



Jacqueline Lopez

Art for Zhegagoynak: A Resource Guide to a Local History

Since long before white settlers came to this region, art has been integral to Native identity in Zhegagoynak (Chicagoland). In this space, diverse Indigenous peoples have created, collected, and displayed art—though written records of these works and collections may not exist. Since the mid-twentieth century, Indigenous-led, community-based art initiatives have continued to be essential hubs for mentorship, culture keeping, social networking, community care, activism, and economic power. According to Pamala Silas (Menominee Tribe of Wisconsin/descendant of the Oneida Nation), a longtime member of Chicago’s Native community and the current associate director of community outreach and engagement at Northwestern University’s Center for Native American and Indigenous Research, “Art and culture are considered as luxuries in mainstream society, not as critical mechanisms for the health and prosperity of a community.”¹ Through art, Indigenous Chicagoans have created spaces of belonging, asserted their own notions of Native identity, and worked to ensure more opportunities for future generations. With gratitude to the many members of the Chicago Native community who shared their insights and memories, this chapter endeavors to tell some of that story.

These pages are intended as a resource for future researchers, scholars, and artists, who will continue to expand upon this history. While several organizations, galleries, and initiatives are highlighted here, this chapter captures only a small part of the tapestry of the city’s intergenerational and interconnected Indigenous art history, with a focus on the mid-twentieth century to the present. Since time immemorial, Indigenous artists have moved through this region, creating art in communion with the landscape, telling the story of their connection to Zhegagoynak across time and space. In conducting this research, a common thread emerged, tracing the ways in which Indigenous artists in Chicago have utilized their art to deepen their connections to their pasts while remaining focused on the future and the world they hoped to create for the many generations that follow. While this guide is bound to what exists in the written record, it aims to highlight these connections between the past, present, and future of Native art in Zhegagoynak. In terms of structure, it begins with a narrative timeline of key organizations and initiatives, starting with the opening of the American Indian Center in Chicago in 1953 and ending with the establishment of the Center for Native Futures in 2023. This is followed by a chronology of various Native-led exhibitions, many of which have not previously been part of the published record, and additional sources to guide further reading.

TIMELINE OF KEY ORGANIZATIONS AND INITIATIVES, 1953–2023

American Indian Center (Established 1953)

The American Indian Center of Chicago (AIC) was founded in 1953, during the height of the federal government’s relocation and termination programs, which brought thousands of Native Americans into



Fig. 6.1

Chicago from reservations all over the country [fig. 6.1].² Organized by Native activists in Chicago in cooperation with local social clubs and organizations, the AIC began as a space to help newly arrived Native families navigate life in the city and find community with one another.³ Since it opened, the AIC has served as a hub of Native art, life, and culture in Chicago, filling gaps in state-run social programs and providing a space for community members to deepen their connections to their roots while establishing themselves in the city. It was one of the first urban Native centers to be established in the United States, and it remains central to the Chicago Native community. In the decades before a formal gallery existed, the AIC served as a space for Native artists to host art shows and sales; groups like the Chicago Indian Artists Guild and individual artists like Robert Wapahi (Dakota Santee Nation) presented pop-up exhibitions there.⁴ In the 1990s, the AIC shifted to more structured arts programming, focused on re-centering Native creators as artists and connecting the younger generations to their tribal identities. According to the AIC's interim executive director, Dave Spencer (Choctaw/Diné), "The goal was to rebalance powwow with fine arts. Powwow is intertribal, which is important to identity as an urban Native, where focusing on arts, and specifically first-voice representation in arts, is a way to connect to tribal-specific identities and traditions."⁵ Among its art-focused programming, the AIC presents exhibitions in its gallery and offers a variety of programs that feature artists and artmaking. In 2003, the AIC celebrated its fiftieth anniversary with a gallery exhibition

Fig. 6.1 Leroy Wesaw (Pokagon Band of Potawatomi, 1952–2022), *American Indian Center Sign when the Center Was Located on LaSalle Street*, date unknown. Exhibition records for *Seeing Indian in Chicago, 1958–84*. The Newberry Library, Chicago.



Fig. 6.2

titled *50 Years of Powwow*, which highlighted the arts and culture of the Chicago Native community. The exhibition went on to travel internationally, celebrating the rich history of Chicago's Indigenous community.

