

COSMIC DUST

CHAPTER 9a

THEATRE MOVEMENT INTERNATIONAL

*All I ever wanted was to be loved
The universe to its utmost immensity
As art loved me & is me*

OCTOBER 2022

INTRODUCTION TO 'COSMIC DUST;
A VISUAL ARTIVISTIC AUTOBIOGRAPHY' PROJECT

When I first began this book project, my thought was to my catalog my beadwork and related arts. As I proceeded along the journey of this study, I found that my beadwork expanded into 'installation' projects and that these projects called for a personae to express aspects of the concepts and politicalities attached to the beadwork. This progression launched naturally and more thoroughly into covering related works in his/herstory, familial, tribal, political, current areas. I found myself covering far greater ground than I had expected. As this project grew, in unexpected ways and volume, I decided it would be best to divide the book into 'book chapters'. As I proceeded further on the path of exploring and chronicling... I found that my works were very cohesive and yet diverged in ever expanding and deepening ways. I discovered that the beadwork projects blossomed into performance, storytelling, character/personae pieces and 'actions' rooted in 'JUSTICE' themes. All sorts of actions, on the front-line, on stage, on page, in video, music, movement as well as visual arts, writing and in my core 'being'. The process of this 'book' surprised me no end, reflective of this life we live.

This project, I feel speaks to and honors SURVIVAL OF CREATIVE SPIRIT in ALL OF US, as and well expresses an incredible *tenacity of female spirit*, prevailing against hard odds. Spirit transcending destructive forces into beauty and heart.

For me, this whole project is an act of appreciation and gratitude to CREATRIXSTER, our SACRED SPIRITS and to all of you, all who have helped, supported, encouraged, nurtured, taught, shared, inspired, loved me, themselves, any being... in any and all ways, all the ACTIVISTS, ARTIVISTS, who give themselves to easing suffering in this world, who sacrifice themselves for understanding, the environment, love, empathy and compassion, kindness. There are so many characters and stories in these pages, I hope you find a piece of yourself and lots of courage somewhere in these pages.

My grandmother, Minnie Nicholas (full-blood Chiricahua Nde' 'Apache'), began my training when I was a tot. She handed me a pen & a pad to write in, a brush to paint with and a needle to wield beads with. She, herself, was a painter and beadwork artist, who taught me all she knew. I would sit beside her working with my beads as she worked creating beautiful loom and rosette pieces; a place and moment of utmost peace and contentment. She and I had a profoundly empathic relationship, she was a quiet, shy person, very humble, in her light...so was I. She gave me the acceptance, space, trust to be curious, open, explore, be playful and fearless. My father was a visual artist, my mother & aunt were aficionados of jazz, swing dance & clothing creation. My mother was a highly creative person who studied all the time, striving to

improve herself, find self-awareness, consciousness and growth. She learned all the words to all the original Jazz songs, singing them to me frequently. (forthcoming: a written autobiography). I received degrees from many arts schools while extensively, continuously seeking additional private training (dance, music, voice, movement & more). My influences in the arts have been vast. I send great appreciation to all the many teachers & friends who have contributed their gifts to my work & being.

There's a story I tell about a traditional walking stick I produced for Bob Haozous (one of our tribe's master artists). It relates the process of creating the cane (from an original age dilapidated walking stick owned by Geronimo, which I was able to visit in museum archives in Oklahoma and examine first hand) with a trip dear friend, Navajo-Hopi ceramicist, Nathan Begay, his brother and I took down then back up the Grand Canyon. We walked down easily, enjoying vast, colorful views of the striated earth formations around us. We rested a minute by the flowing waters of the Rio Grande River, then began our 10-mile trek back up the steep incline. Nathan cautioned me "Whatever you do, don't look up." I took heed, allowed myself to be present in each step, no destination, just process. As we walked along, many a weary traveler, sat by trail side, staring up, paralyzed by the daunting task of reaching the rim above, exhausted and unable to take another step. They awaited a burro who would eventually rescue them and carry them to the snow-covered plateau above. Step after step, some hours later my feet touched the snow covered rim. The cane took all summer to finish, I did not look up, I immersed myself in the meticulous process of stitching...one tiny bead after the next...bead by bead, step by step. A process that slowly revealed a wonderous beaded replica of Geronimo's original cane. I was humbled by the beauty of the original bead designer's color choices, patterns, genius...I learned so much in the process of recreating that person's amazing work. This Cosmic Dust project has been equal to both those journeys in forcing my being to focus and be totally present, in challenging my abilities towards growth and in manifestation of something far beyond myself. All of these journeys carried me such vast distances within myself and the world.

My tribe, the Chiricahua Nde' lost over 90% of our people just 100 years ago to genocide holocaust. We're the group Geronimo and Cochise are from. (I'm a direct descendant of Cochise.) We were punished relentlessly for *never surrendering* to invading colonial forces, there was an 'EXTIRMINATION' order against us by the US government. Our children were then taken from us and forced into boarding schools, where our's had the highest death rate in those schools. My particular family was extremely abusive. My mother was raped when she was two, causing devastating injury to her psyche. As well, she suffered other abuses during her life, including being bullied by her siblings and my father. Among others, my aunt bullied her, my grandmother & I. She and my aunt bullied me. While I was very little, my mother having no

boundaries, was sexually inappropriate in close proximity to me, extremely loud sex in a room near where I was, with doors open, many times, it terrified me. I was molested beginning at the age of 4, by my grandmother's best friends' husband (a pedophile who during his lifetime was found to have molested many little girls, including my cousin and his own little granddaughter), a Soix Native. Depravity knows no race etc., I was molested by a variety of people of all genders and ages etc. including two teen-aged girls when I was 6 and 7, and my best friend's older brother when I was 11, my cousin, who under the guise of giving me a blessing, put his hands over my head, behind my back, under my arms, fondling my breasts in the process,,in front of his wife. She and I looked at each other...her maybe some sort of denial...me...just confounded and hurt. All of these among others. I was raped the first time I had actual sex at the age of 15, again when I was 18 and unfortunately again when I was in my 40's by a prominent performance artist, whom I trusted, and had no reason to believe would do anything like this and, a person whome I requested mentor me. My sexuality was completely hi-jacked as was my self-confidence. I became suicidal and like my mother, a 'sex and love' addict, using sex to anesthize and as a weapon against myself.

Trauma, intergenerational trauma, trauma...many and varied forms of violation of sanctity of being. I suffer from PTSD, experiencing anxiety and panic attacks (& awful nightmares) When I was younger I was clinically, chronically suicidally depressed, this seriously infringed on my abilities to connect, be present and access 'love', within/without.

