

SANTA FE

# INDIAN MARKET

2023 ARTIST DIRECTORY & BOOTH GUIDE



2023 ARTIST DIRECTORY & BOOTH GUIDE



**SANTA FE  
INDIAN MARKET**  
SOUTHWESTERN ASSOCIATION  
for INDIAN ARTS | SINCE 1922



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Michael Kabotie (Hopi)  
Allan Houser (Ft. Sill Chiricahua)  
Dan Namingha (Tewa-Hopi)

Rick Bartow (Wiyot)  
Charlie Willetto (Diné)  
Panama Rainforest Baskets  
(Wounaan + Embera)  
Grey Cohoe (Diné)



Melanie A. Yazzie (Diné)  
ANIMAL STACK  
59" x 36" x 24" © 2022



Brenda Kingery (Chickasaw)  
FIVE WAITING  
acrylic on paper 27" x 35" ©2022



Allan Houser (Haozous)  
(Ft. Sill Chiricahua Apache 1914-1994)  
15" x 20" x 8" unique bronze ©1976

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# GHHÚUNAYÚKATA

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Para abrigarlos: La parka de Alaska indígena

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PHOTO: St. Lawrence Island Yupik ancestor artist, *Sanightaaq* (ceremonial seal gut parka) (detail), early 20th century, gift of Lloyd E. Cotsen, Neutrogena Corp. Photo by Addison Doty. *Ghhúunayúkata* is made possible through funding from the Terra Foundation for American Art. It is also supported in part by the National Endowment for the Arts, the International Folk Art Foundation, The CIRI Foundation, and the Museum of New Mexico Foundation's Exhibition Development Fund.



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# SANTA FE INDIAN MARKET

AUGUST 18<sup>TH</sup> 2023

*Artists in Attendance*

AARON HAZEL

*"BELONG"*



GERONIMO AT FORT BOWIE

36" x 18" Oil

AARON HAZEL



TATANKA IYOTAKE, SITTING BULL 25" x 22" x 20"  
Bronze

ED NATIYA

ED NATIYA  
THE HEART OF THE  
INDIGENOUS SPIRIT

ON DISPLAY AUGUST 18-28

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AUGUST 11



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# CELEBRATING THE DECADES WITH THE LEGENDS



RAY TRACEY, 70 | KEVIN RED STAR, 80 | BEN NIGHTHORSE, 90

Sorrel Sky  
Gallery Events:



## 2023 SANTA FE INDIAN MARKET

Thu./Fri. Aug. 17 & 18 Native American & Group Shows: 5 - 7:30 PM  
Sat. Aug. 19 David Yarrow Show: 5 - 7:30 PM | Talk: 6:30 PM  
Sat./Sun. Aug. 19 & 20 Gallery Market Show: 10 AM - 5 PM

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**PATRICK DEAN HUBBELL**  
**TERESA BAKER**

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*Blue Rain Gallery's Annual  
Celebration of Native American Art*

**PRESTON SINGLETARY**

*Dreams From the Spirit World*

August 18 - September 2, 2023

Artist Reception: Friday, August 18th from 5 - 8 pm



Preston Singletary  
*Momentary Flight*  
Blown and sand  
carved glass, hair  
22" h x 8" w x 4" d

**GROUP EXHIBITION**

August 17 - 20, 2023

Artist Reception: Thursday, August 17th from 5 - 8 pm

*Featuring artwork by Dan Friday, Chris Pappan, Jody Naranjo, Starr Hardridge, Lisa Holt and Harlan Reano, Helen K. Tindel, Raven Skyriver, Hyrum Joe, Ryan Singer, Thomas Breeze Marcus, Frank Buffalo Hyde, and Russell Sanchez*



Visit [www.blueraingallery.com](http://www.blueraingallery.com) for a complete list of shows and events in conjunction with Blue Rain Gallery's Annual Celebration of Native American Art





# PALACE JEWELERS MANITOUGALLERIES

## Indian Market Open House

August 17<sup>th</sup> - 18<sup>th</sup> 2023  
5-7 PM

*Artists in Attendance:*  
Arland Ben, Diné  
Jennifer Curtis, Diné  
Curtis Pete, Diné/Hopi

PALACE JEWELERS DIRECTOR  
Tsoli Hall, Diné

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# pathways

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Ernest Honanie  
Hopi  
Cactus Katsina



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**Santa Fe, NM**

**August 15th - 20th, 2023**





Sounds of the Night - Vic Payne  
Monumental Bronze, Ltd. ed. 15, 70"H x 45"L x 35"D



# SANTA FE INDIAN MARKET

OPENING RECEPTION FRIDAY, AUGUST 18 AT 5:30PM-8PM

ARTIST'S PRESENT: BRANDON BAILEY, MIKEL DONAHUE, JESSICA GARRETT LAWRENCE,  
ALVIN MARSHALL, SALLY MAXWELL, DUSTIN PAYNE, JORDYN PAYNE, VIC PAYNE,  
DAVE SANTILLANES, ALEXANDER SELYTIN, AND JACK SORENSON.

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Out On A Limb - Sally Maxwell  
Colored Scratchboard  
24"H x 60"W



First Light  
Jessica Garrett Lawrence  
Oil, 20"H x 30"W



White Buffalo Spirits  
Alvin Marshall  
Marble  
20"H x 10"W x 10"D



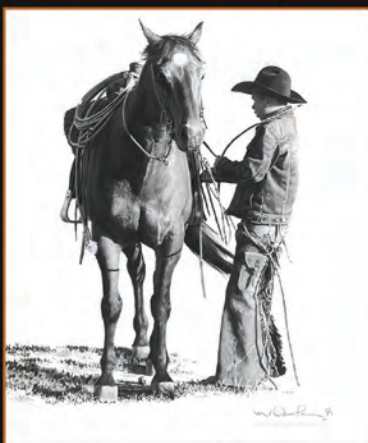
Fire on the Mesa - Dave Santillanes  
Oil, 30"H x 72"W



Contemplatin'  
Jack Sorenson, A  
Oil, 30"H x 24"W



Good Omen - Brandon Bailey, A  
Oil, 30"H x 60"W



The Legacy Lives On  
Mikel Donahue, A  
Mixed Media, 18"H x 13.5"W



Following Legacy  
Alexander Selytin  
Oil, 28"H x 36"W



The Shawl Dancer  
Dustin Payne, A  
Ltd. ed. 20, Bronze  
33.5"H x 14"W x 11"D





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Mahnaz Collection celebrates all the jewelers at Santa Fe Indian Market 2023.  
Our Gallery sells the finest southwestern Native American artist jewels.  
We also sell works by Evelie Sabatie and Frank Patania Sr.

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



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THROUGH AUGUST 31**

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LEFT: Tyler Dunge, Alma Martinez holding finished pottery, ca. 1950, Palace of the Governors Photo Archives, NMHM #075452. RIGHT: Kitty Leaken, Joylina Ruiz Loretto, 20, Hoop Dancer from Nambe Pueblo, 2019.



**Cheryl Fallstead**  
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**Daniel Gibson**  
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# COMMON GROUND:

Art in New Mexico

an exhibition featuring selections from  
the Museum's permanent collection



Teri Greeves, *Rez Pride/Rez Girls: Beaded Shoes*, 2009, beaded high top tennis shoes  
Albuquerque Museum, gift of Friends of Killer Heels, PC2015.23.1



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**RQUE** arts & culture



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Photo of Upton Ethelbah, Jr., by Kitty Leaken





## On the Cover



*Horse With No Name*, by George "Ofuskie" Alexander (Muskogee Creek), is part of the artist's body of work expanding and transforming Native painting in exciting new directions. A graduate of the Institute of American Indian Arts, Alexander also obtained a Master of Fine Arts from Studio Arts College International in Florence, Italy. He shows his work in Italy, England, and the United States at his gallery, Ofuskie Studio, located on the Santa Fe Plaza. Born in Oklahoma, he resides in Santa Fe. For more information, visit ofuskie.com.

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# Welcome to the Next Century of Santa Fe Indian Market!



On behalf of the Southwestern Association for Indian Arts (SWAIA), I welcome you to the 101<sup>st</sup> Santa Fe Indian Market! As we celebrate the first year of our second century, it is my honor and pleasure to join you at this historic gathering of the world’s finest Native American artists.

For 100 years, Santa Fe Indian Market has been a beacon of Indigenous art and ingenuity, attracting artists from more than 500 tribal nations across the U.S.A. and Canada. This remarkable event is a celebration of creativity and an opportunity to showcase the richness and diversity of Indigenous cultures. We are privileged to host the market in *Oga Po’o Kweeng* (Shell-filled Lake), known today as Santa Fe, amidst the traditional homelands and communities of the Tewa people.

Santa Fe Indian Market serves as a platform for artists to share their work and vision while representing their families and communities. It is a singular space where Indigenous traditions, contemporary expressions, and cultural pride converge.

As we embark on the next century of the Santa Fe Indian Market, we invite you to immerse yourself in this vibrant tapestry of art, craftsmanship, and storytelling. Prepare to be inspired by the remarkable talent and passion of the artists and their creations. This event is a testament to the resilience, creativity, and cultural richness of Native peoples.

Our deepest gratitude is extended to all the participating artists, volunteers, sponsors, and supporters who have made this event possible. Your contributions and dedication have helped preserve and promote Indigenous arts and cultures, and we are immensely thankful for your partnership.

On behalf of SWAIA, I again extend my warmest welcome to all attendees, artists, and guests. May this year’s Santa Fe Indian Market be a source of inspiration, connection, and celebration for all. I encourage you to explore, appreciate, and engage with the incredible artistry that will surround you.

Thank you for joining us on this remarkable journey. Together, let us honor the past, celebrate the present, and shape the future of Indigenous art and culture.

*Néá’ěšemenó!* (Thank you with respect!)

*Jamie R. Schulze*  
(Northern Cheyenne/Sisseton Whapeton Oyate)  
Executive Director



## SWAIA Board of Directors

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Indian Market.*

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**Clockwise from top left:** Ladder leading into Coronado Historic Site's painted kiva, photograph by Eric Moldonado. Jar, Acoma Pueblo or Laguna Pueblo, ca. 1910, gift of Juan Olivas, MIAC 12024/12, photograph by Addison Doty. Eagle Dancers performing at Indian Market, Santa Fe, New Mexico, 1991, courtesy Palace of the Governors Photo Archives (NMHM/DCA), neg. no. HP.2014.14.676. Fort Selden during the Summer Nights event, photograph by Norm Dettlaff/Visit Las Cruces. Image courtesy of Baila! Baila! Dance Academy and Lozoya Studios. Jaguar mask, ca. 1960, Mexico, gift of the Girard Foundation Collection (A.1979.17.768), Museum of International Folk Art. An astronaut on the John P. Stapp Air and Space Park, courtesy of New Mexico Museum of Space History.



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AUGUST

WEDNESDAY  
16

**ARTIST AND PRESS RECEPTION | 6 – 9 p.m.**

Santa Fe Community Convention Center Lobby and Courtyard  
*Invitation only*

Artists and media representatives will connect and celebrate the official opening of Indian Market. Artists are welcome to bring their families and two guests.

AUGUST

FRIDAY  
18

**BEST OF SHOW CEREMONY AND LUNCHEON**

**Ceremony: 11:30 a.m. – 1 p.m.; Luncheon: 1 – 2 p.m.**

Santa Fe Community Convention Center Ballroom  
\$250

This exclusive event celebrates the top artists of the year, beginning with an awards ceremony. Be among the first to see this year's award-winning artwork.



**SNEAK PEEK OF AWARD-WINNING ART**

**2 – 4 p.m.**

Santa Fe Community Convention Center Ballroom  
SWAIA members only (membership available on site)

\$100

SWAIA members get the first up-close look at this year's award-winning art.

**GENERAL PREVIEW OF AWARD-WINNING ART**

**4 – 6 p.m.**

Santa Fe Community Convention Center Ballroom  
\$50

This is the general public's first chance to see 2023 Indian Market artwork, including award winners, in one place, displayed and labeled for easy reference.

AUGUST

SATURDAY  
19

**101<sup>ST</sup> SANTA FE INDIAN MARKET**

**9 a.m. – 5 p.m.**

Santa Fe Plaza

*Free and open to the public*

This highly anticipated event showcases a wide range of traditional and contemporary Native American arts, including jewelry, pottery, textiles, photography, paintings, prints, and wooden, stone, and steel sculpture. Featuring more than 1,000 artists from 500-plus tribes across North America, this is the largest and most prestigious Native arts show in the world.

**PLAZA ENTERTAINMENT**

**9 a.m. – 5 p.m.**

Santa Fe Plaza Stage

*Free and open to the public*

An exciting lineup of Indigenous performers takes command of the plaza stage throughout the day. Find the schedule at swaia.org or see page 33.

**SWAIA GALA, LIVE AUCTION & FASHION SHOW**

**5:30 – 9 p.m.**

Santa Fe Community Convention Center Ballroom  
\$250

Enjoy a lavish cocktail reception, a showcase of innovative Indigenous fashion designs, and a live art auction featuring exquisite Native American artwork and collectibles. Sponsored by the San Manuel Band of Mission Indians, get your tickets for an unforgettable celebration of Native American art, fashion, and culture.



# Santa Fe

AUGUST

SUNDAY  
20

**SANTA FE INDIAN MARKET continues on the Santa Fe Plaza, 9 a.m. – 5 p.m.**

**NATIVE AMERICAN CLOTHING CONTEST**

**9 a.m. – 12 p.m.**

Santa Fe Plaza Stage

*Free and open to the public*

A perennial market favorite, the Native American Clothing Contest presents a wide array of traditional regalia and clothing from Native cultures coast to coast.



**PLAZA ENTERTAINMENT**

**12 – 5 p.m.**

Santa Fe Plaza Stage

*Free and open to the public*

An exciting lineup of Indigenous performers can be found on the market plaza stage throughout the day. Find the schedule at swaia.org or see page 33.



**INDIGENOUS FASHION SHOW**

**12:30 – 5:30 p.m.**

Santa Fe Community Convention Center Ballroom

This year we are celebrating 10 years of contemporary fashion, with new work from seven premier Indigenous designers. Read about these exciting designers on page 40.

**DIAMOND SEATING EXPERIENCE**

**12:30 – 3 p.m.**

Santa Fe Community Convention Center Ballroom  
\$5,000

Diamond Seating offers a luxurious experience of behind-the-scenes access, front-row seats, and an exclusive tasting menu by Sazón Restaurant with wine and cocktail pairings by James Beard Award-winning Chef Fernando Olea. It's the perfect way to elegantly immerse oneself in the world of Indigenous fashion.

**VIP SEATING AND PRE-PARTY**

**1:30 – 3 p.m.**

Santa Fe Community Convention Center Lobby  
\$500 First row | \$250 Second row

VIP Fashion Show Pre-Party ticket holders will enjoy a live DJ, heavy tasting menu, and the newly designated official Indian Market margarita.

**GENERAL ADMISSION**

**3 – 4 p.m.**

Santa Fe Community Convention Center Ballroom  
\$35 All other rows | \$15 Standing room





# Indian Market

## 2023 Schedule of Events



The National Museum of the American Indian, in cooperation with SWAIA, presents its outstanding annual slate of short and feature films in the comfortable theater space within the New Mexico Museum of History on Lincoln Street just off the Santa Fe Plaza. All events are free.

This year's series includes a reunion of many cast members from the film *Smoke Signals*, including Cody Lightning, Simon Baker, Adam Beach, Irene Bedard, and Gary Farmer for the screening of *Hey, Viktor!* at 7 p.m. on Thursday, Aug. 17. The new film runs 102 minutes.

Other feature films to be screened are *We Are Still Here* (from New Zealand and Australian Indigenous creators, 2022) at 1 p.m. on Friday, Aug. 18; *Rosie* (from Canada, 2022) at 3 p.m. on Friday; *Fancy Dancer* (United States, 2022) at 7 p.m. on Friday, with Erica Tremblay joining in person; a series of short films screening 11 a.m. – noon on Saturday, Aug. 19; the documentary *Powerlands* (United States, 2022) at 3 p.m. on Saturday; another shorts program on Sunday, Aug. 20, at 11 a.m.; and *Lakota Nation vs. United States* (United States, 2022) on Sunday at 2 p.m.

Additionally, enjoy a series of music video screenings on Saturday, Aug. 19, at 7 p.m., followed at 7:30 p.m. with a performance by the Battiest Brothers of Florida (Seminole) and Emcee One.

### Live Performances

Here's a summary of the performance schedule for both the Santa Fe Plaza Bandstand and the temporary stage in Cathedral Park. Some time slots were yet to be determined at press time. All shows are free.

### Saturday, Aug. 19

#### Plaza Stage

8 – 9 a.m. — Market Blessing  
9 – 9:45 a.m. — Artificial Red, with Randy Kemp  
10 – 10:45 a.m. — Cloud Eagle, with Vera Toya  
11 – 11:45 a.m. — Charly Lowry  
Noon – 12:45 p.m. — Tony Duncan & Family  
1 – 1:45 p.m. — Native American Rights Fund  
2 – 2:45 p.m. — Adrian Wall Trio  
3 – 3:45 p.m. — Lakota John  
4 – 4:45 p.m. — King Island Dancers

#### Cathedral Park Stage

11:30 a.m. – 12:15 p.m. — Lightning Boy Foundation  
1:30 – 2:15 p.m. — King Island Dancers  
3:30 – 4:15 p.m. — Charly Lowry

### Sunday, Aug. 20

#### Plaza Stage

Noon – 12:45 p.m. — Red Feather Woman, with Rose Red Elk  
1 – 1:45 p.m. — Native American Rights Fund  
2 – 2:45 p.m. — Lakota John  
3 – 3:45 p.m. — Sage Cornelius  
4 – 4:45 p.m. — Native Guitars Tour, with Jir Anderson  
4:45 – 5 p.m. — Closing prayer

#### Cathedral Park Stage

11:30 a.m. – 12:15 p.m. — Lightning Boy Foundation  
1:30 – 2:15 p.m. — Red Feather Woman, with Rose Red Elk  
3:30 – 4:15 p.m. — Tony Duncan & Family



# MARKET PRIMER

Story by Arin McKenna



**With 800 juried artists and approximately 100,000 market goers, the Southwestern Association of American Indian Art's (SWAIA) annual Santa Fe Indian Market can feel overwhelming, especially for a first timer. This overview will provide direction, advice, and tips on getting the most out of your experience!**

“Santa Fe Indian Market brings the best of the best in Indian Country, from arts to performers to industry leaders, together for one weekend,”

notes SWAIA Executive Director Jamie Schulze (Northern Cheyenne/Sisseton Wahpeton Oyate). “It’s the largest juried Native American art market in the world. [People] are not only going to be seeing the best of Native American arts in the world, they will be creating community connections.”

For Schulze, the artists are what make Indian Market so special. “It’s such a pleasure and honor to work for them, and to know that Native arts in the world are a sign of not only our resilience but our innovation, and that we are moving forward, letting people know that we are still living cultures,” Schulze says. “This is one way that we

get to educate people, through our art.”

This year marks the beginning of Santa Fe Indian Market’s second century, and SWAIA’s mottos this year — “Stepping into Our New Century” and “Renewing Native Arts for the Second Century” — reflect this. The focus is on handing tools back to the artists, helping them with their businesses, and creating

opportunities for the future.

“Indian Market is on a global scale, not just a national scale, so we really want to highlight the artists’ ingenuity as well as their innovation and allow them opportunities,” Schulze adds.

## THE SANTA FE INDIAN MARKET EXPERIENCE

Planning ahead can help make this huge market more manageable. First, wear comfortable walking shoes: You’ll be covering a lot of ground! An umbrella provides protection from our intense desert sun or pouring monsoon rains. Use the artist directory starting on page 72 of this publication to home in on your favorite artists or the art form you’re most interested in.