Chicago Indian Artists Guild (Active 1970s)

The Chicago Indian Artists Guild (CIAG) was formed in 1972 by a group of Native artists in Chicago. In a 1977 interview, artist Loniel Poco (Quahada Comanche), then director of the AIC and a founding member of the guild, said most of the founders had arrived in the city during relocation and got the idea to form the group during an art festival at Hull House.⁶ Though unsuccessful at securing state funds to support its work, the CIAG presented exhibitions at the AIC, calling its pop-up galleries "the Thunderbird," and continued

Fig. 6.2 Carlos A. Cortéz (American, 1923–2005), *Anisnabe Waki-Aztlán*, 1977. Linoleum cut on paper, sheet and image: 24 × 18½ inches. Smithsonian American Art Museum, Washington, DC, gift of Tomás Ybarra-Frausto, 1995.50.4. © 2024 Carlos A. Cortéz Archive.

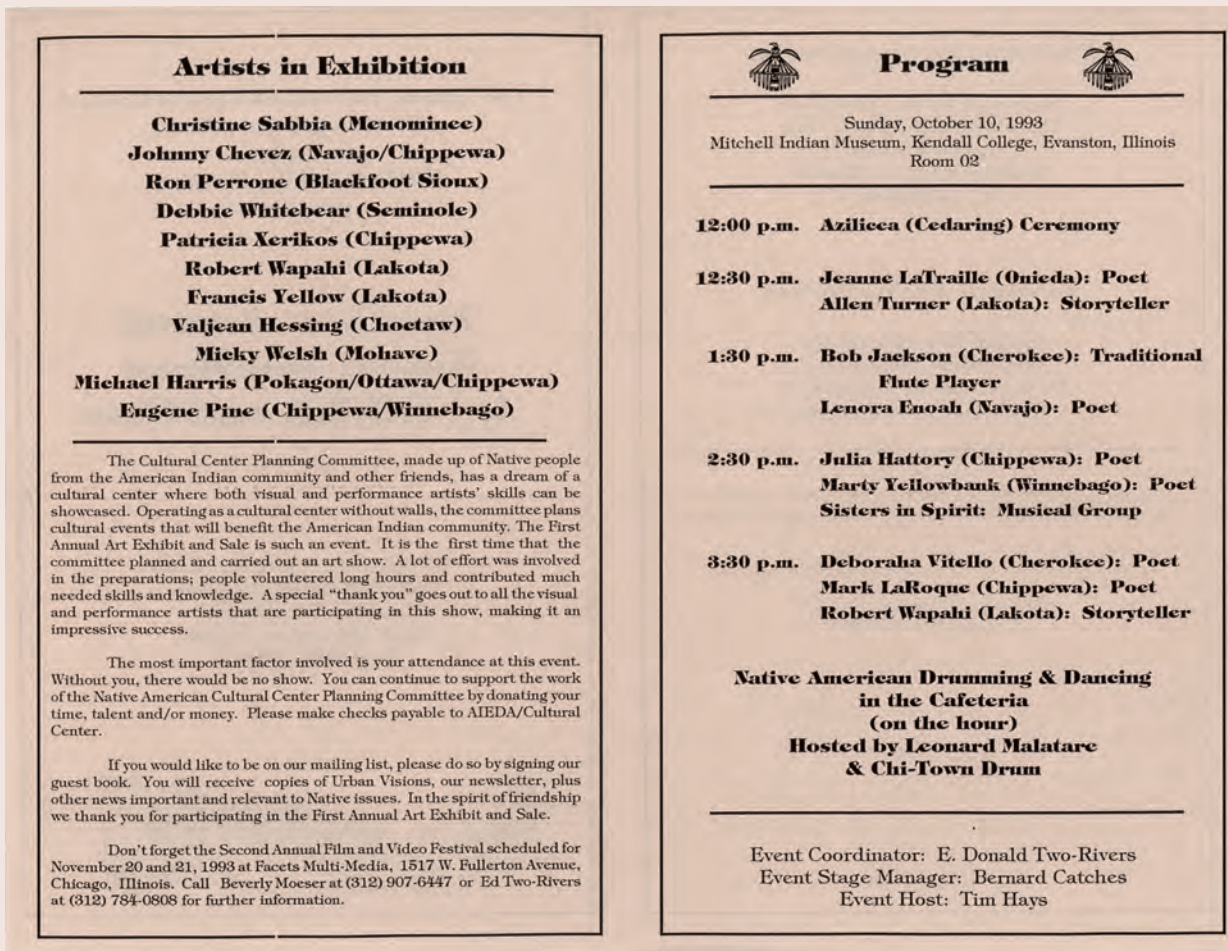


Fig. 6.3

to foster contemporary and traditional art education, often centered around challenging stereotyped conceptions of what constituted Native art [fig. 6.2].⁷ Also in 1977, Sharon Okee-Chee Skolnick (Fort Sill Apache/Lakota), another of the guild's founding members, said, "People want a traditional-looking thing—they think an Indian artist should paint traditional-looking things . . . but I just paint as I feel" [see fig. 3.5].⁸ Similarly, Poco spoke of young Native artists emulating art styles that mainstream audiences expected, even if they were not rooted in any real Native community's tradition.⁹ The CIAG strove to push against these pressures by providing a space for open creativity that was not bound to non-Native perceptions. Guild members, like Skolnick and Poco, hoped to inspire and train younger generations of Native artists to make a space for themselves in both the art world and the city. Poco said, "I would like to see a renaissance of Indian art, a rebirth if you will, of some of the Indian artists of today. I would encourage them to draw for all Indians' sake. . . . There are not that many Indian artists as far as the rest of the population. I think Indian artists will be kind of like a boon in later years. Indian artists work[ing] now aren't going to have the recognition due [to] them in, say, thirty to forty years from now. Their work hasn't been

