



Brenda Kingery (Chickasaw)
NO SOCKS
acrylic on paper 30" x 22" paper size
© 2022



Allan Houser (Haozous),
(Ft.Sill Chiricahua Apache)
THINKING OF HIM
19" x 18" x 13" bronze edition 10 © 1981

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Indian Market Exhibition 2022

See the new works at

Glenn Green Galleries in Tesuque

Gallery Hours 9 a.m. to 5 p.m.



Melanie A. Yazzie (Diné/Navajo)
**THEY HELP EACH OTHER: ANIMAL
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aluminum with polychrome patina
edition 40 © 2022
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ORELAND JOE HEALERS & MEDICINE PEOPLE

100th Annual Santa Fe Indian Market

RECEPTION: FRIDAY, AUGUST 19th
5-7 PM

ON VIEW: AUGUST 19th - 29th,
2022



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48" X 24" ACRYLIC & INK



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MANITOU GALLERIES PALACE JEWELERS

Indian Market Open House

Thursday, August 18th &
Friday, August 19th
2022
5-7 PM

Featuring Diné Artists:
Arland Ben
Jennifer Curtis
Harrison Jim
& B Tom

*"CONTINUING A TRADITION OF HONORING
AUTHENTICITY AND CRAFTSMANSHIP"*





"1880"



WORLD RENOWNED PHOTOGRAPHER
DAVID YARROW



Indian Market 2022

CENTENNIAL CELEBRATION | AUGUST 18-21 | SORREL SKY GALLERY

SCHEDULE OF EVENTS

THU. AUGUST 18

David Yarrow Opening Reception & Talk

5:00 p.m. - 7:30 p.m.

David Yarrow Talk 6:30 p.m.

Recognized as one of the world's best-selling photographers, David will be discussing his groundbreaking work, including images from his Wild West Series and his Storytelling Series. Experience them yourself.

FRI. AUGUST 19

Indian Market Group Show

Gallery Reception

5:00 p.m. - 7:30 p.m.

Includes all of the gallery's Native American artists, non-Native artists, guest artists, and collaborators, such as Ben Nighthorse, Ray Tracey, Kevin Red Star, Star Liana York, Thom Ross, Arlene LaDell Hayes, Tony Stromberg, Robert Rivera, and more.

THU. AUGUST 18 & SUN. AUGUST 21

Navajo Weavings Educational Talks

Aug. 18: 3:00 p.m. - 4:00 p.m.

Aug. 21: 12:00 p.m. - 1:00 p.m.

Once again we've partnered with our longtime friend and associate Jackson Clark. Clark is a recognized expert in Navajo weavings and regularly gives talks to museums and organizations across the country.

SAT. AUGUST 20 & SUN. AUGUST 21

Sorrel Sky Indian Market

10:00 a.m. - 5:00 p.m.

A market-like setting at the gallery will allow for opportunities to spend time reconnecting with our talented artists and guest artists, and to select from new works created specifically for this weekend.

Generations

Sorrel*Sky
GALLERY

Approaching his 90th birthday, Ben Nighthorse finds himself in his workshop teaching grandson, Luke Longfellow (now twenty-four), the skills he has learned throughout the years to create extraordinary jewelry in a way that only Ben can share.

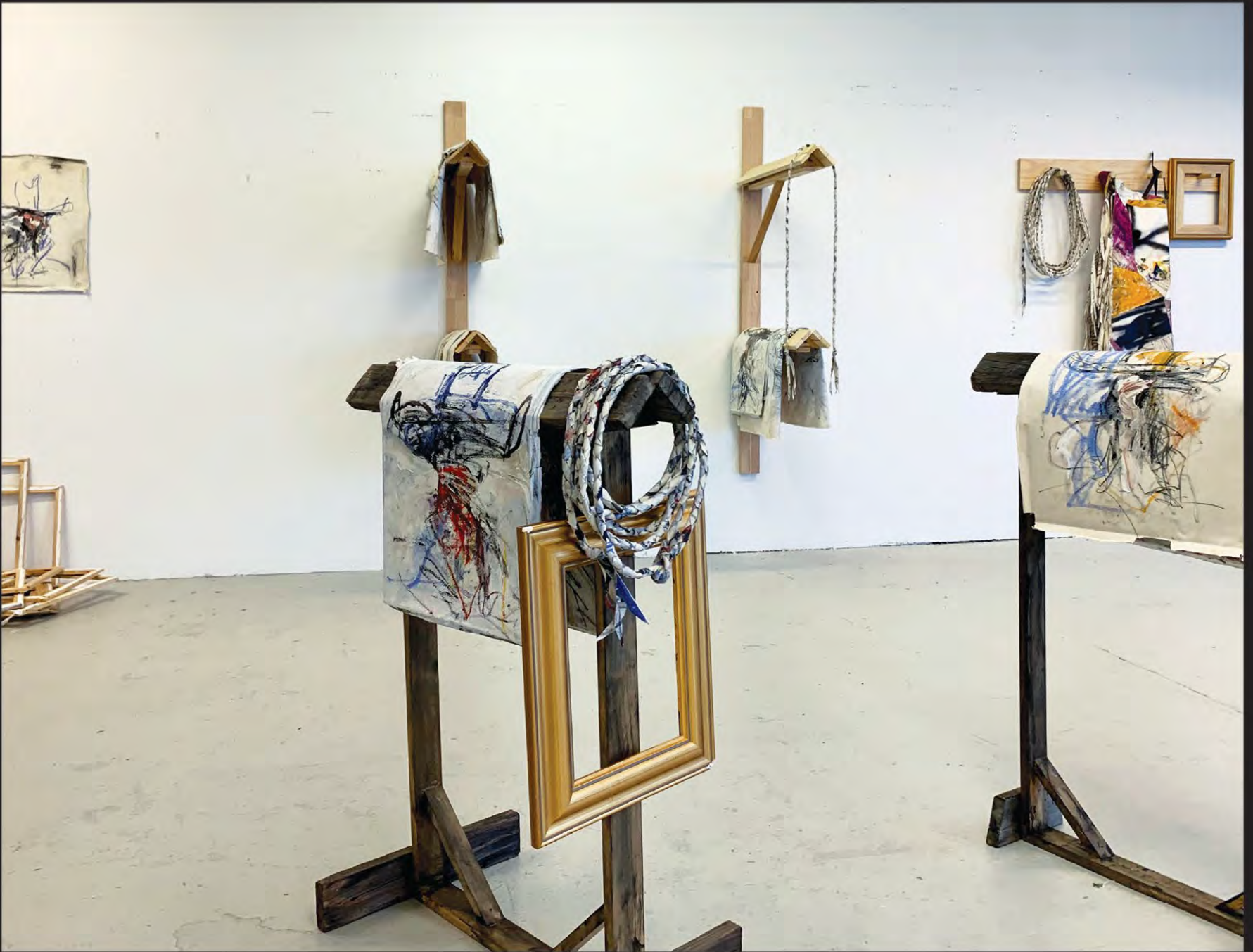
Shanan Campbell, Ben's daughter and Luke's mother, said how proud she is "to see a younger generation coming up to carry on the legacy of Nighthorse jewelry."

www.SorrelSky.com



PATRICK DEAN HUBBELL

TACK ROOM



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of Native American Art*

PRESTON SINGLETARY

August 19 - September 3, 2022

Artist Reception:

Friday, August 19th from 5 - 8 pm

Preston Singletary
Untitled Oyster Catcher Rattle
Blown and sand-carved glass
22.75" h x 21" w x 6.5" d



GROUP EXHIBITION

August 18 - 22, 2022

Artist Reception:

Thursday, August 18th from 5 - 8 pm

Featured artists include Jody Naranjo, Chris Pappan, Dan Friday, Helen Tindel, Starr Hardridge, Lisa Holt and Harlan Reano, Ryan Singer, Frank Buffalo Hyde, Maria Samora, and Raven Skyriver

Visit www.blueraingallery.com for a complete list of shows and events in conjunction with Blue Rain Gallery's Annual Celebration of Native American Art



J.D. Challenger

Stories of the Ancestors

100th Annual Santa Fe Indian Market



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MAHNAZ COLLECTION congratulates all of the jewelry artists showing in SWAIA's Centennial Celebration of Indian Market. We thank each of you for your precious gifts of beauty.



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is New York's premier designer, artist, and gold/silversmith jewelry gallery. We sell distinctive + influential 20th-century jewelry, (1950s onwards) and select contemporary jewelry.

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Eagle Dancer



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Lone Mountain Turquoise, Sterling Silver
Roger Tsabetsaye c. 1960-s - 1970's



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WHITEHAWK Antique Show
August 12th - 15th, 2022

LA FONDA HOTEL
August 16th - 21st, 2022



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DAWNLAND



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BLOOD MEMORY



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VMM provides Native storytellers with film funding, professional development, youth media training, and mentorship programs to lead the next generation of Native media makers into public media.

VMM's programs are the Public Media Fund, the Creative Shorts Fellowship, and the Native Youth Media Project, which provide professional development trainings and online film screenings and panel discussions. We also have a SHOP film catalog of over 100 titles to rent or purchase.

MAJOR ACHIEVEMENTS

DAWNLAND

Received an Emmy for Outstanding Research in 2019.

GROWING NATIVE

Won four bronze Telly Awards in 2019. One for each episode.

SISTERS RISING

Won a silver Telly Award in 2022.

BLOOD MEMORY

Received an award for best coverage of Native America from the Native American Journalists Association in 2021. Won a silver Telly Award in 2022.

BRING HER HOME

Was selected for INPUT – International Public Television Conference 2022.

BUFFY SAINTE-MARIE: CARRY IT ON PREMIERES NATIONALLY THIS FALL ON PBS AMERICAN MASTERS

This inspiring documentary film chronicles the remarkable story of Indigenous artist Buffy Sainte-Marie as she rises to prominence in New York's Greenwich Village folk music scene and blazes a ground-breaking path as an Oscar-winning singer-songwriter, social activist, educator and artist.

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100 Years
of Santa Fe's
Indian Market
1922-2022



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Join us as we celebrate a century of Santa Fe's Indian Market with more than 200 works of art, historic and contemporary photographs, and interviews with the artists and collectors.

OPENING AUGUST 7

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LEFT: Tyler Dingee, Maria Martinez holding finished pottery, ca. 1950. Palace of the Governors Photo Archives, NMHM #073452 RIGHT: Kitty Leakey, Jaylina Rain Loretto, 10, Hoop Dancer from Nambe Pueblo, 2019



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HuttonBroadcasting.com

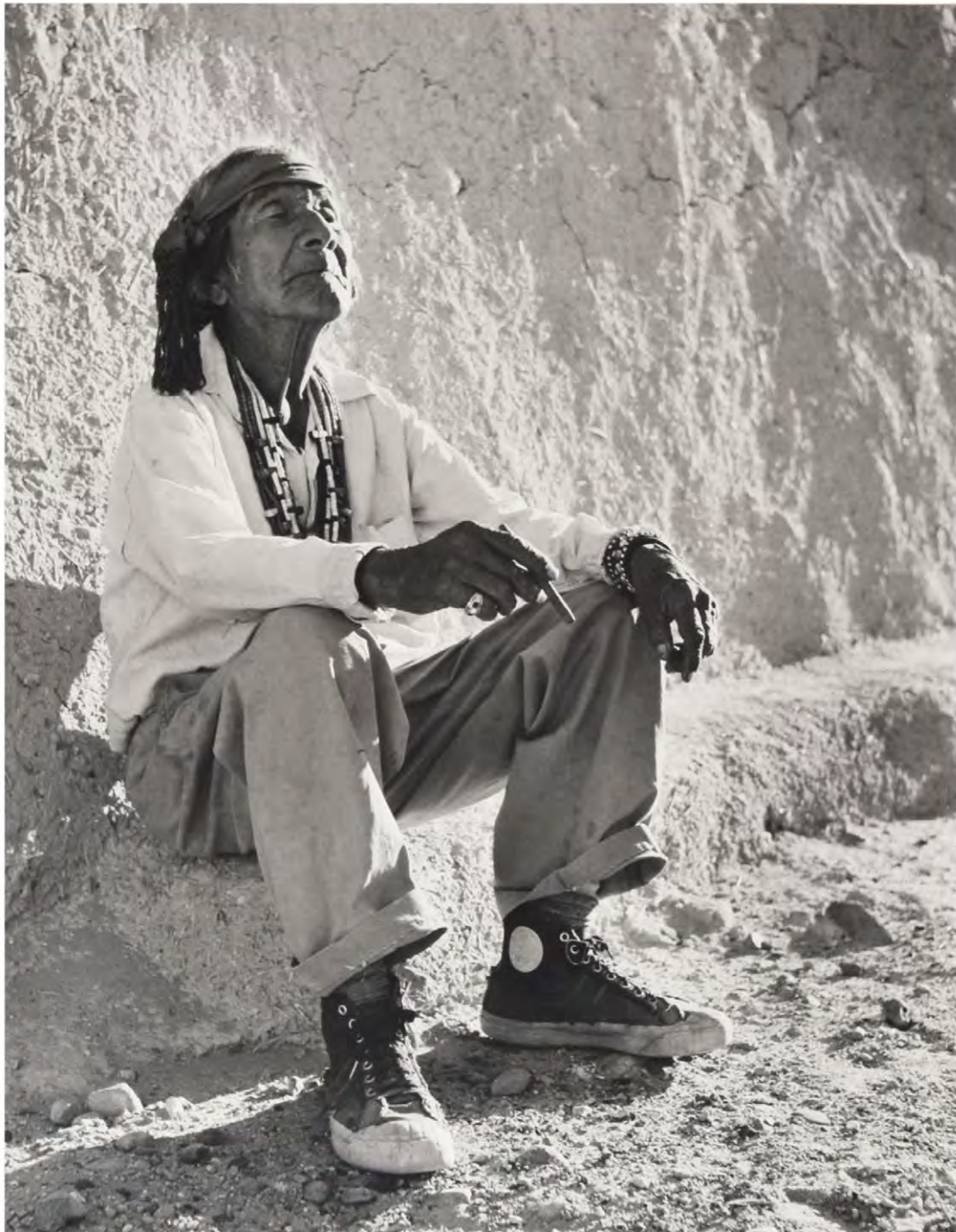


Santa Fe Indian Market

SOUTHWESTERN ASSOCIATION FOR INDIAN ARTS

BETWEEN TWO WORLDS

The Photography of Lee Marmon



ON VIEW

July 30, 2022-January 15, 2023

One of the first professional Native American photographers captured heartfelt portraits, stunning landscapes, and important events fostering an Indigenous view of New Mexico.



ABOVE

Lee Marmon, *Acoma Mission Bell*, 1985,
Gelatin silver print, #2000-017-0031, Center for
Southwest Research, University of New Mexico

LEFT

Lee Marmon, *White Man's Moccasins*, 1954,
gelatin silver print, Albuquerque Museum,
gift of Cate Stetson, PC2021.72.28.



Albuquerque
MUSEUM

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ONE
ALBUQUE
RQUE arts & culture

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PATRICK SHANNON



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The background image of a young girl showing off her pottery creations is courtesy of the University of New Mexico. Other historic images are courtesy of The Place of the Governors Photo Archives. More current photos are courtesy of Kitty Leaken, Neebinnaukzhik Southall, and Gabriella Marks. Thank you for sharing your photos to create this centennial collage!

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A LETTER FROM THE DIRECTOR



It is my great honor and sincere pleasure to welcome you to the **100th Santa Fe Indian Market!**

I would like to acknowledge that this gathering convenes in *O'gah'poh geh Owingeh* (White Shell Water Place), or Santa Fe, New Mexico, located on the traditional and ancestral lands of the Tewa people. This celebration of Indigenous art and ingenuity brings together artist delegates from hundreds of tribal nations every year to share their talent and creativity with the world.

This year has been our first opportunity to plan a full market since 2019, so we made sure to bring back time-honored traditions, including the crowd-favorite Clothing Contest. It has been a wonderful experience to create programming for a weekend that is free of the limitations that we faced for our events in 2020 and 2021. We have planned many fun and exciting events for you to enjoy, and I am particularly looking forward to the SWAIA Gala: "Shiny Drop" Centennial Party, which will feature a fashion show, live art auction, and an afterparty with live music and dancing.

In addition, throughout this past year, we were able to cultivate SWAIA's mission of developing strong partnerships. We've been able to forge new relationships with various organizations and individuals that could only come from in-person meetings, and I know you will notice a more enhanced experience due to this support of our allies.

Notably, we have increased the cash awards for artists, and our Best of Show award will be \$30,000! We listened to the feedback of artists,

sponsors, and donors. We heard what they wanted to see from our organization, and they came by our side to make so many things happen. Working with important partners, we were able to meet goals and exceed expectations.

Also this year, I was more involved with jurying, booth placements, and artist communications. I was able to serve artists in a very practical and hands-on way. It was a complete honor to learn more about who they are and connect with each artist in this way, with the goal of establishing stronger relationships with artists year after year.

We continue to have lofty goals for the organization. We've set a great foundation, and now we're diversifying what we provide to the participants of Indian Market in order to promote sustainability and look forward to the next 100 years. As we expand our digital platform and online presence, we invite you to celebrate art and support commerce 365 days a year. While we commemorate the past 100 years, we celebrate the ultimate prize — the future of SWAIA for the next 100 years.

This is going to be a memorable weekend, and we hope you enjoy every inspiring minute of it.

Much fun,

Kimberly A. Peone

SWAIA Executive Director

(Colville Confederated Tribes/Eastern Band of Cherokee Indians)



Santa Fe Indian Market
SOUTHWESTERN ASSOCIATION FOR INDIAN ARTS

SWAIA Board of Directors

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(San Ildefonso Pueblo) | Artist Services Assistant

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(Chippewas of Rama First Nation)
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Madeline Cachera

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Leatrice Lujan

(Taos Pueblo) | Indian Market Assistant

Jessica Metcalfe

(Turtle Mountain Chippewa) | Guest Editor |
Indigenous Fashion Show Coordinator

Damian Moore

(Diné) | Signage

Nolan Naranjo

(San Ildefonso Pueblo) | Indian Market Assistant

Jared Powers

Ecommerce

Draven Rowland

(Northern Cheyenne) | Logistics Assistant Manager

Thomas Schulze

Logistics Manager

Carrie Wood

(Diné) | Indigenous Fashion Show Assistant

CONTRIBUTORS



Jessica R. Metcalfe

Dr. Jessica R. Metcalfe (Turtle Mountain Chippewa) is a writer, business owner, co-curator, consultant, educator, and researcher of American Indian art, clothing, and design from all time periods, with an emphasis on contemporary artists.



Ryan Rice

Ryan Rice (Kanien'kehá:ka) is a curator, critic, and educator, whose practice advances contemporary Onkwehonwe visual arts and culture.



Miranda Belarde-Lewis

Dr. Miranda Belarde-Lewis (Zuni and Tlingit) is a writer, curator, and assistant professor of Indigenous Knowledge and Information Science. She is a basketball mom and bead-lover who deeply appreciates Native art and artists — past, present, and future.



Jaclyn Roessel

Jaclyn Roessel (Diné) is a writer, coach, and president of Grownup Navajo, a company dedicated to sharing how Indigenous teachings and values can be a catalyst for change. She lives with her family in the Pueblo of Tamaya.



Jessa Rae Growing Thunder

Dr. Jessa Rae Growing Thunder (Sisituwan/Hahpetuwan/Hohe) is a mama, a wife, daughter, granddaughter, sister, and auntie. She is devoted to traditional arts as a third-generation beadwork/quillworker.



Rachel Harris-Huffman

Rachel Harris-Huffman is a multidisciplinary artist, writer, and Magister Litterarum. Her criticism, journalism, and experimental essays have been published in journals, museum catalogs, and magazines in the U.S. and U.K. She loves traveling, swimming, cats, and Bruce Springsteen.



Kristen Dorsey

Kristen Dorsey (Chickasaw Nation, Irish-American) is an artist, writer, curator, and doctoral student. She is passionate about sharing the brilliance of Indigenous art through her academic and curation projects. She lives with her family on Tongva land and can often be found surfing.



Cathy Notarnicola

Cathy Notarnicola is the curator of Southwest history at the New Mexico History Museum. She has also worked at the Museum of Indian Arts and Culture, Santa Fe, New Mexico, The Smithsonian Institution's National Museum of the American Indian, Washington, D.C., and the Arizona State Museum Tucson, Arizona.

NOW OPEN!

Join us for this summer's opening of the new permanent exhibition, *Here, Now and Always*. Explore how culture illuminates the past and informs the future of Native art and lifeways.

**HERE,
NOW
AND
ALWAYS**



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Figurine, Mary Evangeline "Vangie" Suina (Cochiti Pueblo),
1984, Bequest of Sarah Crane, 58157/12. Sponsored by
Ann Parker and Angelo Joaquin, Jr.

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505-476-5063 · nmartmuseum.org

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NEW MEXICO HISTORY MUSEUM

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Opening August 7, 2022
On the Santa Fe Plaza
505-476-5200 · nmhistorymuseum.org

NEWMEXICOCULTURE.ORG



NEW MEXICO DEPARTMENT OF
CULTURAL AFFAIRS

SANTA FE INDIAN MARKET



1. Santa Fe Native Cinema Showcase 2022

Thursday, August 18 – Sunday, August 21
New Mexico History Museum Auditorium

Saturday at the Railyard
Encanto
Sundown

Free

The National Museum of the American Indian's Native Cinema Showcase is an annual celebration of the best in Native film held during Santa Fe Indian Market Week. The cinema showcase provides a unique forum for engagement with Native filmmakers from Indigenous communities throughout the Western Hemisphere and Arctic. Experience Native cinema at the NM History Museum.

2. Best of Show Ceremony & Luncheon

Friday, August 19
11 a.m. – 2 p.m.
Santa Fe Community Convention Center
\$150 per ticket

An exclusive, SWAIA members-only event, sponsored by JoAnn and Bob Balzer, awarding the year's top artists in all ten juried market categories. The event begins with an awards ceremony for Best of Classifications and the year's overall Best of Show winner.

The ceremony is followed by a luncheon sponsored by the Institute of American Indian Arts (IAIA) in the Santa Fe Community Convention Center courtyard. The luncheon is limited to Best of Show and Best of Classification winners, their guests, and SWAIA ticket holders.

Attendees will also enjoy a preview of the stunning array of the year's art entries from all classifications.

Tickets at swaia.org.

Santa Fe Indian

3. Sneak Peek & General Preview of Award-Winning Art

Friday, August 19
Sneak Peek | 2 – 4 p.m.
\$75 per ticket

General Preview | 4 – 6 p.m.
Santa Fe Community Convention Center
\$40 per ticket

SWAIA's Sneak Peek gives members the opportunity to see the best of Indian Market art after the Best of Show Awards ceremony. The General Preview, which immediately follows, opens the doors to the public for a glimpse at the year's award-winning artwork. Tickets at swaia.org.



4. Indian Market on the Plaza

Saturday and Sunday
August 20 and 21
8 a.m. – 5 p.m.
Free

Welcome to the world's largest and most prestigious juried Native North American art market. Indian Market features jewelry, textiles, baskets, bead and quillwork, pueblo wooden carvings, sculpture, diverse arts, pottery, and 2D artwork. Shop one-of-a-kind items direct from U.S. and Canadian Indigenous artists, watch dance performances, and hear live music on the market stages. Don't forget to stop by the Native food vendors for a truly singular experience of Indigenous culture.

Market Centennial Event Calendar



5. Native American Clothing Contest

Sunday, August 21
Entry Registration | 8 – 9 a.m.
Contest | 9 a.m. – 12 p.m.
Plaza Stage, Downtown Santa Fe | Free

A market favorite, the Native American Clothing Contest presents a wide array of regalia and handmade clothing from North American Indigenous Nations. Witness the designs of Native traditional and contemporary clothing as contestants compete for ribbons in men, women, and youth categories.

Note: Please note that only SWAIA-approved photographers will be permitted to take photographs near the stage area and behind the scenes.

6. SWAIA “Shiny Drop” Gala

Saturday, August 20 | 6 – 9 p.m. | Santa Fe Community Convention Center
After Party in the Courtyard | 9 – 10:30 p.m. | \$250 per ticket

Indian Market’s “biggest night out,” the SWAIA Gala, is a fundraising benefit for the Southwestern Association for Indian Arts. The event features an Indigenous Fashion Show with seven designers and a live art auction of artistic masterpieces.

Come dressed in your best “Indian Market” style and enjoy this night of phenomenal art, food, Indigenous fashion, and fun!

7. Indigenous Fashion Show

Santa Fe Community Convention Center

VIP Fashion Pre-Party

Sunday, August 21 | 1:30 – 2:45 p.m.

A place to have Gruet bubbles and wine and mix and mingle before the fashion show.

Indigenous Fashion Show

Sunday, August 21 | 3 – 4 p.m.

The Indigenous Fashion show, produced by Indigenous art historian Amber-Dawn Bear Robe, is a highly anticipated ticketed runway fashion show. This year eight designers from the United States and Canada will present their collections.

1st Row VIP \$250 (includes the pre-party, trunk show, and afterparty)

2nd Row VIP \$150 (includes the pre-party, trunk show, and afterparty)

General Admission \$35
Standing Room \$15

Indigenous Fashion Trunk Show

Sunday, August 21 | 4:30 – 6:30 p.m.
\$50 per ticket

Ticketholders can purchase and order directly from the designers at the Indigenous Fashion Trunk Show that follows Sunday’s fashion show. Only 100 tickets will be available for purchase. Wine and appetizers will be served.



8. SWAIA Silent Auction

Santa Fe Community Convention Center

Friday, August 19 | 12 – 6 p.m.
Saturday, August 20 | 2 – 7 p.m.

The SWAIA silent auction of artwork donated by SWAIA artists is a global opportunity for Native Art collectors and market goes to bid on silent auction items and support SWAIA’s year-round mission. Bidding begins online on Friday, August 19, at swaia.org, and in person at noon. The auction ends at 7 p.m. MST on Friday.

YAONI

(YOU ARE ON NATIVE LAND)

By Ryan Rice (Kanien'kehá:ka)

ON the occasion of the Southwestern Association for Indian Arts (SWAIA) centenary, the annual Santa Fe Indian Market weekend and its ancillary programming will take over the core real estate of Santa Fe's downtown plaza and spill out to the surrounding streets and nearby venues. The occupation of Indian Market on the plaza can be experienced as a quiet insurgence bursting with artistic activity that also celebrates a thriving economy. Indian Market sustains and maintains authentic traditional and nontraditional creative production that helps financially fuel the historic city of Santa Fe and the state. The market cultivates, entices, and lures tourists, visitors, and art collectors both new and established. The market is a key destination for museum curators from around the world.

The mystique and uniqueness of Santa Fe as the backdrop for the market emanates from the amalgamation of many elements. Pueblo and Spanish cosmeticized styles of architecture, the tapestry of cultures, and the branded essence of the Southwest have been promoted since the manufactured plan to create a tourist mecca shaped by the past emerged. Marketing efforts by the railroad and tourist industries ensured a consistent, also romanticized, narrative. The colonial history and settler occupation of Santa Fe are significant facets of the New Mexico True campaign, which relies upon the "Land of Enchantment" sentiment with its celebratory tone and sanitized language. It buries deep the "real true" history of possession and colonization. Still conveyed and promoted from a Western perspective, this colonial legacy story strategically overwrites the rich history and occupancy of Santa Fe's and New Mexico's original peoples.

By and large, Indigenous people have been perpetually wrestling with this impermeable yet focused narrative of place and settlement that discounts the Americas as Indigenous. This common colonial legacy, tirelessly opposed and confronted by Indigenous people, has violently severed and consistently encroaches upon our

immemorial relationships to lands and resources. The manufactured myths of Indigenous hospitality and harmony, told universally and naively, feed the status quo and unapologetic patriotic settler sentiments that will most likely linger in perpetuity. Yet, the will to reclaim homelands, territories, and truths is critical to forms of sovereignty that shape identities that restore tenuous relationships to place.

Visitors to Santa Fe and the market should seek opportunities to respectfully recognize past histories, cultural geography, and relevant relationships as they would for any global destination. By acknowledging the past, present, and future of the traditional territory, called *O'nga P'ogeh* (White Shell Water Place) in the Tewa language, they would recognize



"You Are On Native Land" is a statement consistent with opposition to the colonial project ... It signals a collective rally, for Indigenous and non-Indigenous alike, to require a deeper and more intimate knowledge of the shared places we call home.

the tenacity of cultures located within the Pueblo corridor. This corridor has been pivotal to the creative hub that Santa Fe and SWAIA sustain and Indigenous people continue to occupy, build, and intervene. SWAIA's diversification and gradual expansion beyond regionalism is an opportunity for attendees to visit artists representing a myriad of North American nations. Each artist at the market holds a symbolic space that honors their cultural affiliation(s) in their artworks and carries forward a legacy of visual sovereignty that shifts fluidly with their imagination.

We have witnessed many entrenched strategies that have excluded, ignored, and removed customary

cultural vestiges. Yet the disenfranchisement of the "Native" from its present and future is being challenged. For example, Santa Fe's Georgia O'Keeffe Museum, which once used the slogan "Welcome to O'Keeffe Country," has now employed a decolonial approach to recognize its place within the cultural ecosystem. Its Instagram account (@okeeffemuseum), prompted by the refresh of the New Mexico True campaign quoting Georgia O'Keeffe's settler claims to place, posted the following: "We strongly discourage the use of these problematic phrases, as well as 'O'Keeffe Country,' to promote tourism or represent Northern New Mexico." It further states, "The O'Keeffe Museum recognizes the importance of tourism to the state economy. However, we are advocates for informed tourism that is inclusive of all our stories and educates visitors on the nuances of our past and the richness of our multicultural present."

This shift in attitude was prompted by the tireless labor and legacy of Indigenous activists, including artists, curators, historians, politicians, and elders who understand that knowing and sharing pluralistic histories are critical and regenerative for inspiration, reconnection, and justice. These enduring generational efforts to acknowledge land and people have gained momentum widely, yet without criticism, and have been adopted by many mainstream learning and cultural institutions as a means to strengthen their place within a multicultural society and to serve their diverse communities.