Parking can be challenging. Three city lots are within a couple blocks of the Santa Fe Plaza: the Water Street Parking Lot (open 24 hours), Sandoval Parking Garage (7 a.m. – 11 p.m.) and the Santa Fe Community Convention Center Municipal Garage (7 a.m. – 10 p.m.). Rates during Indian Market are \$2 an hour or \$12 for the day. The Scottish Rite Temple and adjacent Montezuma Lodge usually offer paid parking to help local groups fundraise. More parking is at the PERA building on the corner of Old Santa Fe Trail and Paseo de Peralta. This lot fills early and it is a bit of a walk to the plaza, so it’s a good idea to check other options first. Local nonprofits and community groups also offer small parking lots throughout the area. For more parking information, call 505-955-6581.





## HANG OUT AT THE PERFORMANCE STAGE

The Indian Market experience is not complete without attending live performances on the Santa Fe Plaza stage, such as Native dance groups and musical acts ranging from Native reggae to country western to traditional flute. This year's highlights include singer-songwriter Charly Lowry (Lumbee/Tuscarora), who has appeared on *American Idol* and at Lincoln Center, performing artist and dancer Larry Yazzie (Meskwaki/Diné), and the King Island Dancers from Alaska. Be sure to arrive at least 15 minutes before a performance to get a good seat. All shows are free, and a schedule is posted near the bandstand and on page 33.

The Native American Clothing Contest, held on the plaza stage Sunday from 9 a.m. – 12 p.m., is a market favorite, so arrive early to secure a seat. The competition presents a wide array of traditional Native regalia and clothing from across the continent and insight into the talent that goes into creating these works of wearable art. These are not costumes, but clothing worn for ceremonies and daily use across centuries. Contestants spend months attending to every detail, from tanning the leather and weaving cloth to beading elaborate designs. Models range from babies wearing outfits sewn by their mothers to elders in regalia they have danced in for years.



## TICKETED EVENTS

The two-day market is free and open to the public. But to get the most out of your visit, consider attending at least one ticketed event hosted by SWAIA. These begin with Friday's awards ceremony and previews at the Santa Fe Convention Center: the Best of Show Ceremony and Luncheon at noon, the Sneak Peek of Award-Winning Art from 2 – 4 p.m., and the General Preview of Award-Winning Art from 4 – 6 p.m. Next up is the SWAIA Gala, Live Auction & Fashion Show at the Santa Fe Convention Center on Saturday from 5:30 – 9 p.m., which includes gourmet appetizers, a cocktail party, fashion show, and art auction. Marketgoers have the chance to see more award-winning designers at Sunday's Indigenous Fashion Show, held at the Santa Fe Convention Center from 3 – 4 p.m. Details and ticket reservations on these events can be found online at [swaia.org](http://swaia.org).

## Market Etiquette

Do not insult artists by trying to barter. These artists have devoted a lifetime to perfecting their craft. Many are sought out by private collectors and prestigious museums. Their prices reflect the creative talent behind their designs, the countless hours they spend perfecting a piece, and the high quality materials they utilize.

Many artists are pleased to pose for photos, but ask first before snapping close-ups of their art or of them. If you post on social media, make sure to name the artist.

Accidents happen, but you can do your best to prevent them. Take care to prevent large shoulder bags or backpacks from bumping into artwork. In fact, consider leaving them behind or carrying them low. Keep food and drink out of the artists' booths. It may be best to leave your canine best friend at home, too.

Don't block access to an artist's booth as you catch up with old friends. And when speaking to the artists, keep the exchange brief, as they have many people to see!



## MORE TO KNOW

Extend the experience of Indigenous culture by patronizing the Native food vendors. Try frybread, a Navajo taco, or snack on roasted corn or other Native treats. Be patient: Lines can be long, but it's well worth the wait. You can also slip into one of the many restaurants around the plaza, but again, expect full houses!

Out-of-town visitors can have purchases packed and shipped home by Pak Mail, a local and experienced shipping service with a booth at the market. Their work is fully insured. Consult the map on pages 68 and 69 for their location.

In addition to official Indian Market events, a plethora of other Indian Market-week activities happen around Santa Fe. Galleries and venues throughout Santa Fe showcase Native artists and performers and host lectures, panel discussions, a film festival, and Native antiquity shows. Check out "Around Town" on page 118 for details.

## For more details on the 2023

### Santa Fe Indian Market or

### SWAIA, visit [swaia.org](http://swaia.org).



# MIRACULOUS MICACEOUS CLAY

Story by Charles King  
Photos courtesy King Galleries

M

**micaceous clay has been used for centuries in Pueblo communities to make utilitarian pottery, particularly cooking vessels.**

This special clay has added strength and resistance to heat due to its unusually high mineral content, especially mica. This allows a potter to build large, thin-walled vessels that will survive a traditional outdoor wood firing and the

heating and cooling of cooking. In Northern New Mexico, the Pueblos of Taos, Picuris, and Nambé are famous for their micaceous pottery. Each vessel is coil-built from this special clay and then layered with a micaceous clay slip that adds more mica, giving the vessels a unique, sparkly finish and, sometimes, a metallic appearance.

Micaceous surfaces are rarely painted or textured. Thus, potters must focus on the shape and size of the vessel and its natural color to create pieces that are visually dynamic and distinctive. For pottery collectors, learning about this clay and understanding the simplicity of the micaceous aesthetic are equal challenges. Despite its utilitarian past, micaceous pottery has become a highly sought after art form as collectors and museums have come to understand and appreciate the techniques required to create this type of vessel.

Evolving and becoming more refined over the past several decades, micaceous clay pottery has become an integral part of contemporary Native art. Pueblo potters are finding an expressive freedom in the boundless forms and colorations they can create through this unique medium.



## LONNIE VIGIL

Lonnie Vigil (Nambé Pueblo) has long focused on micaceous pottery. He notes, "It is traditional for our village and I wanted to continue that tradition."

His earlier forms were inspired by the utilitarian pottery used for cooking in the home. He then began to experiment with new shapes that challenged standing perceptions of micaceous pottery. In 1993, he entered a piece at Santa Fe Indian Market, and, while it won awards, he was told "micaceous pottery did not belong to that level of judging." He continued to refine his forms and firing techniques, and in 2001 won the Indian Market's top award, Best of Show, sparking new interest in this old medium.

He continues to apply traditional methods to

his modernist asymmetric and organic works.

"I've moved away from utilitarian forms and experimented with new shapes, but I fire the pottery just as my great-grandmother would have. It is a combination of the firing and the clay that creates the beautiful fire-clouds on the surface," he says, referring to plumes of smoke-streaking seen on many micaceous wares.

Vigil continuously challenges viewers to expand their expectations of micaceous pottery. "I have always held both the utilitarian and contemporary micaceous vessels in equal beauty. It is the museums and collectors that have finally begun to appreciate and recognize them as important world art."



# PRESTON DUWYENIE

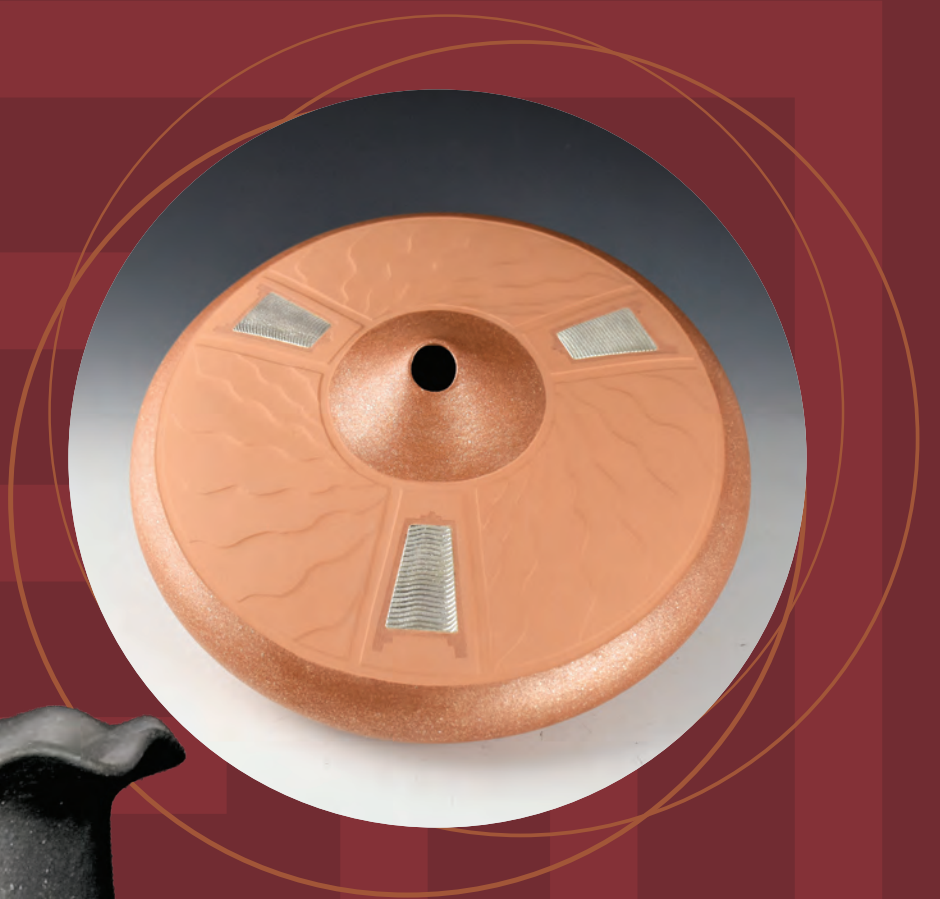
Preston Duwyenie's interest in micaceous pottery was kindled as a student at the Institute of American Indian Arts. As a Hopi, he primarily worked with Hopi clay, but took a class with noted late ceramicist Christine McHorse (Diné), who worked exclusively in micaceous clay, and he began to experiment. Since then, he's learned how to manipulate micaceous clay to unleash its color potential.

"I can now create three colors," he explains. "One is the natural, almost gold color. The other is black, when it's reduction-fired [smothering the fire with manure], and the final is when I combine the mica with a red Santa Clara clay slip." He will add up to 15 layers of

micaceous slip to the surface and then rag polish the vessel until it glows.

Over the years, he has learned to refine the clay in order to carve his trademark shifting sand design into the surface. Few potters create these subtly carved surfaces with micaceous clay. Duwyenie also often affixes thin pieces of silver, cast against cuttlefish bone, to his pottery. "I've moved beyond the utilitarian with my forms, the silver insets, and shifting sand designs. Micaceous pottery has moved into the world of fine art."

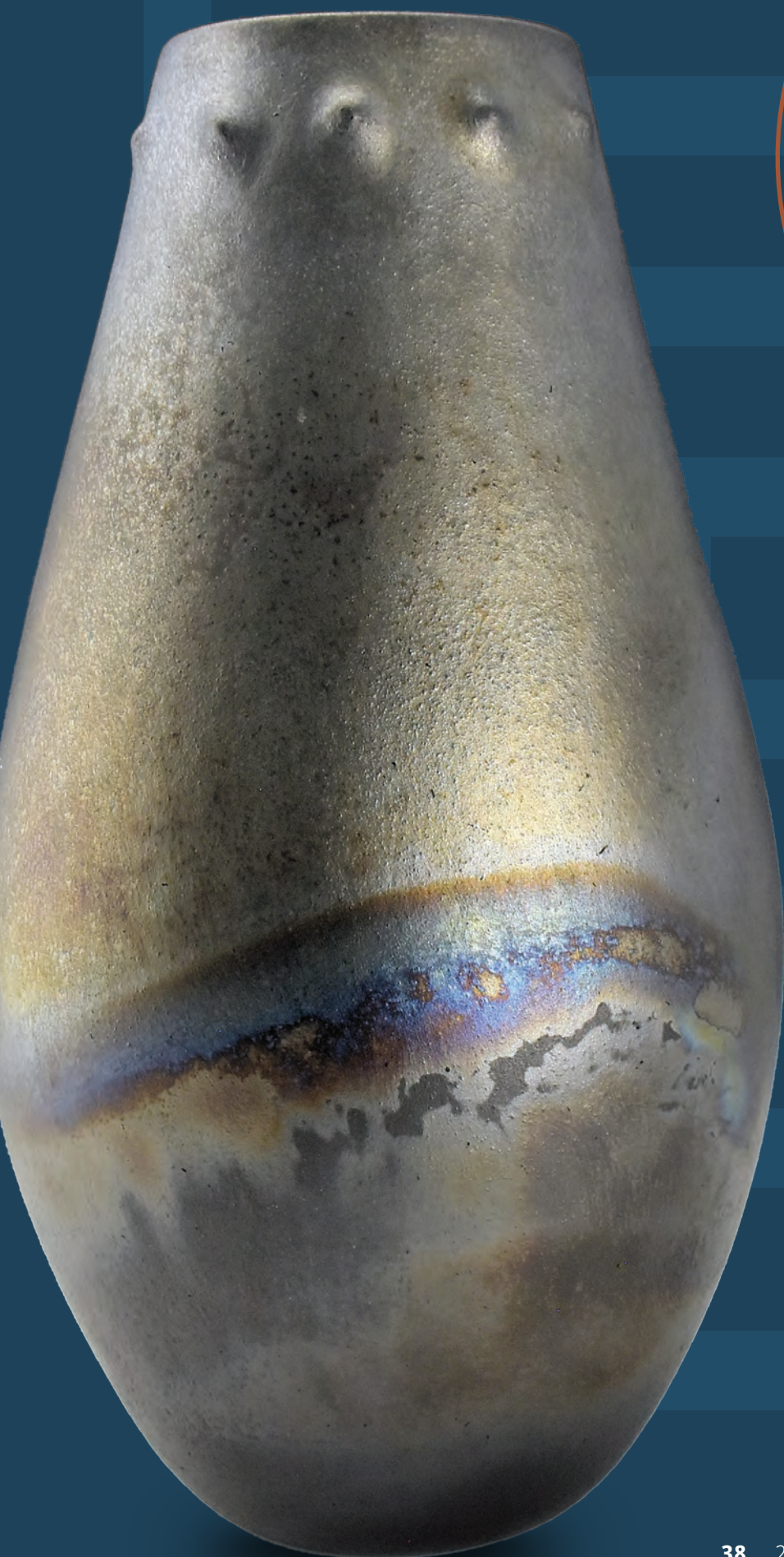
Over the past two decades, Duwyenie has won numerous awards for his pottery at Santa Fe Indian Market.



**"I'VE MOVED BEYOND THE UTILITARIAN WITH MY FORMS, THE SILVER INSETS, AND SHIFTING SAND DESIGNS. MICACEOUS POTTERY HAS MOVED INTO THE WORLD OF FINE ART."**



# MIRACULOUS MICACEOUS CLAY



## JARED TSO

Jared Tso (Diné) is from a family of Navajo potters. He began working with traditional clay and then experimented with micaceous clay after taking a class from Clarence Cruz of Ohkay Owingeh Pueblo. Micaceous clay has worked its way into his various pottery styles. “It’s a very strong clay,” he notes. “It is very elastic and gives me great creative freedom.”

Tso, who won the prestigious Tony Da Award for Innovation at Indian Market in 2022, has experimented with a variety of larger shapes, both classic Navajo and modern. He has used micaceous clay to create tightly corrugated vessels and sculptural pieces, and sometimes adds red clay slip to the micaceous or traditional

piñon-pitch surface after the firing.

“Micaceous clay allows me to choose form over design, and a micaceous-slipped surface gives me more diversity in color,” Tso says. “A different surface on similar forms can change the character of the vessel.” He will typically add two or three layers of mica as a slip to the surface of his pieces. This creates a more even surface tonality. “There is still a variety in surface color, depending on the size of the mica flakes, and I can buff this surface to create a real shine.”

The traditional firing is as important to his process as the coil-building or surface treatment. “It all comes down to the firing, which creates dramatic appearances across the vessels’ surfaces,” he notes.

**“MICACEOUS CLAY ALLOWS ME TO CHOOSE FORM OVER DESIGN, AND A MICACEOUS-SLIPPED SURFACE GIVES ME MORE DIVERSITY IN COLOR.”**





## DOMINIQUE TOYA

Artist Dominique Toya of Jemez Pueblo started her career making traditional pottery, then began adding mica slips around 2007. The change in her style was an immediate success. She won Best of Pottery at the Heard Museum Guild Indian Fair & Market in 2008 and then Best of Pottery at Santa Fe Indian Market in 2009. "It adds a sparkle to the pottery," she says. "It also hardens the surface of the piece when it is fired. I add four to six layers of slip on each piece, waiting for each to dry before I apply the next. The resulting shine and reflection depends on the size and thickness of the mica in the slip."

Her pottery finds its voice in form, carving, and color. The use of mica on her carved melon rib pieces adds a depth of tonality, with its color constantly changing in various light conditions. Dominique adds, "I never know what

color I will get when I fire a piece. It can be very gold, or almost copper. I have a black mica slip that I will sometimes use as an accent. I also reduction-fire to create a smoked black surface."

While it is mostly her carved pieces that have captured the eye of collectors, Toya notes, "I have begun to apply the mica to the flat, uncarved surfaces of my vessels as well, and I've found it creates an amazing appearance on plainware jars."

She also works with her mother, Maxine Toya of Jemez Pueblo. Their collaborative pieces combine areas of micaceous slip that surround designs painted by her mother.

Dominique's creativity and innovation grow each year as she continues to win awards at Santa Fe Indian Market and add to the multifaceted potential of micaceous clay.



Charles S. King is the author of *Spoken Through Clay*, *Born of Fire: The Art and Life of Margaret Tafoya*, *Virgil Ortiz: Revolution*, and *The Art and Life of Tony Da*. He has been a judge at Santa Fe Indian Market and is the owner of King Galleries in Santa Fe, New Mexico, and Scottsdale, Arizona.

## OTHER NOTABLE MICACEOUS POTTERS

Other notable living Native micaceous-clay potters include Angie Yazzie (Taos Pueblo), Brandon Ortiz (Taos Pueblo), Clarence Cruz (Ohkay Owingeh Pueblo), Hubert Candelario (San Felipe Pueblo), Sheldon Nunez-Velarde (Jicarilla Apache), and Susan Folwell (Santa Clara Pueblo).



# INDIGENOUS FASHION TAKES CENTER STAGE

This year marks the 10<sup>th</sup> annual SWAIA Indigenous Fashion Show. This popular show, which always sells out, provides a platform showcasing the creative and innovative talent of Indigenous designers across North America while featuring artists who merge the boundaries between art, design, and fashion. Here's a preview of the lineup of designers whose work will be featured during this year's Indigenous Fashion Show.

Those who are excited about fashion will be happy to hear that Santa Fe Native Fashion Week by SWAIA Indigenous Fashion launches the first week of May 2024. For more information, visit [swaianativefashion.org](http://swaianativefashion.org).

SWAIA fashion programming was founded and is directed by Indigenous art historian and fashion curator Amber-Dawn Bear Robe.

Find the complete Indigenous Fashion Show schedule on page 32.

## ABOUT THE DESIGNERS AND THEIR CREATIONS



**Orlando Dugi** lives and works in Santa Fe. Originally from Grey Mountain, Arizona, on the Navajo Nation, he has been beading since age 6. Dugi's designs are feminine, timeless, and highly embellished, featuring luxurious fabrics, textures, and extravagant beading, inspired by — and handcrafted according to — Diné traditions. Dugi meticulously threads the past with the present.  
[orlandodugi.com](http://orlandodugi.com)  
Instagram: @orlandodugi  
Model: Maria Bran. Photo by Tira Howard.



**Himikalas Pamela Baker** is Musgamakw Dzawada'enuxw/Tlingit/Haida from her mother's side and Squamish by her father's. Trained as a fashion designer, her unique collections and jewelry are embedded with First Nation West Coast design elements. Copperknot Jewelry, co-founded by Baker, is a boutique featuring Vancouver-made jewelry. Baker's goals are to strengthen Native representation in fashion and support Indigenous artists.  
[flowcode.com/page/pambakerhimikalas](http://flowcode.com/page/pambakerhimikalas)  
Instagram: @himikalas  
Model: Talasay Campo. Photo by Tira Howard.



