

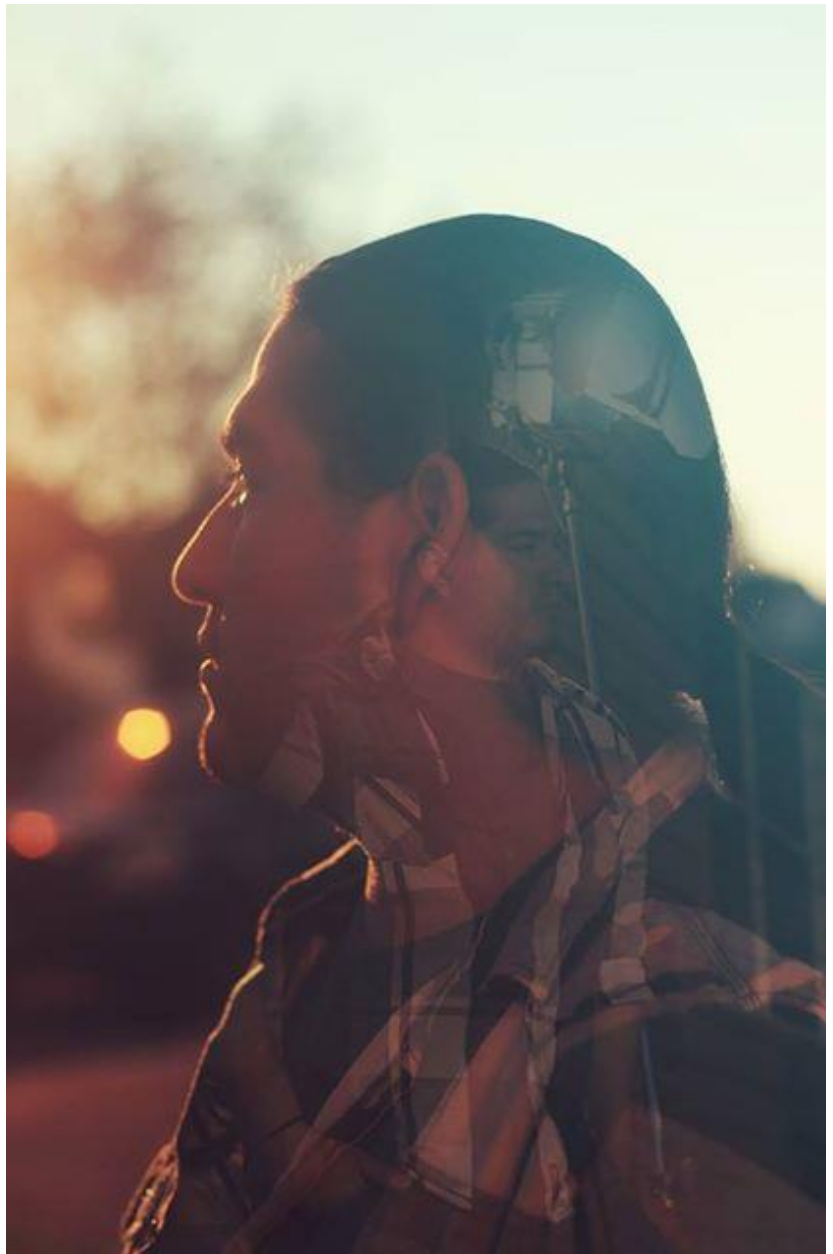
TYLER ONE HORN

(OGLALA)

ARTIST BIO

Wanbli Owang Waste, or 'Good Looking Eagle', was born Tyler One Horn on South Dakota's Pine Ridge Indian Reservation – federally assigned 'home' of the Oglala Lakota of which Tyler is a tribally enrolled member. Artistic, creative expression seemingly dictate his personal and professional interests and thus it is: **"As Yet Untitled"** is his first public art installation as a progressive sculpture outside the muses of Theatre, Speech, Writing, Music, & Dance in which he more typically engages. Tyler is an extremely approachable personality, which is also a great mark of his openness, flexibility, and in his being very teachable as an artist. In this, he personally becomes a portal to all greatness, vastness of the often elusive Modern and Contemporary art world, past and present, this dimension and others, earthly and galactic, linear and sporadic, indigenous or otherwise. Such notable polarizations find their bearings in his sculptural debut of which is rooted in WoLakota ancient digressional thought, concepts of 'canteyaphapi' spatio-temporalizations, and with particular focus in ancient semiotic relations with the Lakota iyapi suffix, 'kan' under the cosmos (as learned and inspired by highly notable local Lakota scholars: the late leksi Professor Albert White Hat, Sr.

