

2021 CHROMA ZONE MURALS

WELCOME to Saint Paul's Creative Enterprise Zone and this tour of the 10 new murals created for the 2021 **Chroma Zone Mural & Art Festival**. We are glad you found us!

Please be sure to post selfies and photos of your mural tour on our Facebook at [CreativeEnterpriseZone](#) and Instagram pages: [@CEZMSP](#) [#CEZMSP](#) [#Chromazonefest](#) [@chromaZone](#)

And be sure to check out our local breweries, restaurants, shops and more as you navigate this city-recognized creative district of Saint Paul, which is a historically industrial but increasingly residential neighborhood.

But before we begin, a quick PSA. What is the Creative Enterprise Zone? And why a mural festival?

The **Creative Enterprise Zone** — or as it is known, the CEZ — is both a place and a nonprofit organization. It was formed over 10 years ago when construction of the light rail on University Avenue disrupted businesses and displaced creatives working here — something we hope to never repeat. That's why we formed a community-led real estate development program. We also produce the Chroma Zone Mural & Art Festival and are undertaking greening efforts such as our 100 Trees Initiative. Read more about us at [creativeenterprisezone.org](#).

The CEZ is located mid-city between downtown St. Paul and Minneapolis. It is also the home to hundreds of studios, creative businesses and maker spaces. The CEZ district has a history as a center of transportation, an important watershed to the Mississippi, a center of manufacturing (second largest center of employment in the city of St. Paul), the fastest growing and youngest neighborhood in Saint Paul, and a center of creativity and entrepreneurship. We want more people to [#MakeItHere!](#)

In 2019 we launched the first of its kind mural festival in Minnesota. We hosted 15 artists from the Twin Cities, New York, California, Argentina and Norway, and created 12 new murals in the CEZ. There are now over 40+ murals in the district and the list keeps growing!

Chroma Zone is about making the creative work happening inside the buildings of the neighborhood more visible: celebrating the ideas and innovation of artists and entrepreneurial creatives.

The CEZ believes that more public art in the community creates belonging and connection, and drives our broader goals to:

1. Raise the profile of the CEZ as a destination — welcoming ALL people and ideas.
2. Support and connect creatives who work, live and play here.
3. Contribute to the long-term beauty, economic vitality, safety, and walkability of the CEZ.

Murals are also a known graffiti deterrent, which you will see is an ongoing issue for an industrial neighborhood.

As producers of the Chroma Zone Mural & Art Festival, we strive to find the right canvas (or in this case walls) for each muralist. We want our artists to be inspired, to make connections, and to reimagine and reinvent public spaces with their own unique voice.

Connections to culture, identity, people, and place are an important part of building community, healing the past, and fostering a greater sense of well-being and belonging.

Giving a wall to an unknown idea or design can be complicated. We are grateful to our property-owners, creative partners, sponsors and funders, who take this leap with us each year. We acknowledge their investment and we appreciate their belief in our artists and our organization.

Our heart-felt thanks to the muralists for sharing your talent and artistry with us. Each artist shows us the dedication and bravery it takes to put expression and stories on display in such a large and public way. We are honored to present your work and eternally grateful for taking this journey with us.

The 2021 Chroma Zone murals are identified by number on the CEZ mural map.

#27

ARTIST: Thomasina Topbear
TITLE: Unci Maka
LOCATION: Murphy Rigging (south wall),
2299 W. Territorial Road

Thomasina Topbear (@tomierae) is a self-taught Santee Dakota and Oglala Lakota muralist. She has been a member of the international all-detail crew Few & Far Women since 2015. She helped found City Mischief Murals, an all-BIPOC art collective in the Twin Cities, and is a key organizer of Intertribal Styles' annual "Graffiti Jam" in Saint Paul.

Thomasina's inspirations come from her Indigenous culture and graffiti background. She uses these influences to express her feelings on community, social justice, culture, feminism and togetherness.

