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Transcript

Q:
Okay, I'm at the Santa Ana Indian Center, Albuquerque, New Mexico, and I'm with Filip Solomon. What's the year, how old is your birthday and so on and so forth?

A:
That's quite a question, isn't it? Yes, I'm. I'm not something that now does influence me that I'm only, I'm, I'm, I'm

This is a good observation. It's very true that here new, what I call the new Indian, really it's the new grown up generation of, Indian people today are caught in a dichotomy, and it's just not in their art, if they're artists. It's in the way they function, because there has been now, a tremendous interest in American Indian by non-Indians. Finally they've come around and realized that they could in fact learn quite a bit. And so the Indian person is caught. At one point he thought, well maybe I should be a non-Indian type, but now he realizes that his heritage is important and he's very proud of who he is. But he is caught because he's living in I976. He digs, you know, the latest music, the cars, whatever. And the older people, traditional people, still look, frown upon this. And I know many people caught like this. Many

Indian people. All I can say is that a person must be true to himself and if they are in this dichotomy, some way they must make this work for them. Say, if they are artists. And I have seen it work where one can merge traditional with contemporary and it can be their strength. You see, weaknesses can really, I truly believe that weaknesses can be your strengths. All you have to do is, it's your attitude. If you're going to be, feel sorry for yourself, then you're going to be a loser. And I know many Indian, people who are losers because they are sorry for themselves. They have chips on their shoulder, they're paranoid about who they are. And that's why many of them are having problems and go start drinking or whatever. On the other hand, I know many young Indian artists now who are taking a tremendously positive attitude about who they are. Turning this around and using it as a strength, and because of it, they are producing unique expressions that no one else could because no one else is caught in this kind of. Let’s face it. First of all, if you do relate me to, you know, the Indian thing, it's very true that I'm terribly lucky in that I don't have that kind of crisis, a duality thing. I've always known who I am and, as I said, I don't identify really, I'm very proud of my Indian heritage. I'm very proud that I have been, probably the influence for young Indian painters to break out of that type of cliche that they had been caught in. You know, but, you can only be what you are. But with so many Indian people, the whole conflict is this duality of, because they're not interested, you see, in joining the mainstream. Unlike the blacks who really wanted to be accepted, the Indian people have never thought that the non-Indian society was good enough to ever want. Most Indians marry Indians. And they are still very suspicious of non-Indians. And of course, this is natural because of what has happened. But the main, the key word I guess, for the whole Indian situation, the whole Indian problem as it's called, is paradox.

Item Description

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