Fig. 6.3 Brochure for the First Annual Art Exhibit and Sale of the American Indian Economic Development Association, 1993. Native American Educational Services, American Indian Economic Development Association Records, box 6, folder 7. Hanna Holborn Gray Special Collections Research Center, University of Chicago Library.

that well known.”¹⁰ The guild hoped to rectify this situation, aiming to ultimately open a permanent Native-owned gallery through which to share all styles of Native art in Chicago (see Wild Horse Gallery below).¹¹

Wild Horse Gallery (1980s–1990s)

Today's Indian Artists Are Creating Tomorrow
—Wild Horse Gallery business card¹²

Sharon Okee-Chee Skolnick realized her dream from her days in the Chicago Indian Artists Guild when she opened Wild Horse Gallery in the mid-1980s [fig. 6.4]. The gallery served as a platform for Indigenous art and artists in Chicago and continued the CIAG’s work as a site for mentorship, culture keeping, and social networking. Through Wild Horse Gallery, Skolnick supported the next generation of Native artists by providing a gateway to the city. Skolnick was known for letting artists new to Chicago stay in the gallery if they had no place to live when they first arrived in the city. She also provided portfolio advice, bought artwork from young artists so they could pay rent, and advised them on obtaining representation. Skolnick and Wild Horse further acted as a hub for connecting artists with Indigenous art opportunities, as the city would often contact her first with any prospective programming.

American Indian Economic Development Association (1985–2001)

The American Indian Economic Development Association (AIEDA) was formed in 1985 with a mission to promote economic development within the Chicago Native community. This Native-run organization focused on advocacy and programming for Chicago’s urban Native population. By 1990, the AIEDA determined that Native Americans were underrepresented in museums and galleries and saw the economic benefit of creating more opportunities in arts and cultural institutions. To that end, it formed a subcommittee focused on creating a Native American cultural center in Chicago, seeking to “establish a Chicago-based institution which would serve as a



Fig. 6.4 Wild Horse Gallery business card. Collection of Nora Moore Lloyd. Photograph by Holly Trevan.

