



Forge Project 2025 Annual Report

Welcome

Candice Hopkins (Carcross/Tagish First Nation), Executive Director & Chief Curator & Sarah Biscarra Dilley (yaktitʷutitʷu yaktilhini [Northern Chumash]), Director of Relational Education

Two years after incorporating as a nonprofit, Forge Project is grounding more fully in lived processes of Native *self-determination*. We understand self-determination as “the practice of imagining, articulating, and asserting life in alignment with Indigenous worldviews, inclusive of ethical, embodied, relational, material, intellectual, philosophical, political, and cultural frameworks.”¹

This coming year, we are reviewing what we have collectively built through our programs, aligning resources with responsibility, embodying abundance as a corrective to constriction or scarcity (these are the colonial legacies we are shedding), and deepening the places where our work connects. This process of integration has transformed the public-facing parts of our work as well as how we engage with ourselves and each other.

Our commitment is to move beyond siloed definitions of cultural practice. Indigenous knowledge systems are inclusive of all kinds of cultural, creative, critical, and material forms. In 2026, we look forward to making this explicit through Forge’s programs, convenings, lending collection, fellowships, and editorial projects to integrate narrative sovereignty, land relations, everyday diplomacy, and knowledge exchange. As we deepen our contributions to Indigenous world-building “as multi-sited, reparative, and committed to futurity,”² we hope you will help carry this work alongside us.

¹ Biscarra Dilley, Sarah with collective edits from Candice Hopkins, Amelia Russo, Paloma Wake and Phoebe Zinman. *Ethics of Relation*, “Appendix A: Lexicon of Shared Language,” *Self-Determination*, 2026.

² Ibid.

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About

Forge Project is a Native-led non-profit organization whose mandate is to cultivate and advance Indigenous self-determination in relation to all facets of lived and cultural practice.

Forge is a model for Native cultural leadership, mobilizing tangible support for long-practiced, experiential, and emergent knowledge to build community, public education, and collective action.

We practice self-determination by imagining, articulating, and enacting life in alignment with Indigenous worldviews. This Indigenous worldbuilding is multi-sited, cross disciplinary, reparative, and committed to futurity.



Native Visual Sovereignty Book Celebration at Forge Project. May 2, 2026. Photo by Kwesi Peters.

Land

At Forge Project, land is relation. We are situated within the homelands of the Moh-He-Con-Nuck, the People of the Waters that Are Never Still.

We recognize that this land and its people are interdependent. Through our collective work and relational commitments, we offer respect to their community, knowledge, and kinships – past, present, and future.

responsibilities to homelands peoples.

We advocate for the autonomy of the Moh-He-Con-Nuck, today the Stockbridge-Munsee Community, and support sovereignty in their homelands.

Forge's work is grounded in our ongoing relationship with the Stockbridge-Munsee Community, centering our



Spring Meadow Workday. May 15, 2026. Photo by Alekz Pacheco.

Stewardship & Self-Determination

Forge Project is a collectively held and collectively stewarded organization, enacting Indigenous self-determination through knowledge sharing, education, language regeneration, wealth redistribution, and Indigenous governance as the core of our framework.

Under the leadership of Executive Director & Chief Curator **Candice Hopkins** (Carcross/Tagish First Nation) and Director of Relational Education **Sarah Biscarra Dilley** (yaktit'utit'yu yaktil'hini [Northern Chumash]), we have directly supported over 300 Indigenous artists, cultural practitioners, and knowledge keepers, and built new audiences and platforms for their work.

Our deepening partnership with the Stockbridge-Munsee Community, as well as our Indigenous Steering Council and majority-Native Board of Directors, guides our programs, practices, and relationships.

Indigenous Leadership

Forge Project's Indigenous Steering Council — a regionally diverse, inter-generational group of Indigenous leaders — sets high-level priorities and guides the long-term direction of the organization.

The Indigenous Steering Council holds an anchoring role within our governance model, working in close relation with and advising the Board of Directors and organizational co-leadership.