I was also the first light skinned child (honey colored skin, Irish red hair) in my extended Native family group and encountered a great deal of counter-racism...resulting in huge dose of 'IDENTITY CRISIS', 'imposter syndrome'. I had a terrible self-image, body-image issues. I did not recognize myself in the mirror, who looked back at me was not who I thought myself to be. I was embarrassed to be 'white' a perpetrator of atrocities against my people, the people I loved, so unreconcilable. I was raised with Apache people, I always thought I looked like them, but the way Apache's responded to me did not corrolate with how I saw myself.

I was deeply bonded with my grandmother, who left when I was 13 to take care of my szphorenci uncle. I had heavy abandonment issues due to this rupture in connection, I never understood, emotionally, why or how she could have left me there with my abusive mother. Later in life I have been able to under/innerstand.

The message I received from others was that I was hideous and deserved mistreatment. I expressed that ingrained negative message at every chance. I was self-destructive, confused, lost, deeply injured. Because I had had the love and trust with my grandmother and because we had often attended Chiricahua sacred ceremonies where we were blessed by our Sacred Spirits I was able to care enough for myself to leave my mother and her pedophile husband, not allow them to destroy me completely, soul murder me and to be on my own when I turned 16..

My mother was a terrible alcoholic as well, as was my father, whom she left when I was two, due to his abuses of her. When he was in a drunken rage he would call her "DIRTY INDIAN!"...cliché 'Irish drunk? She had transferred her addiction to alcohol to an attachment to the pedophile, who pursued me from the age of 15 until I was in my late 20's when I was no longer accessible. He did ultimately molest my little sister by he and my mother.

On my own, alone in San Francisco, I was sure I wouldn't make it to 18. Every year thereafter I was amazed to still be alive. About a decade ago I cut ties with my abusive aunt and her enabling daughter, who now is involved in counseling support for her traumas...my prayers for her wellbeing answered. And, a few years ago I was finally able to cut ties with my mother and her enabling daughter, who is now involved with a supportive group of people, helping her with her issues and traumas, the omni-verse is wonderous!

I am no 'victim' I always fight back. With the help of kind people, friends, 12-step, support groups, therapy, ceremony, yoga, meditation, arts, boundaries, the viserality and truth of my own body and being...I find myself a mature womxn, an elder, a matriarch, a culture bearer for my tribe; full of joy; happy, happy to be alive and grateful to be who I am. Truly astounding. Despite everything predators, abusers, oppressors have done to destroy me...this spirit I am exists. And, beyond all the horrors...I have done wonders with this existence...

MY EXISTENCE IS RESISTENCE.

As Native people:

OUR EXISTENCE IS RESISTENCE

Lalalalalalalaaaaalaaaaaa!!!!

My works reflect, resonate this as you will soon see.

Regarding the works: In my works, at times, the projects are separate entities unto themselves, reflecting only one area of training, at other times everything coalesces into multi-faceted projects. The first third of this chapter book series explores simple into elaborate aspects of many forms. And, as I do love experimentation, exploration, play, discovery & PROCESS this exploration is often highly surprising. I dispense with this 'easier to more complicated' structure in the rest of the book due to the sequence of related works and time periods of pieces overlapping in a highly random form.

In this chapter set, I am endeavoring to pronounce the momentum from object-based work into performance arts, inundations and performance (which also involves intricate costuming aspects). I am not a 'Jack of All Trades', but have actually mastered many forms. I work in a spiral which is ever building upon the tier below...sometimes writing, performance and singing, sometimes singing, painting, beading, etc....carrying each discipline to the next level of discovery when revisited.

The 'COSMIC DUST' book chapter series represents about three fourths of my work. Many works were not documented and some documentation has been lost over the years. My apologies for the condition of some of the photos, this is all that is available at this time. Additionally, forthcoming is the third portion of this series which will cover the vibrant DRAWINGS, PAINTINGS, PRINTS, BOOKS etc. that I have produced during my lifetime...over 1,000 pieces.

MANY OF THESE WORKS ARE PART OF OUR CHIRICAHUA WARM SPRINGS TRIBE OF NEW MEXICO's and other collections. Many are owned by other individuals who bought or traded for them. I have also gifted a great many to various people. Personally, I retain only my ceremonial pieces and some installation bits.

I am LED by a muse who paces me at the speed of a lighting ball creatively, perpetually expanding the 'petty me' into a universe far beyond the reaches of my tiny self. I enjoy this process immensely.

To honor existence, myself and all who struggle against oppressive, destructive forces and to honor all my friends and supporter and all who have contributed positively to my being...it brings me the greatest joy be able to share with all of you, the fruit of who I am in this 'Cosmic Dust a Visual Artivistic Autobiography' project. There are so many, many **STORIES** and **CHARACTERS** in these chapters, I hope you find a bit of yourself, **courage. light, love, love love...love** to the fish in the sea, love in the kaleidoscopic forms of the clouds in the sky, love through the pain, love to breathe and live by...curiosity, play, focus...positive manifestations...borne of love. May this visitation bring you light, life...pleasure, discovery, peace...courage, Cranberry sauce to all!

Thank you for witnessing!

Love to all.

deCoy Gallerina

radicalmedicine.org

radicalmedicine.bandcamp.com

theatremovementinternation.org

deCoy Gallerina on YouTube

THANKS + SUPPORTING LIVING ARTIVISTS WE KEEP LIFE
LOVING

paypal.me/decoygallerina



MY MOTHER CAROLINE ZUREGA & AUNT MARY ZUREGA
@ 2022 Chirichua Warm-Springs Nde' Apache Ceremony, Apache, Oklahoma

INDIAN MEETS INDIAN PROJECT &
THEATRE MOVEMENT INTERNATIONAL:
'HOMECOMING; CHIRICAHUA NDE' ODYSSEY'



INTRO TO CHAPTER:

'Theatre Movement International' was founded in 2014 by director Rudradeep Chakrabarti and is based in San Francisco Bay Area, USA. TMI has presented extensively in Bay Area and in the Southwest US. Director Rudradeep Chakrabarti & Cross-platform artist deCoy Gallerina are collaborators on this project, both have presented individually & in tandem, internationally.

Productions incorporate Asian Indian & First Nation diaspora.

