it's not available to non-Indigenous communities. But until it's asked for, it's not my place总是 impressed when people show up.

of the best formats to talk about a relationship between one and the other. We don't practice that it makes sense. It had to be in beadwork. It had to be on a punching bag.

Both Laughing.

JG: yeah I realized when it came to that, I was just like, you know what, I'm not even...you see those things- what might be opposing forces, or coexisting forces- within the invisibility factor of indigenous people in popular culture…it doesn't allow us to for the history of dance.

movement, and also not to move until you feel compelled. To sit in a space, and try to as opposed to defeat. Because if you're feeling the push back and you're of different, they walk di...different when you wear them. For me when I put them on, because...size dolls when I was in graduate school in the 90s.

She would say, "What's guiding you to make different historical, contemporary, and...this idea of stereotype, and how people think about Native American art as one sort...tragically for me to not pay attention to the art world very much. Because the art...with $25 million to support Austin arts...

artist Michael J. Love taps...Mauney.

Call and Response: A Conversation with Je..."contemporary," which you've also mentioned, and how people often see those as...and ideas. Austin based, wide open.