Indigenous Steering Council

Sky Hopinka
(Ho-Chunk Nation/Pechanga Band of Luiseño Indians)
Chair

G. Peter Jemison
(Seneca Nation, Heron Clan)
Emeritus

Jolene Rickard
(Tuscarora Nation, Turtle Clan)
Vice-Chair

Kerry Swanson
(Michipicoten First Nation)
Chair Emeritus

Jeffrey Gibson
(Mississippi Band of Choctaw and Cherokee)

Monique Tyndall
(Stockbridge-Munsee Band of Mohicans)
Emeritus

Jasmine Neosh
(Menominee)

Diplomatic Relations

Our shared priorities and commitments with Stockbridge-Munsee Community (SMC) — and our responsibility to Moh-He-Con-Nuck peoples through ongoing, formal diplomacy — are articulated in a Memorandum of Understanding (MOU), set for 2024 to 2026. The MOU outlines key points of working together, including the SMC Fellowship, a cultural easement, and support for community-centered programming led by SMC.

Fellowship

The Forge Project Fellowship creates conditions for sustained creative and cultural work — supporting practices that unfold over time, across disciplines, and in relationship to land and community.

28

Fellowships
awarded

\$700,000

In unrestricted
funding distributed

646

Total applications
received

Forge Project awards six fellowships annually, each consisting of two components: an unrestricted award of \$25,000 USD and a residency stay at Forge Project. Two of the fellowships are reserved for Stockbridge-Munsee Band of Mohican Indians members, First and Second line descendants, in recognition of the peoples whose homelands we are situated within and to support relational, site-specific projects.

Between 2021 to 2025, Forge Project's fellowship program has supported a growing network of Indigenous artists, writers, and cultural practitioners across a broad diversity of cultural practices and geographical contexts.

"Receiving the fellowship and spending time at Forge gifted me a stress-free time to rest and reflect while also having fun with new ways of making. Every space at Forge felt loving and each conversation I had there was deeply meaningful."

– **Skye Tafoya**
2025 Forge Project Fellow

2025–26 Forge Fellows



Bonney Hartley
(Stockbridge-Munsee Community)
Poet & writer



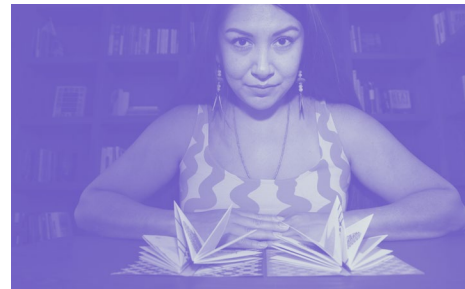
Lehuauakea
(Kanaka 'Ōiwi (Native Hawaiian))
Interdisciplinary artist and barkcloth-maker



Rosy Simas
(Seneca Nation of Indians)
Body-centered transdisciplinary artist



Tyson Houseman
(Nêhiyaw (Plains Cree))
Interdisciplinary video and performance artist



Skye Tafoya
(Eastern Band of Cherokee and the Santa Clara Pueblo Tribes)
Interdisciplinary artist



Joleece Pecore
(Ho-Chunk, Stockbridge-Munsee Mohican, Oneida, and Menominee)
Multi-media artist

Collection

The Forge Project Collection operates as an active cultural practice, advancing Native artists' self-determination in art spaces by reshaping how Indigenous art is stewarded and circulated, who tells our stories, and who benefits.

180

contemporary
artworks

75%

of the collection is
on view between
Forge sites and
loaning institutions
at any given time
(compared to indus-
try average 3%,
according to the
American Alliance
of Museums)

46

loans of
artworks to 15
institutions in
2025

Forge continues to expand and exhibit our collection of over 180 works through acquisitions, gifts, and collaborative stewardship — deepening our relationships with artists and partners while increasing the collection's reach.

In 2025, Forge Project launched Changemakers for Native Art — a network of supporters who invest in the future of contemporary Native art by advocating for institutional change and directly supporting the growth and stewardship of our collection.

Indian Theater: Native Performance, Art, and Self-Determination since 1969

Curated by Candice Hopkins, *Indian Theater* is the inaugural exhibition born of Forge Project's Exhibition Program and on invitation from the Hessel Museum of Art, Bard College.