Presentations: The Chiricahua Nde' 100th Years of Freedom, International Indian Treaty Council 40th Year, Global Women's Summit, Salt Lick & Alt Spaces/street performances, San Francisco International Arts Festival, Blessed Unrest Festival & many other venues, Aggregate Gallery, Counter Pulse Theatre, Flight Deck, Yerbabana Gardens Center for the Arts; Indigenous People's Festival, Gathering Tribes, SOMARTS,

Some of our projects include: the 'Indian Meets Indian' project: 'The Honey Gatherers; Diary of an Asian Indian Street Performer', Travel's on the Grand Trunk Road & 'Haunting Our His&Herstories' regrading Indigenous Children's Boarding School Experiences this includes the piece 'Haircutting', the 'Homecoming' book project based on 'Homecoming; (Chiricahua Nde' Apache Odyssey); a one-hour post-modern political theater performance. This alternative theater project traces the origin, legacy and existence of Chiricahua Nde' life in the U.S.A. The Chiricahua Nde' are a rare Native American/First Nation tribe of the North American continent, who fought to the last against colonial powers a people who never surrendered to the U.S. forces. The Chiricahua were held prisoner of war three decades, recently commemorating only 100 years of freedom. TMI also presented Coyoteezhaha Trails at various venues

In the works; a project around the Chiricahua's Language & Culture Restoration Project.

Theatre Movement International's 'Indian Meets Indian' project, conceived by Rudradeep Chakrabarti and deCoy Gallerina, who began this collaboration to showcase the voices of the Indigenous communities of America and India, voices of people who have been INVISIBALIZED by mainstream culture.

As collaborators, TMI is exploring significant projects with a post-colonial lens, decolonizing American mainstream history, bringing the actual existence and experience to light with a fresh perspective of Chiricahua Nde' people never previously heard.

The Dramaturgy for our Chiricahua related projects is tribal member, Cultural Expert, Historian and Linguist; Leland Michael Darrow, who has dedicated his life to restoring Chiricahua Culture.

This project gives solid understanding and viewpoints of many Apache people who suffered as prisoner of war, broken families, rampant diseases, and paternalism. These texts are derived from oral interviews, manuscripts, unpublished materials, transcripts, newspapers, reports and dispatches.

Production process:

This project is an on-going exploration in studio and touring throughout the tribe's locations in Oklahoma (prisoner of war place of exile) and New Mexico/Arizona (homelands)

Identities, research, production, process, study, tour, workshops

Director: Rudradeep Chakrabarti

Text & Solo Performance: deCoy Gallerina, Chiricahua Nde' tribal member, elder, matriarch, culture bearer, (text, from research & interviews of living tribal members)

Dramaturgy: Leland Michael Darrow

Sound Design & Live Music Performance: Maestro Miguel Garcia

Please go to theatremovementinternational and radicalmedicine.org for biographies & more information.

INDIAN MEETS INDIAN



GATHERING TRIBES
1412 SOLANO AVE, ALBANY
(510) 528-9038



Rudrayana on facebook
rudrakata@gmail.com
decoyzallerina@gmail.com







'HOMECOMING; CHIRICAHUANDE' APACHE ODYSSEY'



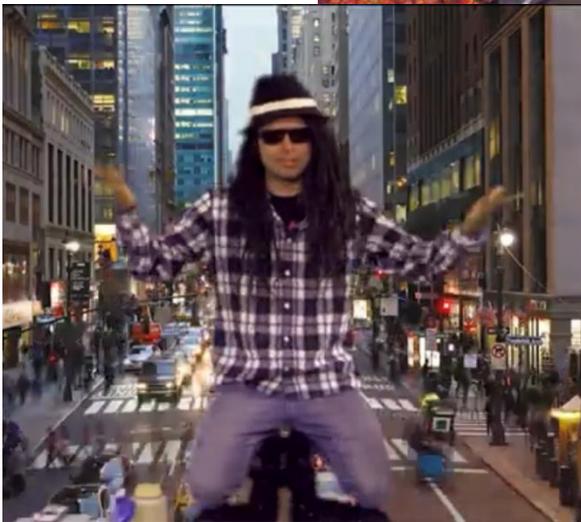
Chiricahua Warm Springs Nde'
Tribal Chahriaman : Jeff Haozous
My mother: Caroline Zurega
deCoy Gallerina
Director: Rudradeep Chakrabarti



INDIAN
MEETS
INDIAN;
a SELF LOVE
STORY

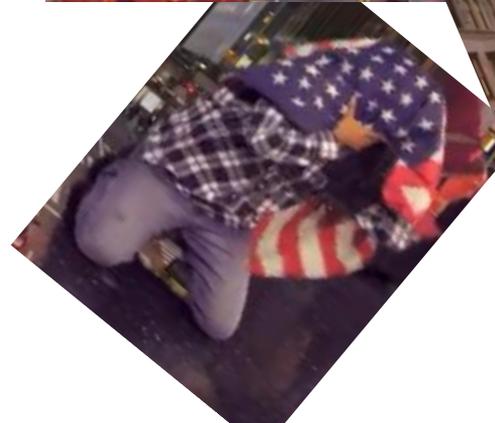
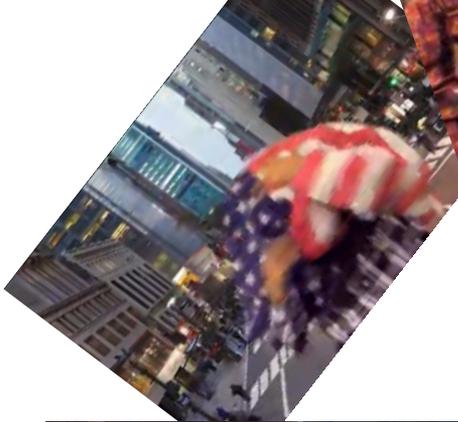
CAMERA:
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with
alala radical medicine music

THEATRE MOVEMENT INTERNATIONAL
PRESENTS
'THE HOMECOMING PROJECT'

CHIRICAHUA APACHE
ODYSSEY

a post-colonial performance

may 21, 6pm
may 28, 3pm
\$12 early bird
\$15 on-line
\$20 at door



SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL 2016
southside theater, fort mason















'HOMECOMING'

Theatre Movement International

A Project from 'Indian Meets Indian'
Inter-Cultural Exchange Project



Chiricahua Nde' family in the 1950's



Chiricahua Nde' family in 2015

Celebrating through performance
newly heard voices of First Nation People
With Post-Colonial Lens

In the making... 2016-2017









Theatre Movement International
Performance

Counter Pulse Theatre

80 Turk St. SF

2/25 7:30 pm



BLESSED UNREST

AN ARTS AND SOCIAL
JUSTICE FESTIVAL





Theatre Movement International & Alala Radical Medicine Music

present excerpts from:

"HOMECOMING: Chiricahua Nde Apache Odyssey"