**Rebecca Baker-Grenier** is of Kwakiutl/Musgamagw Dzawada'enuxw/Skwxwú7mesh ancestry. She has sewn and beaded regalia since age 11, with her first commission at age 16, and she continues to make regalia for herself and her family. In 2021, she began a fashion design apprenticeship under Indigenous designer and artist Himikalas Pamela Baker and completed the Indigenous Couture Residency at the Banff Centre for the Arts and Creativity. An intimate ancestral connection exists within the art that Baker-Grenier creates.  
[rebeccabakergrenier.com](http://rebeccabakergrenier.com)  
Instagram: @rebecca.baker.g  
Model: Aysha Alfred. Photo by Brian Nguyen.



**Lauren Good Day** "Good Day Woman" is a multi-award-winning Arikara/Hidatsa/Blackfeet/Plains Cree artist and acclaimed fashion designer. Good Day has a passion for promoting and revitalizing the arts of her people while incorporating trendsetting ideas. Starting at age 6, she expanded her work from tribal regalia to quillwork, ledger drawings, rawhide parfleches, and fashion. She continues to immerse herself within her cultural lifeways while supporting language and culture revitalization efforts. As a mother and woman of her tribe, Good Day participates in cultural celebrations, powwows, and ceremonies.  
[laurengoodday.com](http://laurengoodday.com)  
Instagram: @laurengoodday  
Model: River Thomas. Photo by Tira Howard.



**Jamie Okuma** is Luiseno/Shoshone-Bannock/Wailaki/Okinawan and an enrolled member of the Southern California La Jolla Band of Indians. She specializes in both one-of-a-kind, hand-executed pieces and ready-to-wear fashions. Okuma has worked as a professional artist since age 18, exhibited at the Heard Museum Guild Indian Fair & Market in Phoenix, Arizona, and at Santa Fe Indian Art Market, and has works in the permanent collections of the Minneapolis Institute of Art, The Nelson-Atkins Museum of Art, the Denver Art Museum, and the Smithsonian Institution's National Museum of the American Indian.  
[jokuma.com](http://jokuma.com)  
Instagram: j.okuma  
Model: Kinsale Drake. Photo by Tira Howard.





**Jason Baerg** is a registered member of the Métis Nation of Ontario, from Moon Hills in Treaty Six, Canada. Dedicated to community development, he founded the Métis Artist Collective and has served as volunteer chair for such organizations as the Indigenous Curatorial Collective and the National Indigenous Media Arts Coalition. A visual artist, Baerg pushes boundaries in digital interventions in drawing, painting, and new media installations. Curatorial contributions include the national Métis arts program for the Vancouver Olympics, and recent solo exhibitions include the Illuminato Festival (Toronto, Canada), the Royal Melbourne Institute of Technology (Australia), and the Digital Dome at the Institute of the American Indian Arts (Santa Fe).  
[jasonbaerg.ca](http://jasonbaerg.ca)  
 Instagram: @jasonbaerg  
*Model: Angelo Almanzar. Photo by Tira Howard.*



**Jontay Kahm** is Plains Cree from Saskatchewan, Canada, and grew up on the Mosquito Grizzly Bear's Head Lean Man First Nation. Currently residing in Santa Fe, he graduated with a Bachelor of Fine Arts in studio arts from the Institute of American Indian Arts (IAIA) in spring 2022. His designs emphasize movement, and he sculpts characteristics of hybrid animalia and themes of oceanic structures. Using elements of his Cree culture, Kahm reframes regalia through a contemporary fashion design lens, creating dramatic and otherworldly fashion rooted in performance.  
 Instagram: @Jontay\_Kahm  
*Photo of the designer by Jason Ordaz.*



**Elias Jade Not Afraid** is an award-winning Apsaalooké bead artist who incorporates high fashion and punk elements with Crow beadwork techniques and emphasizes historical geometric and floral designs. He designs shoes, beaded earrings, ledger paintings, bracelets, bags, and other accessories. His cradleboard *Life after Death* won first place for beadwork at the 2022 Heard Museum Guild Indian Fair & Market, and was purchased by the New York Metropolitan Museum of Art for its permanent collection.  
[ejnotafraid.com](http://ejnotafraid.com)  
 Instagram: @eliasnotafraid  
*Photo of the designer by Latoya Flowers.*



**Dusty LeGrande** founded the Edmonton, Canada-based streetwear brand Mobilize in 2018. Mobilize creates awareness, education, empowerment, and Indigenous identity through clothing. The brand's name and philosophy are grounded in storytelling that brings activism and identity empowerment to the runway.  
[mobilizewaskawewin.com](http://mobilizewaskawewin.com)  
 Instagram: @m.o.b.i.l.i.z.e  
*Photo by Cheyenne Rain LeGrande.*



**Qaulluqs (Clara McConnell)** is an Inupiaq designer whose fashion line is grounded in the transference of Inupiat Ilitqusiat knowledge and teachings. She learned the arts of skin and fabric sewing from generations of women in her family. Her work is playful yet glamorous, combining luxurious materials with Inupiaq pattern designs and motifs such as *taqalakisaq* (butterflies) that represent the land and transformation.  
 Instagram: @Qaulluq  
*Photo of designer by Vo Photography.*



**Tracy Toulouse** is a member of Sagamok Anishnawbek of the North Shores, Lake Huron. Toulouse is an apparel and craft artisan, incorporating Woodland storytelling motifs into modern wearable design. Appliqué, bead, quill, antler, bone, fur, and ribbon are the basis of her designs, reinforcing her Indigenous spirit and connection to her homeland. Each design carries the tradition and spirit of the Woodland people, manifesting in a wearable voice.  
 Instagram: @tracytoulouse  
*Photo of the designer.*

#### Amber-Dawn Bear Robe

is from Siksika Nation Alberta, Canada. She is assistant faculty of Native Art History in the museum studies department at the Institute of American Indian Arts (IAIA) in Santa Fe and fashion show program director for the Southwestern Association for Indian Arts (SWAIA). Bear Robe curated *Art of Indigenous Fashion* for IAIA's Museum of Contemporary Native Arts, is contributing curator for *Fashion Fictions* at the Vancouver Art Gallery, and co-curator for the *Future Imaginaries: Indigenous Art, Fashion, Technology* exhibition opening at The Autry in 2024.



For details on SWAIA models to appear during Santa Fe NativeFashion Week in 2024, visit [swaianativefashion.org](http://swaianativefashion.org), debuting in fall 2023.

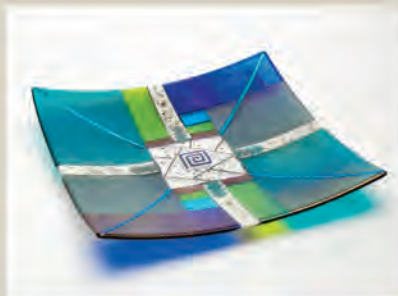


## Scholarships Shape Futures

2023 IAIA BENEFIT & AUCTION



### Your Auction Purchase Supports Scholarships for IAIA Students



The Institute of American Indian Arts (IAIA) is the only college in the world dedicated to the study of contemporary Indigenous arts, cultures, and leadership. With a student body representing nearly 100 different Tribal Nations, IAIA is a community like no other.

Over 90% of our students rely on scholarships to make their college dreams a reality. IAIA's annual art auction provides critical scholarship support for our Indigenous students.

#### Bid on Auction Art to Support IAIA Students

Online Auction, August 2–16

Live Auction, August 16

[www.iaia.edu/bid](http://www.iaia.edu/bid)

#### Auction Art Preview at MoCNA

August 3–14, with museum admission during public hours

IAIA Museum of Contemporary Native Arts (MoCNA), Second Floor

108 Cathedral Place, Santa Fe, NM

[www.iaia.edu/mocna-visit](http://www.iaia.edu/mocna-visit)

View the extraordinary collection of over 40 pieces of jewelry, pottery, glass works, paintings, and more donated by renowned Indigenous artists and supporters to raise critical funds for IAIA student scholarships.

For more information, contact [zoe.robbs@iaia.edu](mailto:zoe.robbs@iaia.edu) or (505) 424-5730.

Clockwise from top left: Dale Chihuly, *Medici Macchia*, Studio Edition. © Chihuly Studio. All rights reserved; Harry Morgan (Navajo), bracelet; Robert Patricio (Acoma Pueblo), *Jar with Fields and Flowers*; Carol Lujan (Navajo), *Sacred 4 Directions* 2022. Photographs by Addison Doty and David Emery.

## INDIAN MARKET MEANS SUMMER IN SANTA FE

Like so many others, we look forward to Indian Market each year – seeing beautiful artwork at every turn, watching people experience the City Different and feeling the vibrant atmosphere Market creates.

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# THE SAN MANUEL BAND OF MISSION INDIANS

## GIVING BACK TO ARTS & CULTURE



Alyssa Macey and Amy Cordalis at the 2022 Salmon People Gathering in Celilo Village, Washington — one of the many traditional ceremonies and celebrations supported by San Manuel Cares.



The teaching of ancient crafts, such as hide tanning, has been a focus of many grants.

Their largesse seems to know no bounds. Over the past 20 years, the San Manuel Band of Mission Indians of Southern California has donated more than \$350 million to a wide range of programs and projects benefiting both tribal communities and America as a whole.

“The Spirit of Yawa’ — to act upon one’s beliefs — inspires us to embrace the value and worldview bestowed upon us through our Creator, while inheriting responsibilities that preserve and protect San Manuel ancestral lands and their inhabitants,” notes the tribe’s website in describing its generous philanthropic program called San Manuel Cares.

The majority of funding has assisted nonprofit health, social, and educational programs that are spread from as close as their doorstep to thousands of miles away. But substantial funding has also gone to art and cultural initiatives, identified as one of their four fields of concentrated assistance. Their 2020 – 21 annual report states, “As a tribe, we take pride in our rich heritage and cultural history. We’ve collaborated across Indian Country to ensure a bright, prosperous

future for Indigenous people.”

The tribe has provided financial support for numerous Native art festivals and events, including Santa Fe Indian Market. “Santa Fe Indian Market celebrates artistic excellence and brings forth remarkable art for the world to see,” notes tribal Chairwoman Lynn Valbuena. “San Manuel Band of Mission Indians is proud to collaborate with organizations like SWAIA that elevate Native art and culture. This sponsorship supports SWAIA’s impact in sharing the arts with us all.”

### Architectural Restoration of a Pueblo

In 2019, San Manuel Cares gave \$1.5 million to the housing restoration project at Ohkay Owingeh Pueblo not far from Santa Fe. The Bupingeh Preservation Project is renovating deteriorated, even abandoned, homes surrounding the tribal plaza. The structures are being rebuilt with traditional materials, including adobe and wooden roof beams called *vigas*, re-creating the ancient look and form of the existing pueblo, which dates back to the late 12<sup>th</sup> century.

In a story by Maria Manuela in the tribe’s notable *Hamiinat Magazine* — itself an effective vehicle for supporting Native arts and culture — project architect

Shawn Evans says, “It’s the center of their universe. To be here, to see the change, has been amazing . . . The place just feels whole [again].”

Other pueblos and tribes have now come to study the project as an example of how to undertake historical reconstruction that preserves cultural values and physical styles. Tribal Housing Executive Director Tomasita Duran notes, “I am so grateful and thankful for San Manuel. If it had not been for them, we wouldn’t have been able to do this.”

### Native Language and Museum Programs

The tribe has also undertaken many programs to preserve and revitalize Native languages, a key to cultural identity. The Keres Children’s Learning Center received a \$60,000 grant to support a language immersion program at Cochiti Pueblo in New Mexico. Now, children and families are reclaiming their language and honoring their heritage through a comprehensive cultural and academic program that begins at the tribe’s Montessori school.

Museums and cultural centers have been another focus of tribal giving, including a \$40,000 gift to the California Indian Museum’s Healing Through Cultural Art Wellness Program. This first-class museum



Story by Daniel Gibson



San Manuel hosts major fashion shows, including Fashion Daze in April, at their posh casino in Highland Park, California.

portrays California Indian history and culture from an Indian perspective. It showcases and encourages the present-day renaissance of California Native culture, affirming its survival and continued vitality in the face of adversity.

Via the nonprofit First Peoples Fund of the Dakotas, the tribe supported the Oglala Lakota Artspace with a \$50,000 contribution to build capacity in business and entrepreneurship through curriculum and training. Programming was offered across all nine Lakota districts, home to 20,000 tribal members.

#### Youth Arts Programs

Many programs directed at Native youth locally, regionally, and nationally have been funded. A \$100,000 grant — supported by and for the Cheyenne River Youth Project at the Lakota Youth Arts & Culture Institute on the Pine Ridge reservation — reaches at least 500 youth annually through internship programs and paid fellowships in a nine-month program focused on how students can become successful working artists.

Children of the Setting Sun Productions, a Native nonprofit organization serving Coast Salish peoples through media works, received \$25,000 for its Salmon

People Project. This was a six-part documentary that followed the salmon seasons and explained the close ties the Salish and coastal communities of Washington, Oregon, and Northern California have to salmon.

To showcase the many and varied Indigenous stories and spotlight the community throughout Nevada, the tribe awarded a \$150,000 grant to Nevada Public Radio for a full-time Native American reporter.

#### High Fashion Support

Encouraging the careers and aspirations of Native fashion and apparel designers has also received much support from the tribe. Each issue of *Hamiinat Magazine* includes a lavishly photographed, multi-page feature on Native fashion designers and apparel, providing a huge boost to the artists' careers. Featured artists include Amy Denet Deal (Diné), Patricia Michaels (Taos Pueblo), Aaron Rock (Navajo/Seminole), B. Yellowtail (Northern Cheyenne/Crow), Catherine Blackburn (Dene English River First Nation), Jay Smiley (Navajo), Josh Tafoya (Taos Pueblo), Lily Yeung (Orenda), and Virgil Ortiz (Cochiti Pueblo).

San Manuel is also going big by hosting major fashion shows featuring Native designers and models. The latest, Fashion Daze, was held in April 2023 at

the tribe's beautiful Yaamava' Resort & Casino at San Manuel in Highland, California. The two-day extravaganza aimed to break down the barriers between Native American design and the established world of fashion, and featured Jamie Okuma (Luiseno/Shoshone-Bannock/Wailaki/Okinawan), the first Native designer to be admitted into the Council of Fashion Designers of America. Also present were Indigenous creators Jennifer Younger (Tlingit) and Orlando Dugi (Navajo), plus established non-Native brands Custo Barcelona, Vira Be, Section 35, Freak City LA, and Cult of Individuality.

At the event, *Vogue* magazine's senior fashion writer Christian Allaire moderated an insightful panel discussion with Okuma, actress Amber Midthunder (*Prey*), and San Manuel tribal members Sabrina Contreras and Amaris Calderon, exploring cultural appropriation, representation, and reclamation in fashion, film, and art.



For more information about the San Manuel Cares program or to apply for a grant, visit [SanManuelCares.org](https://SanManuelCares.org). Find *Hamiinat Magazine* and more stories on Native arts and fashion at [sanmanuel.com/magazine](https://sanmanuel.com/magazine).



# Indian Market Awards 2022

BEST

**Russell Sanchez** (San Ildefonso Pueblo) won Best of Show and Best of Class (Pottery) for his exquisite lidded polychrome vessel studded with small turquoise beads.

OF



SHOW



2



4



3



5



- 2. Jewelry: **Ernest Benally** (Navajo)
- 3. Painting, Drawings, Graphics & Photography:  
**Cara Romero** (Chemehuevi)
- 4. Wooden Pueblo Figurative Carving & Wooden Sculpture:  
**Manuel Chavarria** (Hopi)
- 5. Basketry: **Jeremy Frey** (Passamaquoddy)





6



7



9



10



8

- 6. Diverse Arts: **Glenda McKay**  
(Ingalik Athabascan)
- 7. Sculpture: **Ryan Benally** (Diné)
- 8. Textiles: **Ahkima Honyumtewa**  
(Hopi)
- 9. Youth: **TobieMae Patricio**  
(Acoma Pueblo)
- 10. Beadwork & Quillwork:  
**Juanita Growing Thunder**  
(Assiniboine Sioux)





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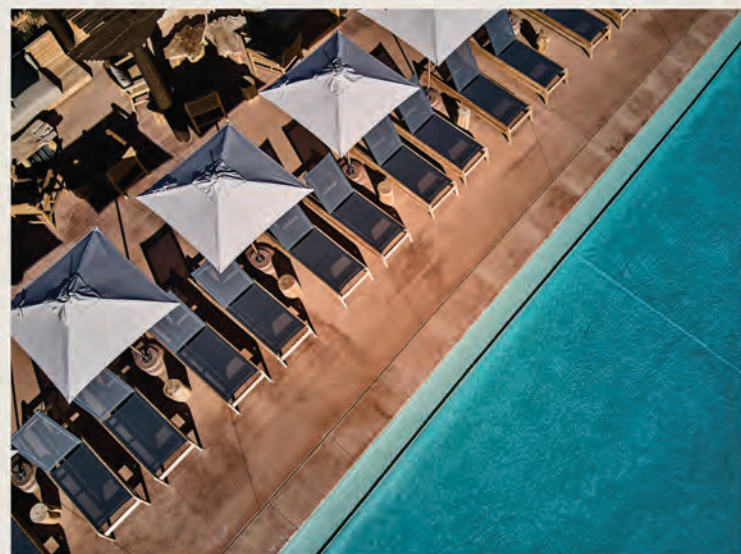




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Amber Midthunder stars in *Prey*, the latest of the *Predator* movie series.

# THE STATE OF NATIVE FILM (+ TV)

Story by **Daniel Gibson**

**IN** 1951, a biopic about Jim Thorpe rolled out of Hollywood. The Sac and Fox track, football, and baseball phenom had a bit part, but was himself portrayed by Burt Lancaster, hair dyed black and wearing greasepaint. It was a common practice then, with starring roles for Native actors as rare as snowflakes on a summer day. Totally absent were Native writers, directors, or technicians. Today, the Native presence in front of and behind the camera has increased dramatically, though gaps remain.

“There has never been a better environment for Native media work,” notes Chad Burris (Chickasaw), producer, writer, and inaugural executive director of the New Mexico Media Academy. “Back in the early 2000s, it was really challenging. It was tough to find support. But everything we did in the past has led us to this point, and I’m really excited about all the opportunities that are developing. Native cinema has finally arrived. The opportunities are here, the budgets are here, and the willingness to embrace our stories is here.”





The young stars of the hit series *Reservation Dogs*, airing on Hulu.

The series *Dark Winds* includes Native stars Zahn McClarnon (right) and Kiowa Gordon.



## A BOUNTY OF CURRENT PROJECTS

Current Native-centric films and TV series include *Reservation Dogs*, the award-winning show airing on Hulu about contemporary young Oklahoma Natives. Initially co-directed, co-produced, and co-written by Sterlin Harjo (Seminole/Muskogee) and Taika Waititi (Maori), many other Native talents are now involved.

October brings the film *Killers of the Flower Moon*, directed by Martin Scorsese, with Native actresses Lilli Gladstone (Blackfoot/Nimiipuu) and Tantoo Cardinal (Dene/Cree/Metis/Nakota). The AMC series *Dark Winds*, based on Tony Hillerman's books, is now filming its second season in New Mexico, directed by Chris Eyre (Cheyenne/Arapaho) with a slew of Native actors and writers.

*Rutherford Falls*, a Peacock sitcom with Michael Greyeyes (Cree) and Jana Schmieding (Lakota), had a two-year run and a largely Native writing crew, with Sierra Teller Ornelas (Navajo) as executive producer. An Amazon Prime series set in Quebec, *Three Pines*, includes storylines concerning Native boarding schools and missing Native women, and stars Cardinal, Georgina Lightning (Samson Cree), and Ana Lambe (Inuit). The contemporary Western *Yellowstone* on Paramount+ features Native actors including Moses Brings Plenty (Lakota) and Gil Birmingham (Comanche), who also starred in *Twilight*.

Likewise, the Amazon Prime series *Outer Range*, starring Josh Brolin and filmed in New Mexico, includes Native characters played by Tamara Podemski (Anishinaabe) and Morningstar Angeline (Navajo/Blackfoot/Chippewa/Shoshone), with several Native directors.