Indian Theater is also the first large-scale exhibition of its kind to center performance and theater as an origin point for the development of contemporary art by Native American, First Nations, Métis, Inuit, and Alaska Native artists, beginning with the role that Indigenous artists have played in the Self-Determination Era, sparked by the Occupation of

Alcatraz by the Indians of All Tribes in 1969.

On Tour

Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
Jun–Nov, 2023

MacKenzie Art Gallery, Regina, Saskatchewan, Canada
May–Oct, 2025

SITE SANTA FE & IAIA Museum of Contemporary Native Arts, Santa Fe, New Mexico
Jun–Sept, 2026



Indian Theater: Native Performance, Art, and Self-Determination since 1969 at Mackenzie Art Gallery, 2025. Photo by Carey Shaw.

Editorial

Forge's Editorial Projects center Native sovereignty. Forge provides a platform for emerging Native writers whose work is not represented in mainstream outlets.

Forging Journal

Forging is Forge Project's digital-first journal for critically imagining Native futures. In 2025, we established an editorial advisory committee to guide our publishing programs and envision new ways to support Native writers: **Joseph M. Pierce** (CWYꔪ D8P CWYꔪ D8P, Cherokee Nation Citizen), **Lana Lopesi** (Sāmoa), and **Sheena Roetman-Wynn** (Lakota/Muscogee).

In 2025, we published seven *Forging* essays by **Mary Ladd** (We Wai Kai First Nation member), **Wolf Babe Collective** (collective of nêhiyaw, Anishinaabe, and Haudenosaunee artists and curators), **Clementine Bordeaux** (Sicangu Lakota Oyate) & **mary v. bordeaux** (Sicangu Oglala Lakota) (co-authors), **Kendall Lovely** (Diné), **Durante Blais-Billie** (Seminole Tribe of Florida), **Angélica Cuevas-Guarnizo**, and **Dorell Ben** (Rotuman-IndoFijian).

Imprint

Forge Project launched our *imprint* with the publication of *Native Visual Sovereignty: A Reader on Art and Performance* in November 2025.

2025–26 Journal Cohort



Dorell Ben
Rotuman-IndoFijian interdisciplinary artist, researcher and storyteller