Fig. 6.4



Fig. 6.5

living museum, preserving and interpreting aspects of Native American Indian (NAI) cultures, while exploring new income-producing opportunities for Native Americans. This facility will organize, promote and preserve Native American arts and crafts through the support of NAI artists, the expansion of public awareness and the definition and development of markets.”¹³ Through its cultural center, the AIEDA created a Native artist registry and offered a hub for finding Native artists, performers, and teachers citywide. It established an art residency at Chicago’s River Park, where participants could learn arts such as sweetgrass basket weaving, writing, painting, singing, and sewing. It worked with other Native organizations to sponsor events, like the First Nations Film and Video Festival of Chicago, which continues to promote original works by Indigenous film and video creators.¹⁴ The AIEDA arranged internships for Native artists in Chicago museums and Native-focused art galleries, including the Field Museum, Jan Cicero Gallery, the Mexican Fine Arts Center Museum (now the National Museum of Mexican Art), and the Mitchell Museum of the American Indian (now the Gichigamiin Indigenous Nations Museum). It co-sponsored events with museums, cultural institutions, and Native-led arts organizations to give Native artists

Fig. 6.5 *Indian Land Dancing* (wide section), Foster Avenue underpass, date unknown. Chicago Public Art Group Photo Archives.



Fig. 6.6

experience in portfolio creation, contract literacy, and arts administration, as well as training in event planning, marketing, and audience building [fig. 6.3]. Through the arts, the AIEDA advocated for the economic potential of Native Americans in Chicago and ensured their representation in industries from which they had historically been excluded. By displaying contemporary Native art, these spaces gave young Native artists a way to contend with their identities in the city. Speaking in 1995, Chicago artist Jeff Abbey Maldonado (Alabama Coushatta/Mexican) said, "I believe that when Native Americans view Native American artwork that is different from the preconceived notion, they view it as a living culture that's always growing, keeping the same values and beliefs, bringing the past and the present together and focusing on the future."¹⁵

Trickster Gallery and Cultural Center (Established 2005)

Established initially to support and expand the reach of the Arts Department of the AIC, the Trickster Gallery and Cultural Center opened its doors in Schaumburg, Illinois, in 2005. It aims to promote multicultural education to the surrounding community, through programming including artist residencies, presentations, talks, school

Fig. 6.6 *Indian Land Dancing (portraits)*, Foster Avenue underpass, date unknown. Chicago Public Art Group Photo Archives.

tours, and film screenings.¹⁶ It also serves as a place for Native artists to express their creativity and find fellowship while connecting their art to their cultures and histories. Among other priorities, Trickster works to increase the visibility of Native veterans and their contributions to the US military. For example, its *Wall of Honor* features a mixture of artwork and framed photographs of Native veterans in uniform, spanning from the Indian Wars beginning in the seventeenth century to modern conflicts in Iraq and Afghanistan.¹⁷ Speaking about the *Wall of Honor* in 2009, Vietnam veteran Joe Yazzie (Navajo), a Trickster artist in residence at the time, said, “We’re just trying to honor some of the people who served this country. We have every right to be remembered.”¹⁸ Through art, the Trickster Gallery and Cultural Center not only educates the general public about the role of Indigenous Americans in Chicago but also provides a space for recognition, commemoration, and community healing.

Indian Land Dancing Mural (2009)¹⁹

*Events spiral to memories,
linking lives to time and history.
Culprit children frenzied with imagination
stir small hands to mock battle,
moments in a green galaxy
of ferns and cedars and green pine trees.*

—E. Donald “Eddie” Two-Rivers (Ojibwe), “Indian Land Dancing”²⁰

Developed in partnership with Chicago’s Native community and the Chicago Public Art Group, *Indian Land Dancing* is a vibrant bricolage mural on Foster Avenue in the city’s Edgewater neighborhood [figs. 6.5, 6.6]. The public artwork encapsulates Chicago’s relationship with Indigenous peoples—serving as a bridge between Native cultures of the past and present within Zhegagoynak. When interviewed about the work in 2009, artist Chris Pappan (Kaw [Kanza]/Osage/Lakota), who served on the mural’s research committee, said, “We are contemporary, but we also have a foot in the past.”²¹ The American Indian Center, located near the mural, supported the project because of its focus on community involvement, as well as the location’s significance for Chicago’s Native history. According to historian Frances Hagemann, vice president of the AIC board when the mural was created, “The location is far more relevant than most people realize. Angle streets like Rodgers Avenue and Broadway are all former Indian trails that ran right through the Foster Avenue underpass.”²² Native artists, scholars, students, and elders came out to take part in the mural’s creation, adding photographs, regalia, maps, and more. Nora Moore Lloyd (Lac Courte Oreilles Band of Lake Superior Ojibwe), whose work is featured in *Woven Being: Art for Zhegagoynak/Chicagoland*, was among the artists who participated. She recalls traveling early in the morning to transport elders to the site, to ensure they were able to add a piece of their stories to the mural.²³