Painting her 2021 Chroma Zone mural at Murphy Rigging this summer was a rare opportunity for the in-demand artist to paint, not as a collective or crew leader, but as a solo artist. About the mural she writes:

Unci Maka (pronounced oonchee-mah-kah) means Grandmother Earth in Lakota/Dakota language. I featured the Morning Star (most often referred to as a star quilt pattern). This symbol has significant meaning in my culture, where it represents the connection between this world and the spirit worlds — it's a connection to our ancestors.

The flowers in this design are the sunflower and Echinacea (most commonly known as black-eyed Susans). Both are Indigenous to Minnesota and have traditional medicinal purposes. The sunflower specifically has deep meaning to the Lakota people: before we used the four direction colors, the sunflower was the symbol for prayer as they're always praying (looking towards) to the Sun which gives us life.

I featured a hummingbird, monarch butterflies and bumblebees as they are vital to keeping the Earth alive — every season they spread the seeds of plants and flowers. The hummingbird (Thanagila in Lakota) is the lover of plants and the bird to the sun.

I used traditional Dakota/Lakota wording Unci Maka instead of using the word "mother earth" as a form of reclaiming culture and as a form of landback. Language and representation of the original Indigenous people of this land is very important as we have endured over a century of forced assimilation and erasure of our culture. We are still here and I do think it's very important that our culture is shared. I especially believe that these teachings should be shared by Lakota and Dakota people.

With its vibrant colors, dynamic scale, radiant imagery and intentional use of language, Thomasina's mural is a stunning visual statement of Native representation, reclaiming land and culture, and a powerful testament to her heritage, artistry and skill as an aerosol artist. She is her own force of nature, and a creative whose work we hope to see more of in the CEZ.

"We are still here and can find strength, joy and happiness in our spirituality and land," she writes. "I met so many wonderful Oyate creating this piece and I'm happy to paint something that brings light to our beautiful culture and people. It was an amazing process. Wopila"

#26

ARTIST: Kao Lee Thao
TITLE: Our Common Threads
LOCATION: Podiumwear (east wall),
2408 W. Territorial Road

Kao Lee Thao (@kaoleethao) is the visual artist and 3D animator behind Inner Swirl (innerswirl.com), where she taps into the subconscious and releases hidden inner swirls in paintings. Her portfolio includes public art, watercolor and acrylic paintings, digital art, printed scarves and products produced in her Folklore workshop, where she can be found "fabricating fantasy" with her creative partner Ashle Kubesh. (etsy.com/shop/folkloreworkshop)

"All of my inspirations come from my dreams and personal experiences. With every stroke I leave behind a window into my soul, hoping to spark inspiration in others," she writes. "My style discovered me, my creations speak to me on a subconscious level defining what the end result will be. I just open an inner channel and let my subconscious take over."

About her 2021 Chroma Zone mural “Our Common Threads” on the east wall of Podiumwear, she writes:

Immigration is a transformative experience. For many cultures we carry our traditions and customs to new lands. Hmong women hand sewed our written language with natural elements into costumes with traditional patterns. The patterns of our lives are woven together by the common experiences we share.

This is an experience and understanding shared by the Hmong sewers working at the textile design firm Clothier Design Source and Podiumwear Custom Sports Apparel.

They also share a history of growing up hearing (and sometimes being frightened by) traditional Hmong folktales, an oral tradition that Kao Lee often conjures up visually in her paintings. This and the artist’s own background with sublimation printing and garment design further connects her to owners Reid and Jessica Lutter, and make the placement of this mural in this place even more magical.

Did you know Kao Lee Thao wasn’t always a self-supporting artist? “My world changed once I picked up a paintbrush,” she writes. “I spent half my life studying psychology, dreaming to become a psychiatrist and unwrap people from the inside out. Unexpectedly a reoccurring dream urged me to abandon psychology and pursue my childhood passion of art. After studying people’s desires for so long, to ignore my own would have been foolish. I left the psychology world behind and dove head first into pursuing my art interest.”

