meal Reservations	Project Funding Begins
4/15-4/16	<i>Lakota Emergence</i> Installation	Hatfield Library
4/17/2023	Craig Howe Travels to Salem Check-in at The Grand Hotel	Brian Twenter Pick-up PDX
4/18/2023	Howe Talk in ENGL & AES Class Lunch with NISU & BIPOC Students Exhibit Opening & Lecture Dinner with Dean, Chairs, Faculty	Classes TBD Goudy Commons Hatfield Library TBD
4/19/2023	Check-out at The Grand Hotel Meet with Chemawa Indian School students Howe return flight	Location & Time TBD Brian Twenter Drop-off PDX
4/30/2023	<i>Lakota Emergence</i> Closes Exhibit Shipped & Returned to CAIRNS Funding Completed	



Project Budget

The set Speaker Fee from CAIRNS for Director Craig Howe is \$1,250, but I have negotiated that fee down to \$750. Honorarium gifts for speaker and honored guests are in-line with proper Indigenous welcome protocols. The travel fees are higher due to travel from rural SD and higher flight prices from the Regional Rapid City, SD airport. The transportation fee to bring Chemawa students to campus or to drive Craig Howe to the Chemawa Indian School will be determined after the location for the interaction is determined.

I believe that the faculty will also benefit from this project, so I have requested and received additional funding from the English, History, and American Ethnic Studies Departments, as well as the Dean's Office. Therefore, I am only requesting \$8,160 of the \$9,360 budgeted expenses.

Benefit for WU Students:

Bringing the *Lakota Emergence* Art Exhibit to Willamette will benefit NISU & BIPOC students and inform and allow all Willamette students to consider connections and local histories of the Kalapuya, Grand Ronde and Siletz Confederated Tribes, and the Chemawa Indian School. The lecture and talks in English and AES courses will allow students to examine Indigenous texts from an interactive perspective and benefit from discussion with a Lakota elder. NISU & BIPOC students will also have the opportunity to discuss issues and opportunities with an Indigenous Scholar and Academic over lunch. Connections forged with the Grand Ronde and Siletz Confederated Tribes and the students from the Chemawa Indian School, as well as the local Salem community will benefit those Willamette community relationships.

I hope that the *Lakota Emergence* Art Exhibit will educate 60-75 guests at the lecture, 40+ students in 2 classes, 10-15 NISU & BIPOC students at lunch, 20-30 Chemawa students, and approximately 250-500 Willamette students, Peoples of the Grand Ronde and Siletz Confederated Tribes, and members of the Salem community who will visit the exhibit over two weeks free of charge. I hope to bring a true interactive community experience where participants will learn about Indigenous equity, social justice, and environmental sustainability issues.

Marketing:

I will market the event through the Willamette daily email updates, the Dean's office, posters distributed through campus and the local Grande Ronde, Siletz, Chemawa, and Salem communities. I will also encourage faculty to promote the event in their classes (possibly offering extra credit to visit the exhibit).

Project Stakeholders

Stakeholder Name: Brian J Twenter

WU department (or organization name if outside WU): Assistant Professor English & AES

Contact email and phone: bjtwenter@willamette.edu / 605-675-9213 (mobile)

Describe this person's role in the development of this proposal: Brian J Twenter is the team leader and developer of the project based on his former and current students requests for educational opportunities.

Likely role in implementing project (if any): Brian will assist with the installation of the exhibit and set up of the lecture space, will transport the guest, and organize all activities. Twenter's AES class will host Howe for a talk.

Stakeholder Name: Craig Milberg

WU department (or organization name if outside WU): University Library Administrator

Contact email and phone: cmilberg@willamette.edu / 503-370-6561

Describe this person's role in the development of this proposal: Craig Milberg has approved the location for the exhibit and has agreed to host the lecture.

Likely role in implementing project (if any): Will assist with the installation of the exhibit and lecture space.



Stakeholder Name: KC Fejeran & Native and Indigenous Students

WU department (or organization name if outside WU): NISU President

Contact email and phone: kcfjeeran@willamette.edu

Describe this person's role in the development of this proposal: NISU has agreed to organize students for lunch with Howe.

Likely role in implementing project (if any): Will present speaker and honored guests with welcome gifts.

Stakeholder Name: Reyna Meyers

WU department (or organization name if outside WU): Eaton Hall Administrative Assistant

Contact email and phone: rmeyers@willamette.edu / 503-370-6061

Describe this person's role in the development of this proposal: Reyna has agreed to organize the expenses, use her P-Card, to pay for expenses, and complete all of the forms for the speaker.

Likely role in implementing project (if any): Reyna will set up all reservations, travel, payments, posters, lunches and dinners, complete all forms, and keep account of all expenses.

Stakeholder Name: Teresa Hernandez

WU department (or organization name if outside WU): English Department Assistant Professor

Contact email and phone: thernandez@willamette.edu / 503-370-6613

Likely role in implementing project (if any): Hernandez's English class will host Howe for a talk.

Stakeholder Name: Scott Nadelson

WU department (or organization name if outside WU): English Department Chair

Contact email and phone: snadelso@willamette.edu / 503-370-6290

Describe this person's role in the development of this proposal: Has agreed to fund part of the project.

Likely role in implementing project (if any): Will market project in department classes and to majors/minors.

Stakeholder Name: Vincent Pham

WU department (or organization name if outside WU): AES Department Chair

Contact email and phone: vpham@willamette.edu / 503-370-6317

Describe this person's role in the development of this proposal: Has agreed to fund part of the project.

Likely role in implementing project (if any): Will market project in department classes and to majors/minors.

Stakeholder Name: William Smaldone

WU department (or organization name if outside WU): History Department Chair

Contact email and phone: wsmaldon@willamette.edu / 503-375-5440

Describe this person's role in the development of this proposal: Has agreed to fund part of the project.

Likely role in implementing project (if any): Will market project in department classes and to majors/minors.

Stakeholder Name: Ruth Feingold

WU department (or organization name if outside WU): Dean of the College of Arts & Sciences

Contact email and phone: feingold@willamette.edu / 503-370-6285

Describe this person's role in the development of this proposal: Has agreed to fund part of the project.

Likely role in implementing project (if any): Will market project throughout CAS.

Designated P-Card Holder (staff or faculty only)

P-Card Holder Name: Reyna Meyers

Title & Department: Eaton Hall Administrative Assistant

Email Address: rmeyers@willamette.edu

Contact Phone Number: 503-370-606