(Sicangu), tunwin Professor Karen Lone Hill (Oglala), and leksi Professor Gerald Cournoyer, MFA (Oglala) who [originally sets ancient WoLakota conceptual frameworks to actual Art expressions], in particular). Further insight of his work can be read in his **ARTIST STATEMENT**. 'Good Looking Eagle' is extremely excited to construct further performative aesthetics based in ancient WoLakota sophistications specifically due to his own 'DNA' set afire when ancient 'Indian' world is revitalized in modern times in fresh new ways and without comprising Old World integrities. Tyler is currently completing his final year at the local tribal college with an Associate of Art in Fine Art as he continues to learn his Lakota language. The artist loves his family and is especially close to his Ina (mother) and his Chekpa Winyan (twin sister). Ina always taught him to respect others, to never expect 'payments' in return for the kindness he shares with others. She ensured he and his siblings were brought up in a stable and healthy environment – always encouraging Tyler to never, never give up on his dreams and aspirations, and to never forget where his home is or where he came from. His twin sister, another fine example for him, danced the powwow circuit for as long as he can remember, and taught him what she learned through her own culturally enriching dance experiences. His companion daily reinforces the integrity, ethics of ancient WoLakota cultural practice, language, and knowledge (and never lets up). Tyler has rediscovered his acumen in Lakota traditional prowess through her. He states he was not really raised in the ancient, cultural practices in his younger years and upbringing; but he was always intrigued by the great and incredible heritage that was always his. In his young adult years, he has discovered more about it, hence reenergizing his great love for it.



ARTIST STATEMENT

"I think of the heart and its unending pulsating beat. And immediately, I recall leksi Albert White Hat, Sr.'s and tunwin Karen Lone Hill's teachings of the Lakota suffix, 'kan', as an ancient WoLakota expression meaning 'life'. It is the word a Lakota person uses to describe and understand the ever progressive 'movement' of blood in human veins as well as the veins and arteries themselves, as well as 'flesh'. So, when the Lakota word, 'wakan' is uttered/written/expressed, it denotes 'life' in this regard (and not only a loose understanding/misunderstanding of 'sacred' in general' – though the sense of 'sacred' is ever present, as well as defined, yet not the sole focus of the direction I am taking with this particular work).

I've taken this notion of 'kan', flesh, and focused on the actual, physical and ideological 'movement' of the 'cante' (or heart) that continually pumps 'life', if you will – seemingly, never ending. And combined that ancient notion with my modern sculptural work here: a progressive, 'never ending', perpetually 'unfinished' piece that will continue to build over the course of the next 12 months or so for the Lakota Ways', Rain Dancer Modern Fine Art Gallery (and elsewhere it could physically tour). I have designed the piece so that visitors can walk through, browse, meander, wander, interact intellectually with the piece. And this is why it is an installation, not an exhibition only. So, every time you come to see it every few months or so, the piece looks different, it will have 'grown', pieces continue to be added – that sort of thing. I also learned from tunwin Karen Lone Hill that ancient sense of 'kan' also describes the 'buffalo' and its ancestral importance – we call it, 'tatanka(n)' – 'tan' also meaning, 'life'; and 'kan' meaning 'life'. Here we have a double, triple emphasis on 'life' in this regard linguistically. And so I use the commercial sinew as a kind of visual representation of those very veins – perhaps in relation to 'tatanka'.

Speaking of doubles, I really appreciate leksi White Hat's teachings in oppositions in which 'kan' denotes: 'kan' is life, is energy and can both give&take life – like, life can take itself back as well as give of itself. 'Kan' can create & destroy, has both good & evil. And with 'Wakan' ('wa' as a linguistic pronoun, 'I'; as well as any one creation with 'kan'), we can see where this is a much more ancient and sophisticated understanding of the Lakota word used daily.

And so my work, 'As Yet Untitled', could have patrons think to themselves of a myriad of oppositions in that regard. Inyan himself (or herself – we are not exact about its gender) actually bled 'blue' from its 'flesh', or 'veins', or

arteries. And from that, 'life' (in the form of the sky?) as we know it was conceived, according to Iktoki White Hat. So my attraction to the word, 'cante', is, of course, directly related here in that way (and not just nuanced in some overly generalized, watered down form of people may think of in modern times).

There is definitely a sense of enigmaticness here, strokes of inspirational infinity, that could resonate with patrons of my installation. And yet I want to master the ancient, informed Tribal Elders' teachings of 'kan', and 'cante', etc. first off before I go 'buck wild' with my own thoughts that could easily just be my personal emotions and not necessarily ancient WoLakota. It's important I school myself from veering off with my own thoughts before mastering the ancient wisdom that is the basis of my installation. I respect what our informed Tribal Elders know and what they want us younger Lakotas to know and live by and continue for years to come.

In other words, I prefer to be creative only AFTER I have learned what informed Tribal Elders teach me first. Otherwise, I would not be justifying my own work by substituting the Elders' knowledge with my own ideas – this fiat is not WoLakota protocol. Protocol is also an ancient Lakota practice and I respect that, wholeheartedly. Gerald Cournoyer has blazed that trail for me and many of the new local tribal, indigenous Artists of our Northern Great Plains region who are truly serious about their Modern and Contemporary art work at the gates of this millennial time for Native American art overall.

It took me months and months, tossing and turning through ideas and concepts, and pondering upon how intimidating this first exhibition/installation is for me. But those difficult times, those long bouts of wondering, self-doubt, thinking and UNthinking, are an integral part of the energy of this installation. Same goes with the actual construction process of this work – ya know, how am I gonna make this branch stand straight? How will I be able to weave the dream catcher in a noncircular formation? The puppies at my house kept walking into the work in my back yard, the rain, etc. Those moments are the marks of what I conceptualize here: progressive, ongoing, and all the stumbles I am experiencing in 'creating' this work is the physical interpretation of the ancient 'kan' in giving life to this sculptural installation".

-- Tyler One Horn (Oglala)