#25

ARTIST: Holly “Miskitoos” Henning Garcia
TITLE: Waasamo-inini (holds the lightning) in Anishinaabemowin (Ojibwe)
LOCATION: 771 Raymond Ave. (west / back wall)

The theme for this mural is family.

It is by the Indigenous artist **Miskitoos** (@miskitoos), also known as Holly Henning, whose tribal affiliations include Marten Falls Anishinaabe First Nation (an Anishinaabe First Nation reserve located in northern Ontario) and Constance Lake Oji-Cree First Nation (an Oji-Cree First Nations band government located on the shores of Constance Lake

near Hearst, Cochrane District in northeastern Ontario, Canada.)

Holly (@miskitoos) is an active visual artist and muralist living in Saint Paul, who is a Lead Organizer for the BIPOC artist collective City Mischief Murals in the Twin Cities area. (See #27 on the map for her cohort organizer Thomasina Topbear, who also painted in this year’s festival.)

Holly uses art to elevate community voice, healing, and advance change. She has been part of several community arts-based events and mural projects throughout the United States, Canada, Africa, and Mexico. She uses acrylic paint, aerosol paint, traditional Native American artforms and dance as a personal and political tool to address, explore, and portray contemporary indigenous struggle.

When Holly chose this wall, she did not realize at the time that the building she would paint on housed the nonprofit RECLAIM, which works to provide mental health and support for queer and trans youth and their families. Her reaction in making this association was to be “thrilled and honored” to be connected to an organization that she has personally worked with in her role with Native youth as a Residential Director at the Ain Dah Yung Center located further east on University Ave.

About her 2021 Chroma Zone mural on back wall of RECLAIM, she writes:

This mural is a visual interpretation of my family circle. The colors chosen are reflective of our spirit colors and there are traditional Anishinaabe floral features. Waasamo-inini (Holds the Lightning) is my 4-year-old son’s Anishinaabe name. He is holding the lightning centered in the mural. The bear in the North direction represents my clan, Mukwa nindoodem. The bear claws throughout the mural are my son’s clan; typically the clan follows patrilineal rules, however, in our unique case – my son received my clan, bear clan. The thunderbird in the South direction represents my partner’s clan, Binesi nindoodem (bird clan) and whose Anishinaabe name is Zoongide’ebines (Strong Heart Thunderbird).

Like its theme, the creation of Holly’s mural was also a family affair, often accompanied on site by her son and her partner (and fellow artist) Charlie Garcia, who provided wall prep and background help.

In an August 24 Instagram post, the artist reflected on the significance of this mural. “Today is my son’s 5th birthday, this mural is dedicated to his life and all of the amazing things he has taught me on my healing journey. #miyo-tipiska #mino dibishkaa #happybirthdayson”

A mother’s love never felt so big or so powerful. (Chi-miigwech, Miskitoos, for sharing your heart and voice with us.)

#21

ARTIST: Marlena Myles
TITLE: The Kaposia Times
LOCATION: C.E. Gobeil Company (north wall),
715 Raymond Ave.

Marlena Myles (@mylesdesigns) is a self-taught Native American (Spirit Lake Dakota / Mohegan / Muscogee) artist located in Saint Paul, Minnesota.

Her art brings modernity to Indigenous history, languages, and oral traditions. Growing up on her traditional Dakota homelands here in the Twin Cities, she enjoys using her artwork to teach Minnesotans of all backgrounds the Indigenous history of this place we call home.

Her professional work includes children’s books, fabrics, animations, and fine art in galleries such as the Minneapolis Institute of Art, The Museum of Russian Art, Red Cloud Heritage Center and the Minnesota Museum of American Art, to name a few.

In 2021, she opened her own Dakota publishing company called Wíyou kihipi (We Are Capable) Productions to create a platform that educates and honors the culture, language, and history of Dakota people

About her 2021 Chroma Zone mural, Marlena writes:

Today, we see the impressive structures of the Twin Cities around us, with the skylines etched into our memories. However, before these cities, there existed the Dakota village of Kaposia, previously located where the Union Depot in downtown Saint Paul now stands.

