ABOUT THE ARTIST

Douglas Miles is a San Carlos Apache-Akimel O’odham artist, designer, photographer, filmmaker, public speaker and traditional materials and images to tell Native American stories. Born in 1963, in San Carlos Apache Nation in Arizona, Miles grew up in Phoenix, where he attended the Western Alternative High School and later the Al Collins Graphic Design School. After moving back to San Carlos, a professional artist for two decades, Miles’s work has been shown at the Pravus Gallery, Princeton University, the Santa Cruz Museum of Art and History, and the Institute of American Indian Arts Museum in Santa Fe, among others. Several pieces of his work are in the collection of the National Museum of the American Indian and in the permanent collections of the Museum of American Indian, the El Paso Museum of American Indians and Western Art, Warner Brothers Studios and the Eddie Basha Collection.

CATALOGUE

La India
Mixed media paint on wood
31" x 7".
Apache Ramos: The Orphan
Mixed media paint on wood
31" x 7".
In America (Rick Moran)
Mixed media paint on wood
31" x 7".
Hector LaVoe
Mixed media paint on wood
31" x 9".
Star Spangled Banner
Mixed media paint on wood
31" x 9".
Wife with Guns
Mixed media paint on wood
31" x 7".
Daughter with Guns
Mixed media paint on wood
31" x 7".
Indeh X Apache Geromimo Waits
Artist Greg Ruth in collaboration
with Ethan Hawke and Apache Skateboards
Douglas Miles
31" x 8" Apache Skateboards Team Deck on 7 ply maple wood

Praying Hands
Aerosol on wood
18" x 24".
Stronger Than Pride
Aerosol on wood
18" x 24".

WARNING APACHES AHEAD 1 & 2
Mixed media collage diptych on found metal sign
12" x 36" (future skateboard designs)

INDIEH X APACHE ARROWS IN THE BACK
Mixed media in collaboration with Ethan Hawke and Apache Skateboards
Douglas Miles
31" x 8" Apache Skateboards Team Deck on 7 ply maple wood

India on the Ramp, 2016
C-Print
18" x 22".
Joanella Girls, 2015
C-Print
18" x 22".
Doug at Two Guns, 2016
C-Print
18" x 22".
Reuben Ringlero
Defy Gravity, 2014
C-Print
30" x 20".
The Team in Fort Duchesne, 2015
C-Print
20" x 20".
APACHE Rain Digital, 2016
C-Print
18" x 22".
Reuben Ringlero and Douglas Miles
Right, 2015
C-Print
18" x 22".
At Cesar Chavez Park in South Phoenix

GALLERY OF THE CENTER
COLUMBIA UNIVERSITY
NOVEMBER 17, 2016

GALLERY at the CENTER
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During a parley with federal officials in the fall of 1871, the Western Apache leader Hashkeebanzin criticized the way people in the popular press of the day. “[T]hese Tucson people,” observed Hashkeebanzin, “writes for the papers and tells their own story. The Apaches have no one to tell their story.”

In the years since, the prominence of Apaches in the American popular imagination has only increased. Geronimo’s stubborn resistance against the U.S. military and Indian agents during the 1880s, turning the Apache into stock characters in Western novels and films. In the early twentieth century, the new American cinema featured Apaches as savages counterparts to its white heroes. In 1939—the movie that turned a young John Wayne into a Western actor—Hashkeebanzin (1944) is a member of the Crow tribe, only with Apaches as extras. “The Great American War” (1950), the U.S. Army dubbed its AH-64 attack helicopter—a vehicle that has gone on to see service in the Balkans, Iraq, and Afghanistan—the Apache.

Yet, throughout this century-long process of transforming the Apache into an enduring American archetype, the indigenous Apache perspective has been all but absent. Hashkeebanzin’s retelling of the Custer tale, only with Apaches in the roles of the Sioux—what now looks like a video, and paint—it is the skateboard that has proved one of the most enduring vehicles for his story.

The emphasis on movement by both skaters and artist is not a coincidence: rather, it is a direct challenge to the settler project that has attempted to physically and mentally confine peoples that once moved freely in isolated reservations. Moreover, it recalls what critic David Martinez called the “frozen” experience of Native modernity, namely the deep violence perpetrated by European invaders, especially after the Wounded Knee Massacre of 1890, which was allegedly triggered by the resistance of a Lakota man known as Wounded Knee. The emphasis on movement by both skaters and artist is not a coincidence: rather, it is a direct challenge to the settler project that has attempted to physically and mentally confine peoples that once moved freely in isolated reservations. Moreover, it recalls what critic David Martinez called the “frozen” experience of Native modernity, namely the deep violence perpetrated by European invaders, especially after the Wounded Knee Massacre of 1890, which was allegedly triggered by the resistance of a Lakota man known as Wounded Knee. The emphasis on movement by both skaters and artist is not a coincidence: rather, it is a direct challenge to the settler project that has attempted to physically and mentally confine peoples that once moved freely in isolated reservations. Moreover, it recalls what critic David Martinez called the “frozen” experience of Native modernity, namely the deep violence perpetrated by European invaders, especially after the Wounded Knee Massacre of 1890, which was allegedly triggered by the resistance of a Lakota man known as Wounded Knee.