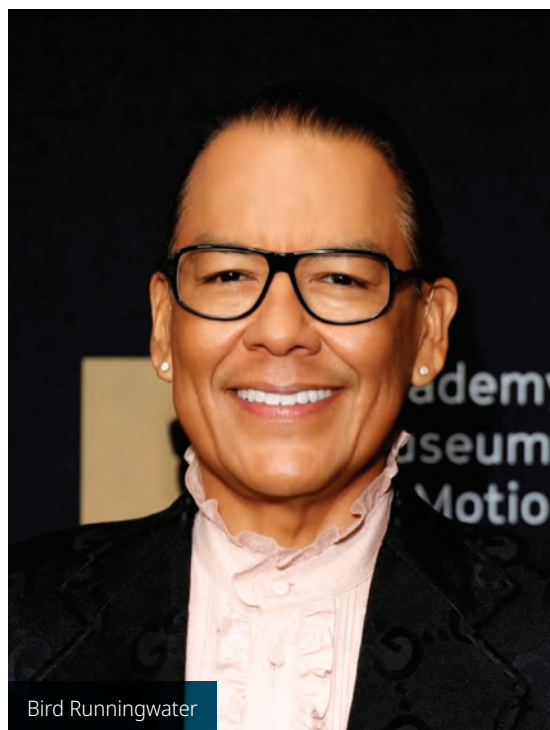
*Longmire*, a popular Netflix series, also had several leading Native actors, including Zahn McClarnon (Lakota), who also stars in *Dark Winds*, and Graham Greene (Oneida), nominated for an Oscar as Kicking-bird in *Dances with Wolves*.

In 2022, Amazon Prime released *The English*, with Chaske Spencer (Lakota/Nez Perce/Cherokee/

Muscogee) co-starring with Emily Blunt. Showtime recently premiered *Murder in Big Horn*, co-directed by Razelle Benally (Oglala/Dine). Finally, the Netflix sports drama filmed in New Mexico titled *Rez Ball* was written by Sydney K. Freeland (Navajo) and Harjo.

## MILESTONES WITH MYERS & RUNNINGWATER

In 2022, Jhane Myers (Comanche/Blackfeet) produced the fifth installment of the *Predator* series, the 20<sup>th</sup> Century Studios film *Prey*, starring Amber Midthunder (Ft. Peck Assiniboine/Sioux Tribe). "It raised the bar and kind of shifted the Hollywood paradigm," she explains. "It's been said that every 25 years Hollywood rediscovers the Indian, but now it's not a moment, it's a movement."



Bird Runningwater

She should know. "Up until now, we haven't really seen ourselves in films," she notes. "Native people are the most underrepresented ethnic group in film." She recognized this years ago and set out to change it. Fifteen years ago, Myers was the first director of the American Indian National Center for Television & Film — funded by ABC, NBC, CBS, and Fox — dedicated to increasing Native participation in the film industry.

"That gave me a bird's eye view of the situation, and made me realize that without leading figures in the industry, how were more Natives going to be hired?" Myers says. "So I decided to become a producer." Today she is a Producers Guild of America nominee, has won two Emmys, and is producer and board chair of Silver Bullet Productions. She ran a film camp for Native high school students through the Museum of Indian Arts and Culture and oversaw the Santa Fe Indian Market Native Cinema Showcase for 11 years.

"The dynamic now is that we actually have people in positions to make major decisions," she adds. "You can see the change, the way shows and films are made. It's entertainment, but people are also learning something of our traditions and values. Audiences are learning our true histories and nature."

Everyone interviewed for this article acknowledged Bird Runningwater (Cheyenne/Mescalero Apache). Runningwater was hired by Sundance Institute founder Robert Redford in 2000, and soon was appointed director of its Indigenous Program. There he launched intensive workshops for young Native directors, writers, and producers, and broadened the geographic construct of "Native," bringing young creators from New Zealand, Australia, and other locales with prominent Indigenous cultures. In 2021, he left to become a producer at Amazon. He notes, "For the first time, our Native talent — from producers, writers, directors and actors to entertainment lawyers, agents and managers — are all finally engaged with the entertainment industry as participants in the business itself. We have a long way to go, but we're making good strides."





The young star of the film *Frybread Face & Me*, Keir Tallman.



Filmmaker and actor Richard Ray Whitman and Casey Camp Horinek in Sterlin Harjo's feature film *Barking Water*.

## NATIVE ACTORS CRASH THE BARRIERS

Santa Fe is home to two figures who helped crash the barriers for Native actors in leading roles. Wes Studi's (Cherokee) chilling portrayal of Magua in *The Last of the Mohicans* broke down the wall, and he went on to play alongside Robert De Niro in *Heat* and in the title role of *Geronimo* with Gene Hackman. Gary Farmer (Cayuga) co-starred with Johnny Depp in the quirky 1995 film *Dead Man*. Farmer and his modern "war pony," a beat-up sedan, were a big presence in the 1989 film *Pow Wow Highway* and key figures in Eyre's masterpiece, *Smoke Signals*, based on the book by Sherman Alexi (Spokane).

Now 70, Farmer says his opportunities are drying up, but he is appearing in *Reservation Dogs* and *Resident Alien*. He'd like to see the creation of a Native-themed TV network, like the one he founded 25 years ago in his native Canada, the Aboriginal Peoples Television Network. "We are still under the thumb of American television networks," Farmer says. "We have an insane amount of talent. Because we come from a different place with a different point of view, our story ideas are original and fresh and needed."

## THE NEW HOPE

Other Native creators in the film industry are forging ahead as well. Writer, director, and producer Blackhorse Lowe (Diné) grew up near Fruitland, New

Mexico, and now lives in Tulsa, Oklahoma, and Santa Fe. His short film *Shimasani* won the Best of Show award at the 2010 Santa Fe Indian Market, and he has two films, *5<sup>th</sup> World* and *Chasing the Light*, streaming on Prime.

Coming from a cinephile family, he says "I think I came out of the womb with a camera in my hands," but admits it's been a tough road. "My experience in the past three years has been very beneficial, working within the industry system on existing shows with true professionals, in comparison to my previous 20 years working as an independent on shorts and features when I had to raise my own finances, beg friends to be in my movies, and try to secure locations! I was familiar with the art and making of films, but I'm still learning the business angles. It's been a huge learning curve."

Billy Luther (Navajo), also a writer, director, and producer, lives in Los Angeles. His documentary *Miss Navajo* premiered at the 2007 Sundance Film Festival, while his first feature film, *Frybread Face & Me*, premiered in 2023 at South by Southwest in Austin, Texas. He is now working on a feature-length version of *Miss Navajo*. "We're no longer new to this," he says. "We are moving in a good direction and have some momentum. Audiences want something fresh, and I'm getting more meetings with industry executives."

So is Albuquerque director and cinematographer Shaandiin Tome (Diné). She made her premiere at Sundance with the short *Mud*, and has done other

shorts and documentaries, such as a profile of artist Edgar Heap of Birds that screened at Art Basel. She was a finalist for the Rolex Mentor & Protégé Arts Initiative led by Spike Lee and has carved out a thriving career directing and shooting commercials for major brands like Levi's and Alterra.

"A lot of Native artists have been at it for a long time and were pushed aside," Tome says. "They are just now getting their breaks. We are beginning to get to express ourselves in ways that feel true and real. We are more openly celebrating ourselves."

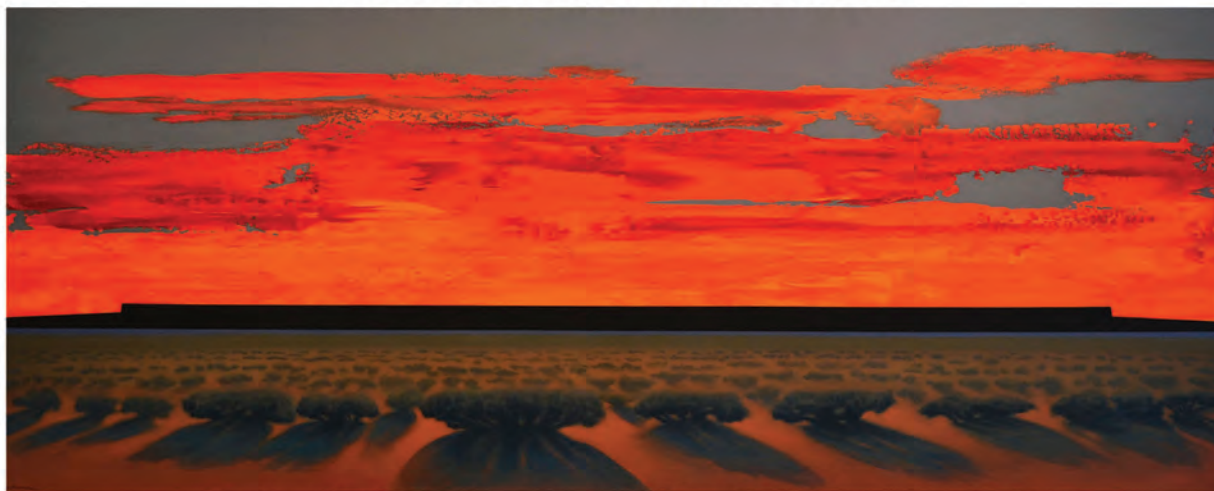
Make no mistake: Many challenges lie ahead, many roles are yet to be filled, and many urgent and compelling stories have yet to be told, say these Native film and television insiders. That's another story. But the good news is, there's good news! And that's a wrap.



Daniel Gibson (DanielBGibson.com) served as the editor of *Native Peoples* magazine for 12.5 years, was editor for several previous issues of this publication, worked as a Public Information Officer III for the New Mexico Office of Indian Affairs, and is the author of *Pueblos of the Rio Grande: A Visitor's Guide* (Rio Nuevo Publishing) and *Kevin Red Star: Crow Indian Artist* (Gibbs Smith Publishing).



## DAN NAMINGHA



EVENING SOLITUDE Acrylic on Canvas 48" X 120" Dan Namingha ©2009

## MICHAEL NAMINGHA



ALTERED LANDSCAPE 15 C-Print Face Mounted to Shaped Acrylic 25" X 50" X 1" Michael Namingha ©2022

## ARLO NAMINGHA



CLOUDS Bronze edition of 7 12" X 36" X 2" Arlo Namingha ©2008

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# BASKETS BY THE BUSHEL:

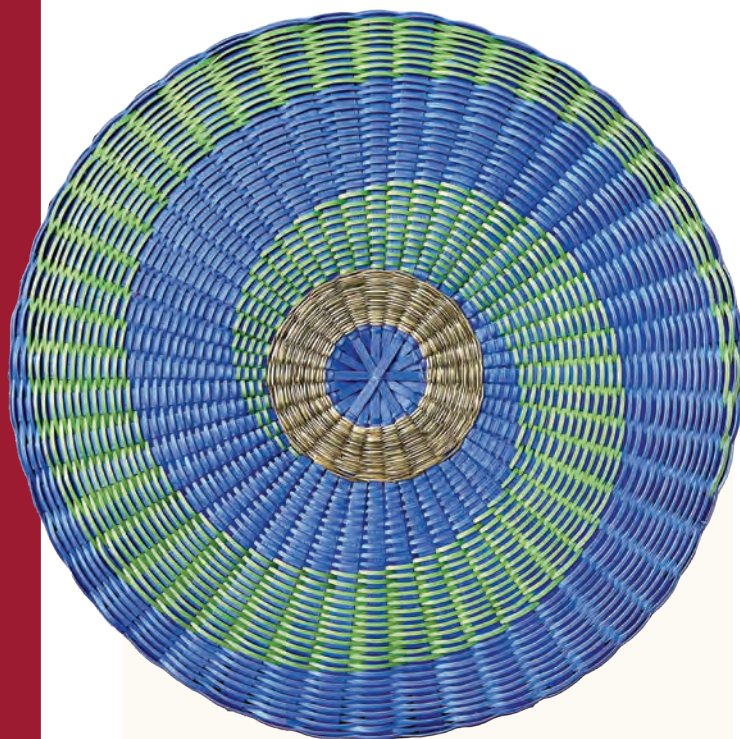
## OLD ART FORM THRIVES ANEW

Story by M.T. Hartnell (Jolon Salinan Tribe)

Basketry is a universal art, and crafting baskets for practical purposes has been done by cultures across the globe for eons. Today, Native American artisans produce some baskets for utilitarian applications, but most have moved firmly into the realm of fine arts. Here's a survey of some of the notable practitioners of this age-old medium.

### ON THE EASTERN SEABOARD: PEOPLE OF THE DAWN

Maine is known not only for lush forests and stunning shorelines, but for basketmakers who create art from the humble black ash tree and the cherished sweetgrass that serves many functional and spiritual needs.



#### THERESA SECORD (Penobscot)

The Wabanaki, or People of the Dawn, are famed for their exquisite baskets created from black ash splints, sweetgrass, and sweat. The sweat comes from the endurance needed to venture into the thick forests to harvest a black ash tree, split the trunk, and pound the tree rings apart. That's before the basketmaker shaves down the long fibers, called splints, to the width and thickness needed to weave magic.

The artform had nearly been lost when a small group of basketmakers organized the Maine Indian Basketmakers Alliance in the early 21<sup>st</sup> century to preserve the skill and cultural knowledge that goes into this work. One of those founders, Theresa Secord, is still weaving exquisite baskets and evolving her art in new directions.

Over the years, Secord has created both traditional baskets, like acorns and sewing baskets, using her great-grandmother's forms, alongside baskets with more contemporary colors and patterns. Her latest pieces are part of what she calls the plankton series. These baskets feature splints dyed in soft colors reflecting those found in the ocean in order to bring attention to how climate change affects the sea. "The Gulf of Maine is starting to turn yellow," Secord, the daughter of a lobsterman, says.

One basket, *Supeq*, illustrates the series. "This basket has a periwinkle design, a nod to the traditional Wabanaki food, harvested at the coast," Secord explains. "The basket colors reflect the blue and green of a healthy ocean." The braided sweetgrass in the basket represents sustainability in the face of climate change as invasive plants crowd out this sturdy grass that is sacred to Wabanaki people.



## SARAH SOCKBESON (Penobscot)

Sarah Sockbeson comes from a long line of basketmakers in Wabanaki country, the thick forests and deep rivers of Maine and Nova Scotia. Sockbeson notes that her great-great-grandmother fashioned baskets full time and made a living at it. Sadly, Sockbeson says she never knew her, and her grandmother, with whom Sockbeson lived in her teen years, did not know how to make baskets.

Fortunately, by the time Sockbeson was in her late teens, the Maine Indian Basketmakers Association (MIBA) offered apprenticeships through a state arts program. “I sought out Jennifer Sapiel [Neptune],” she says. MIBA’s goal was to get more young Native people to take up basketmaking, as the average age of basketmakers in the early 2000s was 60. Currently, Sockbeson said, the average age is 40, and more than 200 Wabanaki people are making baskets from black ash and sweetgrass.

Sockbeson, now a full-time artist, makes both traditional and contemporary works. Lately, she’s been experimenting with alternative materials to ash and sweetgrass, both of which are threatened by invasive species, development, and drought.

For a recent show at Colby College, Sockbeson designed and made a basket she named *Painted* from exclusively non-traditional materials. Found metals, aluminum, vinyl, laminated materials, and nylon-covered canvas are all incorporated into the basket. “I wanted to see what worked and didn’t work,” Sockbeson explains. “I looked for materials with the similar qualities of ash.”

She stresses that collectors and allies should be more supportive when artists move on to newer forms, techniques, and materials. “It should be up to the artist to determine our art,” Sockbeson says. “It’s up to the market to support it.” No matter which direction Sockbeson’s muse takes her, though, her work will always reflect her deep Wabanaki heritage.



## WHERE TO SEE & BUY WABANAKI BASKETRY

You can see the work of Wabanaki basketmakers at various institutions throughout Maine.

### ABBE MUSEUM

26 Mt. Desert St.; Bar Harbor, Maine  
207-288-3519

[Abbemuseum.org](http://Abbemuseum.org)

Maine’s only Smithsonian Institution affiliate, the Abbe Museum features the arts and cultures of the four Wabanaki peoples of Maine — the Penobscot, Passamaquoddy, Micmac, and Maliseet. Visitors can buy a piece of the Land of the Dawn to take home in the museum shop.

### PORTLAND MUSEUM OF ART

7 Congress Square; Portland, Maine  
207-775-6148

[portlandmuseum.org](http://portlandmuseum.org)

People are the focus at the Portland Museum of Art, which, in addition to a robust Wabanaki educational initiative, recently launched a bold new exhibition, *Passages in American Art*, a collaboration between Wabanaki educators and artists and other communities in the Portland area.

### PENOBSCOT NATION MUSEUM

12 Down St.; Indian Island, Maine  
207-827-4153

[Penobscotnation.org](http://Penobscotnation.org)

The Penobscot Nation Museum is dedicated to preserving and sharing the rich cultural heritage of the Penobscot Indian Nation and the Wabanaki people that spans thousands of years. The museum’s collections include pre-contact and prehistoric stone tools, birchbark canoes, traditional Eastern Woodland basketry, ceremonial root clubs, clothing, and beadwork.

### WAPONAHKI MUSEUM AND HERITAGE CENTER

59 Passamaquoddy Rd.; Perry, Maine  
207-853-2600

The Waponahki Museum and Heritage Center, nestled against the Canadian border, honors the heritage and arts of the Passamaquoddy tribe. Visitors can see works of art from award-winning basketmakers, canoe builders, carvers, and other contemporary artists. Don’t miss the one-of-a-kind grouping of full-body castings of Passamaquoddy tribal members made in the 1960s.



“It should be up to the artist to determine our art. It’s up to the market to support it.”



# IN THE HEARTLAND

Strong basketry traditions survive in America's midsection thanks to many talented Native basketry artists. Here's one you'll want to know.

## MARY AITSON (Cherokee)

Mary Aitson, who lives and works near the crossroads of America in a small town about 150 miles northwest of Oklahoma City, urges caution when visitors come to her home: "What's cooking in my kitchen isn't always edible."

Aitson, 91, took up one of her Cherokee Nation's most traditional art forms as a second career. Her first class was from acclaimed weaver Mavis Doering about a year before retiring after teaching sixth grade for 38 years. "I think that's what's been able to keep me going," she says. "I've been able to keep a clear mind because of basketweaving."

Since 1993, Aitson has honed her craft and found her niche — traditional baskets woven with honeysuckle and buckbrush colored with natural dyes she cooks up on her stove. "I decided early on that I was going to do traditional dyeing and weaving because it would go first," she said, referring to the loss of those skills nationwide. Aitson mostly uses berries, black walnut, and bloodroot to infuse subtle color into her creations. "And I enjoy weaving double-wall baskets," she adds. "It makes them stronger."

She first entered her work in the juried Red Earth show in 1996, and, in 1997, placed third with a palm reed basket dyed with black walnut. That convinced Aitson that creating traditional baskets was the way to go. She also moved away from palm reed to what she calls traditional Western Cherokee materials.

Doering encouraged Aitson to apply to the Santa Fe Indian Market in 1998. However, the market didn't have a booth for her, and instead offered her a demonstration spot in Cathedral Park where she could sell her work. "I can do that!" she said. She has come to Santa Fe every year since.

In addition to Red Earth, Aitson has won ribbons at the Cherokee Art Market, Santa Fe Indian Market, and the Woodward Hometown Festival Art Show. In 2018, she was named Red Earth Honored One, an accolade bestowed on a Native master visual artist and arts supporter.



M.T. Hartnell (Jolon Salinan Tribe) has worked as a freelance writer for several decades. She has written for publications including *Alta Journal*, *Native Peoples*, *American Indian Report*, and many other magazines and institutions.



## WHERE TO SEE & BUY HEARTLAND BASKETRY

### CHEROKEE ARTS CENTER

212 S. Water St.; Tahlequah, Oklahoma  
918-453-5728

[artscenter.cherokee.org](http://artscenter.cherokee.org)

The Cherokee Arts Center in Tahlequah features the Spider Gallery, where visitors can purchase work by Cherokee artists.