Two Dakota people read the news of harvest time as imagery of the world they lived in and the world we live in floats all around them. We see the stars which guide us,

the Minnesota and Mississippi rivers which offer us life from the waters. There are plants illustrated in a traditional Dakota floral style, buffalo, cranes and tipis as the skylines of the Twin Cities float through time.

As past and present history intermingle in this mural, we look forward to a future where Native presence continues to be celebrated and elevated.

Learn the Dakota names for the land and places of the Twin Cities, including the past and present sites of the Dakota village of Kaposia beautifully illustrated in Marlena’s Dakota land map on her website marlenamyl.es.

For Marlena, being an Indigenous Minnesotan “means celebrating my ancestors’ survival and passing on the knowledge to the next generation and educating greater Minnesotans about us.”

“As a Dakota person, your No. 1 duty is to be a good relative: to other people, to the planet, to your ancestors — through honoring their spirits. It’s teaching people what Dakota means, like, ‘What does the word Dakota mean? What does it really mean? What does it mean to be a Dakota person?’”

#24

ARTIST: Katrina Knutson
TITLE: 612&651
LOCATION: C.E. Gobeil Company (west wall),
715 Raymond Ave.

Born and raised in Minneapolis, **Katrina Knutson** (@katrinak612) is a painter, print maker, illustrator, and active community muralist. She is inspired by urban landscapes, resistance and resilience. She works as a teaching artist in many communities across the state of Minnesota through COMPAS, a CEZ non-profit arts organization dedicated to sparking imagination and hands-on creative expression.

Her COMPAS teaching profile notes that she was “raised on working class ethics, progressive politics, street art and hip-hop” and that “the connection between justice, creating, building, teaching, learning and sharing is central to the way Katrina lives her life and what she hopes to accomplish in her work.” It goes on to add “she has lived everywhere from Mexico City to Toronto, studying art and looking for inspiration under bridges, on the streets, and in

galleries across North America. But no matter how far she travels, Minneapolis will always be home.”

This recurring theme of bridges and Minneapolis is colorfully illustrated in Katrina’s 2021 Chroma Zone mural, titled “612&651”, located on the west wall of the 75-year-old C.E. Gobeil Company, specializing in sleeve bushings and bearings.

About the mural Katrina writes:

This mural highlights the importance of the Mississippi River to Minneapolis and St. Paul, and brings attention to all of the bridges we cross to access the neighborhoods and land on either side. The number 13 on the 35W bridge is in memory of the Minnesotans who died in the bridge collapse in 2007. The hands are a nod to the old area codes 612 and 651, a shorthand for city identity and pride. The Dakota floral created by Thomasina Topbear is to acknowledge the original people of this land and that the foundation for streets and placement of bridges we use, particularly Franklin Avenue, were paths made here long before colonizers arrived.

It is not surprising that Katrina collaborated with Thomasina (#27 on the list of 2021 Chroma Zone our map) on this mural, as the artist has a talent for making connections, sharing in the creative process and building community. She prefers to paint alongside others, in a shared creative experiences, and to building bridges — both literally and figurative-ly — as she has done here between two other 2021 Chroma Zone murals (#21 by Marlena Myles and #19 Peyton Scott Russell) to the north and south off Myrtle Ave.

#19

ARTIST: Peyton Scott Russell
TITLE: WE (#3)
LOCATION: Avalon School (north wall),
700 Glendale St.

Minneapolis-based artist **Peyton Scott Russell** (@houseofdaskarone) holds a BFA from the School of the Art Institute of Chicago, and has been a professional artist and arts instructor for over three decades. His introduction to graffiti art (and Hip Hop culture) in the 1984 film *Style Wars* had a profound effect on him and from that point forward, he has devoted his time and energy to graffiti art.