A land acknowledgment, as it has been named, has become a decolonial tool to think about places with a future rather than just with a past. Métis scholar Chelsea Vowel blogs, "If we think of territorial acknowledgments as sites of potential disruption, they can be transformative acts that to some extent undo Indigenous erasure. I believe this is true as long as these acknowledgments discomfit both those speaking and hearing the words. The fact of Indigenous presence should force non-Indigenous peoples to confront their own place on these lands." It is also a restorative gesture that furthers the design principles of placemaking alongside aspirations that consider cultural sustainability for societal wellness because it restores spirit to land and people.

"You Are On Native Land" is a statement consistent

MATEO ROMERO EAGLE DANCER



with opposition to the colonial project, and one of many that have become influential within the creative economies and visual messages of sovereignty crafted into art, fashion, media, and jewelry. It signals a collective rally, for Indigenous and non-Indigenous alike, to require a deeper and more intimate knowledge of the shared places we call home by recognizing and exposing a range and depth of evidence of ancient and pre-history of continuous occupation. Internet-based tools such as Native Land Digital (native-land.ca) and The Decolonial Atlas (decolonialatlas.wordpress.com) are mapping devices that orient the public to the complexities of places they live and/or visit as a starting point in recognizing Indigenous histories.

These growing efforts also align with the insurgent Land Back movement's goal to restore aspects of sovereignty that are place-specific and inclusive of political, economic, and cultural influences. Shifting the burden of recognition and reterritorialization to the mainstream will be slow, but it will gradually honor the spaces we stand on, live, and gather. It is a form of etiquette, a process reaffirming an Indigenous presence and legacy that will re-story the relevance to a place that is witnessed through oral history and visual, cultural, and traditional knowledge. ▲

CARA ROMERO SPIRITS OF SHAWAATS



HONORING TRADITION AND INNOVATION:

100 Years of Santa Fe's Indian Market 1922 – 2022

By Cathy Notarnicola
Curator, New Mexico History Museum



Eagle Dancers at Indian Market. Photograph by Kitty Leaken.

The New Mexico History Museum and the Southwestern Association for Indian Arts (SWAIA) have collaborated to present an exhibition that commemorates 100 years of the Santa Fe Indian Market. *Honoring Tradition and Innovation: 100 Years of Santa Fe's Indian Market* traces this history and explores the impact of federal Indian policies on the Native American art world. Many of these policies are reflected in the social and economic trends that have shaped Indian Market through the years. The exhibition recognizes the artists, collectors, and volunteers who make the market possible and showcases works by Indian Market artists from private and public collections, historic and contemporary photographs, and interviews with artists and collectors.

It was with great enthusiasm that I approached the opportunity to play a role in the commemoration of this remarkable event. As a curator at the New Mexico History Museum, past judge and juror for SWAIA, and longtime market attendee, I was honored to curate this exhibition. *Honoring Tradition and Innovation* focuses on this 100-year history through objects made by Indian Market artists. Many were purchased directly from artists at the market, including several that won awards at SWAIA's prestigious art competition.

Each year, more than 100,000 people attend this largest Native American art show in the world, gener-

ating an estimated \$160 million for artists and the local economy. This event fills the central plaza in Santa Fe and includes more than a thousand Native artists representing some 200 tribal communities in North America and Canada.

Indian Market has evolved out of years of mutually influential interactions among artists and visitors. It has served as a meeting place for shared cultural exchanges. Over the past century, the American Indian art world has been significantly shaped and sustained by Santa Fe's Indian Market and tourist industry. The market provides income to artists and their families while connecting Native and non-Native worlds.

The event has grown tremendously in scope and size since its 1922 beginnings. It was originally sponsored by non-Native staff at the Museum of New Mexico and School of American Research. Now, it is facilitated mostly by Native staff and board members. Indian Market has also transitioned from participation by primarily Pueblo artists of New Mexico to include Native artisans from across the United States and Canada.

The market's early mission of preserving traditional designs and techniques of the past has also shifted to include the honoring and encouragement of innovation and new technologies. This change in SWAIA's mission to include innovation has enabled many artists from across the United States and Canada to push the boundaries that define Native art today.

Pre-Market: 1800 – 1920s

Beginning in the early 19th century, federal Indian policies of the removal and the reservation period (1829 – 1886) spread across the country. These policies forcibly removed Native people from their homelands and placed them onto reservations. By the late 19th century, 90 percent of North American Indians had perished due to federal Indian policies, diseases, and warfare.

After removal and reservation policies were enacted, the U.S. government shifted to allotment and assimilation policies (1887 – 1934). These included the ceding of Indian lands through the Allotment Act (1887) as well as the establishment of Indian boarding schools. U.S. government officials removed Native children from their homes and forbade them from speaking their languages. They were also not allowed to practice their religious ceremonies. Many Native adults were encouraged to learn a trade or farming techniques, all of which contributed to the diminishing of Native cultures, languages, and materials.

However, some tribal groups of the Southwest, such as Pueblo and Navajo Indians, were able to remain in their original homelands. This phenomenon would eventually make the Southwestern United States an area of great interest to tourists, anthropologists, writers, and historians.

Railroads and Tourism

During the 1880s, the Atchison, Topeka and Santa Fe Railroad began servicing the American Southwest, including Santa Fe. Pueblo pottery makers created

objects that reflected the types of people they encountered with this new influx of railroad passengers. These included circus acrobats, opera singers, workers, and settlers, to name a few. Potters also created small human figures to sell to tourists in the curio trade that had existed even before the railroad made its way to Santa Fe.

The 2,000-year-old Pueblo pottery tradition changed dramatically over the next several decades. Nontraditional vessels and figurines were made and sold across the country via mail-order catalogs. These types of Native ceramics, considered curios, were not permitted at the early Indian Fairs, and Museum of New Mexico Director Edgar Lee Hewett and Curator Kenneth Chapman encouraged Pueblo potters to make pottery that was more reminiscent of old pottery styles rather than souvenirs for the tourist market. The arrival of the railroads also brought more mass-produced goods such as metal cookware, textiles, and household goods to Pueblo people, decreasing their need to create utilitarian objects.

The development of pottery made for tourists sparked ongoing debate regarding what is traditional or contemporary Native art. This discourse has been dominated by a Western non-Indigenous perspective that values the ancient over the modern. The terms “traditional” and “contemporary” delineate a timeline that references opposing concepts. These include the past and the present, ancient and modern, old and new. Concepts of traditional versus contemporary incorporate measures of authenticity and can value the traditional as somehow more authentic than the

contemporary. This way of thinking can position traditional Native art as somehow more “Indian” than contemporary works.

Early Markets: The Southwest Indian Art Fairs and Industrial Arts and Crafts Exhibition

Santa Fe has been a center of trade and exchange for centuries, while Indian Market had its beginnings in 1922. Hewett and Chapman organized the first market, called the Southwest Indian Art Fair and Industrial Arts and Crafts Exhibition. The fair was held during the annual Santa Fe Fiesta. Both the Fiesta and the Indian Fair were initiated by Hewett to fuel the tourist industry. The Indian Fair was held indoors, admission was charged, and both artists and traders (people who bought and sold Native art and artifacts) submitted work to the judged art competition.

Entries were judged by a panel of non-Natives, who also set prices and sold artworks to the public. Native artists themselves did not sell directly to visitors at these early fairs, although today interactions between Native artists and the public are a popular aspect of Indian Market. The judging of artworks and the awarding of prize monies were intended to encourage participants to create unique and high-quality works rather than small, inexpensive curios. Chapman spoke of “restoring dignity” and returning the art of making pottery to its ancestral state. This remark illustrates the paternalistic attitude that existed among non-Natives who ran the early fairs.

Social, political, and economic issues converged at this moment in history and contributed to shaping



Pueblo Indian vendors at train, Laguna Pueblo, New Mexico. Original is color postcard by Detroit Publishing Company. Postcard was created by significantly altering a photograph by William H. Jackson. Courtesy of the Palace of the Governors Photo Archives, New Mexico History Museum, DCA #041729. Photograph by William H. Jackson; postcard by Detroit Publishing Company.

these early Indian Fairs. For instance, in 1922 the New Mexico Association of Indian Affairs (NMAIA) was formed by a group of individuals in Santa Fe whose main agenda was to defeat the U.S. Senate's proposed Bursum Bill, which would have ceded Pueblo Indian lands to non-Native settlers. NMAIA took over sponsorship of Indian Fairs in 1934.

The NMAIA was established to promote and protect the rights of New Mexican Natives. These included providing advocacy, legal, medical, technical, and economic services for Pueblo people. NMAIA would become known as the Southwestern Association for Indian Affairs in 1959 to reflect its promotion of Natives from the entire Southwest region. It eventually became the Southwestern Association for Indian Arts (SWAIA) in 1993, which sponsors Santa Fe Indian Market today.

Also in 1922, the School of American Research (SAR) was founded, as well as the Pueblo Pottery Fund. The fund supported the purchase of Pueblo Indian pottery now in the collections of SAR and shown at the *Honoring Tradition and Innovation* exhibition currently displayed at the New Mexico History Museum. The Gallup Inter-Tribal Ceremonials also began in 1922. These entities were created to preserve and protect Native cultures of the Southwest, provide a venue for Native artists to sell their works, and furnish income to artists and their families. They also helped to fuel a tourist industry that benefited greatly from the markets.

The Martinez Family

The work of the Martinez family (P'ohwhogeh O'wingeh/San Ildefonso Pueblo) personifies the beauty and innovation found in the Southwest pottery tradition. Family members have combined innovative and traditional elements in their work, contributing to the regional pottery legacy. Maria Martinez (1887 – 1980), a world-renowned Pueblo potter, was best known for her black-on-black style of pottery. Hewett approached Maria in 1908 to work toward reviving a prehistoric style of blackware pottery that had been excavated from archaeological sites. Maria developed a low-temperature firing technique using cow manure that resulted in turning clay pots from red to black.

Maria collaborated with her husband, Julian (1885

– 1943), who until his death assisted with gathering clay, the firing process, and painting designs onto her pottery. After Julian's passing, she worked with her son and daughter-in-law, Adam and Santana, who painted designs on Maria's pottery. In 1950, her son Popovi Da began helping Maria with the painting of her pottery designs.

Maria was encouraged to sign her pottery and was the first Native artist to do so consistently. She used the money she earned selling pottery to support her community, maintain ceremonial practices, and raise her family's standard of living. Julian was a masterful painter and transposed images of Avanyu, a water serpent deity, onto pottery from depictions he had seen on rock art while working as a laborer excavating archaeological sites. In addition to creating the black-on-black pottery, Maria and Julian made polychrome and black-on-red pottery. Their work, along with that of their descendants including Popovi Da, Tony Da, Cavin Gonzales, and Marvin Martinez, can be seen in the museum exhibit.

The Tafoya Family

The Tafoya family (Kha'poe Owingeh/Santa Clara Pueblo) is synonymous with exceptional Pueblo pottery. Sara Fina Tafoya (1863 – 1949) was the matriarch, known for making large, finely polished blackware pottery. She often included the print of a bear paw in her work. Sara Fina married Geronimo Tafoya and had eight children. Many of her children, grandchildren, great-grandchildren, and extended family are also well-known potters. They include Margaret Tafoya, Lu Ann Tafoya, Nathan Youngblood, Nancy Youngblood, Chris Youngblood, and Tammy Garcia.

Sara Fina's daughter Margaret Tafoya attended the Santa Fe Indian School from 1915 – 1918. She learned the art of pottery from her parents and occasionally made redware pottery and micaceous clay storage jars.

In the 1930s and 1940s, the Tafoyas frequently took Margaret's pottery on a horse-drawn wagon to Santa Fe to sell her work to tourists and traders. Margaret also sold her works at the early Santa Fe Indian Fairs beginning in 1931 and at the Gallup Inter-Tribal Ceremonial.

By the 1960s, Margaret's large blackware jars had become famous. Measuring as tall as three feet, these



Margaret Tafoya (Santa Clara) on the Santa Fe Plaza during Indian Market, Santa Fe, New Mexico 1971. Courtesy of the Palace of the Governors Photo Archives, New Mexico History Museum, DCA #190688.

vessels took months to mold and polish. They were also extremely difficult to fire without breaking. The Tafoya family's work reflects an important transformation of Indian art from being considered as craft to being viewed as fine art on a world stage.

Indian Market 1922 – 1955

In the 1920s and 1930s, a network of women writers and philanthropists who were instrumental in promoting Native arts made their way to Northern New Mexico. They perceived the Southwest as a place that liberated them from the social expectations of gender and class.

Members of this group included Margretta Dietrich, Elizabeth White, Martha White, and Elizabeth Sergeant. Their associates included Willa Cather and Mary Austin. In 1922, Dietrich and the White sisters formed the Pueblo Pottery Fund and collaborated on developing the Indian Art Market. Dietrich helped to organize several decades of Indian markets designed to promote Indian art and influence buyers and artists.

As well as promoting Indian arts, this network of women encouraged tourism in the region, which was seen as a way to aid in the alleviation of Indian poverty. Sergeant's writings lured tourists to the Southwest and the resultant art patronage encouraged the preservation of Native traditions.

The Southwest Indian Fair continued to be sponsored by the Museum of New Mexico and the School of American Research from 1922 to 1931. At that time, there was a revival of Pueblo pottery partly due to the efforts of the museum and its promotion of artists that participated in the fair.

In 1931 the Southwest Indian Fair was held outside under the portal of the Palace of the Governors for the first time. This marked an important transition, as artists now interacted with and sold directly to the public. These direct interactions eliminated the Museum of New Mexico's staff as intermediaries between artists and buyers. Now Native artists had increased control through direct interactions and transactions with visitors.

Indian Reorganization Act 1934

The trend of increased Native control at Indian fairs coincides with the Indian Reorganization Act (IRA)



San Ildefonso artists Maria and Julian Martinez, Indian Village, Painted Desert Exhibition, 1915 San Diego World's Fair Exposition, San Diego, California. Courtesy of the Palace of the Governors Photo Archives, New Mexico History Museum, DCA #060411. Photograph by Jesse Nusbaum.

of 1934 that reinforced tribal sovereignty. It enabled Native groups to reorganize their governments to better self-govern and strengthen their communities. The act also put an end to the allotment of Indian lands to non-Native households. The IRA was created in part from the need to decrease the paternalistic power of the Bureau of Indian Affairs, which was running numerous Indian boarding schools.

The IRA was also created in response to the Meriam Report, published in 1928. The report was a government study that described not only poor living conditions but the high poverty and death rates on Indian reservations. It also depicted the grossly inadequate care of Indian children at boarding schools. The Meriam report conveyed the destructive effects of the loss of Indian-held lands caused by the General Allotment Act.

The Great Depression began shortly after this report was issued, causing living conditions and employment opportunities to fall everywhere in the country. President Franklin D. Roosevelt's New Deal policies were focused on relief, recovery, and reform. It was in this atmosphere that Congress passed the IRA, also known as the Indian New Deal.

Indian Market: 1930s

From 1932 to 1935, fairs were held at various pueblos during feast days, as well as at Indian pueblo day schools. Fair committee members traveled to the pueblos and remained involved with Native arts. They continued to encourage artists to refrain from making curios and smaller objects to sell to tourists. One of the categories for winning awards involved the size of pottery pieces. Large, utilitarian types of pottery vessels reminiscent of the past were encouraged. These larger pieces of pottery have historically won awards more frequently since the early Indian fairs.

The New Mexico Association of Indian Affairs (NMAIA) was founded by Elizabeth Sergeant and Margaret McKittrick and officially took over sponsoring the fair in 1934. The association advocated for increased legal and political rights for Natives and promoted an educational component to inform the public about Native-made goods and culture. This marks an important shift from the more paternalistic approach that shadowed earlier efforts. This focus also coincided with early 20th-century reform movements, the rise of American cultural nationalism, and the expansion of tourism.

In 1936, Maria Chabot organized weekly "Indian markets" around the Santa Fe Plaza. Her intention was to create markets like the ones in old Mexico. She suggested that Native artists be encouraged to participate by offering prize monies. Santa Fe would be publicized as an open-air market where Indian goods could be bought and sold.

1940s and 1950s — The Termination Era

By the 1940s, Pueblo artists had begun to count on the weekly market and the opportunity to make direct sales to collectors and tourists. Although artists continued to travel to the plaza to sell their works, the annual market held during the Santa Fe Fiesta was the only event with judges, prizes, and significant crowds.

During the mid-1940s to the 1960s, federal Indian policy shifted again to a period known as the termination era. These policies ended federal recognition of many tribes as sovereign nations. They also worked to relocate Natives from reservations to urban environments to encourage assimilation. Public Law 280, a federal statute, was enacted by Congress in 1953, enabling states to assume criminal, as well as civil, jurisdiction in matters involving Indians as litigants on reservation land. This further diminished Native sovereignty.



Pottery vendors on Palace of the Governors portal, Indian Market, Santa Fe, New Mexico, 1938. Courtesy of the Palace of the Governors Photo Archives, New Mexico History Museum, DCA #135047.

During this era, the sovereign status of more than 100 tribes was terminated, and those that did not lose their sovereignty suffered from increased governmental paternalism. Indian Market decreased in size, and the amounts of award monies available shrank. NMAIA member Gladys Auger financed the market and kept it going through 1959.

That same year, NMAIA changed its name to the Southwestern Association for Indian Affairs to describe its reach into the greater Southwestern United States. In 1993, the organization changed its name to the Southwestern Association for Indian Arts (SWAIA) as Indian Market became its main focus and cultural preservation and education regarding Native arts and culture became its mission.

1960s and 1970s

The 1960s brought more social and political changes, and renewed policies of self-determination began to take hold. Native Americans sought to restore tribal communities, self-government, and educational con-

trol. The Institute of American Indian Arts (IAIA) was founded in 1962 and greatly influenced Indian Market. Many artists that participate in the market have attended IAIA over the past 60 years. Also, IAIA has been credited with the inception of "contemporary" Native art, as well as its elevation in status from craft to fine art.

During the 1960s, increased activism for civil rights proliferated in Indian country, and the movement for self-determination steadily gained momentum. Public protests, such as the occupation of Alcatraz and the Wounded Knee incident, resulted in American Indians uniting to change their relationship with the United States government.

In 1968, Congress passed the Indian Civil Rights Act. The act acknowledged that the previous federal Indian policies of termination of sovereignty were failures. Indian self-determination became official federal government policy in 1970 when President Richard Nixon asserted his support for the movement.

Over the next few decades, Santa Fe's Indian Market became increasingly popular, and attendance by both artists and visitors continued to rise above that of the Gallup Inter-Tribal Ceremonials. The hosting and running of Indian Market became controlled more and more by individual Native artists and tribal members who joined SWAIA's board and staff. New generations of artists and buyers continued to meet annually on the Santa Fe Plaza to exchange knowledge of Native American arts and culture.

In 1962, Indian Market was established as an annual event separate from the Santa Fe Fiesta, which was a celebration of the city's Spanish colonial heritage.

Specifically, the fiesta commemorated the reconquest of Santa Fe by Spanish forces 12 years after the 1680 Pueblo Indian revolt. Separating from this colonial history was essential for the establishment of Indian Market as an independent entity.

In 1972, the Board of Regents of the Museum of New Mexico designated the portal of the Palace of the Governors as a place where Native American artisans can display and sell their work to visitors. Participation is limited to members of federally recognized Native American tribes, pueblos, or nations.

1980s and 1990s

Two important Congressional acts were passed at this time: the Native American Graves Repatriation Act (NAGPRA) of 1990, and the Indian Arts and Crafts Act of 1990. NAGPRA empowered Native communities to reclaim ancestral remains and objects of cultural patrimony. This began a more equitable relationship between institutions and Native communities. The



Aerial view of Indian Market on the Santa Fe Plaza in 2011. Photograph by Kitty Leaken.

Indian Arts and Crafts Act of 1990 promoted the welfare of Native communities through the protection of authentic Indian arts and crafts. Under the act, an “Indian” is defined as a member of any federally or state-recognized tribe of the United States. The act also incorporated fines for misrepresenting objects as Indian-made if they are not.

Indian Market Today

Today, SWAIA sponsors Indian Market on the third weekend in August each year, with the mission of “Bringing Native arts to the world by inspiring artistic excellence, fostering education, and creating meaningful partnerships.” More than 100,000 visitors from around the world attend the market on the Santa Fe Plaza. The scene is filled with Native art, artists, collectors, and performers, and the sounds of the crowds, Native music, jingle dresses clinking, and children playing around the gazebo.

The excitement of the market is felt by seasoned market goers as well as first-time attendees. This is especially apparent at SWAIA’s Best of Show awards ceremony and preview reception, held the Friday before Indian Market weekend.

Before that event, artists bring their works to the Santa Fe convention center, where SWAIA volunteers receive, record, and categorize the entries for judging. Artists reveal their latest creations to the classification



Gail Bird's booth at Indian Market with Brenda and Gary Ruttenberg in 2019. Photograph by Kitty Leaken.



Judging pottery at Indian Market in 2010. Photograph by Kitty Leaken.

specialists who place their works into categories that include traditional and contemporary divisions. Artworks are then displayed in preparation for the SWAIA judging process. More than a thousand examples of the finest Native-made jewelry, pottery, paintings, sculpture, photography, carvings, textiles, beadwork, basketry, and diverse arts are submitted to the competition.

The Best of Show ceremony celebrates Native artists whose careers are often advanced through this process. The winning works are announced, and artists speak about their work, their processes, families, and communities. One of the classification winners is selected and awarded the grand prize, Best of Show. This is the most sought-after award in the Native art world.

Friday afternoon and evening following the awards ceremony, additional opportunities are available to view winning artworks. Collectors often take notes on artworks they hope to acquire before they compete to be the first in line at an artist’s booth Saturday morning. Avid collectors are known to sleep overnight in an artist’s booth to ensure they will be first in line on Saturday morning to purchase the work they want to own.

Coming Together

SWAIA artists and visitors have described Indian Market as a place where artists and collectors reunite and catch up on the news of the past year. This community

aspect of the market plays a substantial role in its continued success. When you purchase a work of art, you are supporting the market’s success while learning something about the history and tradition of the culture in which it was created.

Native potters often refer to their ancestors and others who taught them the processes involved in creating their work. Their inspirations arise from many aspects of life including dreams, personal events, and visions for the future. Indian Market artists speak about their culture and traditions, and each brings a different perspective. Storytelling is part of Native oral traditions and can impart values, language, memories, ethics, and philosophy.

Multiple generations of artists can be found together at the market with their displays. The gathering of materials, stages of preparation, and the actual creation of a work of art often include the collaboration of several generations of Native artists.

Although the market has gone through many changes over the past 100 years, some consistencies remain, such as the art competition and awards for exceptional works, prize money, classifications, artist demonstrations, dances, and educational programs, and perhaps most importantly, the sense of community and shared values the event engenders. ▲

JAMES BLACK

Watonga, Oklahoma

Southern Cheyenne / Arapaho

1st Place Painting / Drawing Indian Market 2019



Cheyenne Bow String Society Initiation, 2021, 16.5 x 27.5 in
19th century ledger paper with colored pencil and ink



Booth Location: East Lincoln 754



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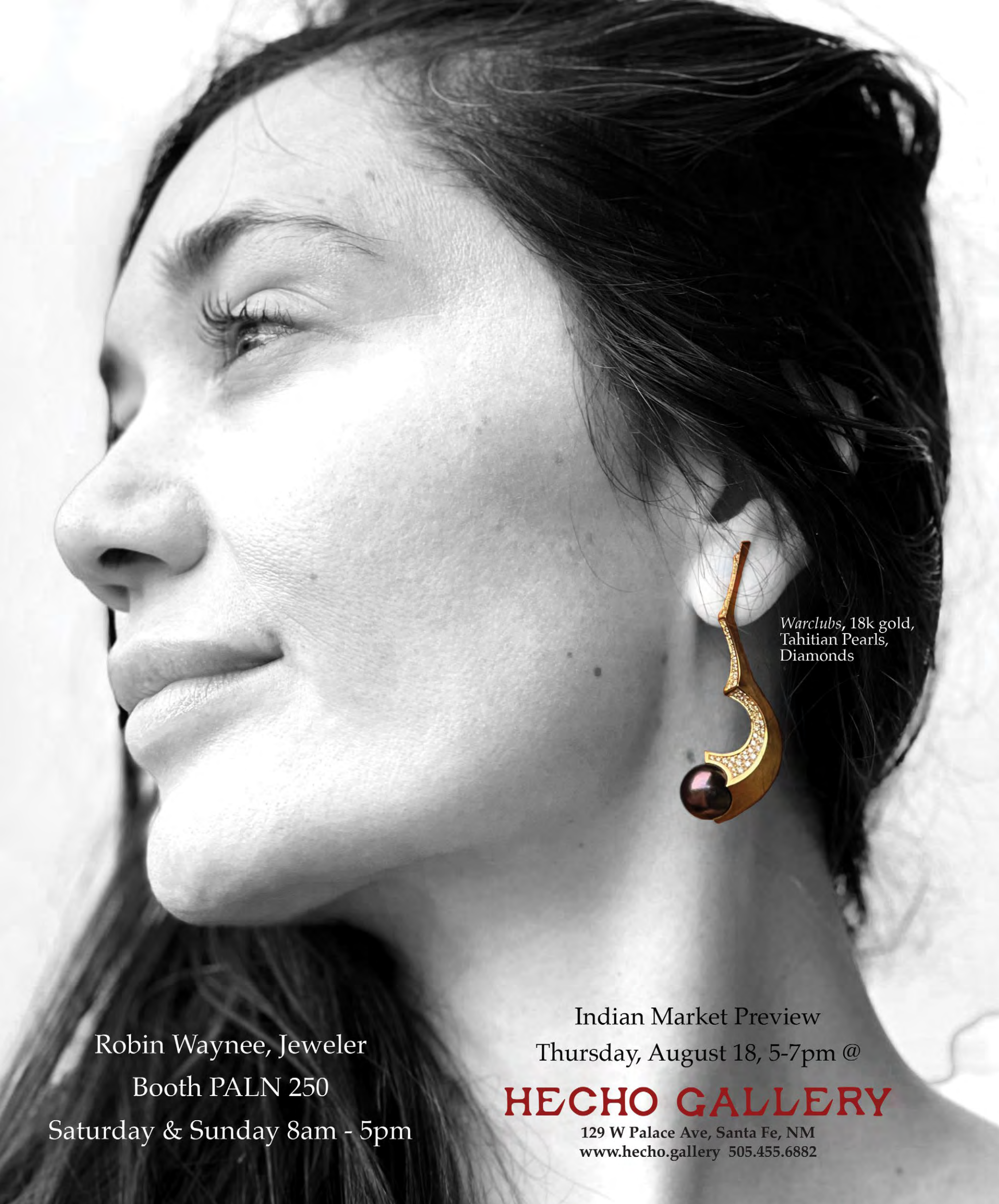
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DANIEL MCCOY



*Sunset with Circles, 2022,
oil on panel, 23.75 x 23.75*

Indian Market Preview ~ Thursday, August 18, 5-7pm

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www.hecho.gallery 505.455.6882

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IT'S NOT A MEMORY, IT'S A VIBE:

Families of Artists at Santa Fe Indian Market

By Jessica R. Metcalfe, Ph.D. (Turtle Mountain Chippewa)
Photos courtesy the artists and their families



- Families of artists have always been central to Santa Fe Indian Market since it launched 100 years ago.
- As Cathy Notarnicola explained in her article in this guide about the history of Indian Market, the far-reaching impact of the first families of artists, such as the Martinez family of potters and painters (P'ohwhogeh O'wingeh/San Ildefonso Pueblo) and the Tafoya family of artists (Kha'poe Owingeh/Santa Clara Pueblo), continues to be omnipresent at Indian Market.
- For each family, Santa Fe Indian Market is not a separate event or entity – instead, it is an extension of *their* family traditions. It is part of *their* annual activities. It is part of *their* lives.
- Many grew up at Indian Market, and their earliest childhood memories are woven throughout the streets and booths of the Santa Fe Plaza: waking up before daybreak, skipping with friends from booth to booth, and forging invaluable lifelong connections that could only spring from *this* space. All speak about their families in terms of genealogy, of course, but also of their “art family” – the individuals with whom they are connected by something beyond blood, reinforced by mutual respect for each other’s unique talent, vision, and skill.
- Read on to hear more about the personal impact that SWAIA’s annual Indian Market has had on artists from different backgrounds, in the artists’ own words.



BECK FAMILY



NANIBAA BECK

**Diné
Jewelry**

My earliest memories of Indian Market are always of waking up before dawn to help my dad set up his booth. My favorite memories include those from before I was an artist: when I was a kid walking around the plaza with my sister, getting lost (because we had no sense of direction), and growing into understanding the importance of what Indian Market represented. As a young teenager, I'd go from booth to booth to sit and visit and appreciate the many conversations with artists whom I respected and have grown to have wonderful relationships with to this day.

For what we do, which is Diné jewelry making, the craft itself has been passed down through families, and so it continues and we share our experiences and creative expressions through our work. Now that we have events like Santa Fe Indian Market, it makes sense that we continue that generational tradition — it is an extension of the networks that have been around since time immemorial among tribes. It is a way that we connect with people who are outside of our own tribes and our own families, and I think that is beautiful.

In the early 1970s, my dad, Victor Sr., and my uncle Clifford Jr. became involved with Indian Market because they saw it as a place to grow their careers. Since then, my mom, Eleanor, maternal grandmother Rena, maternal uncles Leroy and Larry Begay, cousin Lyla Begay, and my husband, Andrew Curley, have all participated in some way.

This year, my dad and I were both juried in, and we were going to share a booth. Because of his passing, my grandmother Rena Begay and I decided to share a booth, not only in honor of the continuation of our family being connected with Santa Fe Indian Market but also because she shared booths with my dad for the longest time. It just felt right that I will be with my grandmother this year. I am excited and happy to be in the same booth space that my dad had since the '80s.