### CHEROKEE NATIONAL HISTORY MUSEUM

101 S Muskogee Ave.; Tahlequah, Oklahoma  
877-779-6977

[visitcherokeemuseum.com/attractions/cherokee-national-history-museum](http://visitcherokeemuseum.com/attractions/cherokee-national-history-museum)

The Cherokee Arts Center is a short walk away from the Cherokee National History Museum, which features art, heritage, and history exhibits in the original tribal capital.

### FIRST AMERICANS MUSEUM

659 First Americans Blvd.; Oklahoma City, Oklahoma

405-594-2100 | [famok.org](http://famok.org)

Visitors can also see Cherokee artistry at the First Americans Museum in Oklahoma City. The imposing-yet-accessible museum features the arts, histories, and heritages of the 38 tribal nations of Oklahoma. Pick up a treasure at the FAMStore, which features works by local Native artists.







**“I’ve been able  
to keep a clear  
mind because of  
basketweaving.”**

MARY AITSON (Cherokee)







NEW MEXICO:

# What to do IF SOMEONE GOES MISSING



## STAY CALM

Verify whether the person is truly missing or not. Notice if anything is unusual or out of the ordinary about their whereabouts.

## CONTACT LAW ENFORCEMENT

There is no waiting period in New Mexico to engage with law enforcement about the missing person and to review the **DPS Missing Persons and Alerts**.



## REACH OUT TO RELATIONS

Reach out to known friends and family about last known location.

## BE AVAILABLE

Ensure your phone is charged and check emails/social media messages. Keep a journal close by to take notes and track information.



## ACCESS INFORMATION

Gather items such as bank statements, recent photos, social media, cell records, etc.

## PRACTICE RESILIENCE

Lean on networks of family care, friends, and helpers to cope with stress.



## COMMUNITY CARE

You are not alone. Cultivate togetherness, engage with supportive resources and mental health services such as **New Mexico 988**.



For more information about the MMIWR Task Force, scan the QR code or visit [tinyurl.com/3f2rc4yv](https://tinyurl.com/3f2rc4yv)



# Missing & Murdered **INDIGENOUS WOMEN & RELATIVES** Task Force

**The Missing and Murdered Indigenous Women and Relatives (MMIWR) epidemic** is an issue currently affecting Tribal communities and people, especially those living in cities. Native American women face extremely high rates of violence, an epidemic which is marked by the lack of data around the number of women who go missing or are murdered in and outside of reservations.

In 2019, Governor Michelle Lujan Grisham established the Missing and Murdered Indigenous Women Task Force Act, with [House Bill 278](#). The task force reported its finding and recommendations to Governor Lujan Grisham, the legislative council service library, and the appropriate legislative committees.

On May 5, 2021, Governor Lujan Grisham signed [Executive Order 2021-013](#), which establishes the next phase of the task force. The task force is comprised of representatives from across Tribal Nations, including state legislators and community partners. The task force will collaborate with Tribal governments, Tribal law enforcement, and the United States Department of Justice to determine how to address the crisis by creating partnerships and improving processes for reporting and investigating cases while supporting families and communities with resources.



New Mexico  
**Indian Affairs  
Department**



# 2023: THE FIRST YEAR OF SANTA FE INDIAN MARKET'S NEXT CENTURY



Artist: Christal Ratt  
(Anishinaabe)

Artist: Virgil Ortiz  
(Cochiti Pueblo)

Artist: Karen Clarkson  
(Choctaw Nation of Oklahoma)

**AUG 19-20, 2023**  
TICKETS ON SALE NOW [swaia.org](https://swaia.org)



SOUTHWESTERN ASSOCIATION *for* INDIAN ARTS



The background of the entire poster is a photograph of two Native Americans, a man and a woman, in traditional regalia. They are both wearing large, elaborate feathered headdresses with white, brown, and colorful feathers. Their clothing is covered in intricate beadwork and long, flowing fringes. The woman on the left is smiling and looking down at the man's hand. The man on the right is looking down at his hand, which is holding a small, round, blue object. The overall scene is set against a dark background, with a soft, white, misty or smoky effect at the bottom, creating a sense of movement and atmosphere.

# SAN MANUEL POW WOW

**SEP 15-17, 2023**

**CAL STATE SAN BERNARDINO**

[SOCALPOWWOW.COM](http://SOCALPOWWOW.COM)



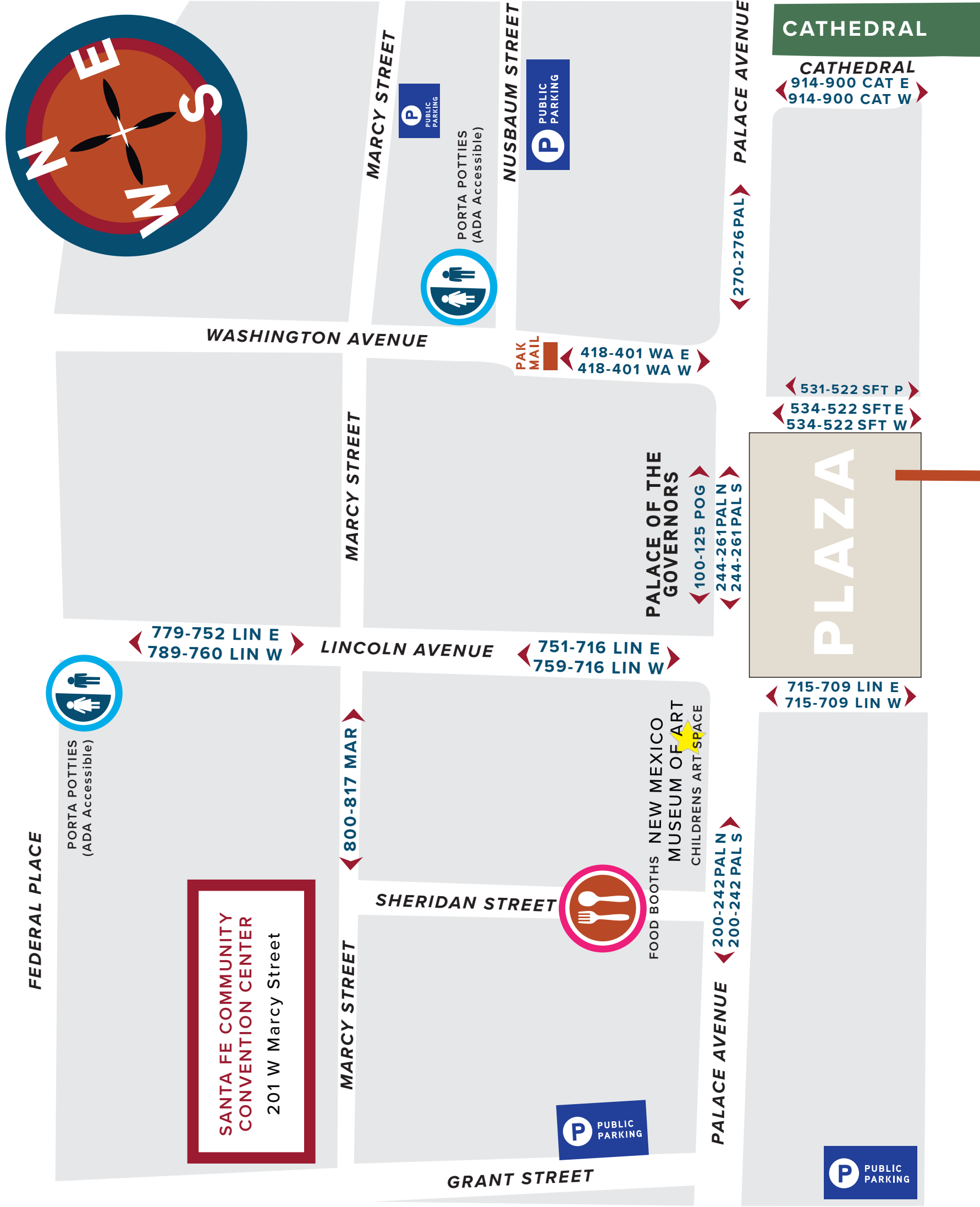


# SANTA FE INDIAN MARKET

SOUTHWESTERN ASSOCIATION for INDIAN ARTS

## AUGUST 19-20, 2023

SANTA FE, NEW MEXICO









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We accept most major insurance plans, including Blue Cross Blue Shield, Presbyterian Health Plan, Aetna, Cigna, CHRISTUS Health Plan, Humana, TRICARE and United Healthcare. Please consult with your health plan.



THE  
SANTA FE  
OPERA



2023

JUNE 30 – AUGUST 26

# Tosca

## MUSIC

Giacomo Puccini

## LIBRETTO

Luigi Illica and Giuseppe Giacosa

8 pm • August 19, 23, 26

## TOSCA

Giacomo Puccini

## THE FLYING DUTCHMAN

Richard Wagner

## PELLÉAS ET MÉLISANDE

Claude Debussy

## RUSALKA

Antonín Dvořák

## ORFEO

Claudio Monteverdi

World Premiere  
Orchestration  
Nico Muhly

≡ 2022 International ≡  
OPERA AWARDS  
FESTIVAL OF THE YEAR

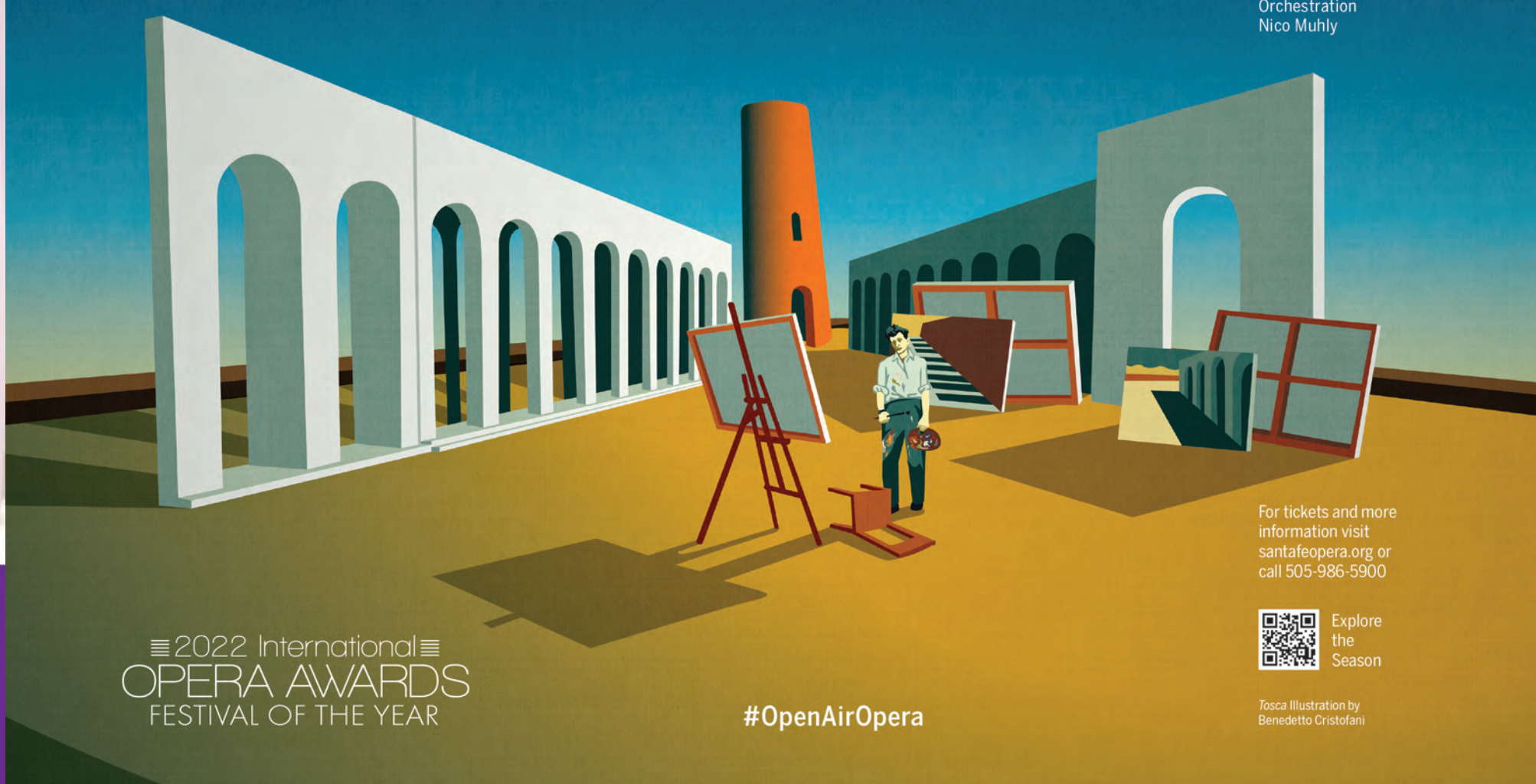
#OpenAirOpera

For tickets and more  
information visit  
[santafeopera.org](https://santafeopera.org) or  
call 505-986-5900



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the  
Season

Tosca Illustration by  
Benedetto Cristofani







ALLEN ARAGON



KERI ATAUMBI



VERMA NEQUATEWA



FRANKLIN CARRILLO

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 Pueblo. 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, while 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, Abraham  
Navajo Nation  
FR N 307

Begay, Beverly  
Navajo Nation  
CAT E 907

Begay, Darryl  
Navajo Nation  
PLZ 73

Begay, Eddie  
Navajo Nation  
FR S 306

Begay, Ernest  
Navajo Nation  
SFT E 530

Begay, Harry  
Navajo Nation  
FR P 306

Begay, Isiah  
Navajo Nation  
PAL N 224

Begay, Jennifer  
Navajo Nation  
CAT W 902

Begay, Leroy  
Navajo Nation  
LIN W 767

Begay, Mary  
Navajo Nation  
FR S 327

Begay, Philander  
Navajo Nation  
PAL N 224

Begay, Philbert  
Navajo Nation  
CP 25

Begay, Readda  
Navajo Nation  
SFT E 530

Begay, Rebecca  
Navajo Nation  
PLZ 73

Begay, Robert  
Navajo Nation  
PLZ 73

Belin, Esther  
Navajo Nation  
LIN W 747

Ben, Arland  
Navajo Nation  
LIN W 729

Benally, Ernest  
Navajo Nation  
POG 116

Benally, Melesio  
Navajo Nation  
PAL N 204

Benally, Veronica  
Navajo Nation  
POG 116

Bennett, Donna  
Pueblo of Acoma  
CP 03

Bennett, George  
Hualapai Indian Tribe of the  
Hualapai Indian Reservation  
CP 03

Betsoi, Raymond  
Navajo Nation  
PAL S 214

Bia, Norman  
Navajo Nation  
LIN W 760

Bigknife, Heidi  
Shawnee Tribe  
CP 23

Bird, Jolene  
Santo Domingo Pueblo  
PLZ 93

Bird-Romero, Mike  
Ohkay Owingeh  
LIN W 723

Boivin, Wendy  
Menominee Indian Tribe of  
Wisconsin  
PAL N 233

Box Anderson, Karen  
Southern Ute Indian Tribe of  
the Southern Ute Reservation  
MAR 810

Boyd, Sarena  
Navajo Nation  
CP 09

Brokeshoulder, Aaron  
Absentee-Shawnee Tribe of  
Indians of Oklahoma  
LIN E 762

Cajero, Althea  
Santo Domingo Pueblo  
SFT 521

Calabaza, “Ca’Win” Jimmy  
Santo Domingo Pueblo  
SFT E 534

Calabaza, Estefanita  
Santo Domingo Pueblo  
CP 04

Calabaza, Gerard Sr.  
Santo Domingo Pueblo  
POG 117

Calabaza, Jade  
Santo Domingo Pueblo  
LIN W 709

Calabaza, Joe  
Santo Domingo Pueblo  
PAL N 249

Calabaza, Mary  
Santo Domingo Pueblo  
POG 117

Calabaza, Naomi  
Santo Domingo Pueblo  
WA W 408

I JEWELRY

Abeyta, Harvey  
Santo Domingo Pueblo  
PAL N 202

Abeyta, Lester  
Santo Domingo Pueblo  
PAL N 209

Abeyta, Richard  
Santo Domingo Pueblo  
PLZ 24

Abeyta, Sharon  
Santo Domingo Pueblo  
PLZ 24

Adams, Victoria  
Cheyenne and Arapaho Tribes  
PAL N 236

Aguilar, Avery  
Santo Domingo Pueblo  
PLZ 88

Aguilar, Mary  
Santo Domingo Pueblo  
FR N 317

Aguilar, Richard  
Mississippi Band of Choctaw  
Indians  
FR S 332

Ami, Carlon  
Navajo Nation  
FR N 342

Anderson, Ephraim  
Navajo Nation  
PLZ 22

Antone, Quinton  
Tohono O’odham Nation of  
Arizona  
CP 12

Aragon, Allen  
Navajo Nation  
LIN E 748

Arviso, Steven  
Navajo Nation  
LIN W 785

Ataumbi, Keri  
Kiowa Indian Tribe of  
Oklahoma  
POG 122

Atkisson, Kristina  
Mohawks of Kahnawa:ke  
CP 08

Becenti, Alexander  
Navajo Nation  
FR S 330

Beck, Nanibaa  
Navajo Nation  
PAL N 246

Bedonie, Patricia  
Navajo Nation  
FR P 304

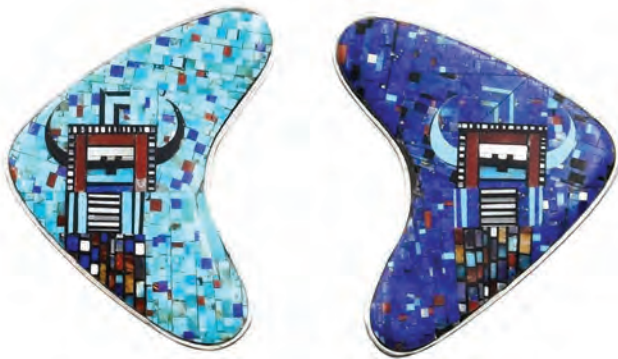


2023 INDIAN MARKET ARTIST DIRECTORY

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RIC CHARLIE



CARL CLARK



EDISON CUMMINGS



DINA HUNTINGHORSE

Calabaza, Tyson  
Santo Domingo Pueblo  
WA W 408

Chavez, Dana  
Santo Domingo Pueblo  
PLZ 88

Clark, Irene  
Navajo Nation  
PLZ 63

Custer, Ira  
Navajo Nation  
CP 16

Garcia, Kevin  
Santo Domingo Pueblo  
SFT 511

Hendren, Shane  
Navajo Nation  
LIN E 712

Calabaza, Valerie  
Santo Domingo Pueblo  
PAL N 249

Chavez, Dorothy  
Santo Domingo Pueblo  
SFT 500

Claw, Monty  
Navajo Nation  
FR S 301

Demientieff-Worl, Rico  
Central Council of the Tlingit  
& Haida Indian Tribes  
CAT W 905

Garcia, Mary  
Navajo Nation  
MAR 813

Henry, Ronnie  
Navajo Nation  
PAL S 227

Calamity, Milford  
Navajo Nation  
CP 11

Chavez, Franklin Jr.  
Santo Domingo Pueblo  
SFT 500

Coochwikvia, Marcus  
Hopi Tribe  
LIN W 764

Denipah, Marian  
Ohkay Owingeh  
SFT 516

Garcia, Neeko  
Navajo Nation  
PLZ 67

Herrera, Tim  
Pueblo of Cochiti  
PLZ 06

Calladitto, Henry  
Navajo Nation  
PLZ 28

Chavez, Jared  
Pueblo of San Felipe  
FR N 306

Coriz, Rodney  
Santo Domingo Pueblo  
SFT P 527

Dougi, Carlos  
Navajo Nation  
SFT W 526

Garcia, Nicole  
Navajo Nation  
PAL N 221

Honanie, Aaron  
Hopi Tribe  
WA W 405

Calladitto, Mark  
Navajo Nation  
FR P 301

Chavez, Lejeune  
Santo Domingo Pueblo  
LIN W 743

Coriz, Rudy  
Santo Domingo Pueblo  
FR S 324

Edaakie, Raylan  
Zuni Tribe of the Zuni  
Reservation  
PAL N 223

Garcia, Ray  
Pueblo of San Felipe  
CP 21

Howard, Ivan  
Navajo Nation  
SFT W 524

Calladitto, Myles  
Navajo Nation  
PLZ 28

Chavez, Joseph  
Santo Domingo Pueblo  
LIN W 743

Crawford, Mark  
Navajo Nation  
LIN E 719

Edaakie, Sheryl  
Zuni Tribe of the Zuni  
Reservation  
PAL N 207

Gasper, Duran  
Zuni Tribe of the Zuni  
Reservation  
PAL S 208

Hunter, Cody  
Navajo Nation  
PAL N 231

Campbell, Terrence  
Central Council of the Tlingit  
& Haida Indian Tribes  
FR N 316