Center for Native Futures (Established 2023)

During the global COVID-19 pandemic in 2020, a small community of Native artists developed the idea for a new nonprofit gallery space in Chicago that would center the promotion of Native art and artists. In 2023, the Center for Native Futures (CfNF) opened its doors in the Loop's historic Marquette Building. Whereas early initiatives like the Chicago Indian Artists Guild had been unable to secure outside financial support, the Center for Native Futures received seed money from organizations such as the Terra Foundation for American Art and the MacArthur Foundation. Debra Yepa-Pappan (Jemez Pueblo/Korean), a co-founder of CfNF and its director of exhibitions and programs, said, "These foundations, I think they're in that moment now where they realize how they haven't supported Native art and they're all here now willing to support us because of what we're doing."²⁴ Building on the work of the earlier initiatives, CfNF continues to challenge assumptions about what constitutes "Native arts," and provides space for new and established Indigenous artists to showcase their contemporary works as part of a growing community focused on the future of Native art in Chicago. "This initiative has been a long time coming and the outpour of support is a clear indication that the city wants more contemporary Native art," said Monica Rickert-Bolter (Prairie Band Potawatomi/Black), CfNF co-founder and director of operations. "CfNF is an investment in the community and a reaffirmation of the need for Indigenous artists for future generations."²⁵

TIMELINE OF SELECT EXHIBITIONS, INSTALLATIONS, AND
EVENTS, 1977–2023

Author's note: This timeline highlights exhibitions, installations, and events for which I have been able to find documentation. When possible, artists' names and tribal affiliations are included as they appear in archival materials to retain the identification used at the time.

Harry S. Truman College, Chicago

Aniŝinabe Waki-Aztlán: Una Celebración de Nuestro Espíritu Indígena,
October 11–29, 1977

Organized by Movimiento Artístico Chicano and the Chicago Indian Artists Guild

Newberry Library, Chicago

Seeing Indian in Chicago, July 22–September 21, 1985

Photographers: Dan Battise, Ben Bearskin, Orlando Cabanban, Joe Kazumura, F. Peter Weil, Leroy Wesaw “of the Chicago American Indian Community”

Mexican Fine Arts Center Museum, Chicago

Tehuana in Mexican Art, December 18, 1992–March 7, 1993

Mitchell Indian Museum at Kendall College, Evanston, IL

First Annual Art Exhibit and Sale, October 9–10, 1993

Organized by the American Indian Economic Development Association and the Native American Cultural Center of Chicago

Newberry Library, Chicago

Winter: A Time of Telling, January 14, 1995

Organized by the Native American Cultural Center Planning Committee of the American Indian Economic Development Association

Storytellers: James Yellowbank, Nick Hockings, John White, Joell Orona, Ester Orona; artistic directors: Julia Brownwolf, James Yellowbank

Harry S. Truman College, Chicago

Chicago Portraits, May 26–June 28, 1995

Organized in cooperation with the American Indian Economic Development Association

Newberry Library, Chicago

Winter: A Time of Telling, February 3, 1996

Organized by the Native American Cultural Center Planning Committee of the American Indian Economic Development Association

Storytellers: Dovie Thomason, Julia Brownwolf, Ed Edmo, Florence Dunham

American Indian Center, Chicago

50 Years of Powwow, grand opening January 1, 2003

Traveled to:

Chicago Historical Society, grand opening February 8, 2003

Spurlock Museum, Urbana, IL, January 27–June 26, 2004

State of Illinois Museum Gallery, Springfield, October 25, 2004–February 13, 2005