Although continuing without my mom and my dad is different, I do feel empowered by the foundation that they built. But I also know this annual event is going to continue with my extended family, my husband, and my friends. I feel incredibly blessed to have this opportunity to connect with people in nourishing ways, from the immense family support to our artist relatives who are always there surrounding us with love and care. It is truly incredible. I am strengthened by knowing that I have support in my family, and in my creative community as well.



JEWELRY BY
SAMUEL LAFOUNTAIN

SAMUEL LAFOUNTAIN

Diné and Turtle Mountain Chippewa
Jewelry

My dad, Presley, attended Indian Market in '84 for the first time. He's a sculptor and two-dimensional artist. My brother Saige is also a sculptor. My cousins Adrian Pinnecoose and Hillary Kempenich also participate.

My earliest memory of Indian Market would have to be when I was around 4 years old. I remember being in the stroller with my cousin being pushed around with my great-grandmother, grandmother, and my mother. I also remember sleeping under the tables at the show and all my dad's friends asking where I was.

I joined officially as a child in the SWAIA Youth Indian Market, and I sold some pieces at my father's booth. Then, when I turned 18, I got my own booth space. My mother, Gloria Goldtooth, was a jeweler — she showed me the torch and I was hooked from there. I liked how metal worked, and so I began my journey in metalsmithing and jewelry-making. My auntie became one of my jeweler mentors, and I did a lot of shows with her, too. I was an "IAIA baby," so art was a central aspect of my life, and art shows were how my parents made a living while also exploring and showcasing their creativity.

My favorite moments of Indian Market are when all my friends, family, and mentors get together and laugh and tease one another. It is always great to reconnect — and to see each others' new pieces! I'm looking forward to seeing friends and showing my newest work. I can't wait to laugh and relax a little.

SARENA EBELACKER

Santa Clara Pueblo
Pottery

My great-grandma, Margaret Tafoya, was one of the first artists to participate in the 1922 fair, and her 14 children and their families have been attending Indian Market ever since.

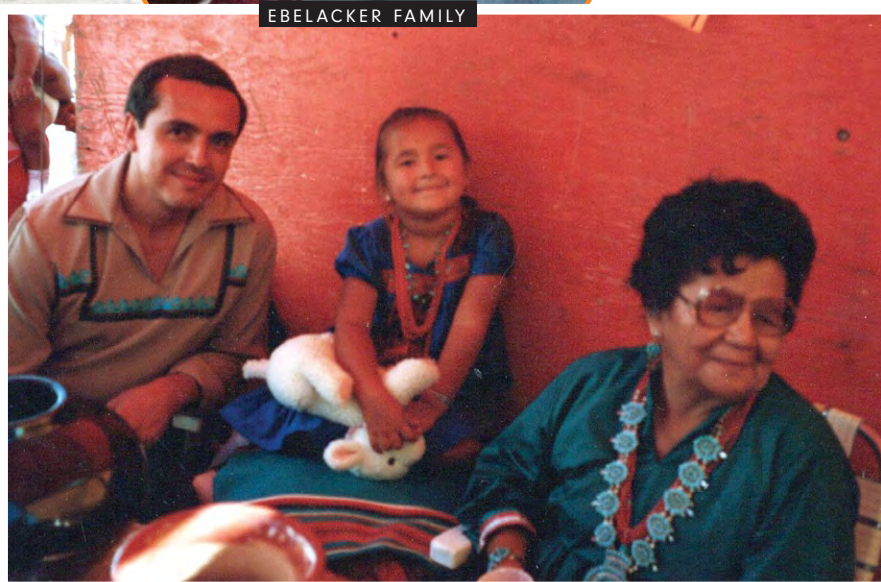
As a kid, I remember waking up so early, and my grandma Virginia getting me ready for the Clothing Contest. It was in the late 1980s, and I had on a black manta with a tiny squash blossom necklace. I was so nervous, but I won second place, and my grandma was so proud.

I eventually made my first pot when I was 9 years old. Before that, I just played with clay, making different shapes and animals like bears and squirrels. I started helping my dad and grandma with polishing, carving, firing and getting them ready for art markets when I was in my teens. I finally entered SWAIA as a youth artist when I was 16. I won my first blue ribbon and had two collectors fighting over it at 5 a.m. on the first day of market! I was in awe — it felt good, and it felt right to continue with my family, so I kept doing it.

For me, Indian Market is just what we've been doing since we can remember. It has morphed from just a fun modest fair for tourists where we sell our pottery



LAFOUNTAIN FAMILY



EBELACKER FAMILY

to a big-time, internationally acclaimed fine arts market with art dealers, knowledgeable buyers, enthusiasts, activists, and more. Santa Fe Indian Market has definitely had its ups and downs, but it remains a place where we can all gather together and remember our past and feel excited about our future. Usually, those two days in August are the most exhausting days of the year, but I also get inspired and get renewed energy to do it all again next year.

JESSA RAE GROWING THUNDER

Assiniboine and Sioux Tribes of the Fort Peck Indian Reservation
Beadwork/Quillwork

My grandma Joyce first entered Indian Market in 1985. Ted Coe spent a year or two encouraging her but '85 is when she first attended. Following that year, my mom, Juanita, and uncles started entering Indian Market as well. Our traditions tell us these practices are intergenerational, so they were already doing much of the art.

But, I also think that Indian Market has allowed them, and us grandchildren, to follow. This space allows us to build upon our own knowledge systems because it is a tangible goal that we can work towards annually.

Most of the grandchildren do artwork — from beadwork to quillwork and from painting to sewing. Most of them have participated in Indian Market. My mom and grandma are always encouraging by providing space and time for the youth to learn and grow. As long as they are interested, my mom and grandma will help.

For many of our communities, the arts are generational teachings. I believe Indian Market has been a major foundation in how the art world can support various cultural traditions because it offers the security of time and effort. Having a space like the Santa Fe Indian Market means families have more opportunities to be financially secure and able to work on their art alongside generational teachings. This security means we can devote more of our time to our art, and put in the effort we want, while simultaneously allowing us the chance to preserve these things.

My mom was able to raise my sister and me as a self-employed artist because of spaces like Indian Market. We flourished as young girls, and now as women, because of that.

I'm an Indian Market baby. They took me out of the hospital, put me in a cradle, and hauled me to market. I was a week old. Market is a tradition.

Growing up as an Indian Market kid, I remember the build-up of everything, and then, on that Saturday morning, when you arrive at your booth in the dark — those are some of my favorite memories and feelings. Artists work all year to prepare for those two days. We get to spend the weekend visiting with friends and our extended Indian Market family, all while getting inspired. It is almost like a feeling of renewal. By the time I get home, I'm sketching out new ideas and already planning for next year.



GROWING THUNDER FAMILY



GROWING THUNDER FAMILY

It's a vibe, an entire feeling. It's not just a memory. ▲



ART MARKET ETIQUETTE TIPS

By Jessica Metcalfe, Ph.D. (Turtle Mountain Chippewa)
Ring by Fritz Casuse. Photo courtesy SWAIA

Welcome to the 100th anniversary of Indian Market! This year will be like no other, as thousands of art connoisseurs, collectors, and allies show up to support Native American art. Since this year will be big in size and numbers, we wanted to share some important art market etiquette tips to make sure your time here is simply delightful and an overall positive experience.

Ready? Here we go!

HANDLING ART

I easily forget this one, yet it is probably the most important tip: Always ask before you handle or touch any art piece.

It's hard, I know. Each year I get overwhelmed with excitement seeing my favorite artists and their latest amazing creations, and it can be very difficult to remember to appreciate the art with your eyes, not your hands. But please do remember. Some artists are more intense about it than others, but it's simple courtesy to ask first.

Treat each piece of art with respect, no matter if it is a pot, painting, garment, necklace, basket, or another medium. Be mindful of any food, lotion, or rings on your hands that might stain, scuff, or snag the artwork. Most artists want you to engage with their art — but be aware and careful when you handle a piece. It's also a good idea to ask the artist for assistance when replacing an item on the table.

If you are going to try on a piece of jewelry or look at a pot, do not set anything on the artist's table (especially food or drink) without asking first. Better yet, wear a backpack or carry a tote that can be placed on the ground to hold your booth guide, cell phone, wallet, and bottle of water. Finish your food before entering a booth area.

FOOD AND DRINKS

I mentioned this point above, but it bears repeating: Please keep food and drinks away from the art. Even if you are the neatest, cleanest, most careful eater in the universe, mishaps happen. An accidental elbow bump and *whoops* there goes your frybread smack against a painting . . . a too-quick turn with a large purse and *oh no* a previously innocent lemonade becomes the perpetrator of a catastrophic table flood . . . you trip over your flip-flops and *poof* your precious bag of kettle corn is now bouncing off thousands of dollars worth of pottery. You get the picture!

TIME AND SPACE

This is an easy courtesy to forget, but important to remember! First, do not block a booth to hold a conversation with someone who is not the artist. Even if you haven't seen your college bestie in a year and want to catch up, don't visit in front of an artist's booth, blocking potential buyers. Politely move aside — there's plenty of room. There are huge, wide aisles (also known as streets!) in between booth rows so that you can walk, talk, visit, and take selfies without blocking booths.

Second, be aware of the artists' time and space, and that other folks would also like to view the art or visit with the artist. Art is for everyone to see, experience, and appreciate. I love visiting with my artist friends, but they are at their booth for a specific time to engage with as many friends, allies, and collectors as they can. Be respectful of why they are there.

Finally, please keep track of your kids — this is a family event so there will be children all around, and they will want to play — but just make sure they're not bouncing off, on, or around the art.

PHOTOGRAPHY AND SOCIAL MEDIA

Speaking of selfies: Photograph with discretion. Taking photos of the art isn't wrong. Indeed, artists can use all the love and promotion they can get, but take photos respectfully and ask before taking them. A simple, "Is it OK if I get a picture?" will suffice. And remember to give full credit where it's due by including the artists' names in any social media captions.

ENGAGING WITH THE ARTISTS

Art shows aren't only for you to stock up on content for your social media feed or beeline it to your favorite artists and tap out. This is a unique opportunity to meet new artists and engage with them! Say hello and check out their art.

The Santa Fe Indian Market is a juried event with strict guidelines. Every artist is Native American and each piece up for sale has been created by the artist in that booth. The artists and art pieces are already vetted, so visitors do not need to ask. Keep in mind that the art does not have to ascribe to expectations of what is or isn't "Native American." Be open to exploring new or different ideas about Indigenous people and creativity.

And this should go without saying, but when asking about the price, do not ask for a discount. This is an art show and a primary source of income for many of the participating artists. Be respectful of their time and talent when discussing prices.

Last but not least, enjoy yourself! Remember to hydrate, wear comfortable shoes, bring a tote, and use your booth guide to take notes! Ready . . . set . . . to market! ▲

LEON MISAK KINNEEVEAUK

907.570.4148 • gotime536@gmail.com



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ON THE PLAZA

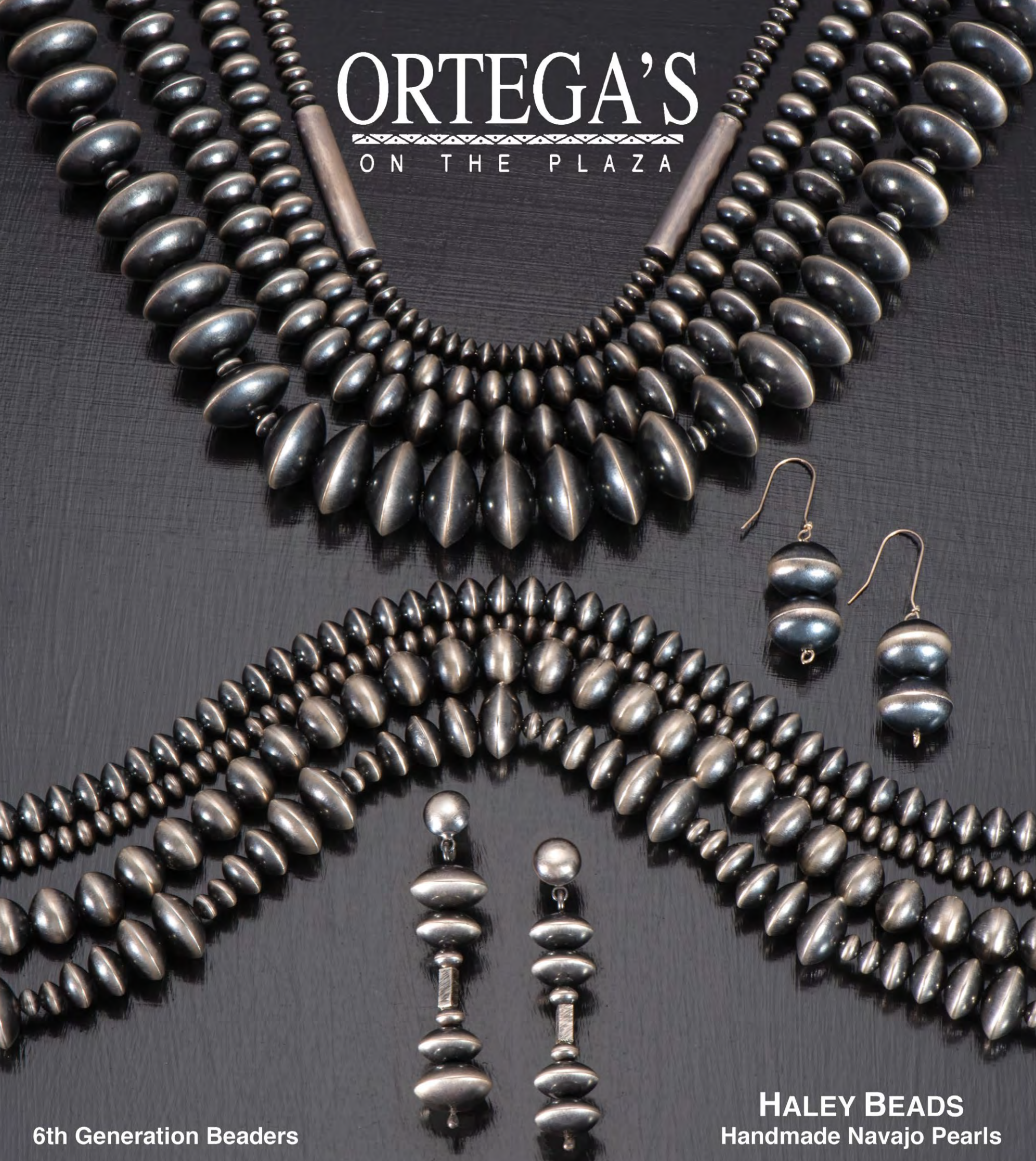


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Della Casa Appa Necklace c. 1930's

ORTEGA'S

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The beautiful images evoke the natural color palette of New Mexico landscapes, creating an elegant interplay of light and art.



BEST OF

Indian Market Awards 2021

PHOTOS BY DANIEL NADELBACH ©SWAIA



2021 Best of Show

1. Rhonda Holy Bear (Cheyenne River Lakota) was awarded the 2021 Best of Show for her intricate beaded sculpture, *Lakota Honor – Sees the Horses Woman*. She also was awarded Best of Class Beadwork/Quillwork.

2021 BEST OF CLASS

2. **Jewelry:** Denise Wallace (Unangax)

3. **Pottery:** Robert Patricio (Acoma Pueblo)

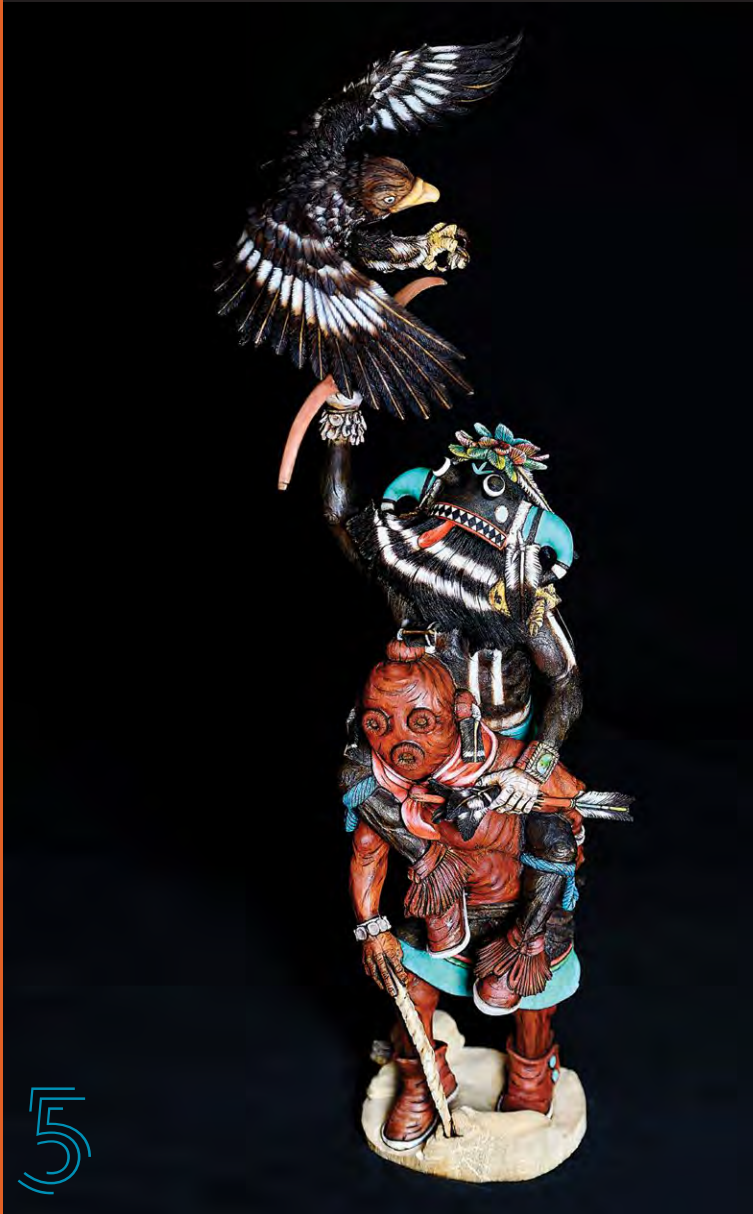
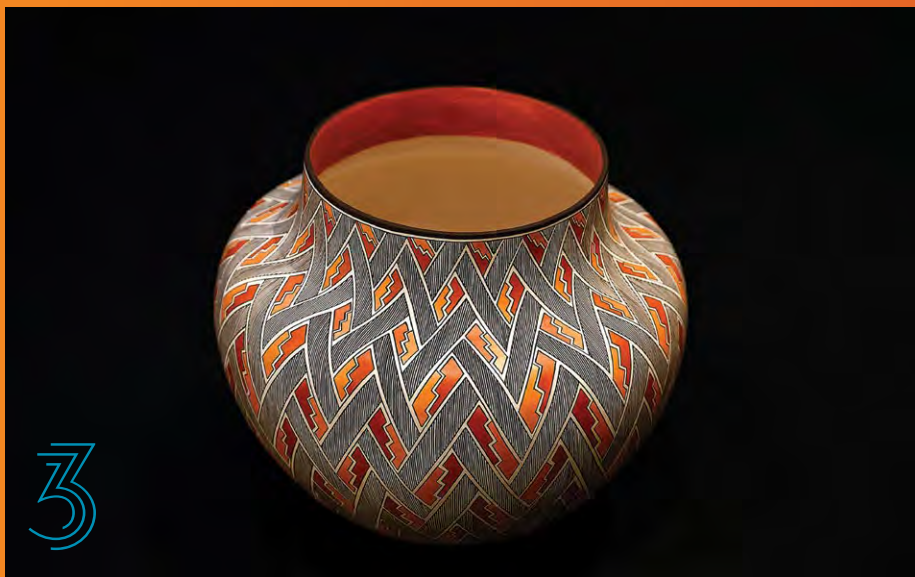
4. **Paintings/Drawings/Graphics/Photography:**

Thomas Tapia (Tesuque Pueblo)

5. **Wooden Pueblo Figurative Carvings and Sculpture:**

Arthur Holmes Jr. (Hopi)

6. **Sculpture:** Raymond Chee Sr. (Navajo/Apache)



2021 BEST OF CLASS

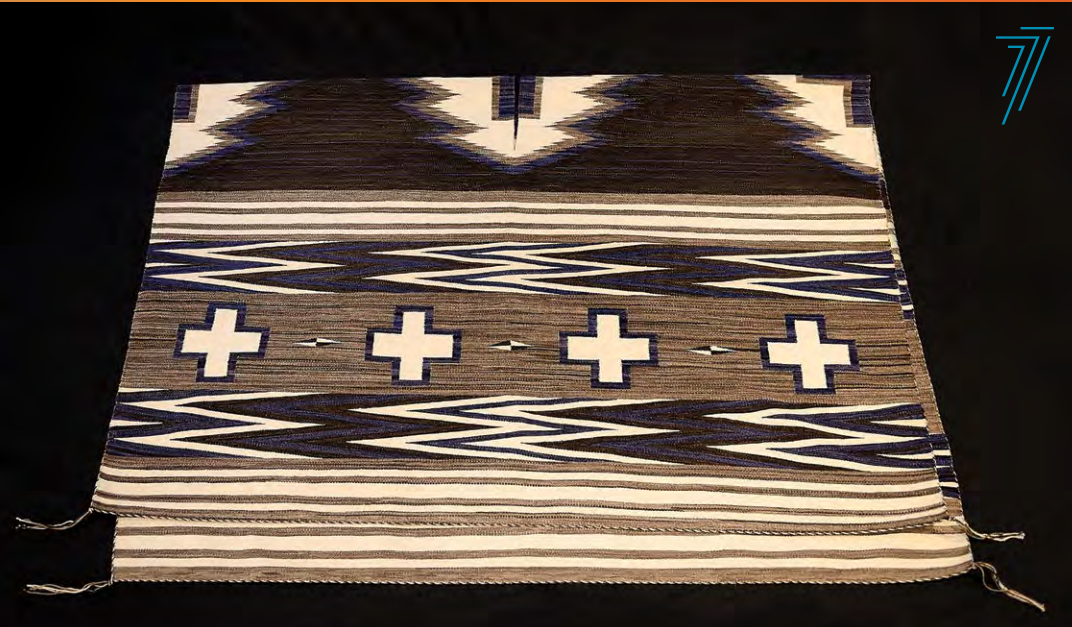
7. **Textiles:** Tyler Glasses (Navajo)

8. **Diverse Arts:** Dana Warrington (Menominee/Potawatomi)

9. **Beadwork/Quillwork:** Rhonda Holy Bear (Cheyenne River Lakota)

10. **Youth:** Aydrian James Day (Ho-Chunk/Lakota/Anishinaabe)

11. **Basketry:** Jeremy Frey (Passamaquoddy)



DAN NAMINGHA



POINTS CONNECTING #44
Acrylic on Canvas 30" x 30" Dan Namingha © 2022

ARLO NAMINGHA



DESERT DWELLING
Utah Picture Stone 12" x 5" x 5"
Arlo Namingha © 2022

MICHAEL NAMINGHA





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ALL THAT GLITTERS ISN'T JUST TURQUOISE: A Look at Southeastern Shell Carving

By Kristen Dorsey (Chickasaw Nation)



Etched mother-of-pearl with amethyst ring
by Rykelle Kemp

“Shell carving connects our past to our future,” says Chickasaw Nation artist Dustin Mater. “These [carved shells] are gifts from the ancestors. Without these pieces we wouldn’t have knowledge of our [traditional] designs and adornments.” Mater is an interdisciplinary artist who crafts shells into ornate adornment and sculptural objects, as his ancestors have done for centuries. While many collectors of Indigenous jewelry frequently seek out turquoise pieces for their collections, the field is expansive and diverse. Indigenous jewelers draw upon traditions of innovation and creativity, reconnecting and experimenting with diverse materials and techniques.

Today, artists from Indigenous nations whose homelands encompass what is currently referred to as the Southeastern region of the United States are revitalizing the shell-carving techniques of their ancestors. Before the colonial onslaught of European diseases, wars, and missionary crusades, and before the United States government forced Southeastern tribal nations from their homelands and into Indian Territory of Oklahoma on the Trail of Tears, these tribes had developed a plethora of rich art practices that continue today.

Vast trade networks facilitated exchanges of materials, designs, techniques, and ideas, allowing artists to master sophisticated adornment techniques, including relief work in copper, stone, and shell. The flow of these ideas followed the flow of the rivers of the Mississippi River watershed. Canoes brought conch shells from the Gulf of Mexico to the north and copper from the Keweenaw Peninsula in Michigan to the south where it was crafted into adornment pieces at special workshops at Mound Culture sites — cities that were formed around hand-built earthen mounds, the tallest of which is 92 feet.

The artworks created during this period figure prominently in the work of Southeastern Indigenous artists today who are reconnecting with the land through their art practices. Carved circular shell pendants were a popular adornment of their ancestors who lived at these mound cities. The cut and incised designs on these pendants communicated the wearer’s kinships. Shell and pearls were popular adornment materials because their luminescent qualities reflected the light of the sun, signifying the concept of duality. To the Southeastern ancestors, this reflection of light represented the meeting of the sky world and the underworld, which lies beneath the surface of water.

The gifts of this world were plentiful. Freshwater shell species numbered in the hundreds, providing food and beautiful raw materials for artists. Shell is soft yet durable. Mater explains that while other organic materials like wood and cloth from this time period have disintegrated, the shell pieces have survived to bring us these designs.



Druzy and etched mother-of-pearl hoop earrings by Rykelle Kemp

COURTESY OF RYKELLE KEMP, INDIGENOUSWOMANMADE.COM



Assembly of Heroes, goldlip oyster, walnut, and squid ink, 7.5 x 7.5 inches, courtesy of artist, dustign.com

DUSTIN MATER

For Dustin Mater, these carved shell pieces were the visual key to the stories that his Chickasaw grandmother Caroline Hawkins Milligan told him throughout his childhood. When he was living in Los Angeles, the Los Angeles County Museum of Arts had an exhibit on the Native arts of the Eastern woodlands. He recalls that while looking at the pieces on view, “Something clicked in my mind.” The images carved into the shells brought his grandmother’s stories to life, giving them context and form. He describes this feeling as starting an ember within him. This ember would later grow into a flame when he had an opportunity to meet master Muscogee shell carver Dan Townsend. Townsend encouraged Mater to begin carving shells. With a \$20 Dremel tool, he began experimenting on abalone and mussel shells — both notoriously difficult to carve. After about 30 broken shells, he began to apply the correct amount of pressure to complete his designs while keeping the shells intact. Today, Mater exhibits at museums and galleries around the world, including

the Smithsonian Institution in Washington, D.C., and Orenda Art International gallery in Paris, France.

Just as it was for Mater’s ancestors, this medium continues to be a conduit for stories of kinships. One of Mater’s most recent carvings is titled *Bond (Morningstar Meets Fionn mac Cumhaill)*. A celebration of his Chickasaw and Irish heritage, it is a carved 12-inch-wide gold lip oyster shell. Inscribed into the luminous gray-and-gold-toned shell are intricate designs depicting Morningstar, a hero figure from Chickasaw stories, meeting Fionn mac Cumhaill, a Celtic war god. Between them rises a tree. One side of the tree is a cedar, an important medicine for Chickasaw people, and the other side is the Celtic Tree of Life. Other important symbols like the ivory-billed woodpecker are embedded into the intricate line work, which Mater darkened with squid ink. The piece is a part of the traveling exhibit *Chiefs, Clans and Kin* curated by Laura Marshall Clark (Muscogee Creek/Irish/Scottish) now on view at Living Arts of Tulsa.

RYKELLE KEMP

Reconnection to the stories, techniques, and lands of her ancestors inspired fine jewelry artist Rykelle Kemp (Mvskoke Creek–Euchee/Choctaw/Diné) to begin shell carving. Reflecting on the rarity of this technique, Kemp explains, “We don’t have that many artists who work with this material due to our removal. Not being close to the land makes it difficult for us to use the materials that were part of our culture.” Shell is prominent in Kemp’s collection, which she creates and showcases under the name Ahlazua–Indigenous Woman Made, Ahlazua being her given Euchee/Yuchi name. Her delicate jewelry pieces are adorned with designs significant to the many cultures of her ancestors, including Diné basket designs and Choctaw and Euchee diamond and snake motifs. She explains that “using materials like shells, which were important to our communities and from our homelands and trade routes, helps us build those connections to the ancestors and the motifs they used in their adornments.”

A self-taught silversmith, Kemp’s pieces layer delicately carved oyster and mussel shells with faceted gemstones and surprising organic materials like horse-hair tassels dyed in a rainbow palette or neon yellow. Kemp’s distinctive style is the product of being largely self-taught. She began her jewelry practice by reaching out to Diné jewelers for guidance on silversmithing techniques. After mastering basic metalsmithing, she expanded her experimentation to materials like shell. Her delicate carvings are made with a scrimshaw technique, carefully etching line work with carbide-tipped tools. Mastering the correct amount of pressure to apply cost her a boxful of broken shells, but she persisted. “It is fragile but also durable. You just have to know how to work with it.”



“Wedding Basket Cuff” of sterling silver, etched mother-of-pearl, and Kingman turquoise by Rykelle Kemp

COURTESY OF RYKELLE KEMP, INDIGENOUSWOMANMADE.COM



COURTESY OF RYKELLE KEMP, INDIGENOUSWOMANMADE.COM

Moon and sun mother-of-pearl earrings by Rykelle Kemp

What is the Future of Shell Carving?

Both Mater and Kemp share a deep concern for the mollusks that make this art form possible. When their ancestors lived in the homelands, hundreds of species of freshwater mussels could be harvested. Today most of these species are severely endangered due to overfishing, dams, invasive species, and agricultural runoff. Fashion trends of the 19th century drove a demand for mother-of-pearl buttons. From the early 1900s until the 1960s, shells were harvested from the Mississippi River and manufactured into buttons sold all over America, with one company producing up to 20,000 buttons a day.