Chavez, Julian  
Navajo Nation  
PLZ 29

Crawford, Taina  
Navajo Nation  
WA W 401

Emery, Terrance, Jr.  
St. Croix Chippewa Indians of  
Wisconsin  
LIN E 749

Gatewood, Anthony  
Pueblo of Isleta  
CAT E 901

Hunter-Pine, Wilma  
Navajo Nation  
PAL N 231

Carrillo, Franklin  
Pueblo of Laguna  
PAL S 254

Chavez, Richard  
Pueblo of San Felipe  
FR N 306

Crespin, Prisanne  
Navajo Nation  
FR S 341

Fendenheim, James  
Tohono O'odham Nation of  
Arizona  
CP 12

Gene, Leonard  
Navajo Nation  
LIN E 736

Huntinghorse, Dina  
Wichita and Affiliated Tribes  
WA E 409

Casuse, Fritz  
Navajo Nation  
LIN W 726

Chee, Frank  
Navajo Nation  
PAL S 252

Crispin, Osavio  
Santo Domingo Pueblo  
FR S 341

Fender, Erik  
Pueblo of San Ildefonso  
FR P 303

Grant, Antonio  
Eastern Band of Cherokee  
Indians  
CP 18

Jackson, Nicholas  
Navajo Nation  
CP 13

Cate, Clayton  
Santo Domingo Pueblo  
FR S 302

Chee, Peterson  
Navajo Nation  
FR P 300

Crow Shoe, Albertine  
Piikani First Nation  
FR N 337

Francis, Florence  
Navajo Nation  
LIN W 760

Greenstone, Regnar, Jr.  
Navajo Nation  
PAL S 212

Jacobs, Margaret  
Saint Regis Mohawk Tribe  
SFT 510

Cate, Lorraine  
Santo Domingo Pueblo  
FR S 302

Chee, Ryan  
Navajo Nation  
LIN W 754

Cummings, Edison  
Navajo Nation  
PAL S 207

Garcia, Aaron  
Santo Domingo Pueblo  
LIN W 746

Harris, Cheyenne  
Navajo Nation  
POG 124

Jamon, Carlton  
Zuni  
WA W 411

Charley, Matthew  
Navajo Nation  
LIN W 751

Christophersen, Erik  
Ermineskin Tribe  
FR S 326

Custer, Cheyenne  
Navajo Nation  
CP 16

Garcia, Jonathan  
Santo Domingo Pueblo  
FR N 330

Harrison, Jimmie  
Navajo Nation  
PAL S 250

Jim, Harrison  
Navajo Nation  
PLZ 66

Charlie, Ric  
Navajo Nation  
PLZ 47

Clark, Carl  
Navajo Nation  
PLZ 63

Custer, Gary  
Navajo Nation  
FR S 310

Haskie, Vernon  
Navajo Nation  
FR S 315

Joe, Bryan  
Navajo Nation  
PLZ 33



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ROBERTSON JOHNSON



DAWN KULBERG



TONYA RAFAEL



LYNDON TSOSIE

Joe, Alfred Navajo Nation SFT W 525	LaFountain, Samuel Navajo Nation LIN E 758	Lister, Davida Navajo Nation PLZ 05	Lovato, Andrew Santo Domingo Pueblo PAL N 251	Mitchell, Reginald Navajo Nation LIN W 742	Nez, DeAnna Navajo Nation PLZ 76
Joe, Orland, Jr. Navajo Nation LIN W 757	Lane, Bruce Navajo Nation PLZ 71	Lister, Ernie Navajo Nation PLZ 91	Lovato, Calvin Santo Domingo Pueblo PAL S 234	Mitchell, Toney Navajo Nation PAL S 231	Nez, Henry Navajo Nation FR S 325
John, Daniel Navajo Nation CAT E 910	LaRance, Cree Ohkay Owingeh SFT 516	Little, Sonia Wampanoag Tribe of Gay Head (Aquinnah) CAT E 902	Lovato, Martine Santo Domingo Pueblo PAL S 246	Monte, Alvin Navajo Nation CAT E 906	Nez, Nicholas Navajo Nation FR N 323
John, Roger Navajo Nation CAT E 910	LaRance, Steve Hopi Tribe SFT 516	Littleben, Crystal Navajo Nation PLZ 22	Lovato, Monica Santo Domingo Pueblo CAT E 911	Morgan, Jacob Navajo Nation FR N 334	Nieto, Christopher Santo Domingo Pueblo PAL S 210
Johnson, Kenneth The Muscogee (Creek) Nation LIN W 732	Latone, Christie Zuni Tribe of the Zuni Reservation POG 112	Livingston, Ceejaye Navajo Nation FR N 321	Lovato, Pilar Santo Domingo Pueblo PAL S 234	Natan, Gabriel Navajo Nation CP 20	Ortiz, Isaiah Pueblo of San Felipe PLZ 89
Johnson, Peter Navajo Nation WA W 412	Lee, Alfred Navajo Nation PLZ 95	Livingston, Irene Navajo Nation SFT E 525	Lovato, Ray Santo Domingo Pueblo PAL N 251	Natan, Naomi Navajo Nation CP 20	Otero, Joseph Navajo Nation WA E 406
Johnson, Robertson Navajo Nation LIN W 753	Lee, Jacob Navajo Nation PLZ 84	Livingston, Jacob Navajo Nation SFT E 525	Mace, Tanya Navajo Nation FR S 334	Navakuku, Emmett Hopi Tribe LIN W 762	Owen, Angie Santo Domingo Pueblo WA E 408
Kemp, Rykelle The Muscogee (Creek) Nation LIN E 732	Lee, Russell Navajo Nation PAL S 232	Livingston, Jay Navajo Nation FR N 321	Manygoats, Benson Navajo Nation PAL N 226	Nells, Albert Navajo Nation PAL S 230	Owen, Cornelio Santo Domingo Pueblo WA E 408
Keyonnie, Julius Navajo Nation POG 121	Lee-Anderson, Kyle Navajo Nation WA E 415	Livingston, Jaysen Navajo Nation PLZ 85	Marion, Anderson Navajo Nation PAL S 248	Nelson, Jasper Navajo Nation SFT P 527	Owen, Rena Santo Domingo Pueblo WA E 407
Kieyoomia, Georgia Navajo Nation FR S 304	Lee-Anderson, Trent Navajo Nation WA E 415	Lomaventema, Gerald Hopi Tribe FR P 310	Martin, Carrie Navajo Nation PLZ 54	Nelson, Jeanette Navajo Nation WA E 410	Pacheco, Farrell Santo Domingo Pueblo PAL S 246
Koinva, Anderson Hopi Tribe LIN E 773	Lewis, Timothy Navajo Nation MAR 813	Loretto, Estella Pueblo of Jemez MAR 800	McCray, Jay Navajo Nation PAL N 201	Nelson, LeeRoy Navajo Nation PAL S 225	Pacheco, Reyes Santo Domingo Pueblo PAL S 246
Kulberg, Dawn Native Village of Tatitlek PAL N 254	Lister, Alice Navajo Nation PLZ 05	Loretto, Glenda Pueblo of Jemez POG 113	McKinney, Jonathan Pueblo of Acoma MAR 803	Nelson, Peter Navajo Nation FR N 341	Padilla, Betty Navajo Nation PAL N 237
LaFountain, Presley Turtle Mountain Band of Chippewa Indians of North Dakota LIN E 758	Lister, David Navajo Nation PLZ 05	Loretto, Jonathan Pueblo of Cochiti LIN E 718	Medina, Jennifer Santo Domingo Pueblo SFT 513	Nelson, Virginia Navajo Nation PAL S 255	Perry, Michael Navajo Nation PLZ 30
				Nequatewa, Verma Hopi Tribe PLZ 09	



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ERNIE LISTER



MICHAEL ROANHORSE



BRYON YELLOWHORSE

Peshlakai, Norbert  
Navajo Nation  
PAL N 242

Pinnecoose, Adrian  
Navajo Nation  
PLZ 15

Platero, Denna  
Navajo Nation  
CAT E 906

Platero, Melvin  
Navajo Nation  
PAL N 220

Plummer, Earl  
Navajo Nation  
FR S 321

Poblano, Veronica  
Zuni Tribe of the Zuni  
Reservation  
LIN W 761

Pruitt, Christopher  
Pueblo of Laguna  
FR S 314

Pruitt, Pat  
Pueblo of Laguna  
LIN W 710

Rafael, Tonya  
Navajo Nation  
FR S 317

Ramel, Timothy  
Bad River Band of the Lake  
Superior Tribe of Chippewa  
Indians of the Bad River  
Reservation  
PLZ 51

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

Reano, Angie  
Santo Domingo Pueblo  
PAL N 259

Reano, Charlene  
Pueblo of San Felipe  
SFT W 527

Reano, Janie  
Santo Domingo Pueblo  
PAL N 253

Reano, Joe  
Santo Domingo Pueblo  
PAL N 259

Reano, Sinforosa  
Santo Domingo Pueblo  
PAL N 253

Roanhorse, Michael  
Navajo Nation  
PLZ 16

Robbins, Jesse  
The Muscogee (Creek) Nation  
PAL S 220

Roessel, Bryan  
Navajo Nation  
MAR 806

Rogers, Shaun  
Navajo Nation  
FR N 309

Romero, Ken  
Pueblo of Laguna  
WA W 406

Samora, Maria  
Pueblo of Taos  
FR N 313

Sanchez, Alex  
Navajo Nation  
PLZ 61

Sanipass, David  
Elsipogtog  
PLZ 41

Schrupp, Nelda  
Pheasant Rump Nakota First  
Nation  
PAL S 219

Scott, Raynard  
Navajo Nation  
LIN E 721

Secatero, Lyle  
Navajo Nation  
LIN E 763

Secatero, Wylie  
Navajo Nation  
CP 26

Sequaptewa, Raymond, Sr.  
Hopi Tribe  
PAL S 218

Shepherd, Rosabelle  
Navajo Nation  
PAL N 219

Short, Christopher  
Citizen Potawatomi Nation  
LIN E 757

Shorty, Perry  
Navajo Nation  
PLZ 92

Sice, Troy  
Zuni Tribe of the Zuni  
Reservation  
FR P 305

Simbola, Tol-pi-yiné  
Picuris Pueblo  
FR N 337

Sixkiller, Karen  
Cherokee Nation  
CP 14

Slim, Marcus  
San Felipe Pueblo  
FR S 342

Slim, Marvin  
Navajo Nation  
LIN W 775

Slim, Michael  
Navajo Nation  
LIN W 775

Smith, Patrick  
Navajo Nation  
PLZ 70

Sorensen, Matagi  
Yavapai-Apache Nation  
of the Camp Verde Indian  
Reservation  
WA E 405

Spry, Wanesia  
Minnesota Chippewa Tribe  
Fond du Lac Band  
PLZ 40

Steinman, Erick  
Navajo Nation  
PLZ 68

Stevens, Harold, Jr.  
Navajo Nation  
WA E 417

Stevens, Mark  
Pueblo of Laguna  
LIN E 722

Storer, Christopher  
Navajo Nation  
FR S 307

Tafoya, Lorenzo  
Santo Domingo Pueblo  
LIN E 775

Tafoya, Mary  
Santo Domingo Pueblo  
LIN E 775

Takala, Jason, Sr.  
Hopi Tribe  
PAL S 241

Talahaftewa, Roy  
Hopi Tribe  
PAL S 261

Tenorio, Feliciano  
Santo Domingo Pueblo  
PAL N 257

Tenorio, Leslie  
Santo Domingo Pueblo  
PAL N 257

Thompson, Herb  
Navajo Nation  
FR S 333

Todacheene, Alvin  
Navajo Nation  
LIN W 726

Tom, Bryan  
Navajo Nation  
PAL N 247

Tom, Jack  
Navajo Nation  
PLZ 46

Tom, Mary  
Navajo Nation  
FR N 339

Toya, Ellouise  
Santo Domingo Pueblo  
SFT 517

Toya, George  
Pueblo of Jemez  
PLZ 83

Tsalate, Raymond  
Zuni Tribe of the Zuni  
Reservation  
FR P 305

Tsingine, Olin  
Navajo Nation  
PLZ 82

Tsosie, Lyndon  
Navajo Nation  
LIN W 789

Tsosie, Richard  
Navajo Nation  
SFT P 523

Tyler, Keetahni  
Navajo Nation  
CP 02

Wadsworth, Piki  
Hopi Tribe  
FR N 338

Wall, Adrian  
Pueblo of Jemez  
LIN E 743

Wallace, David  
Native Village of Tatitlek  
LIN E 746

Wallace, Denise  
Native Village of Tatitlek  
LIN E 746

Wallace, Elizabeth  
Navajo Nation  
FR P 308

Waynee, Robin  
Saginaw Chippewa Indian  
Tribe of Michigan  
PAL N 250

Weahkee, Sharon  
Navajo Nation  
SFT 503

Webster, Jodi  
Ho-Chunk Nation of  
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Whagado, Jerry  
Yavapai-Apache Nation  
of the Camp Verde Indian  
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CP 14

Whitethorne, Hank  
Navajo Nation  
LIN W 720

Williams, Diamond  
Central Council of the Tlingit  
& Haida Indian Tribes  
CP 22

Willie, JT  
Navajo Nation  
PLZ 62

Willie, Wesley  
Navajo Nation  
POG 102

Wilson, Holly  
Delaware Nation  
LIN W 719

Wood, Shandiin  
Navajo Nation  
POG 103



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DEBRA DUWYENIE



RAINY NAHA



VIRGIL ORTIZ



GABRIEL PALOMA

Woods, Samuel Navajo Nation CP 01	Antonio, Melissa Pueblo of Acoma FR P 302	Charley, Karen Hopi Tribe LIN W 736	Ebelacker, James Pueblo of Santa Clara LIN W 755	Harrison, Rowan Pueblo of Isleta LIN W 717	Lucario, Amanda Pueblo of Acoma LIN E 767
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Yazzie, Peterson Navajo Nation LIN W 783	Aragon, Wanda Pueblo of Acoma FR P 299	Concho, Carolyn Pueblo of Acoma SFT P 530	Fender, Erik Pueblo of San Ildefonso FR P 303	Juanico, Delores Pueblo of Acoma PAL N 217	Lucario, Rebecca Pueblo of Acoma LIN E 767
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Yazzie, Tim Pueblo of San Felipe FR S 311	Begay, Daniel Navajo Nation PAL S 222	Correa, Prudy Pueblo of Acoma WA E 411	Fragua, Glendora Pueblo of Jemez PLZ 96	Juanico, Melvin Pueblo of Acoma PAL N 244	Lugo, Sergio Pueblo of Santa Clara LIN W 730
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Yellowhorse, Bryon Navajo Nation PLZ 39	Cajero, Aaron Pueblo of Jemez POG 110	Davis, Tehya Pueblo of Acoma PLZ 45	Gala Lewis, Lorraine Pueblo of Laguna PLZ 60	Lewis-Garcia, Diane Pueblo of Acoma CAT W 913	Manymules, Samuel Navajo Nation LIN W 711
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Antonio, Frederica Pueblo of Acoma FR N 302					



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ALFRED QOYAWAYMA



JEFF SUINA



JENNIFER TAFOYA



MAXINE TOYA

Mighell, Edwin, Jr.  
Inupiat Community of the  
Arctic Slope  
CP 18

Moquino, Ty  
Pueblo of Santa Clara  
PAL N 255

Naha, Rainy  
Hopi Tribe  
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Namoki, Valerie  
Hopi Tribe  
PAL S 228

Naranjo, Angela  
Pueblo of Santa Clara  
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Naranjo, Bernice  
Pueblo of Taos  
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Naranjo, Dusty  
Pueblo of Santa Clara  
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Naranjo, Eunice  
Navajo Nation  
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Naranjo, Frances  
Pueblo of Santa Clara  
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Naranjo, Johnathan  
Pueblo of Santa Clara  
SFT E 531

Naranjo, Joseph  
Pueblo of Santa Clara  
FR N 314

Naranjo, Mary  
Pueblo of Santa Clara  
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Naranjo, Madeline  
Pueblo of Santa Clara  
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Naranjo, Monica  
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Naranjo, Sammy  
Pueblo of Santa Clara  
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Naranjo Garcia, Sharon  
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Natseway, Thomas  
Pueblo of Laguna  
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Hopi Tribe  
SFT 501

Nunez-Velarde, Shelden  
Jicarilla Apache Nation  
CP 15

Ortiz, Brandon  
Pueblo of Taos  
WA E 414

Ortiz, Virgil  
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LIN W 745

Osti, Jane  
Cherokee Nation  
LIN W 776

Padilla, Anthony  
Pueblo of Santa Clara  
SFT W 534

Paisano, Michelle  
Pueblo of Laguna  
LIN W 715

Paloma, Gabriel  
Zuni Tribe of the Zuni  
Reservation  
PLZ 56

Panana, Rufina  
Pueblo of Zia  
LIN E 717

Patricio, Robert  
Pueblo of Acoma  
LIN E 756

Pecos-SunRhodes, Rose  
Pueblo of Jemez  
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Peters, Franklin  
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WA E 413

Peynetsa, Anderson  
Zuni Tribe of the Zuni  
Reservation  
LIN W 782

Peynetsa, Anderson Jamie  
Zuni Tribe of the Zuni  
Reservation  
LIN W 782

Polacca, Delmar  
Hopi Tribe  
SFT W 533

Powless, Jennifer  
Oneida Nation  
FR S 336

Qoyawayma, Alfred  
Hopi Tribe  
SFT E 529

Reano, Harlan  
Santo Domingo Pueblo  
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Redcorn, Clarence  
The Osage Nation  
CAT W 901

Roberts, Tama  
Saint Regis Mohawk Tribe  
CAT W 911

Romero, Diego  
Pueblo of Cochiti  
PLZ 50

Salvador, Maria  
Pueblo of Acoma  
PAL S 258

Samora, John  
Pueblo of Taos  
FR N 312

Sanchez, Alisha  
Pueblo of Acoma  
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Sanchez, Linda  
Pueblo of Santa Clara  
PAL N 241

Sanchez, Russell  
Pueblo of San Ildefonso  
LIN E 711

Sanchez, Gerti "Mapoo"  
Pueblo of Isleta  
SFT P 524

Setalla, Dee  
Hopi Tribe  
PLZ 53

Suazo, Rose  
Pueblo of Santa Clara  
FR P 309

Suina, Jeff  
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LIN W 758

Tafoya, Jennifer  
Pueblo of Santa Clara  
PAL N 255

Talachy Romero, Melissa  
Pueblo of Pojoaque  
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Tapia, Teresa  
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Tenorio, Thomas  
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Tosa, Wilma  
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Toya, Dominique  
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Toya, Mariam  
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Toya, Maxine  
Pueblo of Jemez  
PAL N 256

Tso, Jared  
Navajo Nation  
FR S 318

Tsosie, Darrick  
Pueblo of Jemez  
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Tsosie, Leonard  
Pueblo of Jemez  
FR P 313

Victoriano, LaDonna  
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SFT P 528

Victorino, Cletus, Jr.  
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Victorino, Sandra  
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Vigil, Lonnie  
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Vigil, Nicola  
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CP 15

