



ABOVE: *Fierce One*, Becky Olvera Schultz (Azteca/Kickapoo), clay, horse hair, turkey feathers, deer tail, bone and glass, 14"H x 12"W, 2003; BELOW: Mask by George Bettelyoun (Oglala Lakota).

becky olvera schultz

Sometimes tragedy can bring about good things in your life. That's what happened in to Becky Olvera Schultz (Azteca/Kickapoo) when her only brother committed suicide in 1992.

Calling that a "life-altering experience" and seeking a way to heal the pain in her life, Schultz recalls that a friend encouraged her to take a drum-making class. "I rejoiced in working with my hands again; I had forgotten how therapeutic and centering it is," she says.

Since then, Schultz has found a special niche in Native art, maskmaking, in work that is inspired by "all peoples indigenous to the Americas." Schultz says she finds the faces she uses in her masks in the features of Native people, faces she finds to be "intriguing and beautiful, no matter what age, gender or group."

With five solo shows to her credit and her work in a variety of leading galleries, Schultz works in terracotta and white clay, using acrylic paint, horsehair, bison fur, leather and beads to create vibrant and thoughtful masks that are delightfully titled. She adds, "I take satisfaction in my creations knowing that each person viewing my work will respond in their own way to each piece."

Details: Becky Olvera Schultz, P.O. Box 217, Aptos, CA 95001; 831/688-0694 or native-expressions.com

george bettelyoun

If you do an Internet search on George Bettelyoun (Oglala Lakota), you'll find his sports career near the top of the list, as he was named last year to South Dakota's "1980s All-Decade Team" in basketball. That doesn't mean he isn't a true artist, however.

"'Mister basketball' aside, I got old—you can't do basketball all your life—and I had to fall back on something and that was my art," explains the thirty-something resident of Minneapolis.

A former fashion model with a bachelor of arts degree from Mount Marty College in Yankton, South Dakota, Bettelyoun remembers that his biggest push in art as a child growing up on the Pine Ridge Reservation came from an uncle, who was a cartoonist with Hanna-Barbera. Another inspiration, says Bettelyoun, was the Native Arts Circle, a Minnesota-based arts advocacy group. "They provided me with an outlet for my creative expression," he says.

"I was doing art before, but I didn't know that it—art—was who I was, or that I had a talent to do it and make a living from it."

Leather is a big player on his materials list, he says, along with textiles, paper, beads and feathers. "I just finished a piece for an art show—two masks of jingle dress dancers—and I used the last two wild-goose feathers from the dozen someone gave me last year," he says.

Bettelyoun has always liked drawing faces, which he put in many of his two-dimensional works. As he matured and developed an interest in performance, maskmaking came naturally. "I was, and still am, so amazed at how much facial expressions can tell a story."

George Bettelyoun's work is featured at Two Rivers Gallery at the Minneapolis American Indian Center. Details: 612/879-1780 or maicnet.org

zarco guerrero

The future looms bright for maskmaker Zarco Guerrero (Juañeno/Acjachemem) of Mesa, Arizona. In September, he's having a one-man show at the Mesa Arts Center and he's just released a DVD, *Caras y Máscaras*, a 30-year retrospective of more than 200 works of art and his mask performances.