Castle Gallery, New Rochelle, NY, September 10–November 22, 2006

Mashantucket Pequot Museum, Mashantucket, CT, June 17–September 9, 2007

Comanche National Museum, Lawton, OK, September 14, 2007–January 3, 2008

Mayborn Museum, Waco, TX, 2009

Museo Nacional de Etnografía y Folklore, La Paz, Bolivia, August 2011

Museo Nacional de Arqueología y Etnología de Guatemala, Guatemala City, 2011

State of Illinois Museum Gallery, Springfield

Elders Speak, October 25, 2004–February 13, 2005

Exhibited with *50 Years of Powwow*

Trickster Gallery, Schaumburg, IL

Native Women's Visions: Honoring Community through Art,

September 23–December 30, 2005

Presented by the Native American Women's Artist Guild

Trickster Gallery, Schaumburg, IL

Tribalistic Symphony, August 2006

Artists: Jessica Pamonicutt, Joe Yazzie, Ken Newton, Mike Marin, Joey Yazzie, Robert Wapahi

Elgin Community College, Elgin, IL

Native Women Artists: Creating Contemporary Life Journals,
March 2–15, 2007

Artists: LeAnn Hascon (Navajo), Sharon Okee-Chee Skolnick (Apache/Sioux), Nora Moore Lloyd (Ojibwe), Julia Brown Wolf (Lakota), Frances Hagemann (Ojibwa/Metis)

Coordinated in partnership with the American Indian Center, Trickster Gallery, and Jessica Pamonicutt (Menominee Indian Tribe of Wisconsin) and Marcelyn M. Kropp (Osage/Kaw)

Cahokia Mounds Museum Society, Collinsville, IL

American Indian Photography Contest/Gallery Show, 2009

Foster Avenue underpass at Lake Shore Drive, Chicago

Indian Land Dancing, completed July 2009

Mural developed in partnership with Chicago's Native community and the Chicago Public Art Group

Trickster Gallery, Schaumburg, IL

Out of Context, Two Women Exhibition, August 1–October 31, 2009

Artists: Sharon Okee-Chee Skolnick (Fort Sill Apache), Nora Moore Lloyd (Lac Courte Oreilles Ojibwe)

Trickster Gallery, Schaumburg, IL

Wall of Honor, November 2009–ongoing

Coordinated by Joe Yazzie, artist in residence, and Monica Boutwell

American Indian Center, Chicago

Spring Art Expo: *Collective Energy: Diverse Visions*, May 7–8, 2010

Artists: Frances Hagemann, John Dall, Spirited Daughters Group, Norma Robertson, Joe Yazzie, Sharon Okee-Chee Skolnick, Warren Perlstein, Erin Dall, Nora Moore Lloyd, Eli Suzukovich, Angie DeCorah, Chris Drew, Terry Gate Chair, Amelia Ortiz, Darlene Ortiz, Barbara St. Germaine, Robert Wapahi

Trickster Gallery, Schaumburg, IL

5th Anniversary Benefit for the Arts, March 6, 2011

Newberry Library, Chicago

Indians of the Midwest: An Archive of Endurance, November 2–December 31, 2011

Also presented as the digital exhibition *An Archive of Endurance*, digital.newberry.org/scalar/archive-endurance/introduction

Cliff Dwellers Social Club, Chicago

Prelude to Powwow, November 4, 2011

Performers: Robert Wapahi (Lakota), Ansel Deon (Lakota/Diné), Norma Robertson (Lakota), John Coon (Lakota/Menominee), Christine RedCloud (Ojibwe), Winfield WoundedEye (Ojibwe/Northern Cheyenne); MC: Gerry Lang (Meherren); blessing: G. B. Starr-Bresette (Lake Superior Chippewa); flute: William Bucholtz (Split Feather Clan); organizers: Nora Moore Lloyd, Joe Podlasek, Cyn-dee Fox-Starr

Presented by the Cliff Dwellers and the American Indian Center

OpenWall, Chicago

Contemporary American Indian Artists Continue a Traditional Story, 2012

American Indian Center, Chicago

Voices from Our Community: A Hopeful Future Built on Strong Traditions, 2012

Presented as part of Chicago Artist Month 2012: Art Block by Block

Trickster Gallery, Schaumburg, IL

Warriors in Our Midst, 2016

Illinois State Museum Chicago Gallery

Voices from Our Community: A Hopeful Future Built on Strong Traditions, November 2016