In addition to freshwater shells, Mater explains that, “Our ancestors also traded for conch and other tropical species from the Gulf of Mexico, but ocean acidification caused by global warming is causing the decline of these precious materials.” Ocean acidification is also causing the quality and size of the shells to go down.

Deeply concerned for these species and the ecologies of their homelands, both Mater and Kemp are getting creative, sourcing vintage shells from antique stores around the country. Mater is also branching out into stone carving to preserve his shell supply while continuing to work with ancestral shell-carving techniques and designs.

Being good ancestors is central to them, and their unique contribution to future generations is ensuring this artform continues. By keeping it alive, “We are planting seeds for trees that we will never see grow,” says Mater. Kemp wonders “what this practice is going to look like in a hundred years and what is this going to say about us?” For her, “It speaks to not giving up, keeping things alive, rediscovering them even, and being true to myself and my technique.” With each carefully crafted line, their carved shells are bringing these ancestral gifts forward to future generations. ▲

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The Barber of Seville Illustration
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IAIA

SIXTY YEARS OF MAKING HISTORY

By Rachel Harris-Huffman
Communications Writer
Institute of American Indian Arts



In an industrial warehouse in Santa Fe, celebrated photographer Cara Romero (Chemehuevi), a 2005 graduate of the Institute of American Indian Arts (IAIA), initiated an unusual college reunion. A committee decided on the invitees, most of whom had never shared a classroom or studio. They gathered to be photographed together. Some wore pieces of tribal regalia — beaded necklaces, moccasins, a ribbon skirt, a war chief’s bonnet. Many of them held a work of art in their hands, which might have been their own or another artist’s piece borrowed from the IAIA Museum of Contemporary Native Arts (MoCNA) collections. Others held the tools of their respective trades, including musical instruments, paintbrushes, and digital cameras.

Romero positioned her subjects carefully across

an all-gray set. She sat left of center with a big smile and the end of a long red shutter-release cable in her hand. It had taken four separate sessions and several months to get everyone to the warehouse and posed for her most ambitious project to date — a composite panoramic photograph capturing six decades of IAIA alumni, former students, faculty, staff, and community members. The work, aptly titled *Making History*, commemorates the sixtieth anniversary of IAIA and the fiftieth of its contemporary Indigenous art museum, MoCNA.

Accomplished artist and retired IAIA Studio Arts Professor Linda Lomahaftewa (Hopi and Choctaw), class of ’65, sits front and center in the photograph. She has been involved with IAIA since its early days as a high school on the old Santa Fe Indian School

campus. “I was one of the first students to attend IAIA in 1962,” Lomahaftewa said. “To me, IAIA has become a community itself, a growing family, and that’s what I used to always tell my students in class. Once you come to IAIA, you become a part of this family, and we all support each other.”

The IAIA family grew from the vision of fashion designer Lloyd Kiva New (Cherokee), Dr. George Boyce, and their associates. They founded the Institute with financial support from the Bureau of Indian Affairs. New, who was the first art director and then longtime president of IAIA, encouraged the school’s students to envision and create artworks that grew out of their tribal traditions and took on personal narratives. He emphasized that Indigenous art doesn’t have to fit into any preconceived definitions, and by doing so he created

an environment in which original and experimental contemporary Indigenous art could flourish. “Indian art of the future will be in new forms, produced in new media and with new technological methods. The end result will be as Indian as the Indian,” said New. During these early years, remarkable artists such as instructor Fritz Scholder (Luiseño) and students including T.C. Cannon (Kiowa and Caddo; ’65), and U.S. Poet Laureate Joy Harjo (Mvskoke; ’68), walked the school’s halls.

The 1970s brought big advancements to IAIA. In 1972 the IAIA Museum of Contemporary Native Arts was opened to advance the scholarship, discourse, and interpretation of contemporary Indigenous art. Its collection was built upon works from IAIA students, faculty, and staff, and, over time, was expanded to include the most progressive works of contemporary

Indigenous art from around the world. Over the years, the museum has collected nearly 10,000 contemporary works of art that reflect the diversity and vibrancy of contemporary Indigenous arts and cultures.

In 1975, IAIA became a two-year college offering associate degrees in studio arts, creative writing, and museum studies. Its Museum Studies program was among the first in the nation, and its Indigenous-centered curriculum remains vital for Native American artists whose work is often relegated to anthropological collections and exhibits based on 19th-century stereotypes in Western museums. In addition to teaching students how to care for and curate artworks and other cultural property, the program empowers them to create change from the inside out, readying them for leadership positions at cultural institutions with a

rallying cry of “We’re still here.”

More changes came during the following decades as the school and museum relocated and continued to expand their programs and facilities. This summer, IAIA added a third postgraduate degree to its roster, an MFA in Cultural Administration (the other two being MFAs in Creative Writing and Studio Arts), which is the first program of its kind focusing on Indigenous arts and cultures in an international context. The program is geared toward Indigenous museum professionals who believe leadership in arts and cultural organizations should be driven and guided by community engagement and involvement.

In addition to marking the sixtieth and fiftieth anniversaries of IAIA and MoCNA, this year is the one-hundredth anniversary of the Southwestern Association for Indian Arts (SWAIA) Santa Fe Indian Market. Many of the roughly 1,000 Indigenous artists participating in the market in any given year have attended or otherwise been influenced by IAIA. “Wherever you go and there’s Indigenous art being exhibited, there’s probably going to be some connection to IAIA,” says Dr. Robert Martin (Cherokee), president of the school. He sits top left in Romero’s photograph alongside MoCNA Director Patsy Phillips (Cherokee).

The *Making History* photograph features many artists who have exhibited and won awards at the market, including contemporary potter (and Cara Romero’s husband) Diego Romero (Cochiti Pueblo; ’86), sitting next to his wife and holding an intricately painted dish, and fashion designer Patricia Michaels (Taos Pueblo; ’89), who has shown work in the popular Indian Market fashion show multiple times, standing near the center of the top row. To the right of Michaels are award-winning sculptor Kathleen Wall (Jemez Pueblo; ’14), who leans on a wooden work table between the painted figures of T.C. Cannon and Fritz Scholder, and Cara Romero herself, who has won too many First Place and Best of Class awards at the Indian Market to list here.

The Santa Fe Indian Market has long been an essential partner of IAIA and MoCNA and one of the biggest and best opportunities for IAIA alums to exhibit and sell their work. In this auspicious year, as we celebrate our anniversaries and the best of contemporary Indigenous art and culture, we continue “Making History” together — now and in the future. ▲



INSTITUTE OF AMERICAN INDIAN ARTS



MUSEUM OF CONTEMPORARY NATIVE ARTS

- | | | |
|-----------------------------------------------|---------------------------------------|----------------------------------------------|
| 1. Dr. Robert Martin (Cherokee) | (Santa Clara Pueblo) '18 | (Santo Domingo Pueblo) |
| 2. Patsy Phillips (Cherokee) | 18. Roxanne Swentzell | 34. Linda Lomahaftewa |
| 3. Jon DeCelles | (Santa Clara Pueblo) | (Hopi/Choctaw) '65 |
| (Gros Ventre/Assiniboine) '85 | 19. Pilar Agoyo | 35. Robyn Tsinnajinnie (Diné) '20 |
| 4. Golga Oscar | (Ohkay Owingeh/Cochiti/Kewa) '89 | 36. Layli Longsoldier |
| (Kasigluk Traditional Eld) '20 | 20. Dr. Jessie Ryker-Crawford | (Oglala Lakota) '09 |
| 5. Raymond Nordwall | (White Earth Anishinaabe) '00 | 37. Anita Fields (Osage) |
| (Pawnee/Ojibwe) | 21. Portrait of Charles Dailey | 38. Joy Harjo (Mvskoke Nation) '68 |
| 6. George Alexander | 22. Topaz Jones (Shoshone) '11 | 39. Dan Namingha (Hopi-Tewa) '69 |
| (Muscogee Creek) '15 | 23. Daniel McCoy, Jr. | 40. Charlene Teters (Spokane) '86 |
| 7. Dyani White Hawk | (Potawatomi/Muscogee Creek) '16 | 41. David Bradley (Chippewa) '79 |
| (Sicunga Rosebud Sioux) '08 | 24. Terran Last Gun (Piikani) '16 | |
| 8. Jim McGrath* | 25. Robert Gress (Absaloka Crow) '88 | |
| 9. Otelie Loloma (Hopi)* | 26. George Rivera | *8., 9., 16. Alfred Young Man |
| 10. Patricia Michaels (Taos Pueblo) '89 | (Pojoaque Pueblo) '84 | (Cree), <i>Three from Santa Fe</i> , MoCNA |
| 11. <i>A Fire Dancer</i> , MoCNA Collection** | 27. Stephen Wall (White Earth) | Collection: CE-4 |
| 12. Erika Knecht '20 | 28. Del Curfman | **11. Allan Houser (Chiracahua |
| 13. Jody-Kaa Folwell-Lazaro | (Crow Nation of Montana) '17 | Apache), <i>Fire Dancer</i> , MoCNA |
| (Santa Clara Pueblo) '18 | 29. Cannupa Hanska Luger | Collection: A-230 |
| 14. <i>Papa</i> , MoCNA Collection: CD-10*** | (Mandan/Hidatsa/Arikara) '11 | |
| 15. Kathleen Wall (Jemez Pueblo) '14 | 30. Jim McGrath | ***14. T.C. Cannon (Kiowa/Caddo), |
| 16. Fritz Scholder (Luiseño)* | 31. Cara Romero (Chemehuevi) '05 | <i>Mama and Papa Have the Going Home</i> |
| 17. Rose Simpson | 32. Diego Romero (Cochiti Pueblo) '86 | <i>to Shiprock Blues</i> , MoCNA Collection: |
| | 33. Manuelita Lovato | CD-10 |

Meet these pictured IAIA artists at Indian Market

- George Alexander LIN W 772
- Del Curfman LIN W 732
- Topaz Jones MAR 811
- Patricia Michaels PLZ 65
- Raymond Nordwall POG 113
- Cara Romero PLZ 66
- Terran Last Gun PAL S 257
- Kathleen Wall PLZ 29 A



**IAIA MAKING HISTORY
CELEBRATION
2022 SCHOLARSHIP EVENT**

Empower the Future of Indigenous Art

Your Auction Purchase Supports Scholarships for IAIA Students

The Institute of American Indian Arts (IAIA) celebrates its 60th anniversary and the 50th year for the IAIA Museum of Contemporary Native Arts (MoCNA) with the IAIA *Making History* 2022 Scholarship Event at La Fonda on the Plaza, August 17, to raise critical scholarship funds for IAIA's talented students. Participate by placing your bid:

- ◆ **Live Auction of one-of-a-kind, collaborative artworks** created by generations of celebrated IAIA alumni artists on **August 17, 8:00–9:00 pm (MDT)**, with phone and online bidding options available.
- ◆ **Online Auction of 60 Indigenous works** opens August 8 at 10:00 am and closes August 17 at 11:30 pm.
- ◆ **Register at www.iaia.edu/bid.**

Artists who collaborated on Live Auction artworks include—

- ◆ Tony Abeyta (Navajo) '86 and George Alexander (Mvskoke Nation) '15
- ◆ Doug Hyde (Nez Perce) '64 and Kathleen Wall (Jemez Pueblo) '14
- ◆ Steve LaRance (Hopi, Assiniboine) '81, George Rivera (Pueblo of Pojoaque) '84, Kenneth Johnson (Muscogee, Seminole), Tony Abeyta (Navajo) '86, and Marian Denipah (Navajo, Ohkay Owingeh) '83
- ◆ Wendy Ponca (Osage) '78
- ◆ Cara Romero (Chemehuevi Indian Tribe) '05
- ◆ Rose B. Simpson (Santa Clara Pueblo) '18, April Holder (Sac and Fox Nation) '08, and Marty Two Bulls Jr. (Ogala Lokota) '11
- ◆ Adrian Wall (Jemez Pueblo) '14, Tony Jojola (Isleta Pueblo) '76, and Jody Naranjo (Santa Clara Pueblo) '90
- ◆ Monte Yellow Bird Sr. (Arikara, Hidatsa) '78, Don Montileaux (Oglala Sioux) '66, and James Black (Cheyenne) '23

Preview the auction artworks at www.iaia.edu/bid or in person at:

The Balzer Contemporary Edge Gallery
August 9–16, Monday–Friday, 1:00–5:00 pm
IAIA Campus, 83 Avan Nu Po Road, Santa Fe

For more information: foundation@iaia.edu or (505) 424-5730

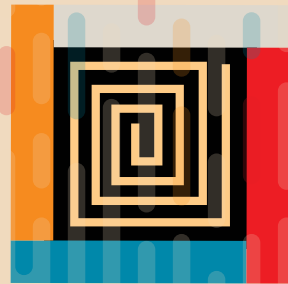


Top Image: *Wildflowers* by Doug Hyde (Nez Perce) '64 and Kathleen Wall (Jemez Pueblo) '14

Smaller Images (Clockwise from Top Left): *Helen of Mesita* by Marla Allison (Laguna Pueblo) '00; *Water Lilies & Tulips Series—Diamond Cuff & Bolo* by Keri Ataumbi (Kiowa) '96; *Points Connecting* by Dan Namingha (Hopi, Tewa) '69; *The Train Trip* by Robert Tenorio (Santo Domingo Pueblo) '72; *Bear with Olla* by Darrell Westika (Zuni Pueblo); Titanium Concho Belt by Pat Pruitt (Laguna Pueblo, Chiricahua Apache)

Photos: Mateo Perez (Picuris, Cochiti Pueblo), Brkawaay Creative; Addison Doty; Jason S. Ordaz, IAIA





SANTA FE

INDIAN

MARKET

SANTA FE INDIAN MARKET'S CENTENNIAL CELEBRATION August 20 & 21, 2022

SOUTHWESTERN ASSOCIATION FOR INDIAN ARTS

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CONVENTION CENTER



Porta Potties
(ADA Accessible)

779-753 LIN E
790-763 LIN W

LINCOLN AVENUE

752-716 LIN E
762-716 LIN W

800-816 MAR



SHERIDAN STREET

GRANT STREET



LEGEND



RESTROOMS



FOOD BOOTHS

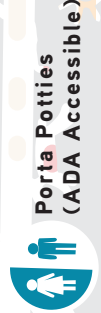
WASHINGTON AVENUE



417-400 WA E
417-400 WA W

MARCY STREET

MARCY STREET



Porta Potties
(ADA Accessible)

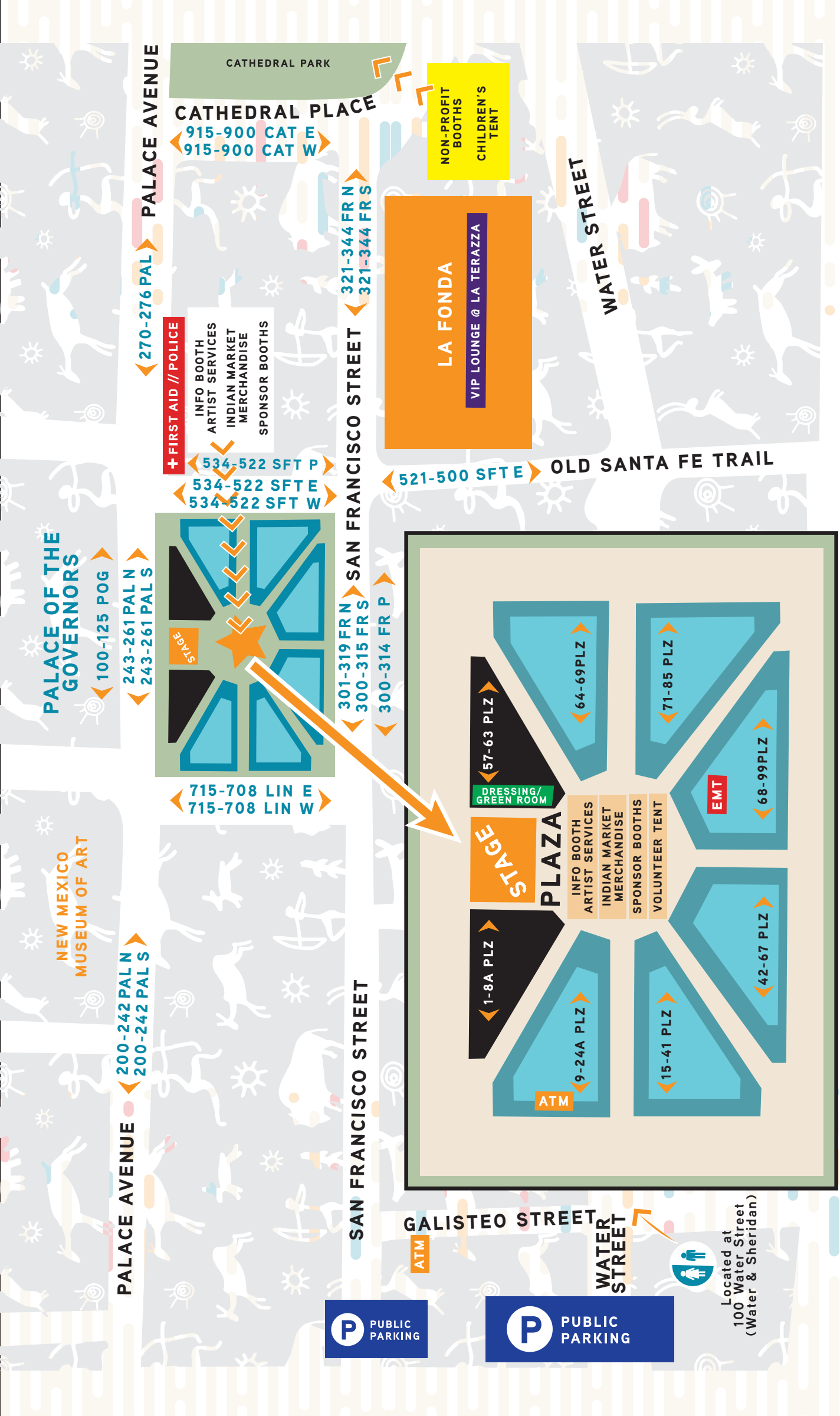


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NUSBAUM STREET



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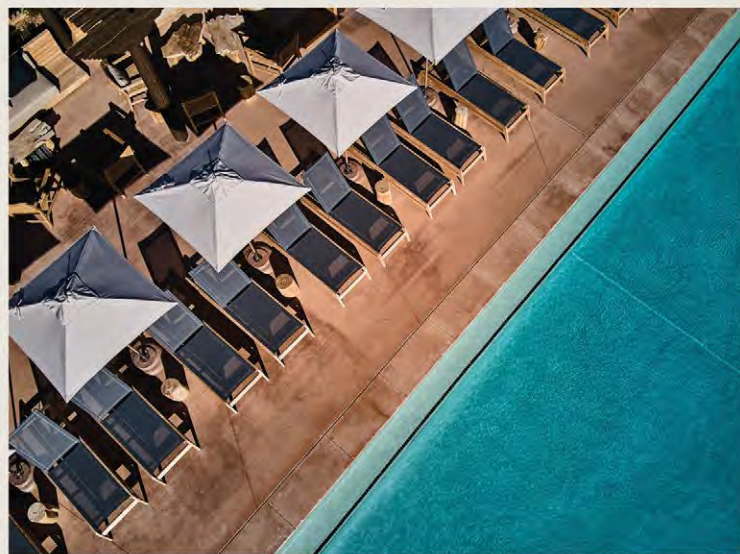
Grounded in Clay: The Spirit of Pueblo Pottery was curated by the Pueblo Pottery Collective and organized by the School for Advanced Research and Vilcek Foundation.



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ANGIE OWEN



ALICIA NEQUATEWA



ALTHEA CAJERO

A note about tribal affiliations

Native American tribes and Indigenous nations are known by many different names, from autonyms, or names the people call themselves in their own languages, to legal names to various alternative names. For example, while Navajo Nation is the tribe's official name, its autonym is Diné, and artists might opt for either term.

Some tribes have changed their legal names to reflect the names used in their own languages. For instance, Kewa Pueblo was formerly Santo Domingo, and Ohkay Owingeh was San Juan. While Jemez Pueblo has not changed its legal name, some of its members use its autonym, Walatowa. Some artists prefer the former name and continue to use it.

Some artists identify themselves with larger ethnic, linguistic, or cultural groups. Anishinaabe includes Ojibwe, Odawa, Potawatomi, Algonquin, and Oji-Cree people from the United States and Canada. Tewa includes Nambé, Pojaque, San Ildenfonso, Ohkay Owingeh, Santa Clara, and Tesuque Pueblos, as well as the Hopi-Tewa, who descend from Pueblo warriors who helped defend the Hopis against raiders.

Through forced relocation in the 19th century, many tribes were split between their homelands and Indian Territory, so artists may clarify which group they belong to by a designation such as Northern Arapaho or Southern Cheyenne.

The name Sioux comes from the Ojibwe language and includes the Dakotas, Lakotas, and Nakotas (or Assiniboine and Stoney people). Some reservations, such as Fort Peck Indian Reservation, include all three of these groups. Americans tend to use the term Blackfeet, which Canadians prefer Blackfoot, but both names refer to the same confederacy of four tribes on the northern Plains.

Typically, when an artist descends from multiple tribes, the tribe she or he is enrolled with is listed first. Native artists carefully choose how to list their tribal affiliations, to reflect history, geography, culture, and other important aspects of their identities.

Begay, Erick
Navajo (Diné)
CAT W 906

Begay, Isiah
Navajo (Diné)
PAL N 224

Begay, Lee
Navajo (Diné)
FR S 337

Begay, Leroy
Navajo (Diné)
LIN W 767

Begay, Nelson
Navajo (Diné)
FR P 300

Begay, Philander
Navajo (Diné)
PAL N 224

Begay, Philbert
Navajo (Diné)
WA E 407

Begay, Readda
Navajo (Diné)
SFT E 530

Begay, Rebecca
Navajo (Diné)
PLZ 34

Begay, Robert
Navajo (Diné)
PLZ 34

Ben, Arland
Navajo (Diné)
LIN W 729

Benally, Ernest
Navajo (Diné)
POG 116

Benally, Melesio
Navajo (Diné)
PAL N 204

Benally, Veronica
Navajo (Diné)
POG 116

Bennett, Donna
Pueblo of Acoma, NM
LIN W 757

Bennett, George
Hualapai
LIN W 757

Betsoi, Raymond
Navajo (Diné)
PAL N 215

Bia, Norman
Navajo (Diné)
LIN W 760

BigKnife, Heidi
Shawnee Tribe
FR S 313

Bird, Jolene
Kewa Pueblo
PLZ 15

Bluejacket-Roccamo, Shawn
Cherokee (Loyan Shawnee)
FR P 312

Boivin, Wendy
Menominee Indian Tribe
PAL N 233

Box Anderson, Karen
Southern Ute
MAR 810

Brillon, Jesse
Haida
LIN E 727

Brokeshoulder, Aaron
Absentee-Shawnee
LIN E 778

Cajero, Althea
Kewa (Santo Domingo)
Pueblo/Pueblo of Acoma,
NM
SFT 521

Calabaza, "Ca'Win" Jimmy
Kewa (Santo Domingo) Pueblo
SFT E 534

Calabaza, Estefanita
Santo Domingo Pueblo (Kewa
Pueblo)
SFT W 530

Calabaza, Joe
Santo Domingo Pueblo
PAL S 260

Calabaza, Mary
Santo Domingo Pueblo
(Kewa)
POG 117

Calabaza, Valerie
Santo Domingo Pueblo
(Kewa)
PAL S 260

Calabaza, Jade Valerie Santo
Domingo Pueblo
(Kewa)
LIN W 709

Calladitto, Henry
Navajo (Diné)
SFT P 533

Calladitto, Mark
Navajo (Diné)
SFT E 527

Caladitto, Myles
Navajo (Diné)
SFT P 533

Campbell, Terrence
Tahltan
FR N 316

Carrillo, Franklin
Pueblo of Laguna, NM/
Choctaw Nation
PAL N 254

Casuse, Fritz J.
Navajo (Diné)
LIN W 726

Cate, Irma
Kewa Pueblo
FR P 301

I JEWELRY

Abeyta, Lester
Santo Domingo Pueblo
FR S 323

Abeyta, Richard
Santo Domingo Pueblo
PLZ 75

Abeyta, Sharon
Santo Domingo Pueblo
PLZ 75

Adams, Victoria
Cheyenne and Arapaho
PAL N 236

Aguilar, Avery
Kewa (Santo Domingo)
Pueblo
FR N 304

Aguilar, Mary
Kewa (Santo Domingo)
Pueblo
FR N 317

Aguilar, Richard
Mississippi Band of Choctaw
Indians
FR S 332

Ami, Carlon
Navajo (Diné)/Hopi
FR N 330

Anderson, Ephraim
Navajo (Diné)
PLZ 81

Aragon, Allen
Navajo (Diné)
LIN E 748

Arviso, Steven
Navajo (Diné)
LIN E 766

Ataumbi, Keri
Kiowa
POG 122

Becenti, Alexander
Navajo (Diné)
FR N 341

Beck, Nanibaa
Navajo (Diné)
PAL N 246

Bedonie, Patricia
Navajo (Diné)
FR P 304

Begay, Abraham
Navajo (Diné)
FR N 307

Begay, Darryl
Navajo (Diné)
PLZ 34

Begay, Eddie
Navajo (Diné)
FR S 306

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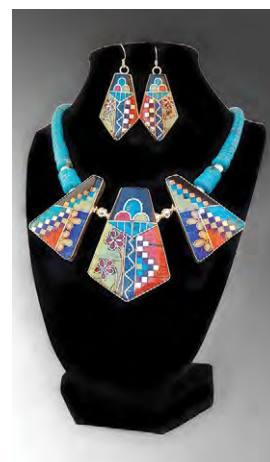
BENSON MANYGOATS



CHRISTIE LATONE



CONNIE GAUSSOIN



DANA CHAVEZ



DEE NEZ

Cate, Lorraine Santo Domingo Pueblo Tribes FR P 301	Coriz, Rodney Santo Domingo Pueblo POG 125	Edaakie, Raylan Zuni Pueblo PAL N 230	Gaussoin, Connie Navajo (Diné)/ Picuris Pueblo PLZ 74	Hunter-Pine, Wilma Navajo (Diné) PL N 231	Kieyoomia, Georgia Navajo (Diné) PAL S 227
Charlie, Ric Navajo (Diné) PLZ 97	Coriz, Rudy Santo Domingo Pueblo FR S 325	Edaakie, Sheryl Zuni Pueblo PAL N 202	Gaussoin, Wayne Navajo (Diné)/Picuris Pueblo LIN E 762	Huntinghorse, Dina Wichita and Affiliated Tribes (Wichita, Keechi, Waco, and Tawakonie) WA E 409	Kirk, Elizabeth M. Pueblo of Isleta, NM LIN E 725
Chavez, Dana Kewa (Santo Domingo) Pueblo PLZ 20	Crawford, Mark Navajo (Diné) LIN E 716	Emery, Terrance, Jr. St. Croix Chippewa LIN E 749	Gaussoin, Jerry, Jr. Navajo (Diné)/Picuris Pueblo PLZ 74	Jim, Harrison, Sr. Navajo (Diné) PLZ 41	Kirk, Michael Pueblo of Isleta, NM LIN E 725
Chavez, Dorothy Santo Domingo Pueblo PAL S 209	Crawford, Taina J. Navajo (Diné) SFT 502	Fenbenheim, James Tohono O'odham Nation FR S 343	Gene, Leonard Navajo (Diné) LIN E 736	Joe, Alfred Navajo (Diné) SFT E 525	Koinva, Anderson Hopi LIN E 773
Chavez, Frank Jr. Kewa Pueblo PAL S 209	Crespin, Osavio Santo Domingo Pueblo PAL N 257	Fender, Erik Pueblo of San Ildefonso, NM FR P 303	Glasses, Tyler Navajo (Diné) PLZ 32	Joe, Bruce Navajo (Diné) FRN N 334	Kulberg, Dawn Alutiiq Tribe of Old Harbor PAL N 254
Chavez, Jared Pueblo of San Felipe, NM FR N 306	Crespin, Prisanne Navajo (Diné) PAL N 257	Francis, Florence Navajo (Diné) LIN W 760	Grant, Antonio Eastern Band Cherokee LIN W 748	Joe, Bryan Navajo (Diné) PLZ 84	Kuticka, David Pueblo of Isleta, NM SFT E 533
Chavez, Joseph Santo Domingo Pueblo LIN W 743	Crow Shoe, Albertine Piikani (Peigan) FR N 343	Garcia, Aaron Kewa (Santo Domingo) Pueblo LIN W 746	Greenstone, Regnar Jr. Navajo (Diné) PAL S 212	Joe, Larry Navajo (Diné) SFT P 528	LaFountain, Samuel Navajo (Diné) LIN W 724
Chavez, Lejeune Santo Domingo Pueblo LIN W 743	Cummings, Edison Navajo (Diné) PAL S 207	Garcia, Kevin Kewa (Santo Domingo) Pueblo SFT 511	Harrison, Jimmie Navajo (Diné) PAL S 250	John, Daniel Navajo (Diné) CAT E 910	Lane, Bruce Navajo (Diné) PLZ 36
Chavez, Richard San Felipe Pueblo FR N 306	Custer, Cheyenne Navajo (Diné) POG 120	Garcia, Neeko Navajo (Diné) SFT P 527	Haskie, Vernon Navajo (Diné) FR S 315	Johnson, Kenneth Muscogee (Creek)/Seminole Nation PAL S 237	Larance, Cree Ohkay Owingeh/Hopi SFT 516
Chee, Frank Navajo (Diné) PAL S 252	Custer, Gary Navajo (Diné) LIN W 713	Garcia, Nelson Kewa (Santo Domingo) Pueblo LIN W 744	Hendren, Shane R. Navajo (Diné) LIN E 712	Johnson, Robert Navajo (Diné) POG 124	LaRance, Steve Hopi SFT 516
Clark, Carl Navajo (Diné) PLZ 45	Custer, Ira Navajo (Diné) POG 120	Garcia, Ray Pueblo of San Felipe, NM LIN W 723	Herrera, Tim Pueblo of Cochiti, NM PLZ 07	Kemp, Ahlazua-Rykel Muscogee (Creek)/Choctaw Nation/Navajo (Diné) LIN E 732	Latone, Christie Zuni Pueblo POG 112
Claw, Monty Navajo (Diné) FR S 301	Dalangyawma, Ramon Hopi LIN W 716	Gasper, Duran Zuni Pueblo PAL S 208	Howard, Ivan Navajo (Diné) SFT W 524	Keyonnie, Juilus Navajo (Diné) POG 121	Lee, Albert Navajo (Diné) PLZ 64
Coochwikvia, Marcus Hopi LIN W 764	Denipah-LaRance, Marian Ohkay Owingeh SFT 516	Gatewood, Anthony Pueblo of Isleta PAL N 234	Hunter, Cody Navajo (Diné) PL N 231	Lee, Russell Navajo (Diné) PAL S 232	
	Dougi Carlos Navajo (Diné) SFT W 526				