Through his arts program, **SPRAYFINGER®**, he is dedicated to teaching, studying, and practicing **Graffiti: The Art of Creative Lettering™**. His mission is to increase awareness of graffiti as a teachable artform by working with schools, teachers, and artists on curriculum design, outlines, and lesson plans to deepen the understanding of a long-misunderstood artform.

As an artist, Peyton often explores themes based on personal experiences, reflections, and feelings on issues of identity, community, access, and social justice. When Prince died, Peyton was moved to cover his First Avenue star in gold leaf, creating an instant sensation. In 2020 he painted “Icon of a Revolution” for his childhood neighborhood, the 12-foot-tall, black-and-white portrait of George Floyd installed at 38th & Chicago and a recognized symbol of a larger global movement.

Of his 2021 “WE (#3)” mural on the north wall of Avalon School, he writes:

WE is a statement I’ve been working on since post-riots, and one of my social justice messages. It’s about our differences and the beauty that happens when we come together. It is painted in an achromatic (black, gray, white) color scheme. This is also a reference to my bi-racial make-up as an African American/European American Black-White man.

The background of the mural is graffiti motifs (also in a grayscale) that are off centered and out of context, creating an abstract feeling highlighting struggle and controversy between the races but also, it’s a supporting element — within our differences there are similarities and common ground — the contradiction and the social construct — the gray area we live in.

Originally picked to be a muralist in 2020 (the year the festival was postponed due to COVID), Peyton is not only an official Chroma Zone alum BUT ALSO the creative force behind five other murals in the CEZ. Peyton served as Curator and Creative Director for the first-ever BANG IT! Mural Meet, a four-day live-painting event showcasing early-career graffiti and street artists transitioning to muralism. You won’t want to miss 2021 BANG IT! murals by **Focus Smith** (#B1 on our mural map), **Tom Jay** (#B3), **Daren Hill** (B4) and **Nu-One** (#B5) on a pole barn at Bang Brewing (2320 Capp Rd.), and

by **Jordan M. Hamilton** (#B2) on a semi-trailer at Urban Growler (2325 Endicott St). The beer is good too!

#22

ARTIST: Aaron Johnson-Ortiz
TITLE: La Cigarra
LOCATION: Pro Stop Fuel Station (east and south walls), 543 Cleveland Ave. N.

Aaron Johnson-Ortiz (@aa.johnsonortiz) is a Mexican-American / Chicax artist based in Saint Paul, Minnesota. His art focuses on labor rights, immigrant rights, and the transnational Latino experience. Originally from Minnesota, Aaron grew up in Guatemala and in Chiapas, Mexico. His “Workers United in Struggle” mural was named “Best Mural” by City Pages in 2018.

For his day job, Aaron is the Director of Arts & Cultural Engagement at CLUES (Comunidades Latinas Unidas En Servicio), where he curates a Latino-focused art gallery and directs programming, including a folk arts program, a muralism apprenticeship, and community workshops.

About his 2021 Chroma Zone mural titled “La Cigarra” (or The Cicada) on two walls at the Pro Fuel Station on Cleveland Ave., Aaron writes:

The central theme is resurgence. The mural expresses my feelings about the spring, and about coming out of COVID, and feeling more open and human, and being more connected to people. The characters in the image represent individuals bringing the best of themselves forward, bringing their internal essences, and giving that to the broader community. The heart as a tree of life is just that: a beating heart as love for the community, growing and blossoming. The flowers and foliage also represent spring and beauty and hope. The sun and the moon represent the passage of time (and since they are on opposite ends of the building, they will track the movement of the sun from east to west). The cicadas represent the act of coming out of the shadows and enjoying community and the beautiful weather (cicadas live buried for most of their lifecycle, usually a prime number of years – 5, 7, 17, etc – and then come out en masse as one “brood” for one summer). Some of the inspiration comes from my garden (those flowers blossom in my garden).

And also a lot of the imagery is influenced by Mexican

folk art, especially the sun and the moon, the cicadas (which in Mexico serve as a symbol for singing and living life to the fullest before death), the characters which borrow some elements from religious symbols like the Virgen de Guadalupe, and the heart and tree of life, both of which are common elements in Mexican pop culture and folk arts.