Sháńdíín Brown
Diné (Navajo) art historian, curator, and creative



Angélica Cuevas-Guarnizo
Colombian communicator, curator, and journalist



Cass Gardiner
Anishinaabe Algonquin filmmaker, curator, and writer



Nadia Jackinsky-Sethi
Alutiiq art historian, museum consultant and author



Adrienne Keene
Citizen of the Cherokee Nation, writer and visual artist

Native Visual Sovereignty: A Reader on Art and Performance

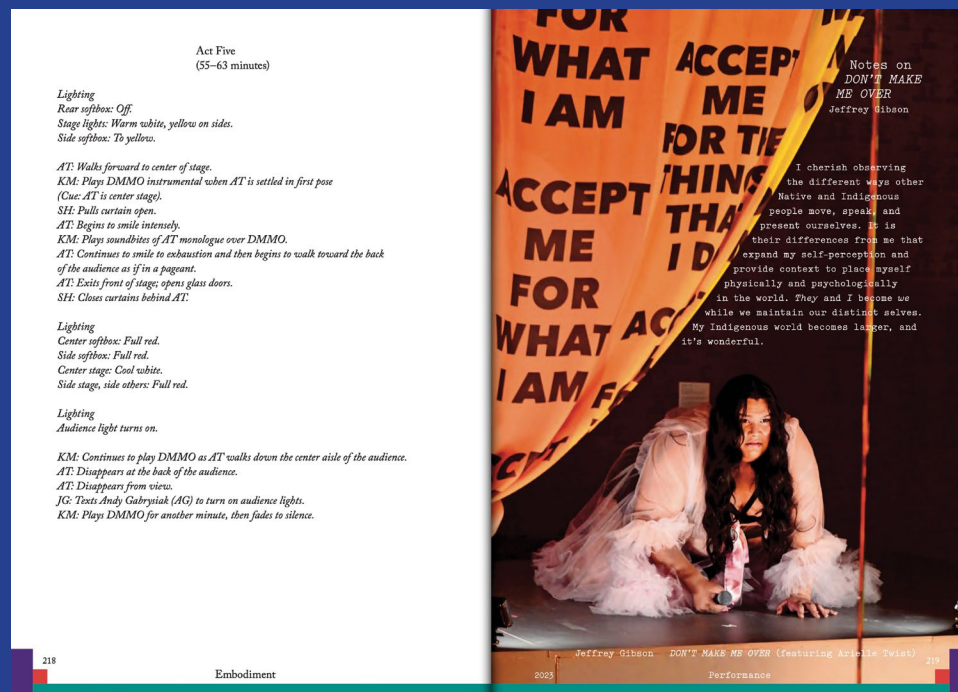
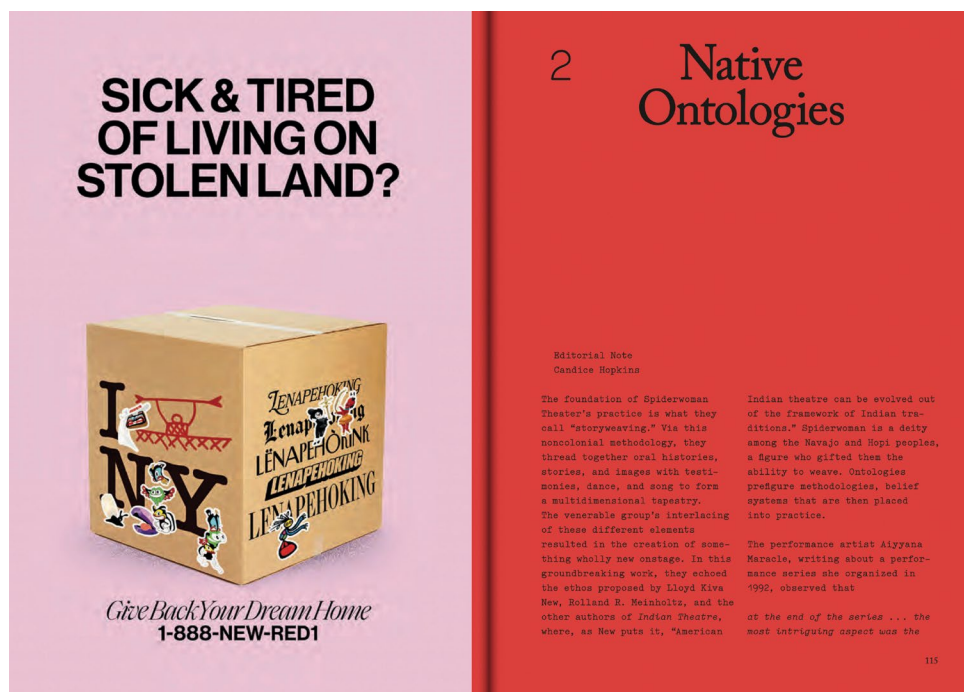
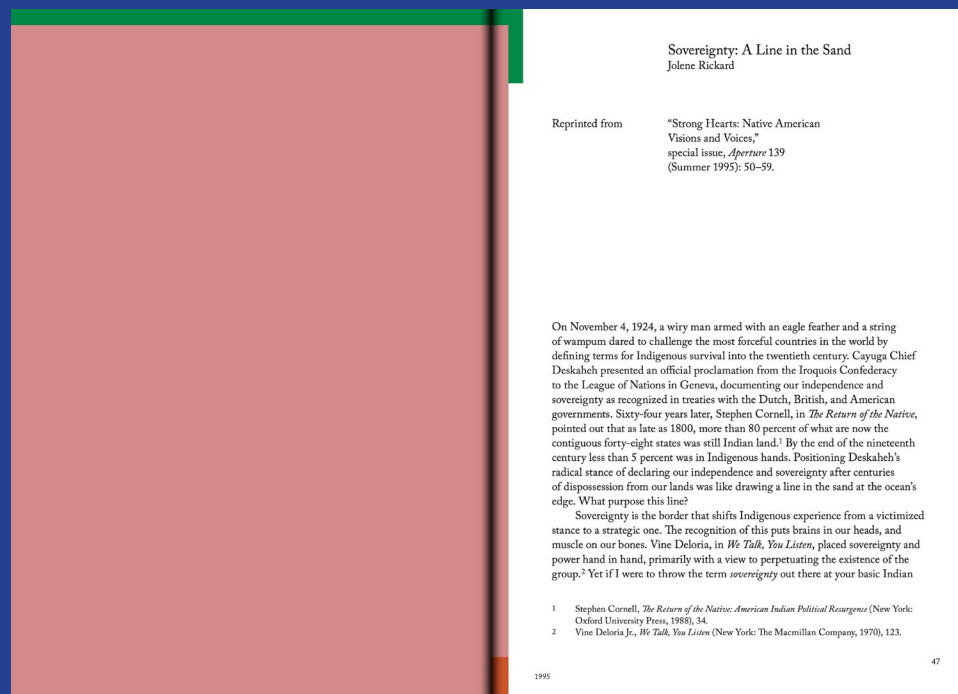
With newly commissioned essays; oral-history interviews; reprints of 20 critical and creative texts from 1969–2023; as well as nine artist contributions. Co-published by Dancing Foxes Press in association with the Center for Curatorial Studies, Bard College; Forge Project; MacKenzie Art Gallery; and SITE SANTA FE. Designed by Stoodio Santiago da Silva, Ana Cecilia Breña, Berlin.