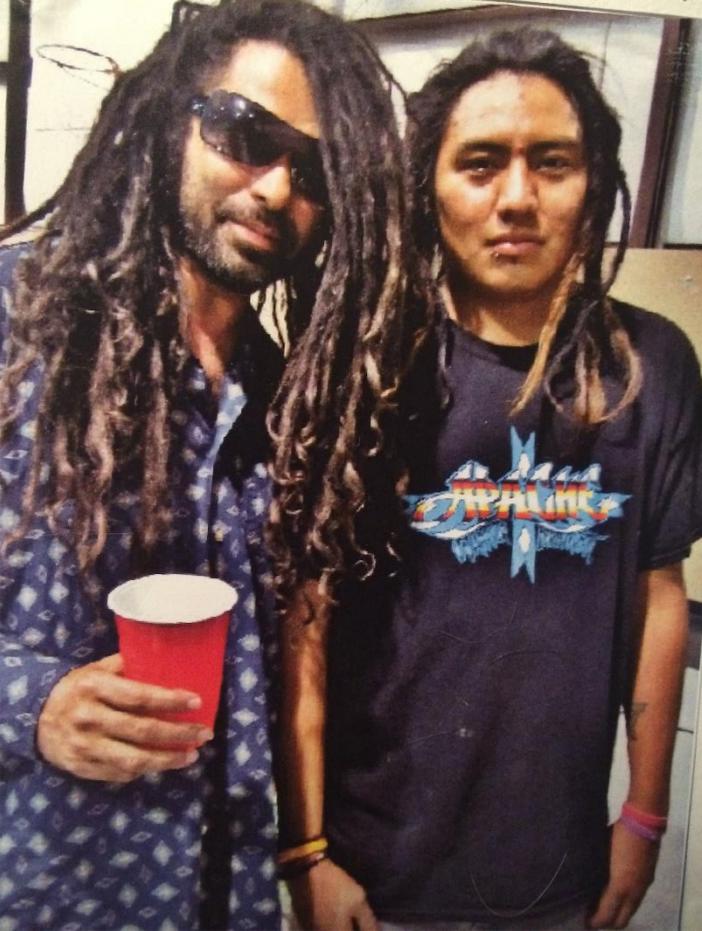
@ DISPLACEMENT ART SHOW:

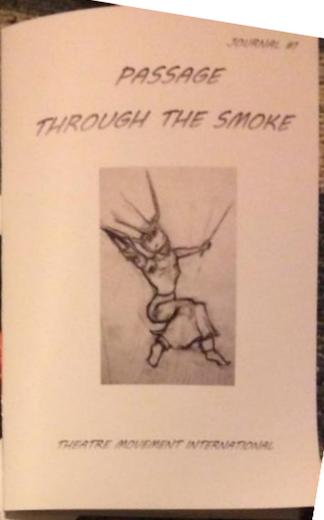
Studio 23, 23 Encinal, Alameda CA

7:30-10pm

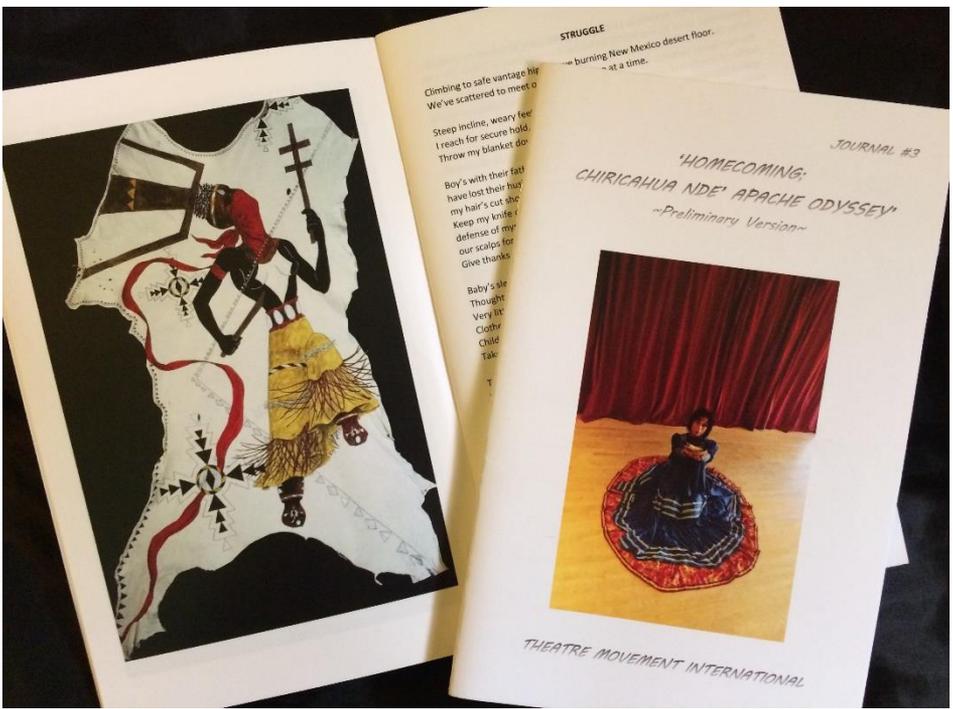
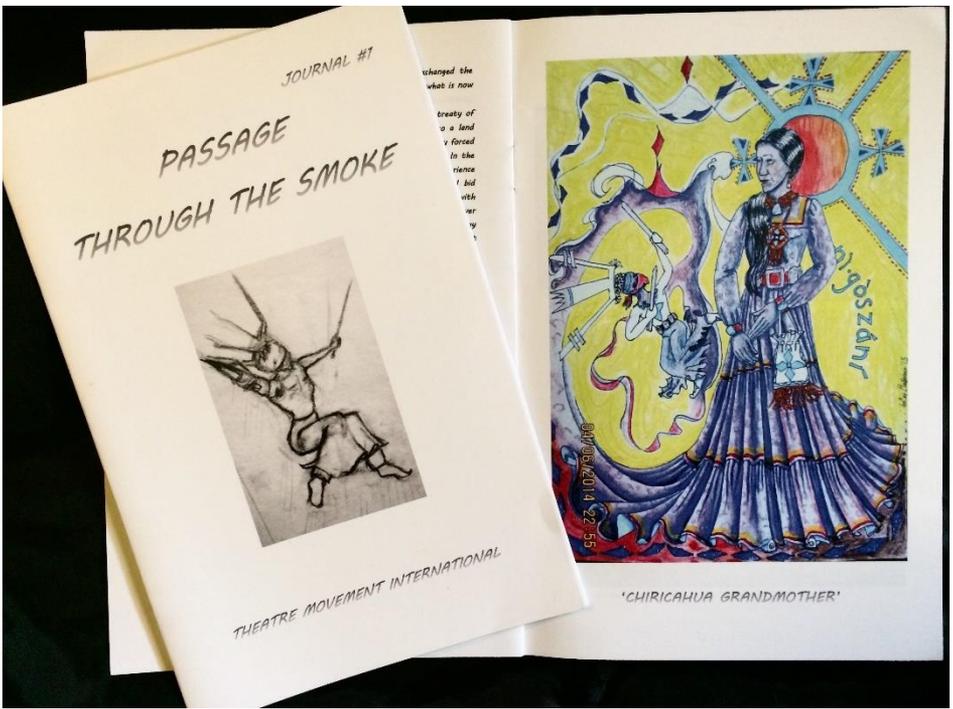
Free

dedicated to
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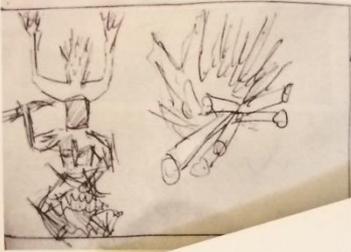




THEATRE MOVEMENT INTERNATIONAL



In each medicine group of Mountain Spirits there is usually four sacred dancers and one or more sacred clowns, who are the most powerful of all these spirits, depending on the ceremony being enacted.