When it came to matching Aaron with a wall, we gave him several to consider, some more visible than others, but nothing as unique as this stand-alone fuel station that has been serving customers in the CEZ for over 50 years. In fact, many of those same loyal customers stopped to talk to Aaron and couldn’t have been more thrilled with the new addition.

While not easily visible when southbound on Cleveland Ave, Aaron’s mural is a breath-taking surprise traveling north or in your rearview mirror. This well-traveled road in the CEZ is a key connector, and one that Aaron travels often to lead him “home” to the family that shaped his identity as a Mexican-American / Chicax artist and labor-rights activist.

Did you know that much of this mural was actually painted in Mexico? Painting on a mural fabric called polytab, Aaron was able to travel with pieces of the mural to Mexico, where he enlisted the help of friends and family, including his sister who traveled back with him to help with the installation.

#28

ARTIST: Alex Gaiter Smith
TITLE: Untitled
LOCATION: Grahn’s Upholstery (north wall), 570 Prior Ave. N.

Alex Smith is an artist, designer, and educator based in Saint Paul. His work ranges from murals to T-shirts, and is deeply rooted in aerosol art. Alex’s work centers around graffiti-inspired abstraction and layered collage.

He currently leads the Textile and Screen printing program at Juxtaposition Arts and teaches aerosol art classes to young people during the summer. Alex’s mural work focuses on futuristic placemaking and adding new layers and representation to the visual landscape of the Twin Cities.

As you can see, Alex’s style is firmly rooted in graffiti

style. His use of color and composition is magical. But not every wall owner understands the artistic complexity and high skill level of his graffiti-centered muralism, which can easily be lumped in with the destructive tagging which plagued many wall-owners. It was important that Alex's mural find the right home, visible and not hidden, so that his artistry can be seen and appreciated.

It is a shared love of graphic lettering that connects Alex and Jennifer, the owner of Grahn's Upholstery, recently relocated in the CEZ at 570 Prior Ave. N. Jennifer's enthusiastic, "I love it. Let's get started!" was exactly the response we needed to get Alex started on his two-wall exploration of two distinct graffiti styles. When complete it will be a two-phase, two-wall showcase underway on the north side on W. Charles St.

About his 2021 Chroma Zone mural, Alex writes:

The idea that I want to work with.....is duality and balance. Doing the wall as 2 distinct pieces at separate times works perfect for this concept. The idea is 2 pieces of similar size and shape, but with contrasting color palettes and styles. One of the pieces will be organic and flowing, the other will be mechanical and rigid. Each piece is meant to represent different sides of the yin and yang or the balance of life.

They will be intricate and colorful, and they will slightly resemble words/letters, but they will not say anything. The movement within the pieces will express the themes of each piece. The flowing/organic/free form, and the mechanical/technological.

#20

ARTIST: Rock "Cyfi" Martinez
TITLE: Spirit of Misi-zibi
LOCATION: The Wycliff (south wall)
2327 Wycliff St.

Minneapolis muralist **Rock Martinez**, who paints under the moniker "CYFI," is a visual artist and muralist born in Tucson, Arizona.

As a self-taught artist, Rock developed his craft by learning alongside other graffiti writers in his community. This grassroots education and the trials that come from working in a street-culture medium outside of the traditional scope of fine art influenced his

understanding of public places and spaces — namely who they are for, and by extension, who was not welcome. Throughout his body of work he explores this tension and seeks to amplify the voices and narratives of those who have been disenfranchised and marginalized throughout history. He draws on his Mexican American and Indigenous heritage to comment on the social, cultural, and natural history of site-specific surfaces, often using allegory, abstraction, and pop art devices to layer meaning. His work is often large, bold, and awe-inspiring.