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ALEXANDER BECENTI



EPHRAIM ANDERSON



JOLENE BIRD



NORBERT PESHLAKAI



WESLEY WILLIE

Lee-Anderson, Kyle
Navajo (Diné)
WA E 414

Lee-Anderson, Trent
Navajo (Diné)
WA E 414

Lee-Anderson, Wyatt
Navajo (Diné)
WA E 415

Lister, Davida
Navajo (Diné)
PLZ 06

Lister, Ernie
Navajo (Diné)
PLZ 17

Livingston, Irene O.
Navajo (Diné)
SFT W 525

Livingston, Jake
Navajo (Diné)/Zuni Pueblo
SFT W 525

Livingston, Jay
Navajo (Diné)
FR N 321

Livingston, Jaysen
Navajo (Diné)
SFT W 525

Lomaventema, Gerald
Hopi
FR P 310

Loretto, Estella
Pueblo of Jemez, NM
MAR 800

Loretto, Glenda
Pueblo of Jemez, NM
SFT P 524

Loretto, Jonathan
Pueblo of Cochiti, NM
LIN E 718

Lovato, Calvin J.
Kewa (Santo Domingo)
Pueblo
PAL S 234

Lovato, Martine
Santo Domingo Pueblo
PAL S 246

Lovato, Monica
Kewa Pueblo/Pueblo of San
Felipe, NM
CAT E 915

Lovato, Pilar
Kewa (Santo Domingo)
Pueblo
PAL S 234

Lovato, Ray
Kewa (Santo Domingo)
Pueblo
PAL N 243

Manygoats, Benson
Navajo (Diné)
PAL N 226

Marion, Anderson
Navajo (Diné)
PAL S 248

Martin, Carrie
Navajo (Diné)
PLZ 49

Medina, Jennifer
Santo Domingo Pueblo
SFT 512

Medina, Stephanie
Santo Domingo Pueblo
SFT 512

Misquadace, Wanesia
Minnesota Chippewa Tribe,
Minnesota
PLZ 90

Mitchell, Reggie
Navajo (Diné)
LIN W 742

Monte, Alvin
Navajo (Diné)
PAL S 221

Morgan, Jacob
Navajo (Diné)
FR P 306

Muskett, Morris
Navajo (Diné)
FR N 312

Navakuku, Emmett
Hopi
LIN W 762

Nells, Albert
Navajo (Diné)
PAL S 230

Nelson, L. Eugene
Navajo (Diné)
PAL S 225

Nelson, Peter
Navajo (Diné)
PAL S 243

Nequatewa, Alicia
Navajo (Diné)/Hopi
PLZ 58

Nequatewa, Verma
Hopi
PLZ 58

Nez, Dee
Navajo (Diné)
PLZ 31

Nez, Nick
Navajo (Diné)
FR N 323

Nieto, Christopher
Santo Domingo Pueblo
LIN E 714

Ortiz, Isaiah
Pueblo of San Felipe, NM
PLZ 19

Otero, J.J.
Navajo (Diné)/Hopi
WA E 406

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Pueblo
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Owen, Rena
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Pueblo
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Pueblo
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FR N 309

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Taos
SFT 504

Samora, Maria
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Navajo (Diné)
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Sanderson, Cody
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Hopi
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Shepherd, Rosabelle
Teesyatoh
Navajo (Diné)
PAL N 223

Shirley, Lorenzo
Navajo (Diné)
PLZ 18

Short, Christopher
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LIN E 757

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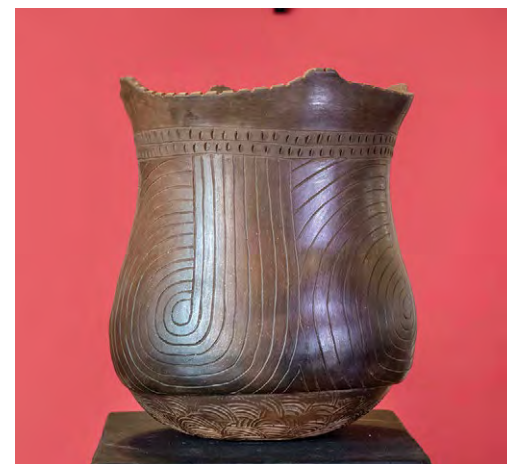
TIMMY YAZZIE



WANESIA MISQUADACE



CAROLYN CONCHO



CRYSTAL HANNA

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Pueblo
LIN W 730

Tafoya, Mary L.
Kewa (Santo Domingo)
Pueblo
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Takala, Jason
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PAL S 241

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CAT W 902

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Toney, Mitchell
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Potawatomi
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Nation
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Wood, Shandiin
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Zarama, Neil
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Charley, Karen
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LIN W 755

Ebelacker, Jason
Pueblo of Santa Clara, NM
PLZ 39

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SHARON NARANJO GARCIA



DELMAR POLACCA



GABRIEL PALOMA



HARLAN REANO



LONNIE VIGIL

Fender, Erik
Pueblo of San Ildefonso, NM
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Harrison, Rowan
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Navajo (Diné)
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Salvador, Maria
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Fender, Martha
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FR P 303

Johnson, Norvin
Navajo (Diné)
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Martinez, Marvin
Pueblo of San Ildefonso, NM
LIN W 780

Naranjo, Monica
Pueblo of Santa Clara, NM
PAL N 260

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Patricio, Robert
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PLZ 29

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Natseway, Thomas
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Fragua, Linda
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Peters, Franklin
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Sanchez, Russell
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LIN E 711

Gachupin, Laura
Pueblo of Jemez, NM
SFT W 523

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Namoki, Valerie
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Nuñez-Velarde, Shelden
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Peynetsa, Anderson
Zuni Pueblo
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Setalla, Dee
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PLZ 14

Lewis, Sharon
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Naranjo, Dusty
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LIN W 708

Ortiz, Mary
Pueblo of Cochiti, NM
LIN W 745

Peynetsa, Anderson J.
Zuni Pueblo
LIN W 782

Small, Scott Sr.
Pueblo of Jemez, NM
SFT E 526

Garcia, Goldenrod
Pueblo of Pojoaque, NM
POG 123

Loretto-Tosa, Laverne
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Naranjo, Frances A.
Pueblo of Santa Clara, NM
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Ortiz, Virgil
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SFT W 533

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Osti, Jane
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Suazo-Naranjo, Bernice
Pueblo of Taos, NM
LIN W 708

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POG 123

Lucario, Amanda
Pueblo of Acoma, NM
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Naranjo, Jody
Pueblo of Santa Clara, NM
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Navajo (Diné)
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JO POVI ROMERO



ALISON BREMNER



DONN CLARK



ANDY EVERSON



WINONA HOUSE

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Davis, Patricia
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CAT E 913

Day, James
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LIN W 750

Denetclaw, Myron
Navajo (Diné)
PAL S 213

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ARLAND BEN



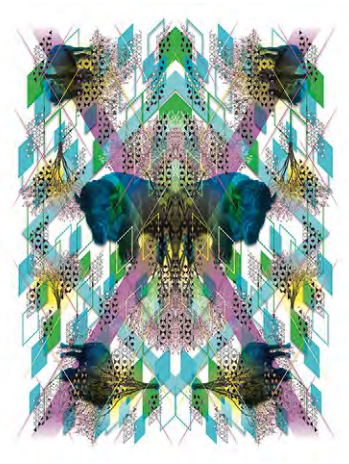
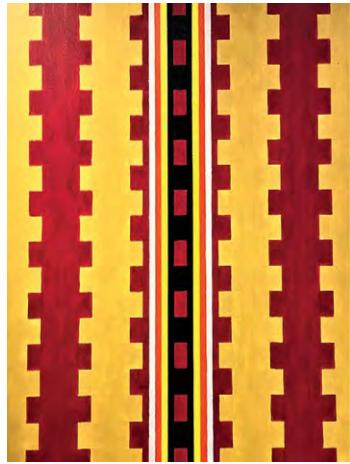
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CATHY SHORT

CHARLETTA YAZZIE

EUGENE TAPAHE

FELIX VIGIL

ADRIAN PINNECOOSE

McCullough, Michael
Choctaw
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Valdez, Josephine
Jicarilla Apache Nation
PAL S 201

McCullough, Stephen
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POG 118

Purdy, Dolores
Caddo Nation/Winnebago
FR N 319

Salazar, Jerry
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MAR 808

Singer, Jeremy
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WA W 411

Tapia, Thomas
Pueblo of Tesuque
POG 109

Vicenti, Carson
Jicarilla Apache
MAR 812

Menchego, Art
Pueblo of Santa Ana, NM
LIN W 761

Quam, Kandis
Zuni Pueblo/ Navajo (Diné)
PLZ 28

Sampson, Stuart
Citizen Potawatomi
LIN W 768

Singer, Ryan
Navajo (Diné)
PLZ 88

Thompson, Antoinette
Navajo (Diné)
CAT E 909

Vigil, Felix
Jicarilla Apache
SFT 508

Minkler, Sam A.
Navajo (Diné)
LIN E 745

Rabbit, Traci
Cherokee Nation
LIN E 747

Sanders, Jr
Navajo (Diné)
PAL S 233

Sireech, Valentina
Ute Indian Tribe of the Uintah
& Ouray Reservation
CAT W 901

Tippeconnic, Eric
Comanche Nation
FR S 304

Vigil, Virgil
Pueblo of Tesuque, NM
LIN W 786

Mitten, Katrina
Miami Tribe of Oklahoma
FR S 311

Raymond-Overstreet, Darby
Navajo (Diné)
LIN W 766

Sanipass, David
Aroostook Band of Micmacs
PLZ 91

Sisneros, Michelle
Pueblo of Santa Clara, NM
FR N 301

Toledo, Joe
Pueblo of Jemez
POG 114

Walters, Daniel A.
Navajo (Diné)/Pawnee
PAL N 225

Murphy, William
Navajo (Diné)
LIN E 717

Roller, Ryan
Pueblo of Santa Clara, NM
SFT 500

Schwebach, Joseph
Pueblo of Laguna, NM
LIN W 715

Skidders, Marjorie
Mohawks of Akwesasne
CAT W 905

Toya, George
Pueblo of Jemez
PLZ 24 A

Walters, Geraldine
Navajo (Diné)
PAL N 225

Natachu, Elroy, Jr.
Zuni Pueblo
PLZ 28

Richards, Rueben
Navajo (Diné)
LIN E 768

Scott, Gilmore
Navajo (Diné)
PLZ 24

Slivers, Nando
Navajo (Diné)
FR S 318

Toya, Michael
Pueblo of Jemez
LIN E 764

Walters, Shondinii
Navajo (Diné)
LIN E 743

Nelson, Ben
Kiowa
SFT W 532

Richardson, Tokeya Waci U
Oglala Sioux Tribe
PLZ 70

Sevier, Jackie
Northern Arapaho
LIN W 790

Sloan, David
Navajo (Diné)
PAL S 238

Tsa-to-ke, Beau
Kiowa Indian Tribe
PAL N 210

Waytula, Bryan
Cherokee Nation
LIN E 770

Nez, Rhiannon
Navajo (Diné)
CAT W 911

Rogers, Shaun
Navajo (Diné)
FR N 309

Shakespeare, Lindsey
Mescalero Apache
SFT 507

Smith, Keith, Jr.
Navajo (Diné)
LIN E 774

Tso, Geraldine
Navajo (Diné)
WA W 407

Wesaw, Jason
Pokagon Band of Potawatomi
Indians, Michigan and
Indiana
MAR 801

Nordwall, Raymond
Pawnee Nation
POG 113

Romero, Cara
Chemehuevi Indian Tribe
PLZ 66

Shelton, Peter, III
Hopi Tribe
WA W 415

Stanley, J.
Navajo (Diné)
MAR 803

Tsoodle, James
Kiowa
PLZ 62

Wesley, Micah
Kiowa/Muscogee (Creek)
CAT E 903

Pablo, Nalmerthan
Navajo (Diné)
FR S 335

Romero, Jo Povi
Pueblo of Pojoaque, New
Mexico
LIN E 739

Short, Cathy
Citizen Potawatomi
LIN E 757

Stevens, Shannon R.
Pueblo of Laguna
LIN E 722

Tsoodle-Nelson, Malachi
Navajo (Diné)
SFT 519

White Eagle, Animkeewa
Grand Traverse Band of
Ottawa and Chippewa Indians
LIN E 731

Parrish, Jason
Navajo (Diné)
LIN E 734

Romero, Mateo
Pueblo of Cochiti, NM
LIN E 739

Short, Christopher
Citizen Potawatomi
LIN E 757

Suazo, David
Pueblo of Taos
FR P 308

Umsted, Jane
Choctaw Nation
PAL S 244

Wilson, Holly
Delaware Nation/Cherokee
Nation
LIN W 719

Pinnecoose, Adrian
Navajo (Diné), Southern Ute
PLZ 63

Rose, Leah
Keweenaw Bay Indian
Community
SFT 505

Sice, Gabriel
Pueblo of Zuni, NM
LIN E 771

Tachenev, Priscilla
Navajo (Diné)
POG 106

Urness, Zoe
Tlingit/Hida Tribe
PLZ 8A

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GERRY QUOSKUYVA



MAVASTA HONYOUTI



RANDALL BROKESHOULDER



CAROL LUJAN



CLIFF FRAGUA

Winder, Kwani
Pueblo of Santa Clara
LIN E 713

Yazzie, Charletta
Navajo (Diné)
PAL N 208

Yazzie, Donovan
Navajo (Diné)
LIN E 719

Yazzie, Janet
Navajo (Diné)
CAT W 900

Yazzie, Peterson
Navajo (Diné)
LIN W 783

Yazzie, Venaya
Navajo (Diné)
PAL N 251

Yellow Bird, Monte, Sr.
Arikara
LIN W 777

Yellowhair, Rosie
Navajo (Diné)
MAR 805

Yellowman (Bennie Nelson)
Navajo (Diné)
LIN W 718

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Brokeshoulder, Randall
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Indians
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Chavarria, Manuel
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LIN W 736

Chimerica, Darance
Makwesa
Hopi
PLZ 73

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PAL N 252

Gashweseoma, Ryan
Wisiwma
Hopi
PLZ 61A

Holmes, Arthur
Hopi
PAL N 219

Honanie, Ernest
Hopi
PLZ 38

Honyouti, Mavasta
Hopi
PAL N 201

Honyumtewa, Aaron
Pueblo of Picuris/Hopi
PLZ 48

Honyumtewa, Ronald
Hopi
SFT P 529

Honyumtewa, Stetson
Hopi
PLZ 48

Horace-Quannie, Kevin
Hopi/Navajo (Diné)
LIN W 767

Kaye, Wilfred
Hopi
LIN W 731

Kaye, Wilmer
Hopi
WA W 403

Kayquaptewa, Eric
Hopi
FR S 338

Kayquoptewa, Brendan
Hopi
WA W 414

Kayquoptewa, Horace
Hopi
LIN W 716

Kootswatewa, D'Armon
Hopi
CAT W 915

Koruh, Renferd
Hopi
LIN W 762

Lomatewama, Justin
Hopi
PAL S 251

Namingha, Wayland
Hopi
PAL S 228

Patterson, Earl, Jr.
Hopi
SFT W 531

Pochoema, Julius
Hopi
PLZ 57

Pochoema, Kevin
Hopi
PLZ 57

Quotskuyva, Gerry
Hopi
PAL S 236

Seechoma, Edward
Hopi
PLZ 98

Sockyma, Donald
Hopi
PLZ 35

Taho, Mark Ron
Hopi/Navajo (Diné)
PAL N 222

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Begay, Frederick, Jr.
Navajo (Diné)
PAL 276

Begay, Joseph
Navajo (Diné)
PAL S 247

Benally, Ryan
Navajo (Diné)
PLZ 10

Boome, Peter
Upper Skagit Indian Tribe
PLZ 82

Borts-Medlock, Autumn
Pueblo of Santa Clara
PLZ 22

Cajero, Joe, Jr.
Pueblo of Jemez
SFT 521

Carpio, Caroline
Pueblo of Isleta
PLZ 71

Chee, Raymond, Sr.
Navajo (Diné)
PLZ 99

Chitto, Randy
Mississippi Band of Choctaw
Indians
LIN E 724

Dalangyawma, Ramon
Hopi
LIN W 716

Fischer, Mark
Oneida Tribe
MAR 815

Flanagan, Sean
Pueblo of Taos
LIN W 778

Fowler, Cindy
Navajo (Diné)
SFT E 522

Fragua, Cliff
Pueblo of Jemez
LIN E 752

Garcia, Tammy
Pueblo of Santa Clara
PLZ 22

Horace-Quannie, Kevin
Hopi/Navajo (Diné)
LIN W 767

John, Alvin
Navajo (Diné)
LIN W 752

John, Tulane
Navajo (Diné)
LIN W 752

Jones, Topaz
Shoshone-Paiute Tribes/
Confederated Tribes of the
Grand Ronde Community
MAR 811

Kinneevauk, Leon
Inupiaq
LIN W 771

Kuck, Cynthia
Menominee Indian Tribe
MAR 804

LaFountain, Presley
Turtle Mountain Band of
Chippewa Indians of North
Dakota
LIN E 758

LaFountain, Saige A.
Navajo (Diné)/Turtle
Mountain Chippewa
LINW 724

Lewis, Alexander
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PLZ 21

Lomatewama, Ramson
Hopi
CAT W 913

Loretto, Estella
Pueblo of Jemez
MAR 800

Lujan, Carol
Navajo (Diné)
FR N 318

Lujan, Ira
Pueblo of Taos/Ohkay
Owingeh
PAL S 249

Morrison, Eddie
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LIN W 759

Novak, Jazmin
Navajo (Diné)
SFT P 526

Pahponee
Kickapoo Tribe of Indians of
the Kickapoo Reservation in
Kansas/Citizen Potawatomi
PLZ 68

Paisano, Michelle
Pueblo of Laguna/Pueblo of
Acoma
LIN W 715

Panana, Ryan
Pueblo of Jemez
LIN W 737

Patterson, Earl Dino, Jr.
Hopi
SFT W 531

Poblano, Jovanna
Pueblo of Zuni
PLZ 72

Poblano, Veronica
Pueblo of Zuni
PLZ 72

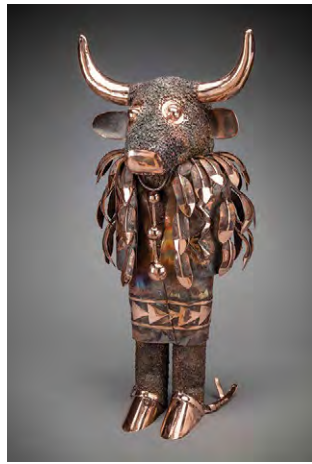
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KATHLEEN WALL



LEON KINNEVAUK



MARK FISCHER



ONEKA JONES



RENA BEGAY

Pochoema, Kevin
Hopi Tribe
PLZ 57

Quam, Jayne
Navajo (Diné)
PAL N 235

Quam, Lynn
Zuni Pueblo
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Quandelacy, Talia M.
Zuni Pueblo
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Rogers, William
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LIN E 761

Roller, Jeff
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SFT 500

Shorty, Eddy Z.
Navajo (Diné)
PLZ 09

Sice, Gabriel
Zuni Pueblo
LIN E 771

Sice, Troy
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FR P 305

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Tsalate, Raymond
Zuni Pueblo
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SFT 519

Upton Ethelbah, Greysheoes, Jr.
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PLZ 25

Wall, Adrian
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LIN E 743

Wall, Kathleen
Pueblo of Jemez
PLZ 29A

Walters, Roy, Jr.
Navajo (Diné)
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Walters, Shondinii
Navajo (Diné)
LIN E 743

Washburn, Tim
Navajo (Diné)
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Weahkee, Daniel
Navajo (Diné)
SFT 503

Weahkee, Manuel
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Weahkee, Robert
Zuni Pueblo
LIN E 763

Whiterock, John
Navajo (Diné)
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Wilson, Holly
Delaware Nation/Cherokee Nation
LIN W 719

Terry Alan, Wilson
Navajo (Diné)
FR S 329

Yazzie, Donovan
Navajo (Diné)
LIN E 719

Yazzie, Lance
Navajo (Diné)
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Yazzie, Larry
Navajo (Diné)
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Yazzie, Peterson
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Anderson, Ephraim Zefren-M
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Aragon, Irveta
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Aragon, Loren
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PLZ 26

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Navajo (Diné)
LIN E 715

Begay, D.Y.
Navajo (Diné)
LIN E 715

Begay, Gerard
Navajo (Diné)
PLZ 50

Begay, Gilbert
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Begay, Rena
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Begay, Sarah
Navajo (Diné)
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Benavente, Tina
Coushatta Tribe
MAR 809

Bia, Leona
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Black Horse, Catherine
Seminole Nation
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Brokeshoulder, Natasha
Navajo (Diné)
FR S 309

Charley, Berdina
Navajo (Diné)
LIN E 715

Chopito, Aric
Pueblo of Zuni
FR S 326

Clah, Jeanette
Navajo (Diné)
LIN E 723

Clani-Washinawatok, Brenna
Navajo (Diné)
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Cody, Lola
Navajo (Diné)
LIN W 733

Cook, Calandra
Navajo (Diné)
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LIN W 750

Deer, Leslie A.
Muscogee (Creek)
LIN W 747

Descheny, Vivian
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FR N 303

Fain, Gloria
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Assiniboine and Sioux Tribes of the Fort Peck Indian Reservation
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Glasses, Naomi
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Glasses, Tyler
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PLZ 32

Gonzales, Isabel
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Gutierrez-Naranjo, Carol
Pueblo of Santa Clara, NM/
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FR P 309

Henderson, Alberta
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Hudson, Susan
Navajo (Diné)
PLZ 61A

Itta, Bobby
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Chippewa Cree Indians of the Rocky Boy's Reservation/
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SFT 520

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LIN E 733

Kady, Roy
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SFT 509

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Navajo (Diné)
PAL N 200

Laughing, Mona
Navajo (Diné)
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Makokis, Tashina
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LIN W 740

Martin, Darylene R.
Navajo (Diné)
PLZ 49

Michaels, Patricia
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PLZ 65

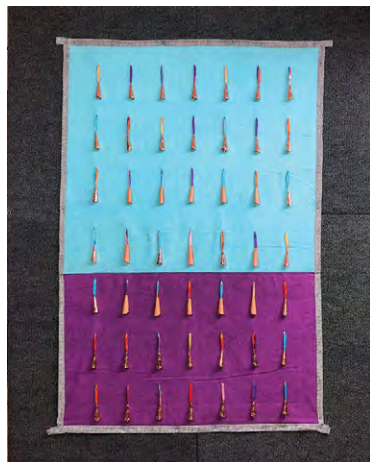
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ROSIE TAYLOR



TASHINA MAKOKIS



JASON WESAW



WENDY BOIVIN



DARYLENE MARTIN

Mitchell, Stacey
Saint Regis Mohawk Tribe
LIN W 720

Mountainflower, Sage
Ohkay Owingeh/Pueblo of
Taos, NM
WA W 418

Muskett, Morris
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Naataanii, TahNibaa
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PLZ 53

Okuma, Jamie
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Bannock
PAL N 218

Ornelas, Barbara Teller
Navajo (Diné)
LIN W 774

Ornelas, Michael Teller
Navajo (Diné)
LIN W 774

Peacock, Alisa
Navajo (Diné)
PAL S 202

Perkins, Nio
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LIN E 737

Pete, Lynda
Navajo (Diné)
LIN W 774

Pochoema, Melissa
Hopi Tribe
PLZ 57

Powless, Jennifer
Oneida Nation (Wisconsin)/
Navajo (Diné)
LIN W 781

Redhorse Jacobson, Cole
Prairie Island Indian
Community
WA W 409

Reid, Jonessa
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FR P 307

Riggs, Florence
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FR S 327

Ruby, Christy
Ketchikan Indian
Corporation
FR N 315

Schrupp, Nelda
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PAL S 219

Schultz, Marilou
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Shabi, Geneva
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LIN W 723

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Citizen Potawatomi Nation
LIN E 757

Singer, Penny
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LIN W 734
Sisneros, Michelle
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Navajo (Diné)
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LIN E 723

Taylor, Lillie
Navajo (Diné)
LIN E 736

Taylor, Rosie
Navajo (Diné)
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Thompson, Elmer
Navajo (Diné)
PLZ 60

Tsosie, Pauline
Navajo (Diné)
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Wesaw, Jason
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Indiana
MAR 801

Williams, Antonio
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PLZ 59

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LIN E 748

Aragon, Ralph
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SFT W 522

Arviso, Jeremy
Navajo (Diné)
PAL N 240

Belin, Esther
Navajo (Diné)
LIN W 747

Billie, Michael
Navajo (Diné)
LIN W 725

Bird, Jolene
Kewa Pueblo
PLZ 15

Bitsie, Leslie, Jr.
Navajo (Diné)
CAT W 908

Boivin, Wendy
Menominee Indian Tribe
PAL N 233

Boome, Peter
Upper Skagit
PLZ 82

Bowie, Albert
Ohkay Owingeh
PAL S 210

Box, Debra K.
Southern Ute
MAR 810

Bread, Nathaniel
Navajo (Diné)
PLZ 55

Cajero, Joe, Sr.
Pueblo of Jemez, NM
FR S 319

Campbell, Terrence
Tahltan
FR N 316

Carroll, Pauli
Yurok Tribe
FR S 342

Chavez, Joseph
Kewa (Santo Domingo)
Pueblo
LIN W 743

Chavez, Lejeune
Santo Domingo Pueblo of
NM/Seminole Tribe
LIN W 743

Chavez-Thomas, Lisa
Pueblo of Isleta, NM
WA E 418

Church, Kelly
Match-e-be-nash-she-wish
Band of Pottawatomi Indians
of Michigan/Grand Traverse
Ottawa/Chippewa/Arikara/
Hidatsa
LIN E 738

Clarkson, Karen
Choctaw Nation/Cherokee
LIN E 726

Claw, Monty
Navajo (Diné)
FR S 301

Cottrell, Vivian
Cherokee Nation
LIN E 770

Darden, Steven
Navajo (Diné)/Cheyenne and
Arapaho Tribes
FR S 344

Day, Alexa Rae
Grand Traverse Band of
Ottawa and Chippewa
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Day, James
Chippewa
LIN W 750

Elford-White, Cedar
Navajo (Diné)
FR N 335

Esquivel, Dennis
Grand Traverse Band of
Ottawa and Chippewa
LIN E 731

Farris, Tom
Otoe-Missouria/Cherokee
Nation
PAL N 245

Fender, Erik
Pueblo of San Ildefonso, NM
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Flanagan, Sean
Pueblo of Taos, NM
LIN W 778

Fogarty, Juanita Growing
Thunder
Assiniboine and Sioux Tribes
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WA W 417

Fragua, Glendora
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PLZ 29

Gashweseoma, Ryan
Wisiwma
Hopi
PLZ 61 A

Gene, Leonard
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LIN E 736

Good Day, Lauren
Arikara/Hidatsa/Blackfeet/
Plains Cree
PLZ 08

Growing Thunder, Camryn
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of the Fort Peck Indian
Reservation
WA W 417

Growing Thunder, Ramey
Assiniboine and Sioux Tribes
of the Fort Peck Indian
Reservation, Montana
PLZ 03

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DALLIN MAYBEE

JAMIE OKUMA

ESTHER BELIN

SALISHA OLD BULL

EMIL HER MANY HORSES

Harvey, Sheldon
Navajo (Diné)
LIN E 751

Haynes, Hayden
Seneca Nation of Indians
FR S 303

Her Many Horses, Emil
Oglala Sioux Tribe
PLZ 67

Herrera, Tomas L.
Pueblo of Cochiti, NM
LIN E 763

Hinson, Lokosh
Chickasaw/Choctaw Nation/
Muscogee (Creek)
MAR 802

Honyouti, Richard
Hopi
LIN E 741

Hopkins, Kathryn
Seneca Nation of Indians
MAR 816

Itta, Bobby Lynn
Native Village of Barrow
Inupiat Traditional
Government
LIN E 776

Jackson, Ronald
Navajo (Diné)
SFT 510

Jacobs, Mary
Seneca
MAR 816

Jacobs, Samantha
Seneca
MAR 816

Kindness, Sayo'kla
Oneida Nation of Wisconsin
FR S 322

Latone, Christie
Pueblo of Zuni, NM
POG 112

Lee, Erik
Ermekineskin Tribe
WA W 401

Lester, Gwen
The Choctaw Nation
SFT 506

Lewis-Barnes, Melissa
Navajo (Diné)
LIN W 775

Little Sky, Jocy
Three Affiliated Tribes of the
Fort Berthold Reservation
LIN E 728