Conceptualized and edited by Candice Hopkins, *Native Visual Sovereignty* is a major new publication that positions performance and theater as

origin points for the development of contemporary art by Native American, First Nations, Métis, Inuit, and Alaska Native artists. Expanding on the ideas explored in *Indian Theater*, the publication positions performance not as supplementary, but as central to Indigenous art histories and futures.

“A reader on contemporary Native art did not heretofore exist; *Native Visual Sovereignty* was conceived to fill that gap.”

– Candice Hopkins
“Prelude: ‘Why a Reader?’”



Programs

Forge Project's Programs create spaces for gathering, exchange, and learning — bringing artists, writers, and communities into conversation through events grounded in place and responsive to the present.

Public Programs

In 2025, we hosted eight Site Visits at Forge Project and twelve public programs across multiple sites – activating relationships, ideas, and audiences at Forge and beyond. These offerings included Open Houses, seasonal Meadow Work Days, shared collaborative meals with Native chefs, and team-led tours that introduce visitors to our work, the land, and the collection.

Relational Programs

Forge's Relational Programs
are grounded in the understanding that Indigenous cultural, intellectual, and artistic work is sustained through relationships – across time, place, and communities.

These programs affirm, deepen, and engage Indigenous ways of knowing and being, supporting cultural sovereignty by facilitating spaces where Native peoples can think, make, and be together on their own terms.

These programs emerge through long-term partnerships and co-created initiatives, such as collaborative workshops with the Stockbridge-Munsee Community Cultural Affairs Department.

a story, a river, a mirror, a map
Forge Project Reading Room | Forge Project x OPEN ROOM

Sep 13, 2025–Jun 25, 2026
Performance Space New York, New York, NY

In 2025, Forge Project was invited by Performance Space New York to transform their community space, OPEN ROOM, as part of a year-long installation and residency program, offering visitors a place for respite, exchange, and contemplation.

centering Indigenous place-based knowledges, creative practice, and critical engagement through reading lists, video works, workshops, performances, and discussion-based activations open to the public throughout the residency period.

In collaboration with Forge Project's Director of Relational Education, Sarah Biscarra Dilley, and Forge Project's Public & Relational Events Coordinator, Monica Sekaquaptewa, OPEN ROOM became a public space

Guided by a map of the Mahicannituck [Hudson River] and where its tributaries meet the sea, *a story, a river, a mirror, a map* was a space of exchange of distinct but connecting waters, narratives, and bodies of thought.



***Native Visual Sovereignty* Book Launch at Performance Space New York. November 11, 2025.**

Confluence — An International Indigenous Art Criticism Residency

In October 2025, *Confluence* was convened by Léuli Esh-rāghi (Tagata Sāmoa) and Sarah Biscarra Dilley (yakti-tūtītū yaktihini), with co-facilitation and support from Drew Kahu'āina Broderick (Kanaka 'Ōiwi).

