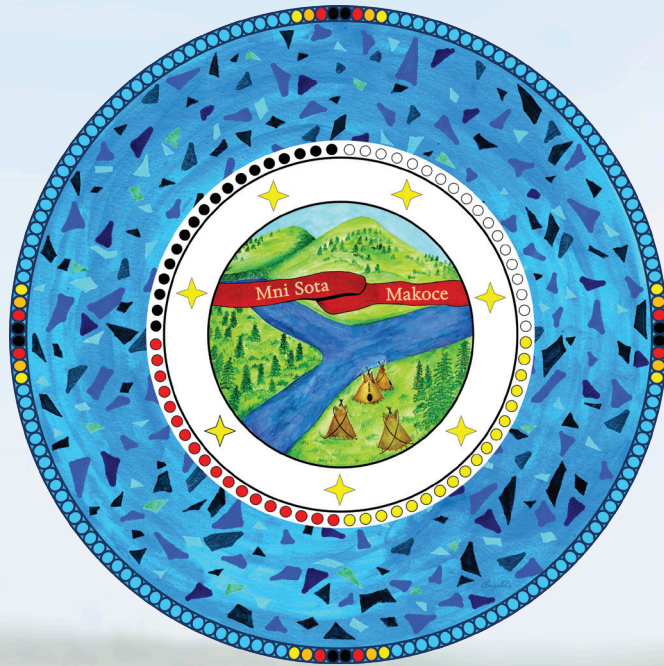


DAKOTA LAND ACKNOWLEDGMENT



Dakota kiŋ ded ohinŋi tipi.

The Ordway Center for the Performing Arts
respectfully acknowledges that we gather on Dakota land.

De nakun Imnizaska Otunwe eyapi otanin.
This place is also known as Imnizaska Otunwe
(Village along the White Cliffs).

**Hekta Dakota oyate kiŋ hehan nakaha k'a nakun tokatakiya ded tipi k'a
makoce kiŋ ohodapi heun pidawicaunkiyapi.**

We are obliged to the Dakota people, past, present, and future,
who live here and protect this land.

In the spirit of reconciliation, the Ordway will continue to honor
our Native and Indigenous communities through the arts.



Angela Two Stars (Sisseton Wahpeton Oyate)

“By re-imagining the Minnesota state flag, my hope is to encourage the embracement of the complete narrative of the history of Minnesota, not only as the homeland of the Dakota people but also acknowledging our obligation to protect the land and water for today and our future generations.”

Angela Two Stars (Sisseton Wahpeton Oyate) is a public artist and curator. She is the Director of All My Relations Arts in Minneapolis, Minnesota. Angela lives in Saint Paul, Minnesota with her husband and three children. Her artwork brings awareness to her Dakota Language and culture.



We are grateful to all of the partners whose work informs this project:

OUR SPECIAL THANKS TO:

Wambdi Wapaha, Glenn M. Wasicuna
(Sioux Valley Dakota Nation in Manitoba)
Gwen N. Westerman, Ph.D. • Sisseton Wahpeton Oyate
Christal Moose • Mille Lacs Band of Ojibwe
Kate Beane, Ph.D. • member of the Flandreau Santee Sioux tribe in South Dakota
Chantémaza (Neil McKay) • Spirit Lake Dakota Nation in North Dakota
Ethan Neerdaels • Bdewakantunwan Dakota
Denise Nelson • Dakota
Native American Community Development Institute (NACDI)
Art: Angela Two Stars • Sisseton Wahpeton Oyate
Design: Maryam Marne Zafar • Lenape/African American/French-Dutch

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ORDWAY CENTER FOR THE PERFORMING ARTS
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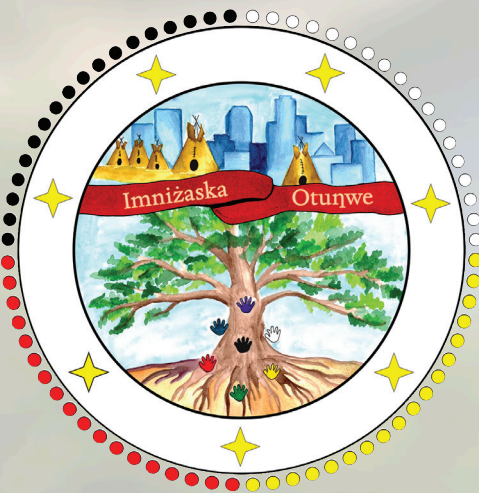


Dakota kin ded ohinni tipi.



A land acknowledgement is more than just a statement.

It is a commitment by an institution to not only recognize the Indigenous people whose land the building sits on, but also commitments to going beyond a written statement and investing in continued efforts to acknowledge the past, present, and future of Indigenous people.



This visual land acknowledgement is meant to recognize not just the past Dakota people who were forcibly removed from Minnesota, but also acknowledges the present, living, thriving, Dakota people still here in Minnesota. We are the answers to our ancestors' prayers. We carry their Indigenous knowledge, teachings, and traditions. Finally, a land acknowledgement represents the future Indigenous people that we are leaving this land to steward once we are gone. As Crazy Horse once said, "Upon suffering beyond suffering: the Red Nation shall rise again, and it shall be a blessing for a sick world. A world longing for light again. I see a time of Seven Generations, when all the colors of mankind will gather under the Sacred Tree of Life and the whole Earth will become one circle again."

History books have written the story of Indigenous peoples from one perspective; the colonizer's narrative. Images perpetuate the notion that Native people were willing parties in their removal from their traditional homelands. In contemplation of a visual land acknowledgement, Angela Two Stars appropriated the image of the Minnesota state flag. She reimagined that image by identifying what Minnesota (itself a Dakota word) looked like prior to settler's arrival and the removal of Dakota people.

The first scene represents the original landscapes prior to colonization development and urbanization. It depicts the times when our Dakota ancestors lived in relation with the land; with the understanding that the land was not something to be owned. Dakota ancestors operated with traditional knowledge, language, ceremony, and an advanced understanding of the land and showed gratitude for what the land offered for Dakota survival.

The second scene, at top, represents both the present and future of the Dakota people.

This image is a continuation of the teepees (from the first scene) now woven into the Saint Paul skyline and is an acknowledgement that as Dakota people, "We are Still Here".

The second scene, at bottom, represents the future people gathering under the Sacred Tree of Life and all the colors of mankind coming together to heal a sick world. By acknowledging the homelands of Indigenous peoples, we offer the first steps towards healing.