Little Sky, Trae
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LIN E 728

Lovato, Monica
Kewa Pueblo
CAT E 915

MacKnight, Sheridan Eve
Minnesota Chippewa Tribe/
Standing Rock Sioux Tribe
WA W 408

Martin, Carrie
Navajo (Diné)
PLZ 49

Martin, Darylene R.
Navajo (Diné)
PLZ 49

Maybee, Dallin
Arapaho Tribe of the
Wind River Reservation,
Wyoming/Seneca
LIN E 733

Maybee, Sage
Northern Arapaho
PAL N 248

McKelvey, Cecilia Lucy
Navajo (Diné)
FR N 308

Medina-Emery, Dorothy
Pueblo of Jemez, NM
LIN E 749

Mendoza, Bill
Oglala Sioux Tribe/Rosebud
Sioux Tribe
CAT E 904

Mike, Theresa
Village of Kotlik
FR S 333

Misquadace, Wanesia
Minnesota Chippewa
Tribe
PLZ 90

Mitten, Katrina
Miami
FR S 311

Moran, Beverly Bear King
Standing Rock Sioux Tribe
FR P 314

Okuma, Jamie
La Jolla Band of Luiseño
Indians, California/
Shoshone-Bannock
PAL N 218

Okuma, Sandra
La Jolla Band of Luiseño
Indians, California/
Shoshone-Bannock/Luiseño
PAL N 218

Old Bull, Salisha
Confederated Salish and
Kootenai Tribes of the
Flathead Reservation
CAT W 912

Ponca Stock, Alexandra
Osage Nation
FR N 325

Pourier, Kevin
Oglala Sioux Tribe
FR N 322

Ramel, Tim Blueflint
Bad River Band of the Lake
Superior Tribe of Chippewa
Indians
PLZ 67

Raphael, Monica
Anishinaabe/Sicangu Lakota
PAL N 216

Ratt, Christal
Algonquin
FR S 339

Red Shirt, Osceola
Oglala Lakota
PAL S 204

Redhorse Jacobson, Cole
Prairie Island Indian
Community
WA W 409

Reid, Jonessa
Navajo (Diné)
FR P 307

Roan, Osamuskwasis
Cree
PLZ 69

Robledo, Tessa
Comanche Nation/Kiowa
Indian Tribe
LIN W 714

Roller, Ryan
Pueblo of Santa Clara, NM
SFT 500

Schrupp, Nelda
Pheasant Rump Nakota
PAL S 219

Scott, Rain
Pueblo of Acoma, NM
LIN E 721

Shaax'Saani
Tlingit
PLZ 54

Short, Cathy
Citizen Potawatomi Nation
LIN E 757

Short, Christopher
Citizen Potawatomi Nation
LIN E 757

Singer, Penny
Navajo (Diné)
LIN W 734

Sivers, Nando
Navajo (Diné)
FR S 318

Tsoodle-Nelson, Malachi
Navajo (Diné)
LIN W 718

TwoCrow, Samantha
Grand Traverse Band of
Ottawa and Chippewa
Indians
CAT E 908

Vallo, Dan
Pueblo of Acoma, NM
PAL N 261

Willie, J.T.
Navajo (Diné)
PLZ 46

Worcester, Daniel
Chickasaw Nation
FR N 329

Yazzie, Lance
Navajo (Diné)
WA W 404

Yellowhawk, Jim
Cheyenne River Sioux
Tribe of the Cheyenne
River Reservation, South
Dakota
PLZ 92

VIII BEADWORK/ QUILLWORK

Bailon, Francisco
Kewa Pueblo
PLZ 80

Beaver, Karen
Three Affiliated Tribes of the
Fort Berthold Reservation
POG 101

Berryhill, Les
Muscogee Creek Nation FR
N 329

Bitsie, Leslie, Jr.
Navajo (Diné)
CAT W 908

Brahmer, Kiani
Navajo Nation
FR S 336

Box, Debra
Southern Ute Indian Tribe
MAR 810

Bread, Jackie
Blackfeet Tribe/Cree
PLZ 55

Brokesoulder, Natasha
Navajo (Diné)
FR S 309

Calladitto, Tranette Navajo
(Diné)
FR S 334

Campbell, Jaymie
Curve Lake First Nation LIN E
737

Chavez, Lejeune
Kewa (Santo Domingo)
Pueblo/Seminole
LIN W 743

Chitto, Hollis
Mississippi Band of Choctaw
Indians/Pueblo of Laguna
LIN E 724

Church, Kelly
Match-e-be-nash-she-wish
Band of Pottawatomini
Indians
LIN E 738

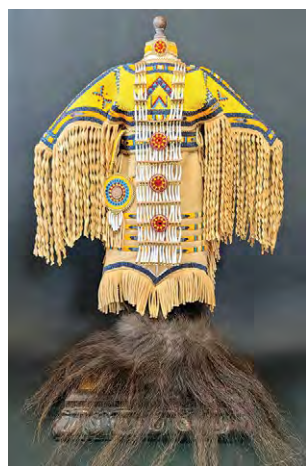
Cody, Lola
Navajo (Diné)
LIN W 733

Darden, Steven
Navajo (Diné)/Cheyenne and
Arapaho
FR S 344

PHOTOS COURTESY OF SWAIA



ADRIAN STEVENS



BEVERLY MORAN



DEANA WARD



DONNA SHAKESPEARE-CUMMINGS



KAREN BEAVER

Day, Alexa Rae
Grand Traverse Band of
Ottawa and Chippewa/
Hochunk and Lakota
LIN W 750

Day, James
Bois Forte Band of
Chippewa
LIN W 750

Escarcega, Esther
Navajo (Diné)
FR S 331

Escarcega, Tomecina
Assiniboine and Sioux Tribes
of the Fort Peck Indian
Reservation
FR S 331

Flying Horse, Norma
Three Affiliated Tribes of the
Fort Berthold Reservation/
Assiniboine and Sioux Tribes
of the Fort Peck Indian Res
FR S 307

Fowler, Cindy
Navajo (Diné)
SFT E 522

Gala, Carol
Pueblo of Laguna
CAT W 907

Greeves, Teri
Kiowa Indian Tribe
LIN E 731

Growing Thunder, Camryn
Assiniboine and Sioux Tribes
of the Fort Peck Indian
Reservation
WA W 417

Growing Thunder, Jessa Rae
Assiniboine and Sioux Tribes
of the Fort Peck Indian
Reservation
WA W 416

Growing Thunder, Joyce
Assiniboine and Sioux Tribes
of the Fort Peck Indian
Reservation
WA W 416

Hawkins, Yonavea
Caddo Nation
LIN E 775

Her Many Horses, Emil
Oglala Sioux Tribe
PLZ 67

Hill, KarenLyne
Onondaga Nation
WA W 405

Hill, Rosemary
Tuscarora Nation/Mohawk
CAT E 900

Holy Bear, Charlene
Standing Rock Sioux Tribe
LIN E 710

Holy Bear, Rhonda
Cheyenne River
Sioux
FR S 324

Hopkins, Kathryn
Seneca Nation of Indians
MAR 816

Jackson, Karis
Fort Berthold Arikara/
Hidatsa/Crow
PLZ 40

Jamie, Jacobs
Tonawanda Band of Seneca
PAL S 259

Jacobs, Mary
Seneca Nation of Indians
MAR 816

Jacobs, Samantha
Seneca Nation of Indians
MAR 816

Jonathan, Grant W.
Tuscarora
SFT P 523

Judware, Judith
Tuscarora Nation
PLZ 76

Kaasteen, Jill
Central Council of the Tlingit
& Haida Indian Tribes
CAT W 903

Kindness, Sayo:kala
Oneida Nation of Wisconsin
FR S 322

Lujan, Tanya
Kainai
PAL N 211

Martin, Darylene R.
Navajo (Diné)
PLZ 49

Mahkewa, Leith
Oneida Nation of the
Thames
PAL S 223

Maybe, Dallin
Arapaho Tribe of the Wind
River Reservation/Seneca
Nation of Indians
LIN E 733

Maybe, Sage
Arapaho Tribe of the Wind
River Reservation/Seneca
Nation of Indians
PAL N 248

McKay, Glenda
Ingalik-Athabaskan
PAL N 221

Medina-Emery, Dorothy
Pueblo of Jemez
LIN E 749

Mendoza, Bill
Oglala Lakota/Rosebud
Sioux Tribe
CAT E 904

Mitten, Katrina
Miami Tribe of Oklahoma
FR S 311

Moran, Beverly
Standing Rock Sioux Tribe
FR P 314

Mountainflower, Sage
Ohkay Owingeh/Pueblo of
Taos/Navajo (Diné)
WA W 418

Not Afraid, Elias
Crow Tribe of Montana
PLZ 86

Okuma, Jamie
La Jolla Band of Luiseño
Indians, California/
Shoshone-Bannock
PAL N 218

Okuma, Sandra
La Jolla Band of Luiseño
Indians, California/
Shoshone-Bannock
PAL N 218

Old Bull, Salisha
Confederated Salish and
Kootenai Tribes of the
Flathead Reservation
CAT W 912

Owen-Reese, Bazille
Ho-Chunk Nation
LIN W 766

Pacheco, DeeDee
Kewa (Santo Domingo)
Pueblo
SFT E 528

Perkins, Niio
Saint Regis Mohawk
Tribe
LIN E 737

Pino, Noah
Navajo (Diné)
FR P 315

Poblano, Jovanna
Pueblo of Zuni, NM
PLZ 72

Pyke, Kiera
Saint Regis Mohawk Tribe
PAL N 213

Raphael, Monica
Grand Traverse Band of
Ottawa and Chippewa
Indians
PAL N 216

Ratt, Christal
Algonquins of Barriere
Lake
FR S 339

Redhorse Jacobson, Cole
Prairie Island Indian
Community
WA W 409

Richardson, Tokeya Waci U
Oglala Sioux Tribe
PLZ 70

Roan, Osamuskwasis
Indigenous and
Northern Affairs Canada/
Cree
PLZ 69

Robledo, Tessa
Comanche Nation/Kiowa
LIN W 714

Shackleford, Tyra
The Chickasaw Nation
LIN W 723

Shakespeare-Cummings,
Donna
Northern Arapaho
PLZ 83

Sireech, Valentina
Ute Indian Tribe of the
Uintah & Ouray Reservation
CAT W 901
Snyder, Sean
Navajo (Diné)
FR S 340

Stein, Corey
Central Council of the Tlingit
& Haida Indian Tribes
LIN E 729

Stevens, Adrian
Haida Indian Tribes
FR S 340

Thompson, Mikailah
Nez Perce
PLZ 79

Toehe, Rose
Navajo (Diné)/Ute
FR S 344

TwoCrow, Samantha
Grand Traverse Band of
Ottawa and Chippewa
Indians
CAT E 908

Victors, John
Tohono O'odham Nation/
Ponca Tribe of Indians
FR N 337

Ward, Deana
Choctaw Nation
SFT P 534

Willie, J.T.
Navajo (Diné)
PLZ 46

Yahbay (Peters), Summer
Saginaw Chippewa Indian
Tribe
PLZ 85

IX YOUTH

Abeyta, Keidibah
FR S 323

Abeyta, Temuujin
PLZ 75

Barnes, Tehya
LIN W 775

Benally, Apaolo
PLZ 10

Benally, Giovanni
PLZ 10



Lloyd Kiva New (Cherokee) with student in the IAIA textile printing studio, c. 1967; photograph by Kay V. Wiest, courtesy IAIA Archives

MAKING HISTORY SINCE 1962



The Institute of American Indian Arts (IAIA)—the birthplace of contemporary Native American art—has been the educational home for esteemed and innovative artists, writers, filmmakers, performers, and leaders since 1962. IAIA continues to grow on its stunning 140-acre campus in Santa Fe, New Mexico. Named one of the top art institutions globally by UNESCO and the International Association of Art and accredited by the Higher Learning Commission, IAIA offers undergraduate degrees in Cinematic Arts and Technology, Creative Writing, Indigenous Liberal Studies, Museum Studies, Performing Arts, and Studio Arts; graduate degrees in Creative Writing, Studio Arts, and Cultural Administration; and certificates in Broadcast Journalism, Business and Entrepreneurship, Museum Studies, and Native American Art History. The college serves approximately 500 full-time Indigenous and non-Indigenous students from around the globe, representing nearly a hundred federally recognized tribes.

From its humble beginnings on the Santa Fe Indian School campus, IAIA began collecting and exhibiting its students' artworks, forming a collection that became the foundation of the world's premier museum representing contemporary Indigenous arts and cultures—the IAIA Museum of Contemporary Native Arts (MoCNA). MoCNA continues expanding its renowned collection of nearly 10,000 artworks, curating numerous progressive and innovative exhibitions, both traveling and at our museum in downtown Santa Fe.

The theme *Making History* encompasses IAIA's and MoCNA's 2022 events celebrating our rich history and looking forward to our vibrant future. We ask everyone to join us in celebrating IAIA's sixtieth and MoCNA's fiftieth anniversaries throughout this monumental year as we continue *Making History*.



Learn more at
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Photographs by Malcolm Varon

APRIL 7–OCTOBER 31, 2022



Malcolm Varon. *Georgia O'Keeffe Sitting in the Portal at Ghost Ranch, 1977* (print date 2021). Archival pigment photograph. Loan, Malcolm Varon.



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SWAIA:

Immediately upon the conclusion of last year's SWAIA Indigenous Fashion Show, the buzz, excitement, and conversations began: "Oh, I can't wait until next year's show!" and "I wonder what they are going to do next!" Designers gently nudged us for invitations to come back in 2022.

SWAIA's Indigenous Fashion Show is headed up by Amber-Dawn Bear Robe, who consistently brings new and exciting fashion events year after year. There is nothing stagnant or predictable about this showcase. Each year, she curates the headline runway event, hand-picking artists and designers who deliver spectacular wearable art in all its varied forms. As you'll read below, this year there are two exciting opportunities to see fashion shows at Indian Market!

But Make it Fashion!

By Jessica R. Metcalfe, Ph.D. (Turtle Mountain Chippewa)

FASHION BY JAMIE OKUMA,
PHOTO BY JASON ORDAZ, 2016



JASON ORDAZ

PERSONAL STYLE



ACTOR WES
STUDI MODELING
DESIGNS BY CODY
SANDERSON, 2018

Fashion and style at Santa Fe Indian Market have been integral since the beginning. Participating artists have always worn cultural attire with flair. Looking back at old photos of Julian and Maria Martinez is sartorially inspiring — Native people have always been stylish! Even during the poorest decades and the toughest times, their ingenuity and creativity came out in individual garments that were hand-altered at home and worn with a level of charisma and swagger that only the proudest Natives could pull off.

Santa Fe itself has its own style, and you know it when you see it. Bolo ties, turquoise, loosely flowing skirts, and breathable fabrics in every color you can imagine. Santa Fe style is casual and eclectic. When I moved to Santa Fe in 2008, I was told by a gallery owner that you cannot differentiate a person's background based on their clothing and appearance alone. The unspoken fashion and style guidelines that rule in New York City, Washington, D.C., or Los Angeles simply do not exist in this enchanted land. Personal style reigns supreme, so it makes sense that fashion events in this small city garner a lot of attention and support. Folks like Wendy Ponca, Marcus Amerman, Patricia Michaels, Pilar Agoyo, and Virgil Ortiz are style mavens, and have held and hosted a variety of fashion walkabouts, pop-ups, and events, and have participated in the crowd-favorite Indian Market Clothing Contest.

CLOTHING CONTEST

An entirely different set-up than a runway show, the Clothing Contest is indeed a contest, and participants come from a variety of tribal backgrounds and age groups to compete in categories ranging from regalia to contemporary fashion. Each year the Clothing Contest morphs a bit with grassroots flexibility, but in general, the format remains the same. Each contestant submits an ensemble that is worn in the contest by either the maker or a model, and each ensemble is spotlighted individually on the stage as the host shares information with the audience about the designs, the materials, the meanings, the history, and more. Folks come an hour early to nab front row seats at this free event so they can best take in all the rich and beautiful design details, and, most importantly, to participate in celebrating the unique and special design legacy of America's first and original artists and designers.

Yet, the Clothing Contest couldn't keep up with the requirements of Native American fashion designers that started emerging a decade ago. Indeed, fashion designers have different needs to present their work. Most create multiple looks to be experienced as one collection, in motion on a runway, with a certain playlist, specific lighting, and a backdrop. This unique form of art combines performance, utility, design, mood, meaning, story, sound, and more.

SWAIA FASHION AND HISTORY

Enter the SWAIA Indigenous Fashion Show. The Southwestern Association for Indian Arts is known to be hesitant to incorporate changes quickly but has

always been receptive to artists' needs and gradually adapts to the ever-changing art world. These changes typically happen when a notable number of artists submit pieces that just don't quite fit into existing categories, and a new art space forms out of necessity.

SWAIA Fashion emerged in 2014 on a bright and sunny day at Cathedral Park in Santa Fe featuring a lineup of four designers, beginning with Sho Sho Esquiro, whose collection seamlessly combined natural materials with couture silhouettes. Next, Bethany Yellowtail brought hip Northern Plains style with pops of sequins alongside embroidery and elk-teeth details, reflecting her life and work in both Los Angeles and Montana. Jamie Okuma stunned with her futuristic and sculptural bodices in black, silver, and metallic pink. Orlando Dugi's tailored elegance with extreme attention to detail wrapped up the show.

Interestingly, even though each designer featured seven or fewer looks, many of these garments were placed in landmark museum exhibitions and are now housed in important public and private collections, signifying a turning point in the perceived value of Indigenous fashion design by the broader art world.

After an overwhelmingly positive response that first year, SWAIA Fashion grew each year after. Importantly, in 2015, Nakotah LaRance opened the show, marking a new favorite feature of SWAIA Fashion — the opening act. LaRance dazzled with his hoop dancing, wearing jeans, a button-up shirt, and bold purple sunglasses, effectively integrating the worlds of utility and style, modern and traditional, and fashion and performance. In the years following, opening acts were elaborately orchestrated by guest performers, including champion hoop dancer ShanDien Sonwai LaRance, singer and performance artist Firefly, multimedia artist and dancer Dallin Maybee, and the avant-garde dance troupe Dancing Earth.

By 2016, the new sensation had to be moved to the outside courtyard area at the Santa Fe Convention Center to accommodate the ever-growing size of the audience. Models walked through a catwalk matrix, posing dramatically at multiple pedestals to soak up every camera snap.

In 2017, SWAIA Fashion was officially moved



PHOTO: PATRICK SHANNON
MODEL: ALICIA (SUPERNATURALS)
COAT: MELANIE LEBLANC
ACCESSORIES: CATHERINE BLACKBURN X
RYKELLE 'AHLAZUA' KEMP

indoors into the Convention Center. Here, an immense 80-foot-long runway was erected, and row upon row of chairs radiated outward. The goal was to go bigger, and the pressure to outdo oneself was felt by every designer. The designers presented large collections, resulting in a program that marched along for more than an hour. With so much to showcase but limited time, Fashion Show producer Amber-Dawn Bear Robe went back to her roots to curate a powerful and more concise show, with a variety of styles to keep the audience enthralled and satisfied — but not sitting for too long.

The caliber of models skyrocketed, as folks like acclaimed actor Wes Studi and American pro basketball player Shoni Schimmel rocked the runway, bringing garments to life in inspired ways. Clothing requires a wearer to ignite the flame that spotlights the brilliance of an ensemble: Personality can transform a piece of clothing in remarkable ways.

Designers took the opportunity to highlight various aspects of performance, activism, and storytelling in their individual presentations. In 2019, Patricia Michaels famously whipped up the spectacular last dress of her finale presentation just moments before it hit the runway. The striking red dress, worn by actress Sivan Alyra Rose, was part of a powerful and moving ensemble dedicated to missing and murdered Indigenous women and girls. Everyone in the audience that day still remembers that moment. This is just one example of the magic of SWAIA Fashion: This space encourages artists to be artists, to be inspired in the moment, to see an opportunity, and creatively push themselves and their work beyond anything they imagined before.



SIVAN WEARING PATRICIA MICHAELS' RED DRESS FINALE PIECE



THE LATE HOOP DANCER NAKOTAH LARANCE AT THE 2015 INDIGENOUS FASHION SHOW.

LARRY PRICE, HAUTE COUTURE

SWAIA FASHION 2022

This year's Indian Market will be another epic weekend of fashion, with more than 17 designers and two full runway fashion shows. With a top-secret opening act, hotshot actors and models (including Jessica Matten, Kiowa Gordon, and Amber Midthunder), *The Supernaturals*, and other surprise super-NDN stars (because we love surprises, right?), this is going to be an unforgettable weekend.

Kicking off Saturday at 6 p.m., be sure to check out SWAIA's "Shiny Drop" Centennial Gala Party, which will feature an exciting live art auction, fashion show, music, and dancing. On Sunday, the highly anticipated SWAIA Indigenous Fashion Show features top Indigenous designers presenting their best work on the runway, starting at 3 p.m., with a trunk show to follow where you can mix and mingle and purchase and order directly from the designers.

With this being the Indian Market Centennial, you'd better believe everyone is pulling out all the stops when it comes to making this a banner year for Indigenous fashion. Be sure to check it out, have fun, and, as always, support Native American artists and designers.

See you there! ▲

SWAIA FASHION EVENTS



Saturday, August 20, 6 – 9 p.m.

SWAIA Gala: "Shiny Drop" Centennial Party, Fashion Show, and Live Art Auction

Location: Santa Fe Community Convention Center

SWAIA's Gala, Fashion Show, and Live Art Auction is a fundraising benefit to support SWAIA programming. Attend for an exciting night of fashion and dancing.

Sunday, August 21, 3 p.m.

SWAIA Indigenous Fashion Show VIP

Pre-Party, 1:30 – 3 p.m.

Indigenous Fashion Show, 3 – 4 p.m.

Trunk Show & VIP Reception, 4 p.m.

Location:

Santa Fe Community Convention Center

Grab your front-row seat along the runway to view some of the most prominent and well-known designers Native North America has to offer. This highly anticipated event features today's top Indigenous designers. After the fashion show is an opportunity for guests to purchase and order directly from designers. Mix and mingle while enjoying bubbles and hors d'oeuvres.

These are ticketed events. Get yours at SWAIA.ORG.



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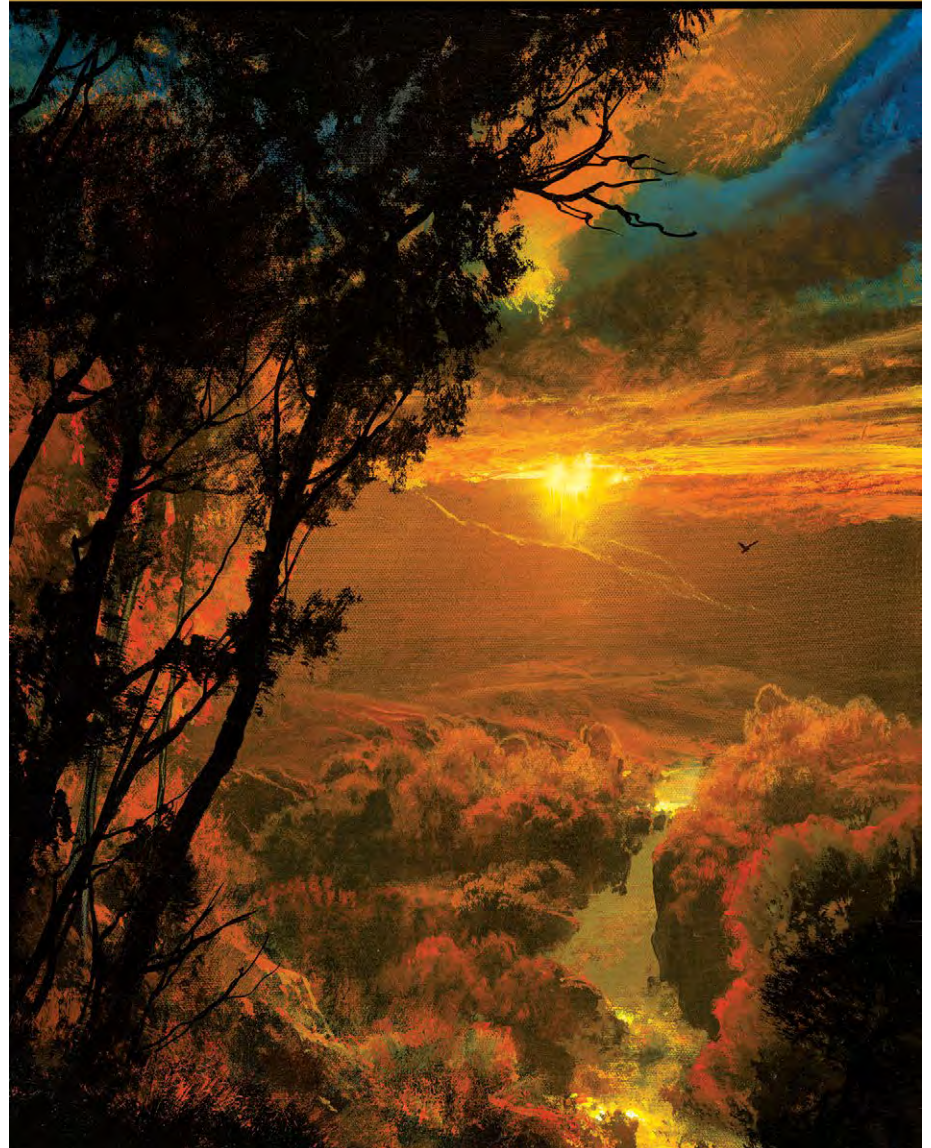
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CLAY AND AMARI LAROCQUE

You Are What You Wear

By Jaclyn M. Roessel (Diné)

Over the last decade, there has been a boom in the availability of Indigenous-made fashion. The representation, amplification, awareness, and power of Native fashion have been featured in media outlets all over Earth Mom. Whether at powwows within a cityscape, a Baby's First Laugh ceremony, or at a hometown trading post, the style of Indigeneity has been on display for millennia.

"Our ancestors were stylish."

— Dr. Jessica Metcalfe (Turtle Mountain Chippewa)

EACH AUGUST ON THE STREETS OF O'ga P'ogeh Owingeh, the creative fire of the Indigenous people who attend the SWAIA Indian Market burns brightly. O'ga P'ogeh Owingeh is the original Tewa name for "Whiteshell Watering Place," known today as Santa Fe. While the Indigenous fashion scene continues to grow at SWAIA's fashion shows, the largest and most impactful "catwalk" is often the asphalt between tents and booths. It is for the many after-hour concerts, art openings, and related events that people primp for hours in response to the question, "What do I wear to represent?" As each person "answers" this question through their clothing choices, the integration of self, community, family, and artistry intertwine in each person's outfit at gatherings throughout the weekend.

In 2012, I, alongside two other Diné *asdzaan* — Nanibaa Beck and Chelsea Chee — launched Presence 4.0, a blog and visual archive that showcases "the ingenuity and creativity American Indian people utilize in styling themselves." Style is the fusion of tactual fashions with preference and identity. As a collective, we held events during Indian Market that welcomed throngs of people who dressed to inspire with their use of familial heirlooms, self-stitched moccasins, Indigenous designer pieces, or thrifted goods from the local Savers. The magical convergence of Native relatives in O'ga P'ogeh Owingeh fluoresces with creative Indigeneity and sparkles with freshly polished silver and intricate glistening beadwork.

As SWAIA board president Stephine Poston (Pueblo of Sandia) exclaims, "It is strikingly beautiful and bold. It's like you cannot get enough of the colors and patterns that complement the art being lifted and celebrated. The synergy of it all is hard to describe."

Indian Market continues a tradition of Indigenous communities and relatives gathering to share stories, trade goods, and celebrate the creative genius alive in each of us. At a time when we reckon with the legacy of the Indigenous diaspora of our relatives across Turtle Island and beyond, gatherings like these are necessary. They provide a place for critical conversations, artistic exploration, and the opportunity to connect with Native leaders on the front lines of defending our nations. A beautiful resistance exudes when Indigenous people converge.

The experience of Indian Market has always been co-created with community members, from those who volunteer to those who create their next big piece in hopes of the Best of Show award to those who represent the fierce lineages of ancestors simply by attending. It is clear: Indigenous pride is more than fabric deep. Our jewelry, styled outfits, and skirts sewn from repurposed flour bags are all a visual prayer of sorts. We are communicating to each other that our creativity, fashion, and spirit will carry forward into the futures of our many nations with respect, joy, and love. It is in this spirit that this article was co-created to share perspectives and looks at some of the most stylish, creatively adorned individuals who are looking forward to the centennial gathering this year. With their help and generosity, we can share more thoughts about what Indigenous style is today.



Amikogaabawiikwe (Adrienne Benjamin)

Pronouns: she/her

Tribal Affiliation: Mille Lacs Band of Ojibwe (Mni Sota)

Cultural Background/Ethnic Background: Anishinaabe

Titles you proudly wear: Mother, Artist, Activist, Reconciliation Advisor, Advocate

Do you have a favorite Native fashion designer? My favorite fashion designer is Samatha Spruce. She is Onondaga from New York. She just released a clothing line but is most known for her incredible raised beadwork style.



Taté Walker

Pronouns: they/them

Tribal Affiliation: Cheyenne River Sioux Tribe

Cultural Background/Ethnic Background: Mniconjou Lakota

Titles you proudly wear: Storyteller

Who are your style inspirations? Reagan Wells for the strong earring game and queer '80s butch folk . . . with ribbon skirts. I don't know. It's hard to have a style icon when you're fat, tall, and queer. Not much representation out there, you know?

Where can you see the best Native fashion and style at Indian Market? The Fashion Show, for sure, but my best pics are taken during the opening reception, the Fashion Show itself, and especially walking among the booths!

Amari LaRocque

Pronouns: she/her

Tribal Affiliation: Turtle Mountain Pembina Band of Chippewa

Cultural Background/Ethnic Background: Anishinaabe, Cree, Assiniboine, French

Titles you proudly wear: Sister, Daughter, Musician, Artist, Designer, Performer, Student

What do you love about the style and fashion scene at Indian Market? I love how everything is so unique and different from each other. All the tribes of Indian Country have their own style and it is showcased at the market.