Section 2. THE EXPERIENCE
Poem, Art by DeCoy Gallerina

JOURNAL #2
INITIATION IN
FOUR CORNERS



THEATRE MOVEMENT INTERNATIONAL

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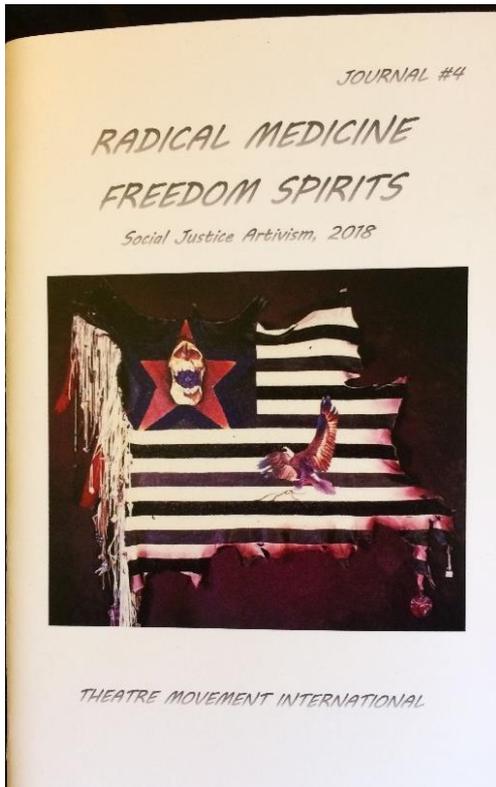
INTRODUCTION

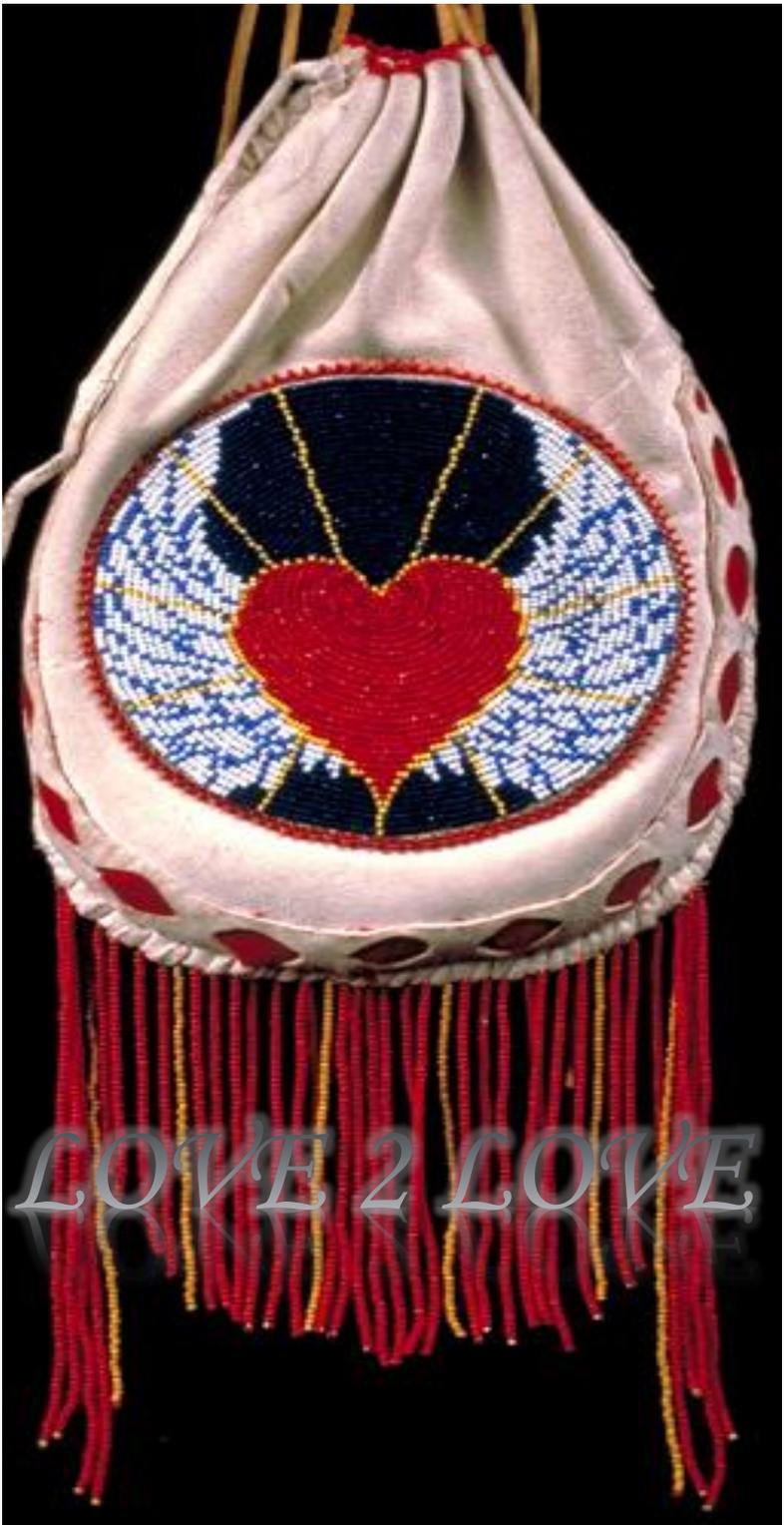
By MARK PINO: BADAZZ DRUMSCAPER: RADICAL MEDICINE

In an era of "Big Pharma", in which the concept of medicine mostly only entails "medicating", one has to wonder if the act of healing is the most pressing one on the agenda of those that are ostensibly charged with this healing.