Of his 2021 Chroma Zone "Spirit of Misi-zibi" mural on The Wycliff, Rock writes:

This work is a symbolic portrait of the fight for Indigenous water rights in the United States. The central figure is a female water protector; from her hands the veins of Misi-zibi (Mississippi River) flow out and around her. She is depicted as floating within a blue orb, which is representative of planet earth. The Misi-zibi can be thought of as the central nervous system of North America and its health is inextricably connected to the health and well-being of all living beings. This work seeks to engage the community in discussion and reflection on the power of water in our lives and the urgent need to protect this precious resource.

As you will see, this mural is not the first (nor last) Chroma Zone mural to grace the walls of The Wycliff, a unique industrial maker space that houses a variety of creative entrepreneurs including Holl Studio (furniture), HiBar, Local Crate, and more. (See also #2 Marielda Ajras from Argentina and #6 Fadlabi from Sudan via Norway from Chroma Zone 2019.) The Wycliff is also the new home for Rock's Minnesota-based studio, as he and contemporary embroidery + mixed media artist Brandi Kole (his wife and sometimes mural muse), split their time between Minnesota and Arizona.

#23

ARTIST: Missy Whiteman
TITLE: Celestial Embodiment: X
LOCATION: Bro-Tex (east wall, access from Territorial Rd.), 840 N. Hampden Ave.

Missy Whiteman (Northern Arapaho and Kickapoo) is an Emmy-nominated writer, director, producer, and multimedia artist. Whiteman (@missy_whiteman)

understands her work to be a voice for her ancestors, their stories, and ancestral wisdom. Her late father, Ernest Whiteman, influenced her work with the gift of artistic vision and practice of art as ceremony. While based in part in Indigenous traditional practices and perspectives, her work also addresses themes of historical genocide, loss of culture, and land in relation to colonization. Whiteman questions the connection of life, death, spirit world, and the rebirth process of revitalizing DNA memory, spirit healing, and redefinition of cultural identity.

Many of Missy's films have screened at international and local venues such as the Walker Art Center, National Geographic All Roads Festival, and Bilbao, Spain. Whiteman is a current recipient of the McKnight Fellowship for Media Arts, Hennepin Theatre Trust/All My Relations Digital Public Arts fellowship, and 2020 Forecast Public Art Mid-Career fellow. She is an alum of The Sundance Native Lab Fellowship and Jerome Fellowship for her short film project *The Coyote Way: Going Back Home*.

Her current project, *The Coyote Way X: Expanded Cinema* is a multidimensional cinematic experience of *The Coyote Way: Going Back Home* short film intertwined with performance, live score, video mapping and 360/VR.

As a multidisciplinary artist, Missy's vision for her 2021 Chroma Zone mural transcends the paint,

mosaics, and polytab printing that is being used to physically make her mural, to a collaborative, creative process that brings together a spectrum of gifted artists and will culminate on one night for an immersive live-painting and dance performance.

Celestial Embodiment: X Expanded Cinema is a montage of video projection, a live score, Indigenous dancing, hip-hop, and spoken word, with a collective of Indigenous artists led by Missy Whiteman. This experience takes place concurrent with Whiteman's mural *Celestial Embodiment X*; this canvas creates an immersive environment that transcends time and place.

Guided by ancestral knowledge systems, traditional stories, and contemporary forms of expression, the expanded cinema program features performances and live painting by Starr Chief Eagle, Lakota Kikyo-Liz Skye Drappeau, Michael Wilson, Focus Smith, Thomasina Topbear and Kitto.

If you are wondering who the model is for the printed portion of the mural, the young girl wearing the shawl is the artist's daughter, Molly. Her image is printed on polytab, a flexible fabric used by muralists that can be adhered to a wall or surface with gel. But for those working with Missy on this mural, this material is referred to as Molly-tab, named after the child who is a central figure in this mural and her mother's heart.

Now that you've seen the 10 Chroma Zone murals of 2021, don't miss the other five murals created by emerging graffiti-based artists during the BANG IT! Mural Meet at Bang Brewing in May, and the other 25+ outdoor murals on view in the Creative Enterprise Zone.

A full map is available at chromazone.net/map-1