Clay LaRocque

Pronouns: he/him

Tribal Affiliation: Turtle Pembina Band of Chippewa

Cultural Background/Ethnic Background: Ojibwe, Assiniboine, Cree, French

What is necessary for you to include in your Indian Market outfit(s)? I like to wear combat boots, a hat, and usually jewelry as well.



Dorothy and Natasha Cuylear: Lindy Vision

Pronouns: she/her

Tribal Affiliation: Jicarilla Apache Nation

Cultural Background/Ethnic Background: Jicarilla and African American

Who are your style inspirations? Nina Simone, Tina Turner, Buffy Sainte-Marie, Karen-O



Alicia Ortega

Pronouns: she/her

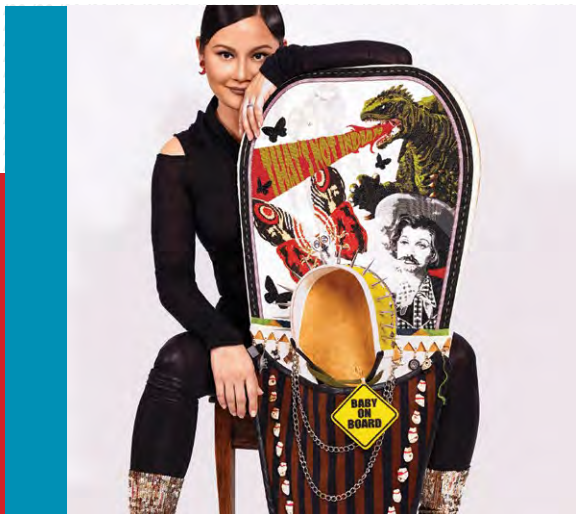
Tribal Affiliation: Pojoaque/Santa Clara Pueblos

Cultural Background/Ethnic Background: Native American and Hispanic/Product of New Mexico

Titles you proudly wear: Co-director, Creative, Friend

Do you have any ideas or thoughts about what you will be wearing this year? Not yet. It depends on the weather and what I will be inspired by at the time.





Jamie Okuma

Tribal Affiliation: Shoshone-Bannock/Luiseno/Wailaiki

Cultural Background/Ethnic Background: NDN/
Okinawan

Titles you proudly wear: Artist

Who are your style inspirations? Too many to list but I have to say, my buddy Christian Allaire is so hot right now. If you watch his Reels you know what I'm talking about.

What do you love about the style and fashion scene at Indian Market? What's not to love?!



Taken at the Jeffery Gibson opening @ SITE Santa Fe

Carrie Wood

Pronouns: she/her

Tribal Affiliation: Diné

Cultural Background/Ethnic Background: Native American and Hispanic/Product of New Mexico

Do you have a favorite Native fashion designer?
Jamie Okuma

What do you love about the style and fashion scene at Indian Market? The diversity of cultures and aesthetics.

Do you have any ideas or thoughts about what you will be wearing this year? I like wearing things that I've made.



Arianna Lauren

Pronouns: she (for Indigenous relatives), they (for non-Indigenous people)

Tribal Affiliation: Cowichan

Cultural Background/Ethnic Background:
First Nations

Who are your style inspirations?
Kanye West, Spanto (Born x Raised), Melody Ehsani, Peshawn Bread, Shondina Lee, Hôtvkucē Harjo, Mekeqsak

Where can you see the best Native fashion and style at Indian Market?
At the after party.

ARIANNA LAUREN



DEL CUPREMAN

Moonstar

Pronouns: she/her **Tribal Affiliation:** Pueblo of Jemez

Cultural Background/Ethnic Background: Black Hemish

Titles you proudly wear: Production Coordinator, Model, Youth Facilitator

What is necessary for you to include in your Indian Market outfit(s)? The sun in August beams hot radiant rays, so a hat and sunglasses are a must for me. Since we're gonna rack up them walking miles, comfy kicks are a must . . . perhaps the Chucks, Docs, Dunks, or Mocs will come out to play. As a model walking in the fashion show, I'm mindful of tan lines, so I try to stay as covered-up as I can while looking fly and keeping cool.

BEYOND BUCKSKIN (JESSICA METCALFE) 2020



This photo was taken on the Turtle Mountain Band of Chippewa reservation in North Dakota. The ribbon skirt and the custom denim vest were created by Indigenous artists showcasing the intersection of historical and contemporary fashion. I love this look, as it shows that we can still be traditional while being on trend.

SaNoah LaRocque

Pronouns: she/her

Tribal Affiliation: Turtle Mountain Band of Chippewa

Cultural Background/Ethnic Background:
Anishinaabe

Do you have any ideas or thoughts about what you will be wearing this year? I will be representing my home state as Miss North Dakota USA, so I hope to reflect the work of some of the incredible fashion designers we have coming from this area of the country. I hope to use my title to share my light with the creatives in Indian Country who are pushing the boundaries of fashion!



LEAH ROSE PHOTOGRAPHY
Kinsale Drake, IAIA Museum of Contemporary Native Arts for Indigenous Goddess Gang

Kinsale Drake

Pronouns: she/they **Tribal Affiliation:** Diné

Cultural Background/Ethnic Background: Nat'oh Dine'e Tachiini nishlí. Bilagaana báshishchíín. Ashiihi da shi cheii. Bilagaana da shi nali.

What do you love about the style and fashion scene at Indian Market?

I think it's exciting to see what is currently inspiring Native designers, and to meet folks who care about fashion and where it comes from. Style has always been such an integral part of how we can express ourselves and our pride for our communities; people are always reimagining and reigniting that style through such new and innovative ways. I'm always interested in how fashion can create a sort of visual storytelling that both honors and unsettles.



Stephanie "Steph" Poston

Pronouns: she/her

Tribal Affiliation: Pueblo of Sandia

Cultural Background/Ethnic Background: Native American

Do you have a favorite Native fashion designer? ACONAV and Bethany Yellowtail

Who are your style inspirations? I love classic, elegant, comfy style with a Native flair.

Do you have any ideas or thoughts about what you will be wearing this year? My best jewelry for sure, perhaps a beaded fedora, jeans, and comfy shoes.



ANDREW CURLEY, 2021
Nanibaa's date-night look is complete with necklaces by (top to bottom) NotAbove, Victor Beck Sr., Kristen Dorsey, and David Gaussoin. Earrings gifted by her love, Andrew. All jewelry Native made.



Nanibaa Beck

Pronouns: she/her

Tribal Affiliation: Diné

Titles you proudly wear: Asdzaa, Owner, Artist, Creative, Metalsmith, Deezhi, Mayazhi

Do you have a favorite Native fashion designer? Jaime Okuma

Who are your style inspirations? Lately, I skim street style from The Stykist. My aim is usually clean, minimal, fresh.

What do you love about the style and fashion scene at Indian Market? The jeweeeeeelrly combinations!

Jordan and Maddie Craig

Pronouns: she/her

Tribal Affiliation: Northern Cheyenne

Cultural Background/Ethnic Background: Ojibwe, Assiniboine, Cree, French

Who are your style inspirations? We thrift a lot! We love beautiful materials and stand-out silhouettes.

What do you love about the style and fashion scene at Indian Market? We love seeing everyone get dressed up to the max and show of their unique styles. We admire all the time, effort, and planning that goes into attendees' looks. The fashion scene at SWAIA is one of the best parts of the experience.

Jir Anderson

Pronouns: he/him

Tribal Affiliation: Cochiti Pueblo

Cultural Background/Ethnic Background: Pueblo and Native

Do you have any ideas or thoughts about what you will be wearing this year? I have acquired a lot of Native fashion during the pandemic and through the Native Guitars Tour festivals we produced that I plan on wearing. Also, fitness is a part of fashion being able to be healthy and maintain a safe self-body image.

What is necessary for you to include in your Indian Market outfit(s)? Native-made jewelry. Always the kicks! Man bag and T-shirt game. 🍌

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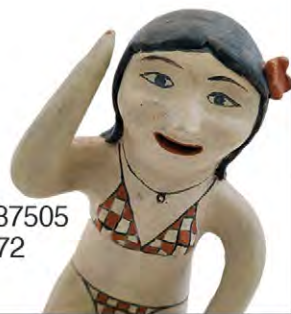
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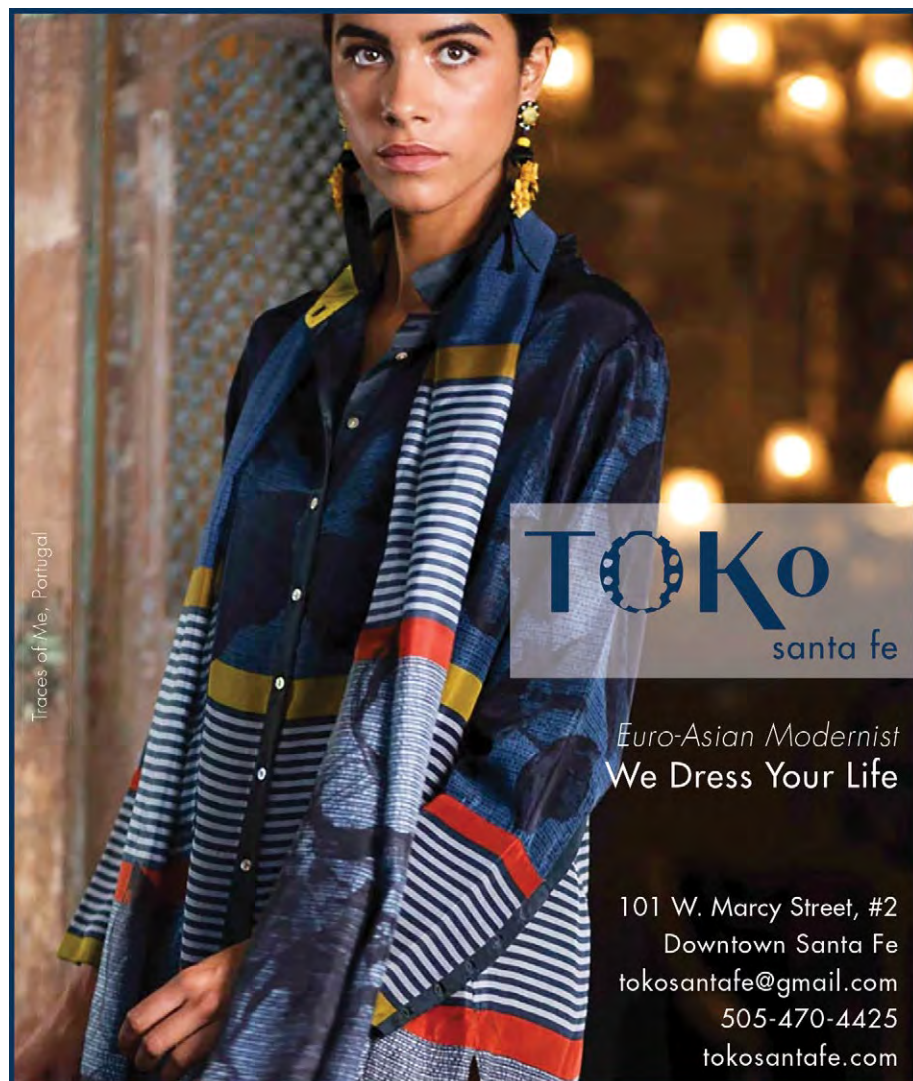


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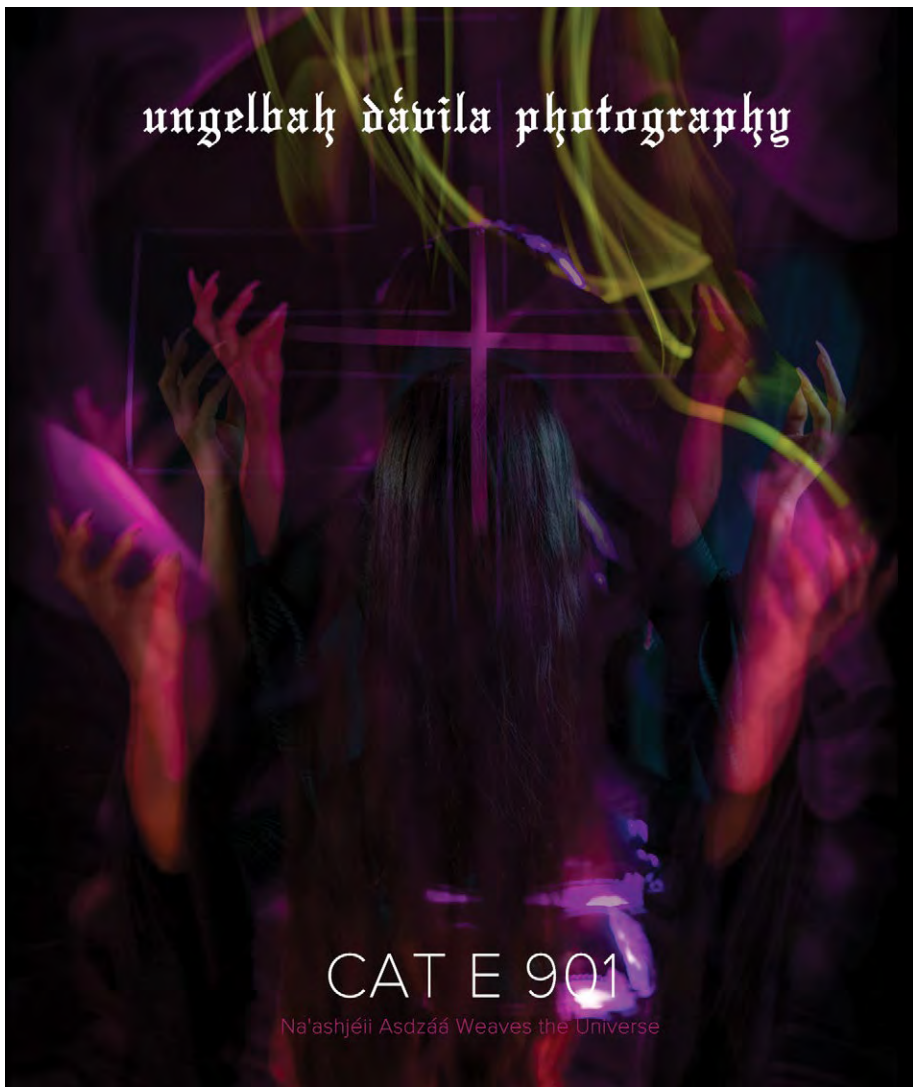
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Quandelacy
Sanchez**



MARKET 2022 ARTIST RECEPTIONS

Kateri Quandelacy Sanchez & Sandra Quandelacy
Friday, August 19, 3–6pm

Anthony Gchachu
Saturday & Sunday, August 20–21, 10am–5pm

Octavius & Irma Seowtewa
Saturday, August 20, 10am–5pm

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QUILLED HISTORIES



Quilled accessories by Monica Jo Raphael



Quilled bag by Juanita Growing Thunder Fogarty
Photo courtesy Jessa Rae Growing Thunder

By Jessa Rae Growing Thunder, Ph.D.
(Dakota/Nakoda)

Photos courtesy of Jessa Rae Growing
Thunder and Monica Jo Raphael

Porcupine quillwork — beautiful and a challenge to create — is a unique artform with deep history woven into every stitch. The quills dyed red, yellow, green, and blue, laying against the smoked-brain-tanned buckskin or flattened birch bark, are the voices of generations of women delicately reminding us of the history and integrity of traditional arts.

As an original Indigenous artform, traditional quilling had no colonial influences and no colonial trade materials were used in its creation. The resources used in quillwork were produced through hunting and collecting natural materials like berries, moss, and roots. Everything associated with quillwork emanates from generational land-based knowledge systems that have been kept alive by quillwork cultures since time immemorial. In fact, many tribal traditions instruct how to harvest porcupine quills directly from the

porcupine without killing the animal. In many cultures, the quillworkers would cover the porcupine with a hide, tease it with sticks so it released its quills in defense, then free the animal, which will grow more quills.

Traditions associated with the artform speak to the responsibility and relationship between land and quiller. Within quillwork cultures, to create art is to uphold the ongoing nature-culture nexus of the community, as well as the personal relationships between community members themselves. Quillworkers who learn the craft from their matriarchal lineages often refer to quillwork as something more culturally significant than art. “It’s even a pre-artform, because it’s one of the original means of expressing ourselves,” says Monica Jo Raphael. “It’s a reflection of our womanhood.”

SOME COMMON ROOTS

Two large quillwork cultures are the Oceti Sakowin (the Seven Council Fires of the Dakota/Lakota/Nakota) and the Anishinaabe, both territories spanning the Upper Midwest extending westward on the Northern Plains. Common threads run throughout both cultures — the direct connections between quillworkers and the land, the roles of women, and the richness of story. Yet each community of quillworkers has a responsibility to uphold community and culturally specific traditions.

Some scholarly analysis of quillwork claims there is no knowledge of when and where quillwork began. However, archaeological research suggests quillwork was done on the Great Plains as early as the 6th century. Oral histories reveal similar approximations, indicating quillwork was given to Oceti Sakowin women of Minnesota and the Northern Plains region stretching into Canada shortly after their emergence.

From the Oceti Sakowin perspective, quillwork traditions are about maintaining the balance between quillworker and the natural environment around them. A quillworker is also supposed to carry forth stories and history about every aspect of the art. Typically, this intergenerational knowledge instructs future quillworkers how to harvest quills and make dyes, the meaning of specific designs, stitching techniques, and many more details about the art embedded in every quillwork piece. Oceti Sakowin quillwork can be wrapped around rawhide, sewn to brain-tanned buckskin using various stitch techniques to create different textures, and wrapped around buckskin tongs or hair. Common identifiers include heavy use of red and blue dyed quills, and while much of Oceti Sakowin quillwork is geometric and abstract, pictorial imagery is also practiced.

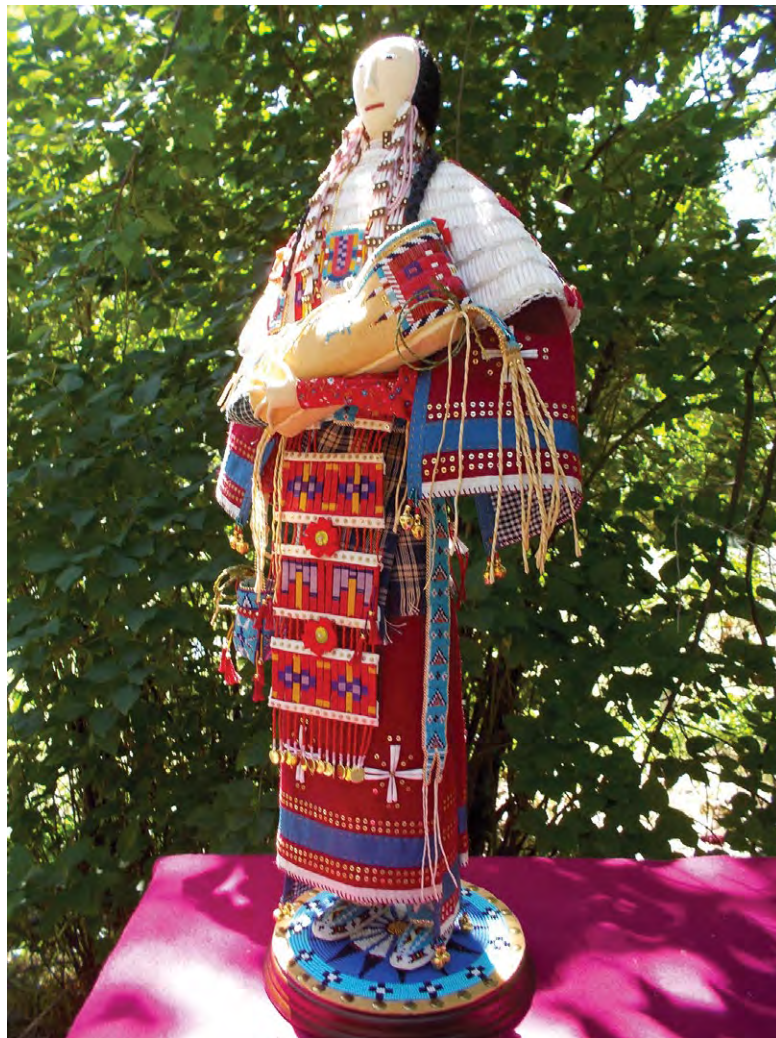


Quilled cuff and earrings by Monica Jo Raphael

JUANITA GROWING THUNDER FOGARTY

Juanita Growing Thunder Fogarty comes from the Fort Peck Assiniboine/Sioux tribes of Montana. As an Oceti Sakowin generational quillworker, much of Growing Thunder's work is a testament to quillworkers' sustenance of these knowledge systems. Her mother, Joyce Growing Thunder Fogarty, raised her to understand Oceti Sakowin protocols associated with the artform. Growing Thunder will be the first to tell you she didn't pick up quillwork until she was a mother herself, after her dreams instructed her to do so — just as had happened for the generations before her. According to Oceti Sakowin traditions, not every woman is given the gift to create quillwork, but once a woman is chosen, it is through dreams she maintains an ongoing relationship with the practice.

Growing Thunder speaks about the process of quillwork as creating a lifeform, as each piece typically shows itself through dreams first, preceded by a long process of preparation: "I always remind people, three-fourths of the work is the preparation," she explains. "My mom always told us to use our absolute best materials. So, I use the best hides and then I harvest the quills. Then comes the long process of dyeing the quills and sorting them, and, of course, the designing. All of this is done before I even begin stitching." Throughout the entire process of quillwork, Growing Thunder practices generational teachings; in every interaction with her work, she remains in prayer so only good things are poured into her artform.





MONICA JO RAPHAEL



Monica Jo Raphael comes from the Anishinaabe and Lakota communities and is a fifth-generation quillworker. Common identifiers of Anishinaabe quillwork and Raphael's masterful artform include intricate pictorial imagery on birch bark that often reflects their tribe's woodland origins. Raphael's journey to quillwork is a living testimony of how quillwork memory is upheld within families. As a young adult, Raphael learned from her aunt, Catherine Baldwin, which meant Raphael was indirectly learning from her great-grandmother Rose Chippewa Raphael, because Catherine had carried forth the generational knowledge. Raphael also credits her father, Joseph "Buddy" Raphael, who wasn't a quillworker but retained information about harvesting and preparing the materials, including the birch bark itself.

"It's not only the end result; it's everything that goes along with it," Raphael notes. "The end result of quillwork is the completion of a journey — gathering your materials, harvesting, planning, executing the design." She stresses, "We have to protect this larger process because it's all of the knowledges we uphold within the process [of quillwork.]" For her Anishinaabe community, quillwork helps uphold the Seven Grandfather Teachings, which are the cultural traditions and value systems that instruct one how to walk in this world.

Similar to other traditional Indigenous arts, quillwork is a manifestation of multiple knowledge systems woven together. Raphael concludes, "These are all items from the Earth. Quillwork is art sovereignty." Within these sovereign stitches, quillworkers carry the promise of future generations. The quillworkers upholding this knowledge across generations protect in perpetuity the clarity, beauty, and intention of this artform. ▲

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Market Week

FRIDAY AUGUST 19, 2022

Alumni Artist Showcase

ALL DAY EVENT

Museum Store, Lloyd Kiva New Gallery

Student Designer Pop-Up Shop with Jontay Kahm

ALL DAY EVENT

Museum Store, Lloyd Kiva New Gallery

Opening Reception: Summer 2022 Exhibition

5:00–7:00 pm

Allan Houser Art Park

Join the IAIA Museum of Contemporary Native Arts (MoCNA) for the opening reception of our 2022 Summer/Fall exhibitions:

Art of Indigenous Fashion, Athena LaTocha: Mesabi Redux, and Matrilineal: Legacies of Our Mothers.

SATURDAY AUGUST 20, 2022

Matrilineal: A Fife Family Discussion

9:00–10:00 am

Allan Houser Art Park

Join MoCNA for a panel discussion with guest curator Laura Clark (Mvskoke Creek Nation) and artists from the exhibition.

Matrilineal: Legacies of Our Mothers.

Gallery Tour with *Matrilineal* Guest Curator, Laura Clark (Mvskoke Creek Nation)

10:00–11:00 am

MoCNA North Gallery

Join MoCNA for a gallery tour with guest curator, Laura Clark (Mvskoke Creek Nation)

Matrilineal: Legacies of Our Mothers.

***Making History* premier and panel discussion**

Reel Indian Pictures filmmakers, Ramona Emerson and Kelly Byars

11:00 am–12:00 pm

Helen Hardin Media Gallery

Making History explores IAIA and MoCNA through the eyes of ten IAIA alumni who have gone on to make huge contributions to their villages, their communities, and the world at large.

SATURDAY AUGUST 20, 2022

***Shutter*, IAIA Alumni Author Event (Reading/Book Signing)**

1:30–3:00 pm

Ramona Emerson (Diné)

Museum Store, Lloyd Kiva New Gallery

Equal parts gripping crime thriller, supernatural horror, and poignant portrayal of coming of age on the reservation, ***Shutter*** is set in New Mexico's Navajo Nation.

Words of the People and Abalone Mountain Press Present: Yoo'tó Beaded Water Reading

2:30–5:00 pm

Allan Houser Art Park

The Beaded Water reading will be a community of poets, authors, and creatives coming together to read their work and celebrate Indigenous poetry during this year's Santa Fe Indian Market.

SUNDAY AUGUST 21, 2022

Printmaking Demonstrations with IAIA Alumni Adam Billie (Screenprinting)

ALL DAY EVENT

Museum Store, Lloyd Kiva New Gallery

IAIA Alumni Author Event: Reading and Talk with T'cha-Mi'iko Cosgrove *My Visions - Inside and Out* and Brian Lush *Roger's War*

10:30 am–12:00 pm, T'cha-Mi'iko Cosgrove

1:00–2:30 pm, Brian Lush

Museum Store, Lloyd Kiva New Gallery

SATURDAY AND SUNDAY AUGUST 20–21, 2022

IAIA Student and Recent Graduate Art Market

8:00 am–5:00 pm

Museum Portal

The 2022 IAIA Recent Graduate Art Market will be held under the museum's portal, located in downtown Santa Fe.

Student Designer Pop-Up Shop with Jontay Kahm

ALL DAY EVENT

Museum Store, Lloyd Kiva New Gallery

Member's Sale in the MoCNA Store extra 10% off with membership!

*All public programs are subject to change. Please stay up to date by visiting our Facebook page at facebook.com/IAIAMuseumofContemporaryNativeArts.



TALKIN' MONEY:

Indian Market Economics

Native art embodies Native knowledge.

Thousands of years of living as stewards of specific landscapes has resulted in distinct aesthetics that have supported our individual tribal epistemologies, our spiritualities, and our survivance through 500 years of sustained colonial contact. The strength we draw from our artful expressions of ancient knowledge and contemporary realities continues to be addressed by artists and scholars, myself included. What's not addressed as explicitly is money.

By Miranda Belarde-Lewis, Ph.D. (Zuni/Tlingit)



JEANIE REANO AT THE 2017 INDIAN MARKET. PHOTO BY GABRIELLA MARKS.

Capitalism drives the world, and the Native art market machine is no exception. Knowing about how to participate in art markets has resulted in specific sets of economic systems of knowledge. To quote Isabella Rosalini's character Lisle Von Rhuman in *Death Becomes Her*, "the sordid topic of coin" is one of the issues we as a society tend to shy away from, even though we know it permeates everything.

Yes, Native art is powerful, politically situated, and carries the love of Native peoples — and, Native art is tied to money. We should be willing to engage in honest conversations about sordid topics and share what we've learned about economic systems of knowledge. So, let's talk about money. In all circles, money is connected to access and elitism; in art circles, it creates equity issues for artists, collectors, and the public. Knowing how to effectively participate in art markets increases the potential for a cashy weekend for the artists, and isn't that the long-standing promise and goal of the Santa Fe Indian Market?

To be clear, Native peoples have always recognized the trade value of our artforms and the materials used to create them. Why else would there be dentalium shells from the West Coast on regalia in the Plains? How did Pueblo peoples incorporate macaw feathers into our ceremonial offerings? The vast trade networks that were already in existence at the time of contact ensured that European conquistadors, explorers, and their trade goods (not to mention diseases, colonialism, and violence) rapidly crisscrossed the Americas and began the slow shift from subsistence and trade to a cash economy. Money replaced existing economic systems as the reigning means of participating in any market under a capitalistic framework.

In 1922, the very first Indian Market dealt a double-edged sword to Native artists. On one hand, they were provided a venue to sell their wares, and thus were able to provide for their families. Like other tourism-based art venues, Indian Market ushered in a means for Southwestern Native folks to make, in some cases, vast amounts of money in one weekend. The flip side meant participating in a spectacle of Indigeneity for tourists and collectors. The first Indian Market emphasized and

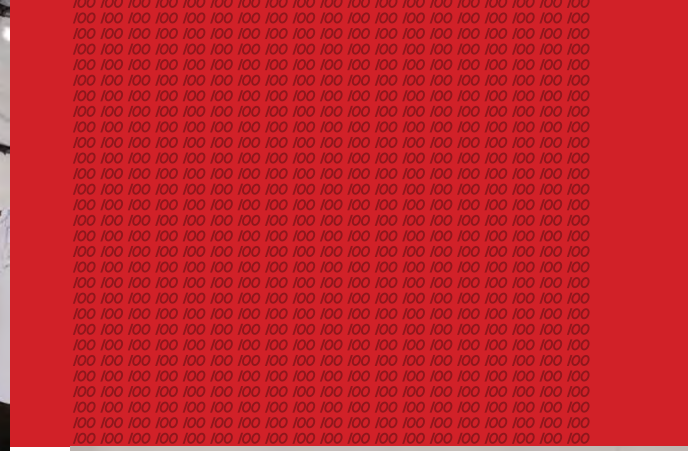
reinforced the trading of arts for money in an environment that intensely pitted artists against each other, competing for the attention and funds of the spectators.