For me, the act of music is in a similar bind, as it is so beholden to the needs of "Big Music". As such, I take delight in the pursuit of music with Radical Medicine: The music has a rawness that I associate with ingestion of True Medicine: somewhat tart and unfamiliar. Within those unfamiliar sensations, I find novel zones of emotion and perception, along with not a small bit of healing.

Often challenging to me on both musical and intellectual levels, yet always worth the effort, deCoy Gallerina and Miguel Garcia's music is a pleasure to be involved with.





LOVE 2 LOVE

WIKIUP MEDICINE

An aspect of the Theatre Movement International project 'Homecoming; Chiricahua Nde' Odyssey'.

Music & Movement/Dance Performance of 'Train Home' (collaborative composition) & other music related to this piece performed by Maestro Miguel García & myself.



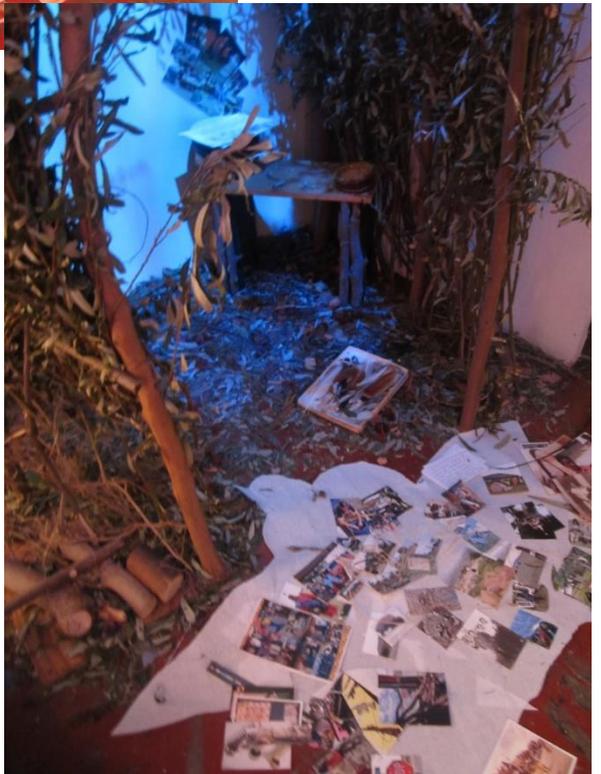


Having traveled with our director; Rudradeep Chakrabarti to train with our tribal historian & linguist; Leeland Michael Darrow, (with whom I have trained with for over 15 years) to both our tribe's prisoner of war area in Oklahoma, as well as to our tribe's Homelands in the Southwestern United States, we began the process of producing a play based on the Chiricahua Nde' Apache tribe's experience; past & present, our travels, research, training, & interviews with tribal members & more.

When we returned from Oklahoma, where we were trained in a great many cultural aspects of the tribe (boot making, regalia creation, songs, stories & much more, including how to make a full-sized Wikiup), we began working on the production of the play & began work to present a partial (limited by space) Wikiup at SOMARTS, San Francisco. We gathered red willow near Berkeley's marina, wood for the support beams from the hills over Oakland. When the Wikiup installation was completed & the venue opened its doors to the public, I invited people into the wikiup & while traditional Chiricahua music played on a non-traditional iPod, & blessed them with sacred pollen, blessed by our girl's as 'White Painted Woman' at our Maturation Ceremony in Mescalero, New Mexico.

The installation included some of my silk screen prints of our sacred Mountain Spirits, photos & writes regarding our travels, training & tribe's history, Sacred Drum & a mockup of our Mt. Spirit regalia, sage, abalone, hawk feathers, wood chips, a handmade bench by a SOMARTS staff member & flower by Brenda & many other aspects.

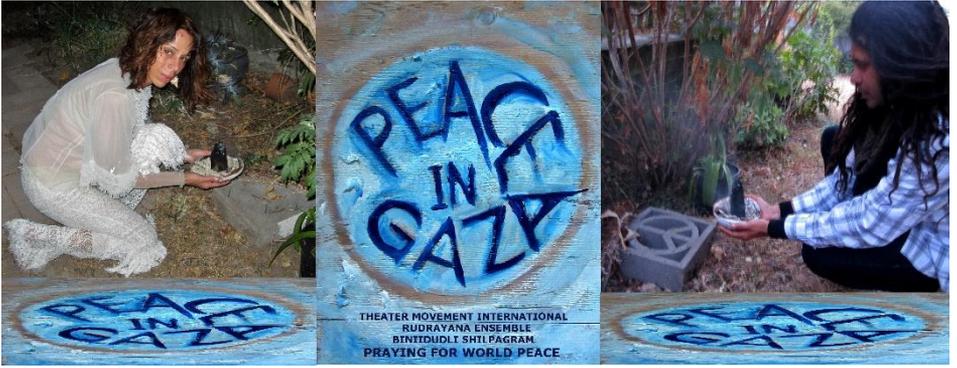
Miguel & I performed original Music Theater pieces with movement & related to the installation.