Artists: Frances Hagemann (Ojibwe/Metis), Nora Moore Lloyd (Ojibwe), Norma Robertson (Dakota), Josee Starr (Arikara/Omaha/Odawa), Robert Wapahi (Dakota)
Presented as part of Native American Heritage Month 2016, in partnership with the Chicago American Indian Community

The Art Center Highland Park, IL

Contemporary Native American Art, 2018

American Indian Center, Chicago

Urban Sovereignty at the Center: American Indian Center Retrospective Part One, 2018

American Indian Center, Chicago

[The] Native Art Seen, April 27, 2018

4000N (formerly the Northwest Portage Park Walking Museum), Chicago

Established August 2018

Artist: Santiago X (Coushatta Tribe of Louisiana [Koasati] and Indigenous CHamoru from the Island of Guam [Hacha'Maori])

Created in partnership between the Chicago Public Art Group, American Indian Center, and Portage Park Neighborhood Association

American Indian Center, Chicago

Roots of Resilience: Native Youth Art Exhibit, August 31–October 12, 2018

American Indian Center, Chicago

Standing Rock: Photographs of an Indigenous Movement, October 17–November 9, 2018

American Indian Center, Chicago

Modern TRADITIONS, March 8–June 28, 2019

Artists: Melissa Melero-Moose (Northern Paiute), Andrea Carlson (Ojibwe), Silvester Hustito (Zuni), Thomas "Breeze" Marcus (Tohono O'odham and Akimel O'odham, Ponca, Otoe)

American Indian Center, Chicago

Reclaim: Indigenizing Colonized Spaces, July 17–September 23, 2019

American Indian Center, Chicago

Visions of Home: Celebrating the Art of Leonard Peltier, November 15, 2019–January 30, 2020

Center for Native Futures, Chicago

Grand opening exhibition, September 17, 2023

- "American Indian Urban Relocation." National Archives and Records Administration. Last reviewed October 4, 2024. Web.
- Anthony Rayson Zine Collection. DePaul Special Collections and Archives, Chicago.
- An Archive of Endurance*. Newberry Library, Chicago. Digital exhibition.
- Bureau of Indian Affairs Relocation Materials. Edward E. Ayer Collection. Newberry Library, Chicago.
- Chicago American Indian Oral History Pilot Project. *Native Voices in the City, 1982-1985*. Edward E. Ayer Collection. Newberry Library, Chicago.
- Chicago Field Office Photographs. Edward E. Ayer Collection. Newberry Library, Chicago.
- Penney, David W., and Gerald McMaster. *Before and After the Horizon: Anishinaabe Artists of the Great Lakes*. Washington, DC: Smithsonian Books, 2013.
- Ramirez, Reyna K. *Native Hubs: Culture, Community, and Belonging in Silicon Valley and Beyond*. Durham, NC: Duke University Press, 2007.
- Lloyd, Nora, Warren Perlstein, Joseph Podlasek, and David Spencer. *Chicago's 50 Years of Powwows*. In collaboration with Jane Stevens. Charleston, SC: Arcadia, 2004.
- Townsend, Richard F., Robert V. Sharp, and Alan Bailey Garrick. *Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South*. New Haven, CT: Yale University Press, 2004.
- Two-Rivers, E. Donald. *Powwows, Fat Cats, and Other Indian Tales*. Lawrence, KS: Mammoth Publications, 2003.
- Virgil Vogel Papers. Edward E. Ayer Collection. Newberry Library, Chicago.