In the past hundred years, the evolution of the "how" of participating in Santa Fe Indian Market, the Heard, Eiteljorg, the Cherokee Art Market, and any of the other competitive art markets, has been swift and confusing. The resulting economic systems of knowledge are just like other intergenerational ways of knowing and can be passed down through families of artists.

The simple phrase "submit your application" camouflages many intricate details an artist must be aware of and know how to handle. Baseline requirements are talent and enough resources to buy raw materials. After that is the awareness of an ever-shifting set of submission requirements and clerical organization of paperwork and good-enough photos. However, if the artist doesn't have the tech-based skillset to submit an online application or a strong-enough signal to upload their high-resolution photos, they might not make the deadline. This has been frustrating for artists who have been regulars at Indian Market for decades. Once they've been juried in and have accepted their spot, they must tangle with hotel and travel, booth fees, and staging to accommodate the mobs of people.

Our international relatives must possess even more economic knowledge systems in order to negotiate crossing geo-political borders with materials that are accepted in their countries but deemed endangered or prohibited in the United States. Take, for example, Sho Sho Esquiro (Kaska Dene/Cree/Scottish) and the various furs and animal skins she uses in her fashion. One year a major sale of one of her couture pieces was stalled and ultimately failed because lynx paws were on the garment. The museum that wanted to collect the garment had to abide by U.S. laws.

The money-making potential of Indian Market is intimately entangled with winning prizes in the juried art show. The line to submit pieces is legendary. There are countless stories about driving all night to get to Santa Fe before the deadline, rez rigging some headphone wire



ROSE REANO AT HER BOOTH IN 2017. PHOTO BY GABRIELLA MARKS.

Yes, Native art is powerful, politically situated, and carries the love of Native peoples — and, Native art is tied to money.



PHOTO OF THE 2017
INDIAN MARKET BY
GABRIELLA MARKS.



Knowing that venues like Indian Market require Native folks to provide the labor *and* be the eye candy that draws in the crowds, we can examine our own role as the **consumers and champion** moves toward equity.

to hang the 2-D pieces with 15 minutes to spare, and the laughs and reunions while in line. After all pieces are submitted, the closed-door judging commences. The judges possess a mix of academic, curatorial, retail, and collectors' knowledge, and who wouldn't want to be a fly on the wall when they start duking it out, justifying their choices for who gets blue ribbons?

If an artist wins in a major category, they receive a phone call asking them to be present at the awards luncheon on Friday. The Best of Class winners are announced at the luncheon, so that phone call means they're in the running! The years of honing skills and developing a creative vision, the months and weeks of work, lead up to the possibility of being awarded the coveted title of (insert heavenly choir singing) Best of Show. It all comes to a head at that one exclusive lunch. Others are notified that they have been recognized and get to see their work at the member preview.

The awards luncheon, member previews, gala fundraisers, and the fashion show — these expensive, ticketed events serve specific purposes, which are to reinforce the monetary value of the art we see at Indian Market and create an air of exclusivity. If any Native artist wishes to participate in what can be an extremely fruitful weekend, they need to 1) possess the necessary economic systems of knowledge, and 2) know how to leverage them. How is it possible for more working artists to participate when the process of becoming a participant itself is a barrier to transparency, equity, and access to these elite spaces?

How do we create environments that are sustainable for Native artists? Knowing that venues like Indian Market require Native folks to provide the labor *and* be the eye candy that draws in the crowds, we can examine our own role as the consumers and champion moves toward equity. Equity can take the form of application walkthroughs, technological training, and writing/uploading assistance, not to mention mutual aid or mechanisms to waive or sponsor some application and booth fees. In providing more transparency about money, SWAIA can be better relatives and challenge capitalism in a uniquely Native way. Our artists exist because of the generations of knowledge that perpetuate the creation of tangible, beautiful artworks that represent aspects of our communities. Sharing what we know about economic systems of knowledge builds on our existing practices of surviving in a particular environment — even if that environment is Indian Market. ▲



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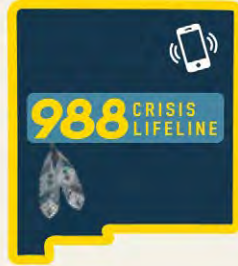
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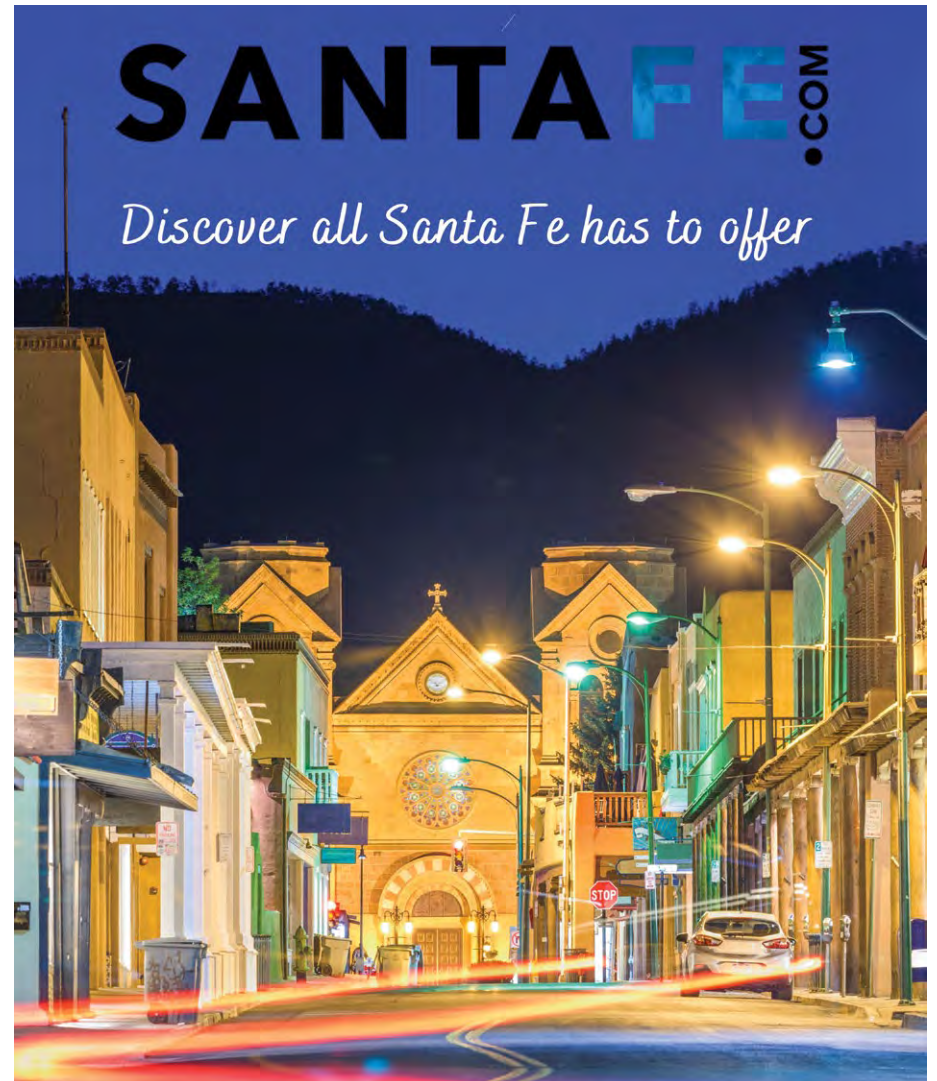
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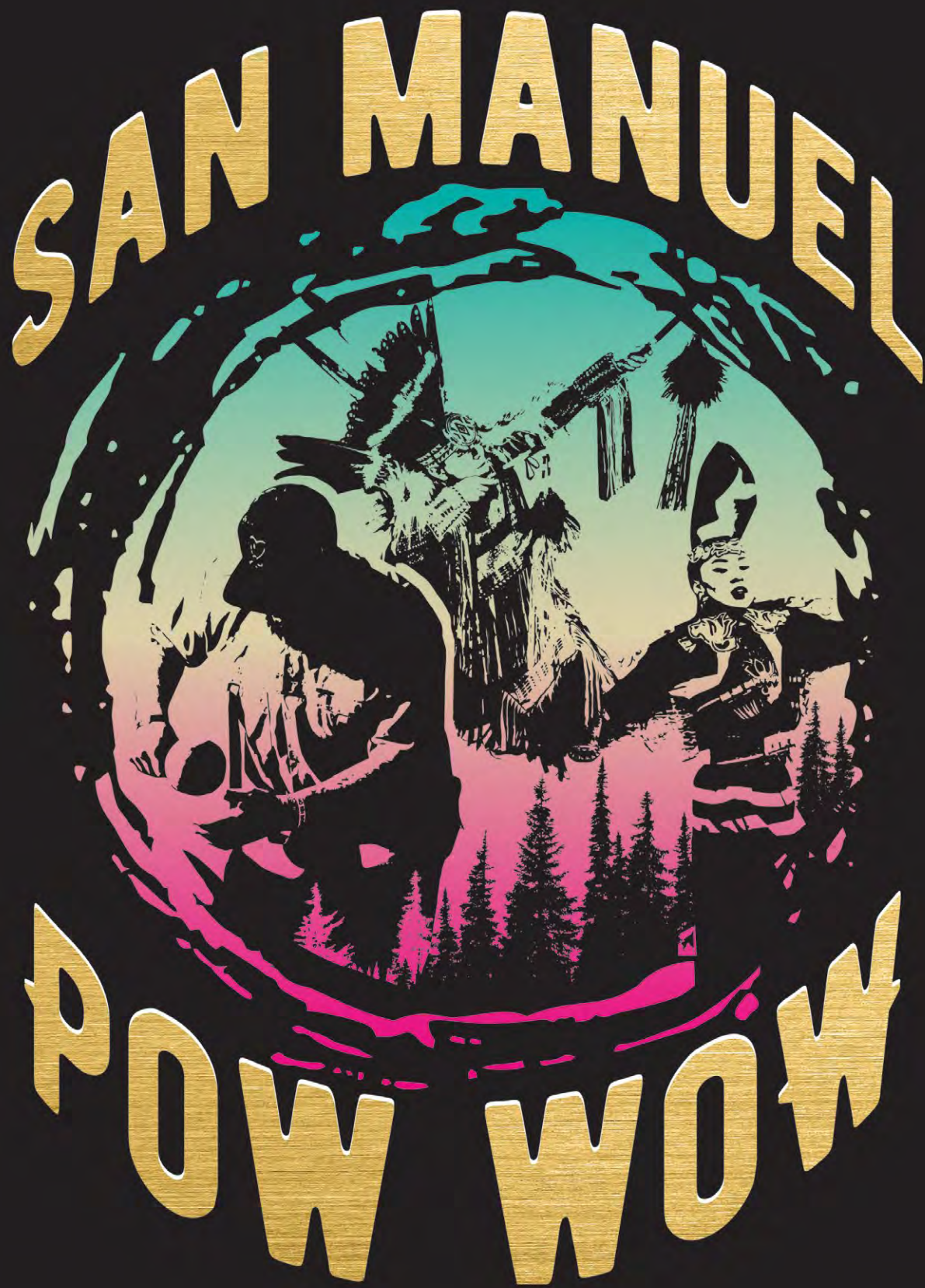


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The Faces of Native American Leaders in Philanthropy

The Native American Relief Fund, managed at the New Mexico Foundation and led by an advisory committee, partnered with community nonprofits in 2020 and 2021 to provide Covid-relief resources for the Navajo and Apache nations and the Pueblos of New Mexico. The six-member advisory committee values the Native American communities and recognizes their strength and resilience in these challenging times.

From left: Joannie Romero, Co-CEO, Return to the Heart Foundation; Dr. Amanda J. Montoya, executive director, Chamiza Foundation; Alvin Warren, vice president of Career Pathways and Advocacy, LANL Foundation; and JoAnn Melchor, president and CEO, New Mexico Foundation. Committee members not shown; Natasha Hale, former program officer, W.K. Kellogg Foundation; and Rebecca Rae, associate director, Native Tribal Participatory Research Program, UNM.

Photograph taken at Glenn Green Galleries in Tesuque, New Mexico, by Gabriella Marks Photography.

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J. Nicole Hatfield, Comanche, Painting,
Inspired by White Feather, Wallowa/ Nez Perce, ©2021

The Indian Arts and Crafts Board offers a ***Source Directory of American Indian and Alaska Native Businesses*** that sell authentic Indian art and craftwork, available at www.doi.gov/iacb.

Under the Indian Arts and Crafts Act, it is unlawful to offer or display for sale, or sell, any art or craftwork in a manner that falsely suggests it is Indian made.

For a free brochure on the Indian Arts and Crafts Act, including how to file a complaint, please contact:



AROUND TOWN: MORE INDIAN MARKET WEEK EVENTS

Albuquerque Museum

Performance: Chatter

On the third Thursday of each month, Albuquerque Museum is "Live After 5" with free admission, music, special programs, and more! At 6 p.m., Chatter (Albuquerque's local chamber music collective) performs music related to the exhibitions *Traitor*, *Survivor*, *Icon: The Legacy of La Malinche* and *Wit, Humor, and Satire*. You can also enjoy yoga, make-and-take art, and guided exhibition tours throughout the evening.

Thursday, August 18, 5 – 8:30 p.m.

Exhibitions on view include *Traitor*, *Survivor*, *Icon: The Legacy of La Malinche*, and *Between Two Worlds: The Photography of Lee Marmon*.

Tuesdays – Sundays, 9 a.m. – 5 p.m.

2000 Mountain Road NW, Albuquerque
albuquerquemuseum.org
505-243-7255

Andrea Fisher Fine Pottery

Mega Miniature Madness exhibit
August 5 – 31

Richard Zane Smith: New Works and Demonstration
Friday, August 19, 10 a.m. – 3 p.m.

The Best of the Best Parade of the Artists
Friday, August 19, 5:30 p.m.

100 W. San Francisco St.
andreafisherpottery.com
505-986-1234

Blue Rain Gallery

Annual Celebration of Native American Art
Group exhibition: Thursday, August 18, 5 – 8 p.m.
Preston Singletary artist reception:
Friday, August 19, 5 – 8 p.m.

544 South Guadalupe St.
blueraingallery.com
505-954-9902

Buffalo Thunder Resort & Casino

Poeh Cultural Center's Pathways:
Native Arts Festival

Visit with more than 400 artists while shopping for jewelry, beadwork, pottery, sculpture, painting, and apparel. Native food vendors will offer fresh flavors and traditional recipes. Participate in youth activities, live murals, art demonstrations, film

screenings, artist panels, and the Pueblo Fashion Showcase.

Free to attend.

August 19 – 21, 9 a.m. – 5 p.m. (4 p.m. on Sunday)
30 Buffalo Thunder Trail
poehcenter.org | buffalothunderresort.com

Cara Romero Photography Studio & Gallery

Grand Opening

Join the celebration and grand opening of Cara Romero Photography's new studio and gallery in the heart of downtown Santa Fe. The gallery will be filled with large-scale sneak previews of her newest work for Santa Fe Indian Market and other all-time favorites. Come enjoy music, refreshments, and contemporary Native art in the first Native-woman-owned gallery in Santa Fe!

Thursday, August 18, 4 – 8 p.m.

333 Montezuma Ave., No. 5
cararomero.com
505-699-2390

Form & Concept

Exhibit: Kristin Gentry

Kristin Gentry is passionate about using her art to create different ways to preserve her traditional Southeastern tribal culture of the Choctaw Nation of Oklahoma. She uses her art to educate and restore the beauty of her people's journey to where they are as *Chahta Okla*, The Choctaw People, today. Through her art, she finds her Indian identity as a *Chahta ohoyo*, Choctaw woman, and *ishki*, mother. She understands that her cultural art is necessary for the future of her daughter and her people.

Ongoing exhibit

435 S. Guadalupe St.
formandconcept.com/artists/541-kristin-gentry/
505-780-8312

Glenn Green Galleries + Sculpture Garden

Exhibit of paintings, sculpture, and jewelry by luminaries Allan Houser (Apache), Melanie A. Yazzie (Navajo), and Brenda Kingery (Chickasaw).

Wednesday – Sunday, August 17 – 21
9 a.m. – 5 p.m.

136 Tesuque Village Rd.
glenngreengalleries.com
505-820-0008

Haciendas: A Parade of Homes

Experience the stellar work of area builders and join the 30th annual Haciendas for an immersive Santa Fe-style experience. Witness both cutting-edge design and old-world craftsmanship handed down through generations, not to mention the innovative use of materials that continues to make Santa Fe architecture and design famous.

Friday – Sunday, August 12 – 14 and August 19 – 21

Parade route is available on sfahba.com
santafeparadeofhomes.com

Hecho Gallery

On View: Daniel McCoy: *Lucid Landscapes for the Southwestern Dreamer*

McCoy's (Creek/Potawatomi) work has been described as abstract expressionism, Low-Rez, Lowbrow, and Pop Surrealism – but McCoy says he's thankful that none of those characterizations have stuck with him. "I am attempting to create something new," he says. "I am attempting to show my fondness for New Mexico and its school of art. It is a lifelong dedication that I have to the painting – hopefully my art will outlast any labels."

Indian Market Preview: Internationally recognized, award-winning jeweler Robin Waynee (Chippewa)
Thursday, August 18, 5 – 7 p.m.

129 West Place Ave.
hecho.gallery
505-455-6882

Hilton Hotel

Sunwest Silver Co. Exhibit and Sale
Celebrate the romance of New Mexico. This family business has been a trusted trader in the Southwest since 1972, specializing in historical and contemporary styles of handmade jewelry, pottery, paintings, kachina dolls, art, and sculpture.
Wednesday – Sunday, August 17 – 21
10 a.m. – 6 p.m.

100 Sandoval St.
sunwestsilver.com | 800-771-3781

Hotel Chimayo de Santa Fe

The House of Stamps Exhibit
Friday – Sunday, August 19 – 21

125 Washington Ave.
thehouseofstamps.com



IAIA Museum of Contemporary Native Arts, Allan Houser Art Park

Opening Reception: Summer 2022 Exhibition
Opening reception of the 2022 summer/fall exhibitions:
Art of Indigenous Fashion, *Athena LaTocha: Mesabi Redux*,
and *Matrilineal: Legacies of Our Mothers*.
Friday, August 19, 5 – 7 p.m.

Matrilineal: A Fife Family Discussion
Join MoCNA for a panel discussion with guest curator
Laura Clark (Mvskoke Creek Nation) and artists from
the exhibition.
Saturday, August 20, 9 – 10 a.m.

Words of the People and Abalone Mountain Press
present *Yoo'to Beaded Water* Reading
The *Beaded Water* Reading will be poets, authors,
and creatives coming together to read their work and
celebrate Indigenous poetry.
Saturday, August 20, 2:30 – 5 p.m.

108 Cathedral Pl.
iaia.edu
505-428-5912

IAIA Museum of Contemporary Native Arts, Helen Hardin Media Gallery

Making History: Premiere and panel discussion with
Reel Indian Pictures filmmakers, Ramona Emerson,
and Kelly Byars
Making History explores IAIA and MoCNA through
the eyes of ten IAIA alumni who have made huge
contributions to their villages, communities, and the
world at large.
Saturday, August 20, 11 a.m. – 12 p.m.

108 Cathedral Place
iaia.edu/mocna
505-428-5912

IAIA Museum of Contemporary Native Arts, Museum Portal

IAIA Student and Recent Graduate Art Market
IAIA recent graduates will be showing work in this
year's Art Market and proceeds from booth fees will
go to the Academy for Technology and the Classics'
Native American Club.
Saturday, August 20, and Sunday, August 21
8 a.m. – 5 p.m.

108 Cathedral Pl. under the museum's portal
iaia.edu
505-428-5912

IAIA Museum of Contemporary Native Arts, North Gallery

Gallery tour with *Matrilineal* guest curator Laura Clark
(Mvskoke Creek Nation)
Saturday, August 20, 10 – 11 a.m.

108 Cathedral Pl.
iaia.edu/mocna
505-428-5912

IAIA Museum of Contemporary Native Arts Store, Lloyd Kiva New Gallery

Alumni Artist Showcase
Friday, August 19, all-day event

Student Designer Pop-Up Shop with Jontay Kahm
Friday – Sunday, August 19 – 21, all-day event

IAIA Alumni Event: *Shutter* reading and book signing
with Ramona Emerson (Diné)
Equal parts gripping crime thriller, supernatural
horror, and a poignant portrayal of coming of age on
the reservation, *Shutter* is set in New Mexico's Navajo
Nation. This reading and book signing with author
Ramona Emerson gives readers a chance to interact
with the women behind the words.
Saturday, August 20, 1:30 – 3 p.m.

IAIA Alumni Event: Reading and talk with T'cha-Mi'iko
Cosgrove (*My Visions – Inside and Out*) and Brian Lush
(*Roger's War*)
Sunday, August 21
T'cha-Mi'iko Cosgrove, 10:30 a.m. – 12 p.m.
Brian Lush, 1 – 2:20 p.m.

Printmaking demonstrations with IAIA Alumni Adam
Billie (screenprinting).
Sunday, August 21

108 Cathedral Pl.
iaia.edu/mocna
505-428-5912

Kenneth Johnson Studio

Reception
Visit the downtown studio of designer, bronze sculptor,
and jeweler Kenneth Johnson (Mvskoke/Seminole).
Come by and enjoy a great visit and conversation.
Thursday, August 18, 4 – 7 p.m.

135 W. Water St.
kennethjohnson.com
505-473-5365

Keshi, The Zuni Connection

Artist reception: Kateri Quandelacy Sanchez and
Sandra Quandelacy
Exhibit and sale of Zuni fetish carvings. All proceeds
go directly to the artists.
Friday, August 19, 3 – 6 p.m.

Artist reception: Anthony Gchachu
Exhibit and sale of paintings. All proceeds go directly
to the artist.
Saturday, August 20, and Sunday, August 21
10 a.m. – 5 p.m.

Artist reception: Octavius and Irma Seowtewa
Exhibit and sale of traditional Zuni jewelry. All
proceeds go directly to the artists.
Saturday, August 20, 10 a.m. – 5 p.m.

227 Don Gaspar
keshi.com
505-989-8728

La Fonda On the Plaza

Federico: Jewelry exhibit and sale
Tuesday – Sunday, August 16 – 21

IAIA *Making History* 2022 Scholarship Event
The Institute of American Indian Arts (IAIA)
celebrates its 60th anniversary and the 50th year
of the IAIA Museum of Contemporary Native Arts
(MoCNA) with this online auction and event to raise
critically needed funds for IAIA's talented students.
Wednesday, August 17, 8 – 9 p.m.
The online auction opens Monday, August 8, at 10
a.m. and closes Wednesday, August 17, at 11:30 p.m.
at iaia.edu/bid

Parade of Homes Gala Event & Awards Ceremony
August 16 | santafeparadeofhomes.com

100 E. San Francisco St.

Manitou Galleries

Indian Market Open House
This exhibit features Diné artists such as Arland Ben,
Jennifer Curtis, Harrison Jim, and B Tom.
Thursday, August 18, and Friday, August 19, 5 – 7 p.m.

J.D. Challenger: *Stories of the Ancestors*
This artist focus event will highlight J.D. Challenger
and his magnificent paintings.
Opening reception: Thursday, August 18, 5 – 7 p.m.
On view: August 18 – 29 (*Continued on page 120*)

AROUND TOWN: MORE INDIAN MARKET WEEK EVENTS

Manitou Galleries Cont.

Oreland Joe: *Healers & Medicine People*
Premiering 20 new works of paintings and stone and bronze sculptures.
Opening reception: Friday, August 19, 5 – 7 p.m.
On view: August 19 – 29

123 West Place Ave.
Manitougalleries.com
505-986-0440

New Mexico History Museum

Honoring Tradition + Innovation exhibit
This exhibit highlights 100 years of Santa Fe's Indian Market through more than 200 works of art, historical and contemporary photographs, and interviews with artists and collectors.
Opens August 7

113 Lincoln Ave.
nmhistorymuseum.org
505-476-5200

Niman Fine Art

Presenting New Work by Dan, Arlo, and Michael Namingha
Dan Namingha (Tewa-Hopi) has been showing professionally as an artist for more than 40 years and has earned international acclaim. His works command unwavering respect for the earth and spirit of his ancestry, the beautiful heritage that is the heart of his creativity. Arlo is Dan's eldest son. An internationally known, award-winning artist in his own right, Arlo's work not only reflects the figurative aspect of his native people, but also the ideas of scenery, landscape, and symbolism. Michael is a visual artist with a spare contemporary aesthetic. He works in the medium of digital inkjet images on canvas and paper and numerous types of installations.
Monday – Saturday, 10 a.m. – 5 p.m.

125 Lincoln Ave., Suite 116
namingha.com
505-988-5091

Nordwall Gallery and Studio

Annual Indian Market Exhibition and Artist Reception
This exhibition features Raymond Nordwall (Pawnee/Ojibwe) introducing watercolors on vintage maps, oils, and mixed media.
Friday, August 19, 5 – 7 p.m.

618 Canyon Rd. #B
nordwallart.com
505-988-5057

Palace Jewelers

Annual Indian Market Exhibition
Browse contemporary works by 30 Native artists and historical works by 10 Indigenous artists.
August 19 – 22

123 W. Palace Ave.
Manitougalleries.com
505-984-9859

Ralph T. Coe Center for the Arts

Giving Growth Installation Opening
The opening event with Eliza Naranjo Morse and Jamison Chas Banks is the culmination of a months-long community art project centered on growing plants and relationships. The event is free and open to the public and will include food, music, a visit from the Axle Contemporary mobile art gallery, and immersive artworks.
Thursday, August 18, 5:30 – 7:30 p.m.

1590-B Pacheco St.
coeartscenter.org
505-983-6372

Rosewood Inn of the Anasazi Library

Waddell Gallery Jewelry Show & Sale
This jewelry show and sale features handmade Native jewelry featuring Indigenous artists including Charles Loloma, Lee Yazzie, Richard Chavez, Vernon Haskie, and many more.
Wednesday – Sunday, August 17 – 21
10 a.m. – 6 p.m.
Special opening: Thursday, August 18, 4 – 7 p.m.

113 Washington Ave.
waddellgallery.com
480-755-8080

Santa Fe Community Convention Center

Whitehawk Antique Indian & Ethnographic Art Show
In 2022, Whitehawk celebrates 44 years of bringing world-class art and the best antique Indian art and tribal art dealers from around the country to Santa Fe. The Whitehawk art show is a unique event featuring the top tier of dealers in both American Indian and ethnographic material. Collectors at every level will have more than 90 well-curated, high-quality booths for browsing, learning, and buying.
August 12, 6 p.m. – 9 p.m.
August 13 – August 15, 10 a.m. – 5 p.m.

201 W. Marcy St.
whitehawkshows.wordpress.com
505-988-9544

Santa Fe Opera

The Barber of Seville
Figaro, Figaro, FI-GA-RO! The Count is in love with Rosina, but how will he win her love? How will she escape the clutches of her guardian, Doctor Bartolo? With assistance from Figaro, the Barber of Seville,

he will liberate her, of course! This classic comedy with playful energy springing from Rossini's ebullient music returns in a whimsical new production by Stephen Barlow.
August 6, 10, & 20 at 8 p.m.

301 Opera Dr.
santafeopera.org
800-280-4654

Santa Fe Plaza

Santa Fe Plaza Concert Series Indigenous Showcase
IAIA is sponsoring a show for the free Santa Fe Plaza Concert Series titled Indigenous Showcase featuring Indigenous bands Joe Tohonnie Jr. and the White Mountain Apache Crown Dancers, Lyla June, and Ailani.
August 15, 6 – 8 p.m.

Sorrel Sky Gallery

David Yarrow Reception and Talk
Thursday, August 18, 5 – 7:30 p.m.

Indian Market Group Show Reception
Friday, August 19, 5 – 7:30 p.m.

Navajo Weavings Educational Talks
Thursday, August 18, 3 – 4 p.m.
Sunday, August 21, 12 – 1 p.m.

Sorrel Sky Indian Market
Saturday – Sunday, August 20 – 21
10 a.m. – 5 p.m.

125 W. Palace Ave.
sorrelsky.com

Steve Elmore Indian Art

The Sikyatki Revival
Attend the opening reception of The Sikyatki Revival, a show and sale featuring pottery by Nampeyo, America's first modernist artist (1856 – 1942), and her direct descendant, Hopi master potter Rachel Sahmie.
Friday, August 19, 4 – 7 p.m.

839 Paseo de Peralta, Suite M
Elmoreindianart.com
505-995-9677

TOKo Santa Fe

Melanie Yazzie Jewelry and Scarf Exhibit
Visit TOKo's showcase of the contemporary sterling silver jewelry and scarf designs of Navajo artist Melanie Yazzie in conjunction with Glenn Green Galleries & Sculpture Garden. Please note the artist will not be present.
Thursday, August 18, and Friday, August 19,
10 a.m. – 5 p.m.

101 W. Marcy St.
tokosantafe.com
505-470-4425

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Andrea Fisher

Fine Pottery



Richard Zane Smith

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The Best of the Best
Parade of the Artists
August 19th - 5:30pm



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Stephen Gillespie
(505) 982-3604

Brynda Gonzalez
(505) 629-1046



Auto • Home • Life • Business



Left Photo: Ceramics by Nampeyo (1856-1942)
Right Photo: Rachel Sahmie, direct descendant of Nampeyo

The Sikyatki Revival Show

Featuring pottery by
Nampeyo and Rachel Sahmie

August 19th | 4-7 pm



Steve Elmore
Indian Art

839 Paseo de Peralta, Ste M | Santa Fe, New Mexico 87501
505-995-9677 | elmoreindianart.com



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hotmail.com
505-988-5536
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Check galleries and
Instagram for
details regarding
artists, products,
and openings.

**Receptions will
run from August
12 – August 21.**



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