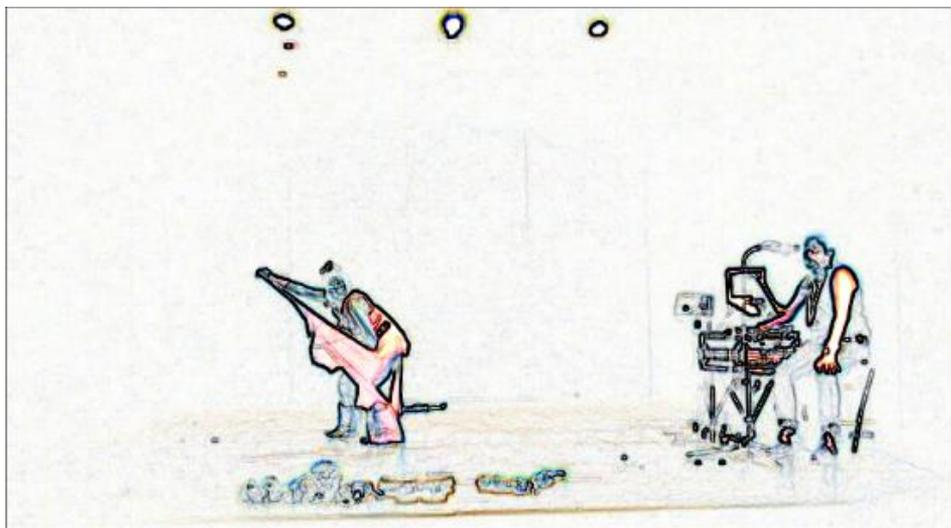


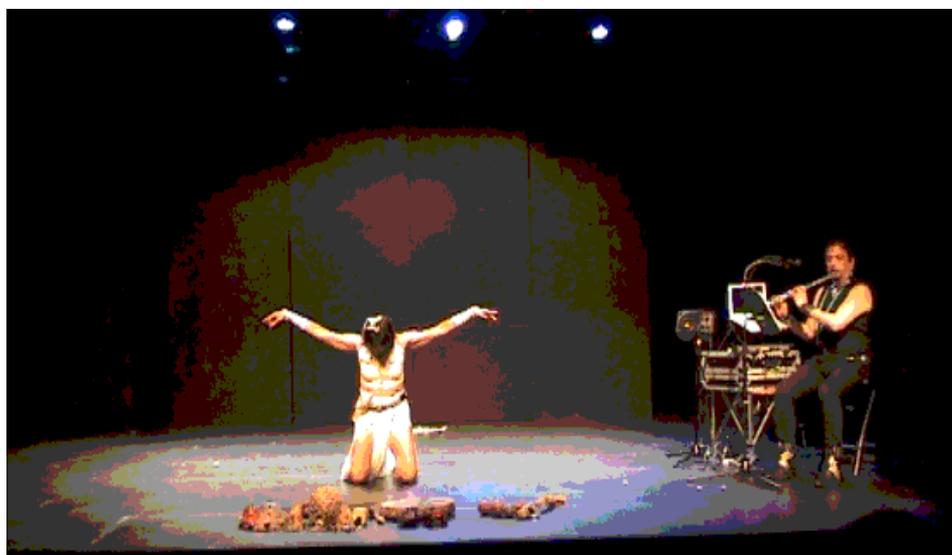






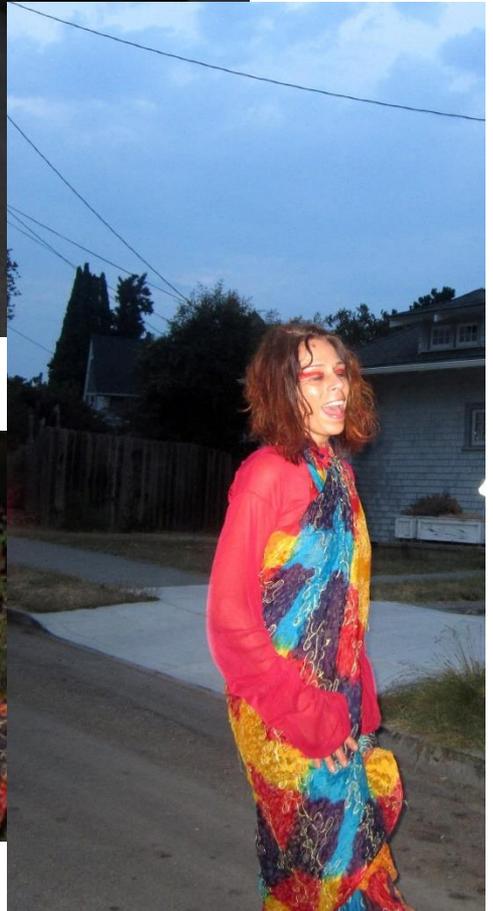










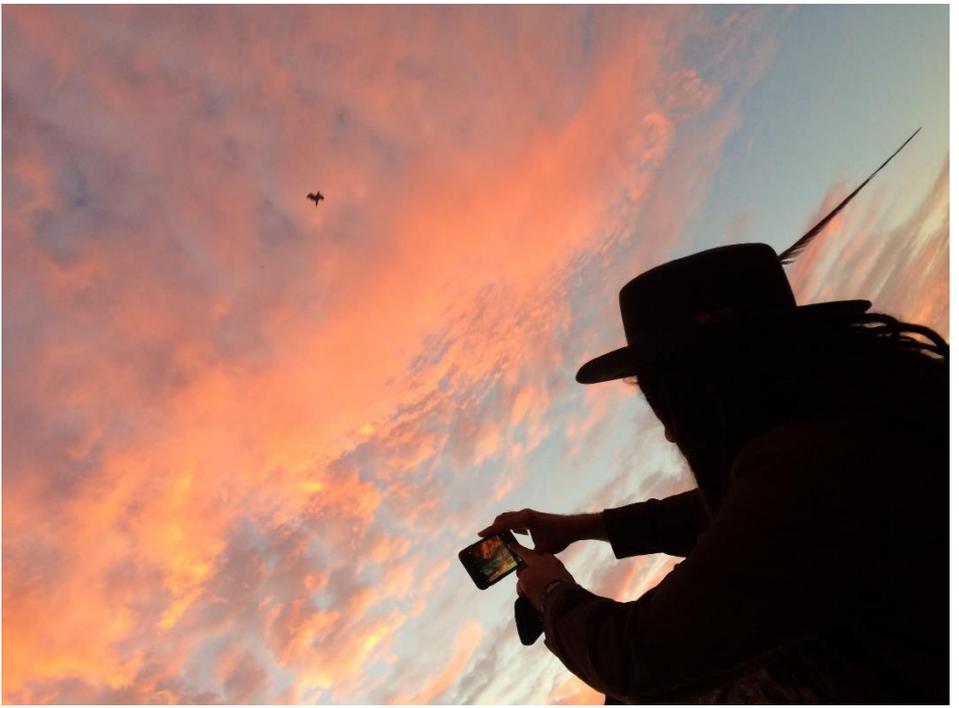








deep~decoy collaborations c3'15





INDIAN
MEETS
INDIAN;









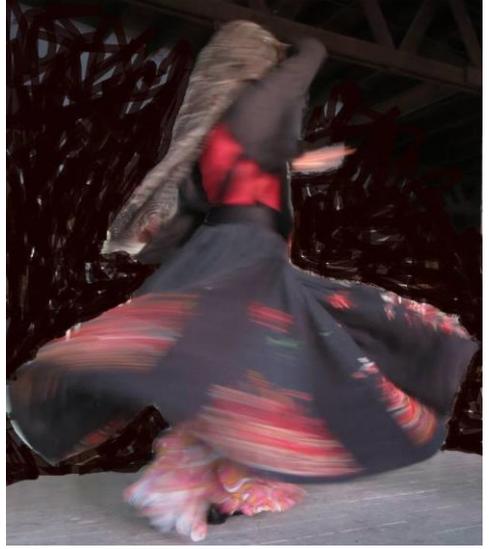






HONEY
GATHERERS











HAUNTING
OUR HIS&HERSTORIES
Story & Play
of Indigenous Children's
Boarding School & Related
Experiences

INTRO

<https://www.facebook.com/coyotessa/videos/10159605745529114/?d=n>

Pt 1 'BLACKOUT'; Pt 2 'COTTONWOOD'

<https://www.facebook.com/648304113/posts/10160083386994114/?d=n>

Pt 3 'THE CART'

