



DOUGLAS MILES



Douglas Miles and LivÁndrea Knoki, *La Vie En Res*, 2020, 13 x 19", archival pigment ink print, edition of 15.

August 13 – September 7, 2020

An online exhibition of photography-based media by Douglas Miles, whose work is rooted in Apache history and deeply engaged with the world of contemporary pop culture.

We are thrilled to present an online exhibition with the photographic work of San Carlos Apache-Akimel O'odham artist Douglas Miles whose artistic work is rooted in Apache history and deeply engaged with the world of contemporary pop culture. Douglas Miles (b. 1963) is a multi-faceted artist working as a designer, filmmaker, muralist and photographer who blends Native history with political resistance. His work encourages reflection on how art can foster community-building and promote pride and well-being, especially among young Native people. The photographs in this online exhibition include portraits of Miles' community of family and friends taken in San Carlos, Arizona, as well as the places Miles has traveled with his Apache Skateboards team in Utah, Navajo Nation, Los Angeles, Phoenix, AZ and other locations. The exhibition also includes images from the The Black Lives Matter protest in downtown Phoenix, Arizona in June and July of 2020.

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In coordination with what would have been the busiest month in Santa Fe known worldwide for the celebration of Native American art markets all throughout our city, we had been planning an exhibition of the exciting work of Miles for nearly a year. We had to change our exhibition plan and schedule several times to accommodate the sporadic nature of the Covid pandemic. We hope you will enjoy Douglas' online exhibition, and when the time is right again, we will be honored to have Miles' work grace the walls of our gallery.



DOUGLAS MILES, *Bonnie Skates*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

With themes that cover tradition as well as modernity, a major focus in Douglas Miles' artistic work is on Apache warriors, dancers and musicians. Through these images, he hopes to instill a sense of pride and empowerment in his subjects. Miles sometimes adds the names of important chiefs and warriors to his work in the style of street art, be it hand-cut stencils, murals or graffiti.



DOUGLAS MILES, *Bex Paints in the Night*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

The warrior is an important image in Apache history and their greatness is at times forgotten, even amongst the Apache. I hope to reignite the strength, endurance, leadership and tenacity of the warriors of the past thru art, education and political awareness in all communities. – Douglas Miles



DOUGLAS MILES, *Nativo Lodge Artists*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

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DOUGLAS MILES, *Faceless Kimono* 2019-2020, 13 x 19", archival pigment ink print, edition of 15.



DOUGLAS MILES, *Breeze Graffiti*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

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DOUGLAS MILES, *At Large*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

Miles developed and founded Apache Skateboards in 2002, a program designed to support the sport of skateboarding that emulates the strength, endurance and tenacity of warriors. Since its original inception, the program has expanded to include the arts, education, political awareness and empowerment by connecting mainstream skateboard culture with contemporary Native life. Many of the skateboard designs depict Apache warriors and the youth of the San Carlos Apache reservation on skateboard decks.

The skate team is comprised of women and men so you'll see them [in the photos] as well.. I'm not an action sports photographer, mainly portraits. My skate team is probably the most innovative group I've ever worked with. They've used skateboarding as a way to build community and created excitement in Native Youth across Indian Country. – Douglas Miles



DOUGLAS MILES, *Isolation*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

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DOUGLAS MILES, *Off the Reservation* 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

Of his photography he says, *I'm in love with the people , the faces, the times and the spirit they convey in each face.... I marry social media platforms and graphics with my photos and other borrowed imagery adding and layering the meanings and messages I want. To use social media the way it's intended you have to see the world around you as a quick communication platform . Maybe I reclaimed some space but really just not sure if that's what I'm really doing. I don't feel I'm reclaiming anything at times . I'm really making my own space in my own image in my own time for my own people. It's needed. Lack or representation plagues Native people. These photos punch up into those systemic barriers that keep us out of a larger cultural conversation. It's about time.*



DOUGLAS MILES, *Ty and Bex Skate* 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

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I Am The Force
@apachesk8boards