Walkingstick, Karin  
Cherokee Nation  
LIN E 759

Wall, Kathleen  
Pueblo of Jemez  
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Wall, Marcus  
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CAT E 913

Westika, Gaylan  
Zuni Tribe of the Zuni  
Reservation  
LIN W 749

Whiterock, John  
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FR N 324

Yepa, Alvina  
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Yepa, Marcella  
Pueblo of Jemez  
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Youngblood, Nancy  
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LIN W 730

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Aguilar, Martin  
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PAL N 238

Alexander, George  
The Muscogee (Creek) Nation  
LIN W 772

Allison, Marla  
Pueblo of Laguna  
LIN E 730



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CHRISTIAN BIGWATER



KAREN CLARKSON



TERRANCE GUARDIPEE



DEBORAH LUJAN

Ami, Carlon  
Navajo Nation  
FR N 342

Begaye, Daryl  
Navajo Nation  
CP 28

Bread, Paris  
Navajo Nation  
PLZ 52

Chee, Norris  
Navajo Nation  
LIN E 772

Demientieff Worl, Crystal  
Central Council of the Tlingit  
& Haida Indian Tribes  
CAT W 904

Etsitty, Garrett  
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Anderson, Ephraim  
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Begaye, Marwin  
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Bread, Wakeah  
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Chiago, Michael  
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Arizona  
POG 104

Demientieff-Worl, Rico  
Central Council of the Tlingit  
& Haida Indian Tribes  
CAT W 905

Fowler, Myron  
Navajo Nation  
LIN W 769

Antonio, Olathe  
Navajo Nation  
PAL S 221

Begaye, Roberta  
Navajo Nation  
LIN W 748

Broer, Roger  
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Clark, Don  
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Denetclaw, Myron  
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Aragon, Allen  
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Belin, Esther  
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Brokeshoulder, Devin  
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Oklahoma  
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Clarkson, Karen  
The Choctaw Nation of  
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LIN E 726

Dougi, Ishkoten  
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LIN W 740

Good Day, Lauren  
Three Affiliated Tribes of Ft.  
Berthold Reservation  
PLZ 07

Aragon, Ralph  
Pueblo of Zia  
SFT W 522

Bell, Tamara  
Central Council of the Tlingit  
& Haida Indian Tribes  
FR S 316

Brown, Jerry  
Navajo Nation  
CAT E 904

Claw, Monty  
Navajo Nation  
FR S 301

Douglas, Carol  
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Goodluck, Raymond  
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Attean, Maya  
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SFT E 527

Ben, Arland  
Navajo Nation  
LIN W 729

Brown, Vina  
Heiltsuk  
SFT 502

Collins, Patrick  
Saginaw Chippewa Indian  
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LIN E 709

DuBoise-Shepherd, Amber  
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Goodnight, Madelyn  
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CAT E 909

Balloue, John  
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PAL S 260

Beno, Jonathan  
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CP 24

Burgess, Nocona  
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LIN W 728

Corcoran, Dolores  
Caddo Nation of Oklahoma  
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Dunkelberger, Dawn  
Oneida Nation  
LIN W 722

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

Baloo, Sheiyenne  
Navajo Nation  
FR S 331

Bigwater, Christian  
Navajo Nation  
LIN W 787

Calabaza, Estefanita  
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CP 04

Curfman, Del  
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PLZ 36

Duwyenie, Mary  
Hopi Tribe  
FR N 303

Guardipee, Terrance  
Blackfeet Tribe of the  
Blackfeet Indian Reservation  
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Banks, Le'Ana  
Keweenaw Bay Indian  
Community  
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Black, James  
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Curley, Andrew  
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SFT E 526

Bear Don't Walk, Carlin  
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PAL S 205

Blacksheep, Beverly  
Navajo Nation  
PAL N 234

Cavin, Jeremy  
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Oklahoma  
LIN W 739

Curley, Jonathan  
Navajo Nation  
LIN W 770

Emerson, Anthony  
Navajo Nation  
SFT E 532

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LIN W 717

Begay, Cody  
Navajo Nation  
CP 21

Boome, Peter  
Upper Skagit Indian Tribe  
PLZ 31

Chaney, Ross  
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Dalasohya, David, Jr.  
Hopi Tribe  
MAR 814

Emerson, Cheyanne  
Navajo Nation  
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Navajo Nation  
LIN E 751

Begay, Tedra  
Navajo Nation  
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Brandow, Heidi  
Navajo Nation  
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LIN W 738

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Minnesota Chippewa Tribe  
Bois Forte Band  
LIN W 750

Enjady, Oliver  
Mescalero Apache Tribe of  
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Begay, Nathan  
Navajo Nation  
MAR 817

Bread, Jade  
Navajo Nation  
PLZ 52

Chee, Carlis  
Navajo Nation  
LIN E 777



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MYRON DENETCLAW



JAMES TSOODLE



STUART SAMPSON

Henry, Karma  
Fort Independence Indian  
Community of Paiute Indians  
of the Fort Independence  
Reservation  
LIN W 784

Hicks, Jennifer  
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LIN W 713

Holiday, Monique  
The Navajo Nation  
CAT W 909

Honyumptewa, Lorne  
Hopi Tribe  
FR S 320

Horn, Jimmy  
The Chickasaw Nation  
CAT E 912

HorseChief, Daniel  
Cherokee Nation  
SFT 515

House, Dianne  
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CP 04

Howard, Norma  
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Hudson, Tyson  
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IronShell, SunRose  
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Rosebud Indian Reservation  
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PAL N 258

Jim, Karlet  
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POG 125

Jim, Stevevost  
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PAL N 208

Joe, Boderra  
Navajo Nation  
WA W 409

Joe, Penelope  
Navajo Nation  
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John, Alvin  
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LIN W 752

John, David  
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Shoshone Indians of Nevada  
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Kemp, Randy  
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Kempenich, Hillary  
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Chippewa Indians of North  
Dakota  
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Keyonnie, Cristoff  
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Kosea, Derrick  
Navajo Nation  
LIN E 760

Last Gun, Terran  
Blackfeet Tribe of the  
Blackfeet Indian Reservation  
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Learned, Brent  
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Lee, Leanne  
Zuni Tribe of the Zuni  
Reservation  
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Lester, Gwendolyn  
The Choctaw Nation of  
Oklahoma  
LIN E 766

Levi, George  
Cheyenne and Arapaho Tribes  
CAT E 905

Levi, Halcyon  
Cheyenne and Arapaho Tribes  
CAT E 905

Little, Monty  
Navajo Nation  
LIN W 765

Little Sky, Kydd  
Oglala Sioux Tribe  
LIN E 728

Little Sky, Jocy  
Three Affiliated Tribes of Ft.  
Berthold Reservation  
LIN E 728

Little Thunder, Merlin  
Cheyenne and Arapaho Tribes  
PLZ 44

Logan, Linley  
Seneca Nation of Indians  
LIN W 744

Loretto, Estella  
Pueblo of Jemez  
MAR 800

Loretto, Jonathan  
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LIN E 718

Lujan, Deborah  
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Mace, Antonio  
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FR S 334

Manus, Mihio  
Navajo Nation  
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Martin, David  
Pokagon Band of Potawatomi  
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Martin, Bobby  
The Muscogee (Creek) Nation  
LIN W 721

Martinez, Robert  
Northern Arapaho Tribe of  
the Wind River Reservation  
LIN E 753

McCosar, Joseph  
Hopi Tribe  
FR N 320

McCullough, Michael  
The Choctaw Nation of  
Oklahoma  
CP 06

McCullough, Stephen  
The Choctaw Nation of  
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CP 06

McDermott, Megan  
Little Shell Tribe of Chippewa  
Indians of Montana  
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Minkler, Sam  
Navajo Nation  
LIN E 745

Mudge, Rox  
The Osage Nation  
CAT W 901

Murphy, William  
Navajo Nation  
LIN E 717

Naranjo, Bernice  
Pueblo of Taos  
FR S 312

Natachu, Elroy, Jr.  
Zuni Tribe of the Zuni  
Reservation  
PLZ 08

Natan, Naomi  
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CP 20

Nelson, Bennie  
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LIN W 718

Nelson, Benjamin  
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Pinnecoose, Adrian  
Navajo Nation  
PLZ 15

Quam, Kandis  
Zuni Tribe of the Zuni  
Reservation  
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Quannie, Kevin  
Navajo Nation  
LIN W 767

Rabbit, Traci  
Cherokee Nation  
LIN E 764

Raymond-Overstreet, Darby  
Navajo Nation  
LIN W 766

Richards, Rueben  
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Roanhorse, Michael  
Navajo Nation  
PLZ 16





KWANI WINDER



JEREMY SALAZAR



HILLARY KEMPENICH



MATIKA WILBUR

Robinson Miller, Natalie  
The Chickasaw Nation  
CAT W 906

Romero, Cara  
Chemehuevi Indian Tribe of  
the Chemehuevi Reservation  
PLZ 50

Romero, Mateo  
Pueblo of Cochiti  
LIN E 739

Romero, Santiago  
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PLZ 50

Salazar, Jeremy  
Navajo Nation  
MAR 811

Salazar, Jerry  
Navajo Nation  
MAR 801

Sampson, Stuart  
Citizen Potawatomi Nation  
LIN W 768

Sanders, Leonard  
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Sanipass, David  
Elsipogtog  
PLZ 41

Schwebach, Joseph  
Pueblo of Laguna  
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Scott, Gilmore  
Navajo Nation  
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Secody, Eli  
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LIN E 714

Shakespeare, Lindsey  
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the Mescalero Reservation  
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Shanholtzer, Candace  
The Choctaw Nation of  
Oklahoma  
LIN E 725

Short, Cathleen  
Citizen Potawatomi Nation  
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Short, Christopher  
Citizen Potawatomi Nation  
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Sice, Gabriel  
Zuni Tribe of the Zuni  
Reservation  
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Silversmith, Mark  
Navajo Nation  
POG 107

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Navajo Nation  
PAL S 202

Singer, Monty  
Navajo Nation  
SFT 518

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PLZ 38

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Pueblo of Santa Clara  
FR N 301

Skidders, Marjorie  
Saint Regis Mohawk Tribe  
CAT W 907

Slivers, Fernando  
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Smith, Keith, Jr.  
Navajo Nation  
LIN E 774

Spruce, Randee  
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CAT E 914

Stevens, Shannon  
Pueblo of Laguna  
LIN E 722

Stock, Alexandra  
The Osage Nation  
SFT E 526

Suazo, David  
Pueblo of Taos  
PAL S 216

Swafford, Kindra  
Cherokee Nation  
MAR 805

Tacheney, Priscilla  
Navajo Nation  
POG 106

Tallas, Joshua  
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PAL S 200

Tapahe, Eugene  
Navajo Nation  
LIN W 763

Tapia, Thomas  
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Thompson, Antoinette  
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FR S 305

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Toya, George  
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Toya, Michael  
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Tsa-toke, Beau  
Kiowa Indian Tribe of  
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Tsoodle, James  
Kiowa Indian Tribe of  
Oklahoma  
PLZ 14

Tsosie, Everton  
Navajo Nation  
FR N 332

Tsosie, Hiro  
Navajo Nation  
LIN W 789

Tsosie, Nelson  
Navajo Nation  
SFT 519

Tyler, Keeaero  
Navajo Nation  
CP 02

Umsted, Jane  
The Choctaw Nation of  
Oklahoma  
PAL S 244

Urness, Zoe  
Central Council of the Tlingit  
& Haida Indian Tribes  
PLZ 04

Valencia, Jason  
Pueblo of San Felipe  
FR S 329

Vicenti, Carson  
Jicarilla Apache Nation  
MAR 812

Vigil, Felix  
Jicarilla Apache Nation  
SFT 508

Walters, Gertrude  
Navajo Nation  
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Navajo Nation  
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Walters, Shondinii  
Navajo Nation  
LIN E 743

Watchman, Kaana  
Navajo Nation  
PAL S 226

Waytula, Bryan  
Cherokee Nation  
LIN E 770

Wesley, Tillier  
Kiowa Indian Tribe of  
Oklahoma  
CAT E 903

West, Benjamin  
Otoe-Missouria Tribe of  
Indians  
CAT W 914

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

Whitesinger, Edwin  
Navajo Nation  
FR S 323

Whitethorne, Troy  
Navajo Nation  
POG 120

Wilbur, Matika  
Tulalip Tribes of Washington  
PLZ 19

Wilson, Holly  
Delaware Nation  
LIN W 719

Wilson, Rhiannon  
Navajo Nation  
FR N 340

Winder, Kwani  
Pueblo of Santa Clara  
FR S 302

Yazzie, Janet  
Navajo Nation  
PAL S 209

Yazzie, Peterson  
Navajo Nation  
LIN W 783

Yellow Bird, Monte, Sr.  
Three Affiliated Tribes of Ft.  
Berthold Reservation  
LIN W 777

Yellowhair, Rosie  
Navajo Nation  
MAR 807

## IV PUEBLO WOODEN CARVINGS

Brokeshoulder, Randall  
Absentee-Shawnee Tribe of  
Indians of Oklahoma  
FR S 309

Brokeshoulder, Brent  
Hopi Tribe  
PAL S 259

Chavarria, Manuel  
Hopi Tribe  
LIN W 736

Chimerica, Darance  
Hopi Tribe  
PLZ 53

Deel, Shawn  
Navajo Nation  
PAL N 252

Dukepoo, Randy  
Hopi Tribe  
FR N 333

Fredericks, Aaron  
Hopi Tribe  
POG 101



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LARSEN HARRIS, JR.



RENFERD KORUH



RYAN BENALLY



TIM WASHBURN



SAIGE LA FOUNTAIN

Gashweseoma, Ryan  
Hopi Tribe  
PLZ 13

Harris, Larsen, Jr.  
Hopi Tribe  
SFT 505

Holmes, Arthur, Jr.  
Hopi Tribe  
PAL N 215

Honanie, Aaron  
Hopi Tribe  
WA W 405

Honanie, Ernest  
Hopi Tribe  
PLZ 69

Honyouti, Bryant  
Hopi Tribe  
LIN E 729

Honyumptewa, Aaron  
Pueblo of Picuris  
PLZ 11

Honyumptewa, Ronald  
Hopi Tribe  
SFT P 529

Honyumptewa, Stetson  
Hopi Tribe  
PLZ 11

Kaye, Wilfred  
Hopi Tribe  
LIN W 731

Kaye, Wilmer  
Hopi Tribe  
WA W 403

Kayquaptewa, Brendan  
Hopi Tribe  
WA W 414

Kayquaptewa, Eric  
Hopi Tribe  
FR S 338

Kayquoptewa, Horace  
Hopi Tribe  
LIN W 716

Koinva, Anderson  
Hopi Tribe  
LIN E 773

Koruh, Renferd  
Hopi Tribe  
LIN W 762

Lomatewama, Justin  
Hopi Tribe  
PAL S 251

Nasafotie, Adrian  
Hopi Tribe  
LIN W 764

Naseyoma, Cordell  
Hopi Tribe  
FR N 327

Patterson, Earl, Jr.  
Hopi Tribe  
SFT W 531

Polequaptewa, Tayron  
Hopi Tribe  
PAL S 249

Quannie, Kevin  
Navajo Nation  
LIN W 767

Quotskuyva, Gerald  
Hopi Tribe  
PAL S 236

Seechoma, Edward  
Hopi Tribe  
PLZ 48

Sockyma, Donald  
Hopi Tribe  
PLZ 72

Taho, Mark  
Hopi Tribe  
PAL N 222

## V SCULPTURE

Begay, Frederick  
Navajo Nation  
PLZ 79

Begay, Joseph  
Navajo Nation  
PAL S 247

Benally, Ryan  
Navajo Nation  
PLZ 97

Boome, Peter  
Upper Skagit Indian Tribe  
PLZ 31

Cajero, Joe Sr.  
Pueblo of Jemez  
FR S 319

Cajero, Joe Jr.  
Pueblo of Jemez  
SFT 521

Carpio, Caroline  
Pueblo of Isleta  
PLZ 21

Chee, Duwayne, Jr.  
Navajo Nation  
LIN W 754

Chee, Duwayne, Sr.  
Navajo Nation  
LIN W 754

Chee, Raymond, Sr.  
Navajo Nation  
PLZ 49

Chitto, Randall  
Mississippi Band of Choctaw  
Indians  
LIN E 724

Dougi, Ishkoten  
Navajo Nation  
LIN W 740

Edaakie, Dee  
Zuni Pueblo  
LIN W 749

Elston, Barbara  
Kickapoo Tribe of Indians of  
the Kickapoo Reservation in  
Kansas  
PLZ 20

Ethelbah, Upton, Jr.  
Pueblo of Santa Clara  
PLZ 80

Fields, Anita  
The Osage Nation  
SFT W 530

Fischer, Mark  
Oneida Nation  
MAR 815

Flanagan, Sean  
Pueblo of Taos  
LIN W 778

Fowler, Cynthia  
Navajo Nation  
SFT E 522

Fragua, Cliff  
Pueblo of Jemez  
LIN E 752

Frye, Russell  
Pueblo of Tesuque  
SFT 506

Goeman, Stonehorse  
Tonawanda Band of Seneca  
LIN W 741

Goodman, M.  
Navajo Nation  
SFT W 528

Grandbois, Shayna  
Turtle Mountain Band of  
Chippewa Indians of North  
Dakota  
PLZ 37

Jacobs, Margaret  
Saint Regis Mohawk Tribe  
SFT 510

John, Alvin  
Navajo Nation  
LIN W 752

Johnson, James  
Central Council of the Tlingit  
& Haida Indian Tribes  
LIN E 727

Johnson, Kenneth  
The Muscogee (Creek) Nation  
LIN W 732

King, Robert  
The Choctaw Nation of  
Oklahoma  
CP 26

Kinneeveauk, Leon  
Inupiat Community of the  
Arctic Slope  
LIN W 771

Kuck, Cynthia  
Menominee Indian Tribe of  
Wisconsin  
MAR 804

LaFountain, Saige  
Navajo Nation  
LIN W 724

Lewis, Alexander  
Cheyenne River Sioux Tribe  
of the Cheyenne River  
Reservation  
PLZ 87