- 1 Terry Straus and Grant P. Arndt, eds., *Native Chicago*, 2nd ed. (Chicago: Albatross Press, 2002), 370. Pam Silas was known as Pam Alfonso in this period.
- 2 For a detailed account of the federal government's relocation and termination programs, see Donald Lee Fixico, *Termination and Relocation: Federal Indian Policy, 1945–1960* (Albuquerque: University of New Mexico Press, 1992).
- 3 For a detailed discussion on the founding of the AIC, see Grant Arndt, "Contrary to Our Way of Thinking": The Struggle for an American Indian Center in Chicago, 1946–1953," *American Indian Culture and Research Journal* 22, no. 4 (January 1, 1998): 117–34, web.
- 4 Dave Spencer, interview by the author, April 26, 2024.
- 5 Spencer, interview.
- 6 Loniel Poco, "Interview with Loniel Poco, Director of the Chicago Indian Artists Guild, Chicago, Illinois," by Roberta Fiske-Rusciano and R. Hajnal, Chicago Ethnic Arts Project Collection, Library of Congress, May 19, 1977, audio, web.
- 7 Poco, "Interview with Loniel Poco."
- 8 Sharon Skolnick, "Interview with Sharon Skolnick, Artist and Coordinator of the Foster Care Program at the American Indian Health Service, Chicago, Illinois," by Roberta Fiske-Rusciano and R. Hajnal, Chicago Ethnic Arts Project Collection, Library of Congress, May 19, 1977, audio, web.
- 9 Poco, "Interview with Loniel Poco."
- 10 Poco, "Interview with Loniel Poco."
- 11 Skolnick, "Interview with Sharon Skolnick." While this goal was never achieved by the guild as a group, Sharon Skolnick went on to open Wild Horse Gallery in the 1980s, and it served as a gallery for Native artists in Chicago for a decade.
- 12 Private collection of Nora Moore Lloyd.
- 13 "Executive Summary: Why This Center Should Be Established," 1990–96, Native American Educational Services, American Indian Economic Development Association Records, box 6, folder 1, Special Collections Research Center, University of Chicago Library.
- 14 "Annual First Nations Native American Film/Video Festival of Chicago," flyers, 1992–94, Native American Educational Services, American Indian Economic Development Association Records, box 6, folders 3–5, Special Collections Research Center, University of Chicago Library. See also the film festival's website, fnvf.org.
- 15 Connie Lauerman, "What Do They Have to Prove? Native American Artists Grapple with Questions of Culture, Identity and Seeing beyond Stereotypes," *Chicago Tribune*, December 24, 1995.
- 16 Kara Silva, "Gallery Celebrates 5th Anniversary," *Chicago Tribune*, March 11, 2010.
- 17 Dan Simmons, "Remembering Name, Tribe, Serial Number: Veterans Wall Honors American Indians' Military Service," *Chicago Tribune*, November 29, 2009.
- 18 Simmons, "Remembering Name, Tribe, Serial Number."
- 19 Lead artists: Todd Osborne, Tracy Van Duinen, Cynthia Weiss; assistant artists: Andy Bellomo, Kamila Krusiva, Max Sansing; apprentice artists: Barahh Alaribe, Rhokym Alleyne, Ijeoma Arinze, Oneshia Collier, Kalvin Collins, Ramon Cruel, Dushawn Darling, Ikeyla Glover, Krystle Grayer, Luke Heikkler, Kevin Herron, Crystal Jackson, Zach Julian, Jade Lomax, Briana McCorkle, Samantha McCorkle, Lashawnda McCracken, Malik McCray, Dekiar McGee, Ziadelle McKeose, Alaysia Nelson, Ayana Peterson, Stephanie Posey, Darren Richardson, Kianna Richardson, Michael Schneider, Charrie Toney, Ashley Weaver, Crystal Willis, Liah White, Lisa White; steering committee: Jolene Aleck, Richard Archambeau, Ruth Briccaman, Francis Hagemann, John Joe, Gerry Lang, Pascha Nihenhause, Chris Pappan, Christine Redcloud, Sharon Skolnick, Cindy Starr, Doreen Weiss, Ernest Whiteman III, Debra Yepa-Pappan, J. Hae Yepa-Pappan.
- 20 The concept for the *Indian Land Dancing* bricolage mural is loosely based on the poem "Indian Land Dancing," by E. Donald "Eddie" Two-Rivers (Ojibwe), which was painted into the mural. For more on Eddie Two-Rivers, see Anne Terry Straus's chapter in this volume [pp. 69–70].
- 21 Clare Lane, "Vast Mural Will Depict Chicago's Indian Roots," *Chicago Tribune*, June 5, 2009, web.
- 22 Lane, "Vast Mural Will Depict Chicago's Indian Roots."
- 23 Nora Moore Lloyd, interview by the author, February 2, 2024.
- 24 Chadd Scott, "Center for Native Futures Gallery Opening in Chicago," *Forbes*, September 14, 2023, web.
- 25 "Chicago's Only Native Artist-Led Fine Art Gallery Opens in the Loop," Chicago Loop Alliance, September 2023, web.