<https://www.facebook.com/648304113/posts/10160083389564114/?d=n>

Pt 4 'TWO MASON JARS'

<https://www.facebook.com/648304113/posts/10160083390224114/?d=n>

Pt 5 'RELOCATION BABY'; Pt 6 'HAIRCUTTING'; Pt 7 'DEER'

<https://www.facebook.com/648304113/posts/10160083390714114/?d=n>

DeCoy Gallerina: Author, Performer & Co-Director

Leland Michael Darrow: Dramaturgy

Rudradeep Chakrabarti: Co-Director

Miguel Garcia: Performer & Music Director

(Special thanks to Benjamin I Benavides from whose story 'DEER' was adapted)

(This is a work in progress, to be scripted,
& presented soon)

We are open to all observations given

4:56



Posts

About

Photos

Mentions

INTRODUCTION:

Regarding: Indigenous children t... See more

'HAUNTING OUR HIS&HERSTORIES'
Pt 2 'CART'
Regarding: Indigenous children t... See more



positively...all ears!!!

1.2K views

SOME LINKS

radicalmedicine.org & theatremovementinternational.org

for bios & more info

radicalmedicine.bandcamp.com for music

decoygallerina on You Tube & SM

INDIAN MEETS INDIAN LINK

HOMECOMING WHOLE PLAY

<https://youtu.be/dQBJfZ0mmdw>

HOMECOMING with BLACK COYOTEEZHAHA

@ STUDIO 23

<https://youtu.be/AYYBypNhS6o>

SEE THEM NOT IN THEIR HUMAN FORM

<https://youtu.be/Wfans1eG4wU>

THE JOURNEY

<https://youtu.be/woPtUfWBsGU>

TRAIN HOME

<https://youtu.be/SqxNX7opWvk>

FREEDOM of the RAIN & MOTHER WATER @ AGGREGATE GALLERY

<https://youtu.be/Znn1EAFi5tg>

INDIGENOUS RISING MEDIA

https://youtu.be/TndE1D33Y_s

HAIRCUTTING

https://youtu.be/TndE1D33Y_s

TINY BOAT SESSIONS

<https://youtu.be/E05cie2tYgM>

<https://www.tinyboatsession.com/rudradeep-chakrabarti>

<https://www.tinyboatsession.com/decoy-gallerina>

Website:

<https://www.tinyboatsession.com/?fbclid=IwAR32Okap99EzRpt6UbtVF8ezIhF-C-H49px-e2g-IQMLYjvp0Bnx331bQphM>

art: sprinkles of cosmic dust

a culture that knows that each of us is a cosmic being,
that each of us is the universe...& that the universe expresses itself through love
& Love is art... the universe is art... & Art sparkles from each of us...
i am art, art is me, I am the cosmic realm

I am SACRED SPIRIT
PRESENT NIW
in body & being, feeling & healing
within/without, seen/unseen, now/indefinitely

special acknowledgements to my/our partial funders:
Our Tribe; The Chiricahua Warm Springs Nde' Tribe of New Mexico
Aka Fort Sill Apaches
Center for Cultural Innovation,
& Peter J. McIntyre, John & Maxine Zaro
To all my teachers & guides especially Michael Leeland Darrow
(Chiricahua Nde' Apache Tribal Historian/Cultural Expert/Member)

MINI WICHONIE, WATER IS LIFE
& To all who helped me/us to survive
OUR EXISTENCE IS RESISTENCE
LALALALLALLALALALAAAAAAAAAAAA!!!

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THANKS FOR SUPPORTING LIVING ARTISTS; WE KEEP LIFE LOVING

DECOY GALLERINA: SHORT BIO 2022

STATUS & ORIGINS: Rebel Irish/Chiricahua Nde' ('Fort Sill' Apache; the group Geronimo & Cochise are from), Matriarch/Elder, Culture Bearer, Two-Spirit, Cross-Platform/Cross-Genre Life Long Artist & direct descendant of Cochise

Raised in San Francisco/New Mexico/Apache/Oklahoma

STYLES: Psychedelic Stomp to Deep Traditional works

GENRES: Beadwork master, costuming, painter, installation and performance art, video, lyricist, composer, writer, performance artist, actress, singer, dancer, visual artist, perpetual student

MEMBER: Chiricahua Warm-Springs Nde' (Apache) Tribe of New Mexico, Theatre Movement International, Radical Medicine, Idle No More, Member/Curator Komotion Int'l SF, more...

TRAINING: Nde' ceremonies, several decades study and research in Chiricahua cultural aspects with Tribal Historian, Cultural Expert, Linguist & tribal member; Leland Michael Darrow, extensive private training in music, dance, arts & training with Nde' Grandmother Minnie Nicholas in writing, beadwork, painting and with mother Caroline and aunt & Mary Zurega in costuming, music appreciation and San Francisco 'Live Culture'

INFLUENCES/TEACHERS: diverse Bay Area culture, Leland Michael Darrow, Jill Parker, Rene Yanez, BadUnklSista, Rudradeep Chakrabarti, Charles Justin Hoover, Guillermo Gomez-Pena, Janeen Antione; American Indian Contemporary Arts Gallery, Black Panthers and their artist; Emory Douglas, American Indian Movement and Richard Oakes, AIM WEST; Tony Gonzales, La Pena, Standing Rock Red Warrior Camp, Pennie Opal Plant & Isabella Zizi; Idle No More, Upward Bound, Oakland Intertribal FreindshipHouse, Leonard Peltier, Alanon, Ceremony, David Solnit, Norm Sands, Annie Sprinkle, Malaquias Montoya, Juanita Barry, Phil Foss, Santa Fe Opera, Steven Paul Judd, American Indian Film Festival SF, BAAITS Powwow, First Nation/Indigenous culture and struggles far and wide, many more teachers and inspirations

BFA DEGREES: San Francisco Art Institute, California College of the Arts, College of Santa Fe, Institute of American Indian Arts

PRESENTATIONS: San Francisco International Arts Festival, Allan Houser Garden Gallery, Santa Fe, Studio 23, Alameda; Displacement Show, High Street Gallery London, DeYoung Museum, IAIA Museum, POWPOWPOW SF, REAL FACES interviews of 500 activists (YouTube), Playwriter/performer of "Homecoming" Chiricahua Nde' Apache Odyssey' and 'Haunting Our His&Herstories; Indigenous Children's Boarding School Experiences', Yerba Buena Gardens First Nation Festival, Berkeley World Music Festival, Ivy Room, Venice Biennale, Counter Pulse Theater, San Francisco Independent Arts Festival, United States Arts and Crafts Board, La Pena, Stork Club, Galeria de la Raza, San Francisco Art Institute, many more...

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