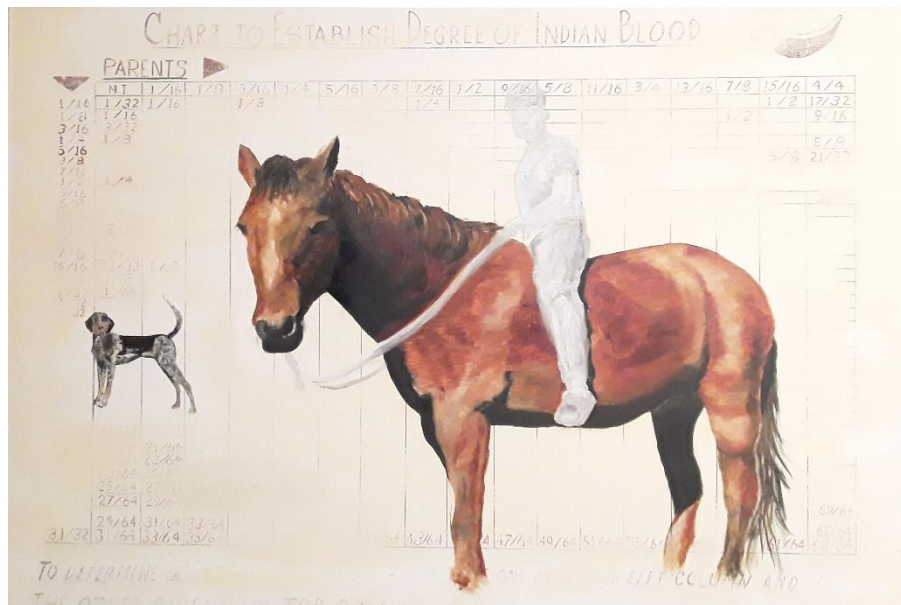




Choctaw No More, 24 x 34 inches, Oil on canvas, \$40,000.

Brent A. Cherry

Artist Bio

Brent A. Cherry is a Choctaw leather artist, craftsman, painter, and graphic designer based near Poteau, Oklahoma. Renowned for intricate hand-tooled leather-work, blending traditional Choctaw motifs with expert techniques, he also creates fine art paintings in oil and acrylic on canvas.

He has exhibited widely in Native American and regional scenes, including as a featured artist at the Red Earth Festival, the Choctaw Nation Annual Art Show, the Artesian Arts Festival, Cherokee Art Market, Hushtola Art Market, and Jacobson House Biannual Show. These venues highlight his Choctaw creativity through group shows and spotlights.

Brent holds an Associate's degree in Graphic Design from Oklahoma State University Institute of Technology in Okmulgee and a Bachelor's in Studio Art at the University of Arkansas - Fort Smith, bridging graphic design, leather craft, and broader fine arts.

Through Dead Cow Creations and Grow and Graze Farm Supply, Brent exemplifies the Chahtapreneur ethos—fusing cultural pride, resilience, and economic self-determination with contemporary expression. His work supports rural lifestyles, engages Indigenous communities, and reimagines traditional materials with precision and storytelling. He shares actively via social platforms and local networks in the Arkansas-Oklahoma region.

Artist Statement

I make oil paintings that place contemporary Native American experience inside the visual languages of art history and colonial bureaucracy. Working with canvas and oil, I create what I call “smart art,” applying art-historical concepts to a present-day Native viewpoint so viewers can recognize connections and differences between past and present. I use the official “Chart to Establish Degree of Indian Blood” as both subject and structure. A living horse and its blank rider occupy the grid of fractions that once measured identity by blood quantum. The chart stays legible yet is no longer neutral—it becomes a landscape the figures must inhabit.

In other works I borrow Magritte's bowler-hatted, faceless man and alter him with long braids and scissors held across the face. Western formal dress and Surrealist stillness meet markers of Native presence and the threat of cultural removal.

By inserting Native bodies, animals, and symbols into these borrowed systems, I keep historical measurement and cultural erasure visible while something stubbornly alive continues to occupy the frame. The paintings do not resolve the tension; they hold it open so the viewer can feel both the weight of the past and the persistence of the present.