Confluence grounded our work in the importance of gathering and exchange as a space of intellectual kinship, inviting an international cohort of residents to affirm the inherent inter-nationalism of ceremonial-political practices, kinships, tribes, and Native nations. By bringing together Indigenous art writers from across distinct land bases and shared waters, residents deepened

comparative study in a distinctly relational way, asserting connection over the imagined separation of the colonial imagination.

"Words cannot express what a joy it was to be a part of this residency's cohort. A group of seven people from vastly disparate geographies, we laughed, cried, dreamed, and schemed together."

— **Mary Amanda McNeil**
2025 Confluence Writer-in-Residence



18 *Confluence* residents at Forge Project. October 2025. Photo by Leitu Bonnici.

"This group of generous, warm and ridiculously smart people reminded me of what's possible when resources align. What we have in common is more than the sum of what makes us distinctly different from each other. Those distinctions are always there and are important, but there are so many overlaps with words or cultural practices enabling us to understand each other."

— **Hana Pera Aoake**
2025 Confluence Writer-in-Residence

Writers-in-Residence

Hana Pera Aoake
(Ngāti Mahuta, Ngāti Hinerangi, Tainui/Waikato)

Leitu Bonnici
(Sāmoan [Faleasi'u])

Chris Hoshnic
(Diné [Navajo])

Nawang Tsomo Kinkar
(Tibetan)

Mary Amanda McNeil
(enrolled member of the Mashpee Wampanoag Tribe)

Josh Tengan
(Kanaka 'Ōiwi)

mukhtara ayòtėjú
adékúnbi yusuf
(Yoruba)

Faculty-in-Residence

Drew Kahu'āina Broderick
(Kanaka 'Ōiwi)

Tanya Lukin Linklater
(Sugpiaq)

Lana Lopesi
(Tagata Sāmoa)

Jolene Rickard
(enrolled citizen of Skarù:rę' - Tuscarora, Turtle Clan)

Monique Tyndall
(Lynx Clan [maternal], Citizen of the Stockbridge-Munsee Band of Mohicans; We'zhinshte-Earth Clan [paternal], Umoⁿhoⁿ)

Land Remediation

Land remediation at Forge looks like restoring native plant life, supporting local ecosystems and strategies for collective land stewardship and return, and creating conditions for Indigenous knowledge to be practiced, shared, and sustained.

We steward a meadow under remediation where the return of native seeds supports the web of wildlife native to this area while serving as the basis for the regeneration of Indigenous knowledge and increased Indigenous presence in the region.

Relationship

Forge's work is grounded in our ongoing relationship with the Stockbridge-Munsee Community, centering our responsibilities to homelands peoples.

Remediation

On-site land stewardship focuses on engaging local publics and restoring native ecosystems by planting and tending native species while removing invasive species.



20 Spring Meadow Workday. Photo by Alekz Pacheco.

Governance

In addition to the Indigenous Steering Council, Forge is governed by two additional interconnected bodies.

Co-leadership

Candice Hopkins
(Carcross/Tagish First Nation)
Executive Director & Chief Curator

Sarah Biscarra Dilley
(yaktitYutitYu yaktitihini [Northern Chumash])
Director of Relational Education

Board of Directors

Mimi Joh-Carnella
President

John Haworth
(Cherokee Nation of Oklahoma)
Treasurer

Sky Hopinka
(Ho-Chunk Nation/ Pechanga Band of Luiseño Indians)
Secretary and ISC Liaison

Scott Allocco

Jolene Rickard
(Tuscarora Nation, Turtle Clan)
ISC Liaison

Bidtah Becker
(Citizen of Navajo Nation)

Kent Monkman
(Cree, Fisher River Band)

Kerry Swanson
(Michipicoten First Nation)



Kite, Sky Hopinka, Jolene Rickard, and Paul Chaat Smith in discussion at the *Native Visual Sovereignty* Book Celebration. May 2, 2026. Photo by Kwesi Peters.