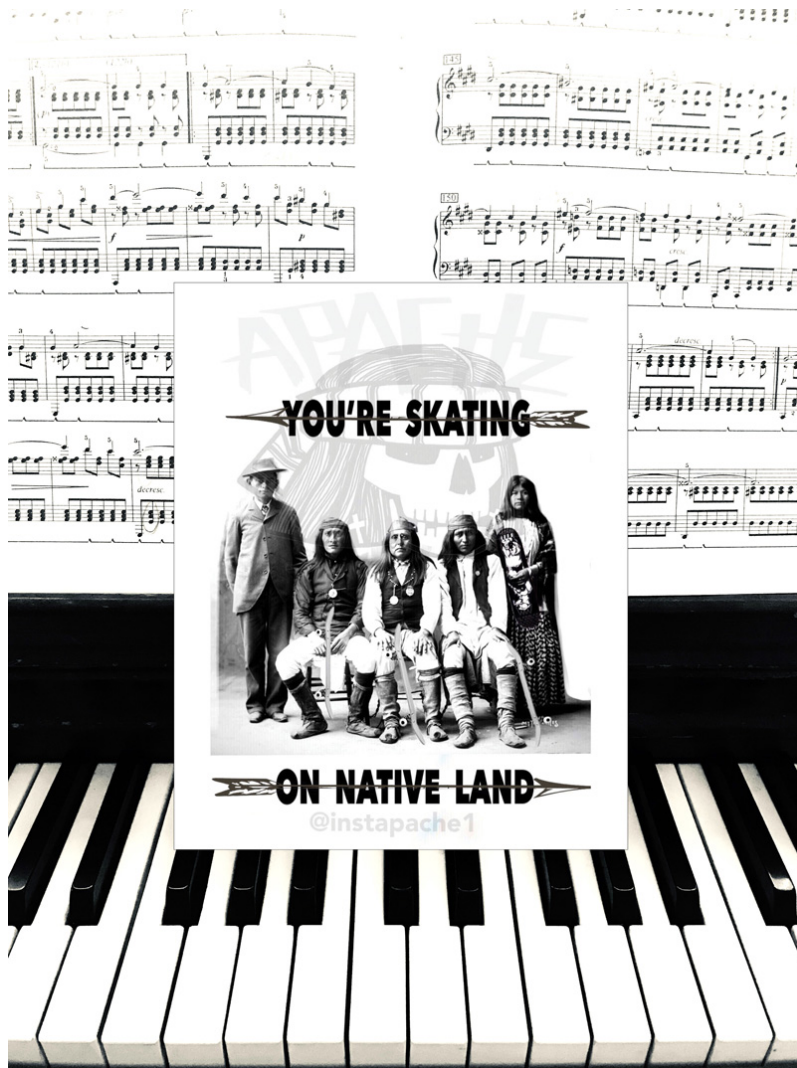


Your
Love
Is The
Cure



DOUGLAS MILES, *Your Love is The Cure*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

To inspire myself to paint I would watch films. Especially the films of Martin Scorsese and Francis Ford Coppola. I looked at the way they framed scenes for compositional strength. I realized then in their work, that with composition, you could tell a good story. Eventually I started to look at other photographers like Gordon Parks, Estevan Oriol, Jamel Shabazz and especially my friend Eriberto Oriol. I loved the way they portrayed the reality of life in their communities and culture. I felt and knew that that's what was missing on portrayals of Native People in photography.



DOUGLAS MILES AND LIVÁNDREA KNOKI, *Your Song*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

I didn't want to keep pushing the same sepia toned or silver gelatin type photos that are supposed to represent true or "authentic" Native people....the men who made those forms also got to "frame" us literally and figuratively in the past. I love Native American history and culture but as a multi-disciplinary artist involved in so many mediums I have no desire whatsoever to see tribes relegated to the past when we are constantly creating new culture daily online and offline. To relegate Native people and art to the past minimizes and erases new innovative forms and concepts that pave the way to the future. I reject some of these forms because they're predictive, romantic and ironic at best. Iconography does tell a story but I want to tell my own story in my own narrative with my own medium and not have to be dictated to by purists in any genre.



DOUGLAS MILES AND LIVÁNDREA KNOKI, *Bigger Than Us*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.



DOUGLAS MILES, *Parade Girl*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

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..I shoot my community, family and friends : Friends because we're going to think the same way about art and our creative processes and philosophies; Family because they represent who I am in the future to come; Community, because that's what needs to be uplifted, built and supported, because that's where I'm from and that's where we live.



DOUGLAS MILES, *Natives for Black Lives Matter*, 2020, 13 x 19", archival pigment ink print, edition of 15.

Miles enjoys collaboration with other artists in almost all forms of his work and has worked with such artists as actor and author Ethan Hawke and artist Greg Ruth on a *New York Times* bestseller graphic novel, *Indeh: A Story of the Apache Wars*. He's also collaborated with actress and artist LivAndrea Knoki on a selection of pieces with text and image in this exhibition including the *Yves Saint Le Res* and the *Your Song* pieces.

Miles' work has been exhibited at Princeton University; Columbia University; Eiteljorg Museum of American Indians and Western Art, Indianapolis; the Peabody Essex Museum; Salem, Massachusetts; the Santa Cruz Museum of Art and History; and the Institute of American Indian Arts Museum in Santa Fe. In 2017 he was a resident artist at the San Francisco De Young Museum. The series, "The Blessing" was on view during a solo exhibition at the Arizona Capitol Museum in 2018.



DOUGLAS MILES AND LIVÁNDREA KNOKI, *Yves Saint La Res*, 2019-2020, 13 x 19", archival pigment ink print, edition of 15.

[CLICK HERE TO VIEW THE ENTIRE EXHIBITION ONLINE](#)

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THE GALLERY LOCATION AND HOURS

Obscura Gallery is located in the Santa Fe downtown historic district two blocks east of the revitalized Downtown Railyard district. Due to the Covid-19 pandemic adjustments, it is advisable to confirm gallery hours by checking the website.

Parking is limited. Additional parking is available Monday – Friday from 8:00am – 9:00pm at the State Capitol Parking Facility municipal garage located at 485 Galisteo Street and on weekends metered parking always available on Galisteo street next to the Parking Facility.

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