



Species Pending: Effigia okeeffeae

Jamison Chās Banks & Animkeewa White Eagle

Axle Contemporary Mobile Artspace
and

Georgia O'Keeffe Museum: Art to G.O.

Mobile Artist-in-Residence exhibition and traveling workshops

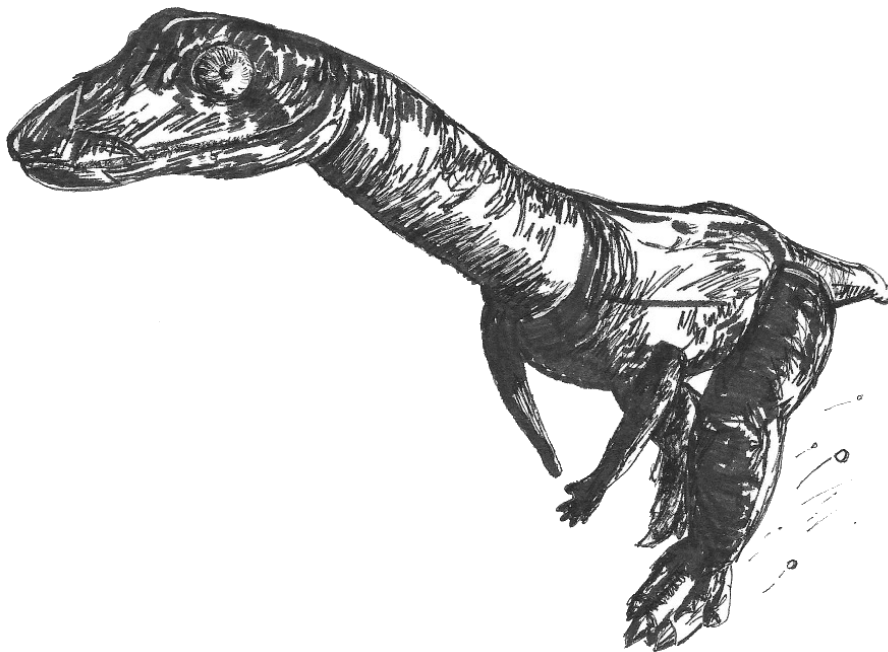
April 18 – June 8, 2025

Opening Reception Friday April 18, 5-7 pm

Santa Fe Railyard Shade Structure by Farmers Market

At the core of this work, *Species Pending* is a reimagining of historical narrative based on the shuvosaurid or proto-dinosaur *Effigia okeeffeae*. This animal lived on the ancient continent of Pangea during the late Triassic and was recently found in 1940's era fossil blocks taken from Ghost Ranch in Northern New Mexico. Through an Indigenous lens of rewriting or "rerighting" history, the artists steer the narrative about this fossil toward a more Indigenous perspective. Using imagery, sculpture, and installation that is reminiscent of archived historical photographs and items, they reinterpret how this fossil and animal is presented, in a diorama installation inside and through prints on the exterior of the Axle Contemporary Mobile Artspace.

Concurrently, the artists will visit schools and community gathering places in Santa Fe and Abiquiú to lead diorama-making workshops with the Georgia O'Keeffe Museum Art to G.O. Program's mobile art studio.



Jamison Chās Banks (Seneca-Cayuga Tribe and the Cherokee Nation of Oklahoma) & Animkeewa White Eagle (Grand Traverse Band of Ottawa and Chippewa Indians and Kiowa descent) were the 2024 Georgia O'Keeffe Museum Mobile Artists-in-Residence. Over the past months Jamison and Animkeewa have worked with the O'Keeffe team, partnering with Axle Contemporary, to develop *Species Pending*, a multimedia, research-based installation opening in Axle Contemporary on April 18, 2025 at the Railyard Shade Structure by Farmers Market, 5-7pm.



drawing by Jamison Chās Banks

Artist Statement: Jamison Chās Banks

One of the first creative experiences that I can recall was from 1985 when I was in the first grade. My teacher, Mrs. Riffle, requested that we find or keep an old shoe box that would be turned into a prehistoric diorama. When the day arrived for us to bring our boxes, we were given paper with tiny images of dinosaurs with small dotted lines around them to indicate where to cut. Coloring the dinosaurs, cutting them out, and pasting them within the box were all choices entirely of each student's preference. In addition, various rocks, sand/dirt, and sticks from the playground were placed within the scene. Since that time, this simple and enriching experience of creating a three-dimensional scene has stayed with me and ultimately forged my interest in the creative nature of all things.

I am endlessly fascinated by the past and as a young child, dinosaurs encompassed a major portion of that wonderment. I am still in wonder when visiting a natural history museum to take in prehistoric armatures or fossils. Also, to add to the complexity, being an Indigenous tribal citizen of this continent, I have often wondered where the stories or myths of pre-columbian Indigenous peoples of the Americas intersect with the fossils of respective tribal communities and lands. It's no surprise given the atrocious relationship toward Indigenous Americans by colonial Americans that the European American record of assistance or support from Native peoples in finding fossils would be near or completely absent from history.

The inspiration for the *Species Pending* title comes directly from the O'Keeffe digital archives. A few entries of unknown animal skeletal remains are titled as *Species Pending*. For my work, I am framing *Species Pending* through a fictional tale based on *Effigia okeeffeae*, a Triassic era porto-dinosaur discovered in 2005, that showcases a lens of not "What if..." but "Most probably..." about the contributions of Indigenous American peoples to the forwarding of scientific knowledge in the fields of paleontology. The last few years have seen enormous leaps in terms of Native representation and access to less diverse spaces. It has also exemplified how Indigenous American peoples are now visible, in most, if not all professions.

When one looks to the past, and even the deep prehistoric past, one may discern the futility in all our efforts except the one to survive. In that sense, one could see our own, and maybe all other species that have ever existed on our planet as pending...



Jamison Chās Banks is a multi-disciplinary artist who creates films, paintings, performances, and installations. A dual citizen of the Seneca-Cayuga Tribe and the Cherokee Nation of Oklahoma, his work often explores the history of war and territorial expansion, both literal and psychological. Banks often reimagines symbols or characters of popular culture in contexts that challenge their original meanings. Banks has been exhibiting work for more than a decade and holds an AFA and BFA from the Institute of American Indian Arts, where he also taught for 12 years.



Animkeewa White Eagle is a multi-disciplinary artist living in Santa Fe. He is enrolled in the Grand Traverse Band of Ottawa and Chippewa Indians and is also of Kiowa descent. He won the youth Art of Technology Award at Santa Fe Indian Market in 2018 and won Best of Show at the Heard Museum Student Art Show in 2019. He is a fourth-year college student, currently enrolled at the Institute of American Indian Arts. He is studying fine arts with a focus in digital art.

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Images for Press use here:

<https://www.dropbox.com/scl/fo/knjrippy7d8bjsgy5vbpa/AHCmXuwwalTmONjYgV33Js0?rlkey=46xcw2q9mfviufrq2mtxkaun&dl=0>

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Georgia O’Keeffe Museum: Art to G.O.

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The Georgia O’Keeffe Museum’s Art to G.O. Art Truck is a mobile creative studio that brings accessible art-making experiences to communities across New Mexico, fostering collaboration, equity, and connection through grassroots art education inspired practices.

Axle Contemporary programming is supported by [Axle Projects, Inc.](#) Axle Projects’ operations are supported through individual donations and grants, including from the City of Santa Fe’s Arts & Culture Department, New Mexico Arts (a division of the Department of Cultural Affairs), and The National Endowment for the Arts. Exhibitions in the Santa Fe Railyard are made possible through the support of The [Railyard Art Project](#).