Financial

In only our second year as an official non-profit organization, Forge Project continues to diversify our contributed income through generous support from individuals, foundations, and New York State; in-kind support from our partners; and earned income from site visits, programs, and partnerships. Previously awarded multi-year grants continue to sustain Forge Project. As our 2024–27 grants wind down, we are seeking ways to replenish this funding.

Operating Revenue

Individual & Corporate Contributions	\$155,282.50
Foundation Contributions	\$586,500.00
Released Contributions	\$2,733,384.97
In-Kind	\$34,625.00
Interest & Dividend Earnings	\$142,684.27
Other Earned Income	\$272,218.36
Total Operating Revenue	\$3,924,695.10

In this second year, Forge Project has ramped up our operations and continues to lay the groundwork for future growth. Forge has been able to responsibly expand staff capacity while deepening our commitment to program activities and communities. As we expand our programs and partnerships, we expect our expense ratio to evolve.

Operating Expenses

Fundraising	\$356,978.02
Program Services	\$1,349,228.86
Management & General	\$680,508.10
Total Operating Expenses	\$2,386,714.99

In service of responsible, long-term financial stewardship of the funds Forge manages, the Forge Project Association Investment Policy was ratified by the Board in February 2025. Our investments, guided by this policy, will strengthen the long-term sustainability of Forge Project and provide for the care and maintenance of the properties and artwork we steward.

Consolidated State of Financial Position

Cash & Short-term Investments	\$6,733,194.99
Grants & Pledges Receivable	\$3,924,035.10
Other current and non-current Assets	\$56,089.08
Fixed Assets (Net)	\$6,025,802.18
Total Assets	\$16,739,121.35
Liabilities	\$235,020.72
Net Assets	\$16,504,100.63
Total Liabilities and Net Assets	\$16,739,121.35

Our 990 is available on [our website](#) for more information.

Support Our Work

If you feel inspired to resource Forge Project's work and community, make a donation at an amount that feels meaningful for you. Join us in Building Native Futures!

Looking for ways to get involved?

Sponsorship of our six annual Fellowship awards at any level helps provide Indigenous artists, writers, and cultural practitioners with time, resources, and space to deepen their work.

Sign up for one of our upcoming events – pull weeds in our remediated meadow; attend an artist talk; or come to a Site Visit and experience Forge in person.

To learn more about our work and explore alignment with your giving priorities, please email Forge Project's Development Director, Phoebe Zinman at phoebe@forgeproject.com anytime to set up a phone call.



Opening day for *Indian Theater* at SITE SANTA FE. Santa Fe, New Mexico. June 5, 2026. Photo by Shayla Blatchford.

People

We are grateful for our growing, diverse team of arts and culture professionals who bring our vision to life.

Emily Alfeche
Residence Manager

Sarah Biscarra Dilley
(yaktitʷutitʷu yaktitʰini
[Northern Chumash])
Director of Relational
Education

Frances Cathryn
Editorial Projects Manager

Candice Hopkins
(Carcross/Tagish First Nation)
Executive Director &
Chief Curator

Niki Hunt
Communications Coordinator

Cara Kuball
Part-Time Registrar

Amelia Russo
Collections & Exhibitions
Director

Monica Sekaquaptewa
(Diné/Hopi)
Public & Relational
Programs Coordinator

Ladan M. Siad
Development Coordinator

Paloma Wake
Operations Director

Phoebe Zinman
Development Director

Becky Gochman
Co-Founder

Zach Feuer
Co-Founder

Funders

At Forge Project, gratitude is a practice. To honor this ongoing practice, we recognize the individuals and foundations whose generosity makes our work possible.

Abby Lynch
Adam Piron
Alan & Rebecca Ross
Alexandra Nahr
Alexis Clements
Allison Glenn
Allison Price
Andrew Segerman
Anna O'Shea
Anthony and Agnes LaSalvia
Anthony Tino
Arla Marquez
Arsenia Reilly-Collins
Arts FMS
asinnajaq
Becky Gochman
Bindlestiff Family Variety Arts Inc.
Brad Learmonth
Bradley Pitts
Brandi Norton
Brooke Anderson
Caitlin Chaisson
Caroline Pierce
Carolyn K Tribe Foundation
Carolyn Weiss
Casey Robertson
Chelsea Mosher
Christian Crouch

Christopher Plum
Claire Thiemann
Clare Monteau
Cousin Collective
Cynthia Mas
Daniella Dooling
Dara Friedman
David & Cari Anderson
David Mikula
Debra Yepa-Pappan
Desert Sabbatical
Dina Deitsch
Edan Zinn
Eli Liebenow
Eliza Guion
Elizabeth Slein
Ellen Berkovitch
Ellen Taubman
Erika Blumenfeld
Ethan Porter
Eutopia Foundation
Ford Foundation
Furthermore Publishing
Gabriel Avis
Gary Garrido
Schneider
Gayle Chacon
Girlfriend Fund
Glenn Fennelly
Gochman Family Foundation

Gregory Tibbles
Heather Ewing
Helen Frankenthaler Foundation
Helen H Kornblum
Henry Luce Foundation
Holland Cotter
Indigenous Screen Office
Irene Hofmann
James Cahn
James Spencer
Jane Panetta
Janet Offensend
Janice Lewis
Jeffrey Gibson
Jenelle Porter
Jennifer Ley
Jess Gallerie
Jessica Silverman Gallery
Joanne Thring
John Carnella
John Haworth
Jordan Park Mission 1st Fund
Julia Bryan-Wilson
Julie F. Kay
Julie Servantez
Kaila Schedeen
Karen Adler
Karen Lottes

Kathleen Fluegel
Kent Monkman
Kim Seward
Kyla Amick
Lara Evans
Laura Finlay Smith
Laura Kandle
Laura Ortman
Lauren Cornell
Lauren Winston-Mcpherson
Leo Valenti
Les Leveque
Leslie Alberti
Leslie Regan
Lite Brite Neon Studio LLC
Liz Munsell
Lizzie Hurst
Lucy Mallett
Lynne Kipnis
Mariam Bhacker
Marie Watt
Marieluise Hessel
Marshall Price
Marti Meyerson
Mary Louise Schumacher
matteline devries-dilling
Matthew O'Neill
Maura McCormack
Meghan Considine
Mellon Foundation
Michèle Steinwald
Michelle Rider
Millicent Young
Mimi Joh-Carnella
Molly Gochman & Michael Armilio
Morgan von Prella Pecelli

Naiche Parker
Nancy Kerans
Native Arts & Cultures Foundation
Nova Darkstar
Oliver Bollmann
Pamela Arriera
Pete Jemison
Peter Russo
Platypus Advisors LLC
Pohan Pohan
Portland Institute of Contemporary Art
Randi Usher
Raven Chacon
Rebecca Hart
Reuben Roqueni
Richard LaSalvia
Richard Rath
Rohit & Katharine Desai Family Foundation
Rose B. Simpson
Ross Wightman
Ruth Foundation for the Arts
Sage Provost
Sarah Alper
Sarah Putnam
Sarah Rosenthal & Morgan Coy Fund
Sascha Goldhor
Sasha Suraski
Savini Ganhewa
Scintilla Foundation
Scott Allocco & Douglas Clark
Shaliyah Ben
Shannon Lee
Sheri Pasquarella

Sherman Family Foundation
Siera Hyte
Somya Molansky
Spark of Hudson Stardust Foundation
Stephanie Monseu
Studio Eckstrom
Sustainable Arts Foundation
Sylvan Motor Lodge
Tanu Kamar and Jacob Israelow
Tatiana Bryant
Teiger Foundation
Terra Foundation for the Arts
The Community Support Fund
The Dorothea and Leo Rabkin Foundation
Thelma Golden
Tim Sarrantonio
Tom & Sarah Bailey Hogarty
Uri Perrin
Vallejo Gantner
VIA Partnership for the Arts
Virga Foundation
Von Prella Pecelli Family Fund
Waverly March
Wesley Salazar
Weston Teruya
Yasmeen Siddiqui
Yonah Cohen

Self-determination is the practice of imagining and creating life in alignment with worldview, inclusive of ethical, embodied, relational, material, intellectual, philosophical and cultural frameworks.



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Contact
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