Lomatewama, Ramson  
Hopi Tribe  
CAT W 903

Loretto, Estella  
Pueblo of Jemez  
MAR 800

Lujan, Carol  
Navajo Nation  
FR N 318

Nelson, LeeRoy  
Navajo Nation  
PAL S 225

Novak, Jazmin  
Navajo Nation  
SFT P 526

Panana, Ryan  
Pueblo of Jemez  
LIN W 737

Patterson, Earl, Jr.  
Hopi Tribe  
SFT W 531

Poblano, Jovanna  
Zuni Tribe of the Zuni  
Reservation  
LIN W 761

Quam, Jayne  
Navajo Nation  
PAL N 235

Quam, Lynn  
Zuni Tribe of the Zuni  
Reservation  
PAL N 235

Quam-Wilson, Jacob  
Zuni Tribe of the Zuni  
Reservation  
CP 07

Quandelacy, Talia  
Zuni Tribe of the Zuni  
Reservation  
PAL S 254

Quannie, Kevin  
Navajo Nation  
LIN W 767

Roberts, Tama  
Saint Regis Mohawk Tribe  
CAT W 911



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SHONDINII WALTERS



VIRGINIA BALLENGER



SARAH BEGAY



CALANDRA COOK

Rogers, William  
Navajo Nation  
LIN E 761

Shorty, Eddy  
Navajo Nation  
MAR 817

Sice, Gabriel  
Zuni Tribe of the Zuni  
Reservation  
LIN E 771

Sice, Troy  
Zuni Tribe of the Zuni  
Reservation  
FR P 305

Sixkiller, Karen  
Cherokee Nation  
CP 14

Tsalabutie, Loren  
Zuni Tribe of the Zuni  
Reservation  
PAL S 208

Tsalate, Raymond  
Zuni Tribe of the Zuni  
Reservation  
FR P 305

Tsosie, Nelson  
Navajo Nation  
SFT 519

Vicenti, Carson  
Jicarilla Apache Nation  
MAR 812

Vigil, Felix  
Jicarilla Apache Nation  
SFT 508

Wall, Adrian  
Pueblo of Jemez  
LIN E 743

Wall, Kathleen  
Pueblo of Jemez  
PLZ 78

Walters, Roy  
Navajo Nation  
LIN E 769

Walters, Shondinii  
Navajo Nation  
LIN E 743

Washburn, Tim  
Navajo Nation  
LIN E 779

Weahkee, Daniel  
Navajo Nation  
SFT 503

Weahkee, Manuel  
Zuni Tribe of the Zuni  
Reservation  
SFT 503

Weahkee, Robert  
Zuni Tribe of the Zuni  
Reservation  
CP 27

Wilson, Holly  
Delaware Nation  
LIN W 719

Wilson, Terry  
Navajo Nation  
CP 07

Yazzie, Cody  
Navajo Nation  
LIN W 773

Yazzie, Donovan  
Navajo Nation  
LIN E 716

Yazzie, Lance  
Navajo Nation  
WA W 404

Yazzie, Larry  
Navajo Nation  
LIN W 773

Yazzie, Peterson  
Navajo Nation  
LIN W 783

VI TEXTILES

Anderson, Ephraim  
Navajo Nation  
PLZ 22

Aragon, Loren  
Pueblo of Acoma  
LIN W 781

Aragon, Nellie  
Navajo Nation  
LIN E 748

Aragon, Irveta  
Navajo Nation  
SFT E 523

Aragon, Joan  
Pueblo of Zia  
SFT W 522

Aragon, Venancio  
Navajo Nation  
SFT E 523

Aspaas, Kevin  
Navajo Nation  
FR N 304

Ballenger, Virginia  
Navajo Nation  
PAL 270

Begay, Berdine  
Navajo Nation  
LIN E 715

Begay, Dorothy  
Navajo Nation  
LIN E 715

Begay, Gerard  
Navajo Nation  
PLZ 55

Begay, Glibert  
Navajo Nation  
PAL N 212

Begay, Gloria  
Navajo Nation  
FR P 311

Begay, Rena  
Navajo Nation  
PAL N 246

Begay, Nellie  
Navajo Nation  
PLZ 01

Begay, Sarah  
Navajo Nation  
PLZ 74

Benavente, Tina  
Coushatta Tribe of Louisiana  
MAR 809

Bia, Leona  
Navajo Nation  
PAL S 229

Charley, Berdina  
Navajo Nation  
LIN E 715

Cody, Lola  
Navajo Nation  
LIN W 733

Cook, Calandra  
Navajo Nation  
PLZ 55

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

Deer, Leslie  
The Muscogee (Creek) Nation  
LIN W 747

Descheny, Vivian  
Navajo Nation  
FR S 328

Etsitty, Doreen  
Navajo Nation  
PLZ 18

Fain, Gloria  
Navajo Nation  
CP 09

Glasses, Monica  
Navajo Nation  
PLZ 75

Glasses, Naiomi  
Navajo Nation  
PLZ 75

Glasses, Tyler, Jr.  
Navajo Nation  
PLZ 75

Gonzales, Isabel  
Pueblo of Jemez  
PAL S 215

Greyeyes, Laverine  
Navajo Nation  
PAL S 242

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

Henderson, Alberta  
Navajo Nation  
CP 23

Herrera Naranjo, Suzanne  
Pueblo of Santa Clara  
PLZ 23

Honyumtewa, Akema  
Hopi Tribe  
PAL 275

Hudson, Suzanne  
Navajo Nation  
PLZ 13

Kady, Roy  
Navajo Nation  
LIN E 723

Laughing, Charlene  
Navajo Nation  
PLZ 02

Laughing, Mona  
Navajo Nation  
PLZ 02

Little Sky, Jocy  
Three Affiliated Tribes of Ft.  
Berthold Reservation  
LIN E 728

Manygoats, Florence  
Navajo Nation  
FR S 308

Mountainflower, Sage  
Ohkay Owingeh  
WA W 418

Naataanii, TahNibaa  
Navajo Nation  
PLZ 58

Nelson, Benjamin  
Kiowa Indian Tribe of  
Oklahoma  
PAL S 243

Nez, Darienne  
Navajo Nation  
LIN E 720

Ornelas, Barbara  
Navajo Nation  
LIN W 774

Ornelas, Michael  
Navajo Nation  
LIN W 774

Peacock, Alisa  
Navajo Nation  
PLZ 98

Peshlakai, Harriet  
Navajo Nation  
CP 19

Pete, Lynda  
Navajo Nation  
LIN W 774

Powless, Jennifer  
Oneida Nation  
FR S 336

Reid, Jonessa Reid  
Navajo Nation  
FR P 307

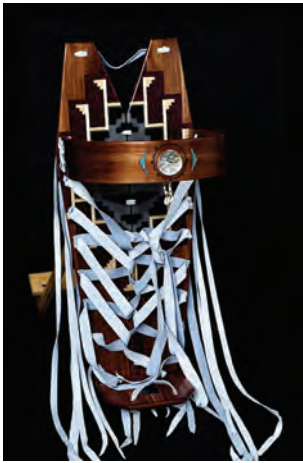




SUZANNE HERRERA NARANJO



VICTORIA ADAMS



DARIUS CHARLEY



CHRISTAL RATT



CLIFFORD REDEYE III

Riggs, Florence  
Navajo Nation  
FR S 327

Ruby, Christy  
Central Council of the Tlingit  
& Haida Indian Tribes  
FR N 315

Schrupp, Nelda  
Pheasant Rump Nakota  
First Nation  
PAL S 219

Schultz, Marilou  
Navajo Nation  
LIN W 735

Shabi, Geneva  
Navajo Nation  
PAL S 211

Short, Cathleen  
Citizen Potawatomi Nation  
LIN E 757

Shorty, Madison  
Navajo Nation  
PLZ 92

Singer, Penny  
Navajo Nation  
LIN W 734

Sisneros, Michelle  
Pueblo of Santa Clara  
FR N 301

Smith, Glendebah Shannon  
Navajo Nation  
SFT 514

Tapaha, Tyrell  
Navajo Nation  
LIN E 723

Taylor, Rosie  
Navajo Nation  
LIN E 736

Tsosie, Pauline  
Navajo Nation  
WA E 401

Williams, Antonio  
Northern Arapaho Tribe of  
the Wind River Reservation  
PAL N 248

Williams, Dwight  
Navajo Nation  
PLZ 02

Wilson, Amanda  
Comanche Nation  
PAL N 230

Yazzie, Darrell  
Navajo Nation  
CP 13

VII DIVERSE ARTS

Abeyta, Harvey  
Santo Domingo Pueblo  
PAL N 202

Adams, Victoria  
Cheyenne and Arapaho  
Tribes  
PAL N 236

Allen, Renee  
Hopi Tribe  
PLZ 10

Aragon, Ralph  
Pueblo of Zia  
SFT W 522

Artis, Cody  
Navajo Nation  
FR N 325

Arviso, Jeremy  
Navajo Nation  
CP 10

Beyal, Roger, Jr.  
Navajo Nation  
CAT W 900

Billie, Michael  
Navajo Nation  
LIN W 725

Bird, Jolene  
Santo Domingo Pueblo  
PLZ 93

Bitsie, Leslie, Jr.  
Navajo Nation  
CAT W 908

Black Horse, Catherine  
The Seminole Nation of  
Oklahoma  
PAL S 235

Boome, Peter  
Upper Skagit Indian Tribe  
PLZ 31

Bowie, Albert  
Ohkay Owingeh  
CP 24

Box, Debra  
Southern Ute Indian  
Tribe of the Southern Ute  
Reservation  
MAR 810

Brokeshoulder, Natasha  
Navajo Nation  
FR S 309

Brown, Vina  
Heiltsuk  
SFT 502

Cajero, Joe Sr.  
Pueblo of Jemez  
FR S 319

Campbell, Terrence  
Central Council of the Tlingit  
& Haida Indian Tribes  
FR N 316

Charley, Darius  
Navajo Nation  
MAR 802

Chavez, Christopher  
Eastern Shoshone Tribe of  
the Wind River Reservation  
LIN W 727

Chavez, Lejeune  
Santo Domingo Pueblo  
LIN W 743

Chavez-Thomas, Margaret  
Pueblo of Isleta  
WA E 418

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

Clah, Jeanette  
Navajo Nation  
LIN E 723

Clarkson, Karen  
The Choctaw Nation of  
Oklahoma  
LIN E 726

Claw, Monty  
Navajo Nation  
FR S 301

Darden, Steven A.  
Navajo Nation  
MAR 815

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

Day, James  
Minnesota Chippewa Tribe  
Bois Forte Band  
LIN W 750

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

Farris, Thomas  
Otoe-Missouria Tribe of  
Indians  
PAL N 245

Fender, Erik  
Pueblo of San Ildefonso  
FR P 303

Fields, Anita  
The Osage Nation  
SFT W 530

Flanagan, Sean  
Pueblo of Taos  
LIN W 778

Fragua, Glendora  
Pueblo of Jemez  
PLZ 96

Fredericks, Aaron  
Hopi Tribe  
POG 101

Gashweseoma, Ryan  
Hopi Tribe  
PLZ 13

Gene, Leonard  
Navajo Nation  
LIN E 736

Haynes, Hayden  
Seneca Nation of Indians  
FR S 303

Herrera, Gilbert  
Pueblo of Cochiti  
LIN E 778

Herrera, Thomas  
Pueblo of Cochiti  
PLZ 06

Hinson, Joshua  
The Chickasaw Nation  
MAR 805

Honyouti, Richard  
Hopi Tribe  
LIN E 741

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

Jacobs, Margaret  
Saint Regis Mohawk Tribe  
SFT 510

Jacobs, Samantha  
Seneca Nation of Indians  
MAR 816

James, Peter  
Navajo Nation  
PAL N 258

James-Perry, Elizabeth  
Wampanoag Tribe of Gay  
Head (Aquinnah)  
LIN W 712

Jarvey, Rebekah  
Chippewa Cree Indians of  
the Rocky Boy's Reservation  
SFT 520

John, David  
Navajo Nation  
PAL 274

John, Myleka  
Navajo Nation  
LIN W 752

Jones, Richard  
Sho-Pai Tribes of the Duck  
Valley Indian Reservation  
POG 102

Kelsay, Mary  
Village of Nikolski  
CP 11

King, Carina  
Cherokee Nation  
PAL N 227

Largo, Tara  
Navajo Nation  
LIN W 788



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MONTY CLAW



JACKIE BREAD



HOLLIS CHITTO



EMIL HER MANY HORSES

Latone, Christie  
Zuni Tribe of the Zuni  
Reservation  
POG 112

Lewis-Barnes, Melissa  
Navajo Nation  
SFT 504

Little Sky, Kydd  
Oglala Sioux Tribe  
LIN E 728

Little Sky, Jocy  
Three Affiliated Tribes of Ft.  
Berthold Reservation  
LIN E 728

Martin, Carrie  
Navajo Nation  
PLZ 54

Martin, Darylene  
Navajo Nation  
PLZ 54

Maybee, Dallin  
Northern Arapaho Tribe of  
the Wind River Reservation  
LIN E 733

McKay, Glenda  
Cook Inlet  
PAL N 221

Michaels, Patricia  
Pueblo of Taos  
PLZ 17

Mike, Theresa  
Village of Kotlik  
CP 05

Morrow, Rachel  
Mohawks of Kahnawa:ke  
CP 08

Nequatewa, Alicia  
Navajo Nation  
PLZ 09

Perry, Jaymus  
Navajo Nation  
FR N 305

Pourier, Kevin  
Oglala Sioux Tribe  
FR N 322

Ramel, Timothy  
Bad River Band of the Lake  
Superior Tribe of Chippewa  
Indians of the Bad River  
Reservation  
PLZ 51

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

Ratt, Christal  
Algonquins of Barriere Lake  
FR S 339

Red Shirt, Osceola  
Oglala Sioux Tribe  
PAL S 204

Redeye, Clifford, III  
Seneca Nation of Indians  
SFT E 524

Roessel, Bryan  
Navajo Nation  
MAR 806

Roybal, Gary  
Pueblo of San Ildefonso  
WA W 415

Sanipass, David  
Elsipogtog  
PLZ 41

Scott, Rainard  
Pueblo of Acoma  
LIN E 721

Shaax'Saani  
Central Council of the Tlingit  
& Haida Indian Tribes  
PLZ 59

Shakespeare, Lindsey  
Mescalero Apache Tribe of  
the Mescalero Reservation  
SFT 507

Short, Cathleen  
Citizen Potawatomi Nation  
LIN E 757

Short, Christopher  
Citizen Potawatomi Nation  
LIN E 757

Singer, Penny  
Navajo Nation  
LIN W 734

Spry, Wanesia  
Minnesota Chippewa Tribe  
Fond du Lac Band  
PLZ 40

Toya, Delvin  
Pueblo of Jemez  
SFT 512

Trudeau, Sharon  
Mohawks of Kahnawa:ke  
LIN E 734

Tsoodle-Nelson, Malachi  
Navajo Nation  
LIN W 718

Vallo, Daniel  
Pueblo of Acoma  
PAL N 261

Widner, Melissa  
Minnesota Chippewa Tribe  
White Earth Band  
CP 27

Willie, JT  
Navajo Nation  
PLZ 62

Worcester, David  
The Chickasaw Nation  
FR N 329

## VIII BEADWORK/ QUILLWORK

Aragon, Joan  
Pueblo of Zia  
SFT W 522

Atkisson, Kristina  
Mohawks of Kahnawa:ke  
CP 08

Beaver, Karen  
Three Affiliated Tribes and  
Yup'ik  
POG 100

Bebo, Naomi  
Menominee Indian Tribe of  
Wisconsin  
LIN E 733

Berryhill, Lester  
The Muscogee (Creek)  
Nation  
FR N 329

Bitsie, Leslie, Jr.  
Navajo Nation  
CAT W 908

Boechler, Catherine  
English River First Nation  
SFT 510

Boivin, Wendy  
Menominee Indian Tribe of  
Wisconsin  
PAL N 233

Box, Debra  
Southern Ute Indian Tribe  
of the Southern Ute Reser-  
vation  
MAR 810

Bread, Jackie  
Blackfeet Tribe of the Black-  
feet Indian Reservation of  
Montana  
PLZ 52

Brown, Vina  
Heiltsuk  
SFT 502

Calabaza, Naomi  
Santo Domingo Pueblo  
WA W 408

Calabaza, Tyson  
Santo Domingo Pueblo  
WA W 408

Campbell, Jaymie  
Curve Lake  
LIN E 737

Chavez, Lejeune  
Santo Domingo Pueblo  
LIN W 743

Chitto, Hollis  
Mississippi Band of Choctaw  
Indians  
LIN E 724

Church, Kelly  
Match-e-be-nash-she-wish  
Band of Pottawatomi Indi-  
ans of Michigan  
LIN E 738

Cody, Diana  
Navajo Nation  
SFT W 529

Cummings, Donna  
Northern Arapaho Tribe of  
the Wind River Reservation  
PLZ 32

Darden, Steven A.  
Navajo Nation  
MAR 815

Day, Alexa  
Grand Traverse Band of Ot-  
tawa and Chippewa Indians  
LIN W 750

Escarcega, Esther  
Navajo Nation  
PLZ 03

Fogarty, Joycelyn  
Assiniboine and Sioux Tribes  
of the Fort Peck Indian  
Reservation  
WA W 417

Fogarty, Juanita  
Assiniboine and Sioux Tribes  
of the Fort Peck Indian  
Reservation  
WA W 417

Fowler, Cynthia  
Navajo Nation  
SFT E 522

Fox, Randi  
Three Affiliated Tribes  
LIN E 728

Gabaldon, Marvin  
Ohkay Owingeh  
WA E 404

Greeves, Teri  
Kiowa Indian Tribe of Okla-  
homa  
LIN E 731

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

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

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

Hawkins, Yonavea  
Caddo Nation of Oklahoma  
LIN E 759

Her Many Horses, Emil  
Oglala Sioux Tribe  
PLZ 51

Hill, KarenLyne  
Onondaga Nation  
LIN W 741



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MONICA RAPHAEL



BILL MENDOZA



CHARLENE HOLY BEAR



ALEXA DAY

Holy Bear, Charlene  
Standing Rock Sioux Tribe of  
North & South Dakota  
LIN E 710

Hopkins, Kathryn  
Seneca Nation of Indians  
MAR 816

Hopper, Isaac  
Onondaga Nation  
PLZ 25

Jacobs, Mary  
Seneca Nation of Indians  
MAR 816

Jacobs, Samantha  
Seneca Nation of Indians  
MAR 816

Judware, Judith  
Tuscarora Nation  
PAL N 240

Little Sky, Kydd  
Oglala Sioux Tribe  
LIN E 728

Lujan, Tanya  
Kainai  
PAL N 211

Mahkewa, Leith  
Oneida Nation of the  
Thames  
PAL S 223

Manygoats, Keileb  
Navajo Nation  
SFT E 533

Martin, Darylène  
Navajo Nation  
PLZ 54

McKay, Glenda  
Cook Inlet  
PAL N 221

Medina-Emery, Dorothy  
Pueblo of Jemez  
LIN E 749

Mendoza, Bill  
Oglala Sioux Tribe  
SFT W 532

Mike, Jenay  
Village of Kotlik  
CP 05

Mountainflower, Sage  
Ohkay Owingeh  
WA W 418

Mudge, Rox  
The Osage Nation  
CAT W 901

Murie, John  
Chippewa Cree Indians of  
the Rocky Boy's Reservation  
PLZ 64

Newman, Harriet  
Navajo Nation  
MAR 808

Newman, Joseph  
Navajo Nation  
MAR 808

Not Afraid, Elias  
Crow Tribe of Montana  
PLZ 94

Okuma, Jamie  
La Jolla Band of Luiseno  
Indians  
PAL N 218

Okuma, Sandra  
La Jolla Band of Luiseno  
Indians  
PAL N 218

Old Bull, Salisha  
Confederated Salish and  
Kootenai Tribes of the Flat-  
head Reservation  
CAT W 912

Oscar, Golga  
Kasigluk Traditional Elders  
Council  
CP 25

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

Pacheco, DeeDee  
Santo Domingo Pueblo  
SFT E 528

Padilla, Betty  
Navajo Nation  
PAL N 237

Perkins, Carey  
Saint Regis Mohawk Tribe  
LIN E 737

Peters, Summer  
Saginaw Chippewa Indian  
Tribe of Michigan  
PLZ 34

Poblano, Jovanna  
Zuni Tribe of the Zuni Res-  
ervation  
LIN W 761

Poulette, Adriana  
Membertou  
PAL N 210

Pyke, Kiera  
Saint Regis Mohawk Tribe  
PAL N 213

Pyke, Michelle  
Saint Regis Mohawk Tribe  
PLZ 12

Raphael, Monica  
Grand Traverse Band of Ot-  
tawa and Chippewa Indians  
PAL N 216

Ratt, Christal  
Algonquins of Barriere Lake  
FR S 339

Redhouse, Kendra  
Navajo Nation  
PAL S 203

Roan, Osamuskwasis  
Mohawks of Kahnawa:ke  
CAT W 910

Roan, Shiela  
Ermineskin Cree Nation  
CAT W 910

Robledo, Tessa  
Comanche Nation  
LIN W 714

Snyder, Sean  
Navajo Nation  
FR S 340

Stein, Corey  
Central Council of the Tlingit  
& Haida Indian Tribes  
SFT 509

Stevens, Adrian  
San Carlos Apache Tribe of  
the San Carlos Reservation  
FR S 340

Thompson, Mikailah  
Nez Perce Tribe  
PLZ 27

Toehe, Rose  
Navajo Nation  
MAR 815

Traylor, Lynn  
Navajo Nation  
CP 10

Trudeau, Sharon  
Mohawks of Kahnawa:ke  
LIN E 734

TwoCrow, Samantha  
Grand Traverse Band of Ot-  
tawa and Chippewa Indians  
CAT E 908

Ward, Deana  
The Choctaw Nation of  
Oklahoma  
POG 108

Williams, Sayokla  
Oneida Nation  
FR S 322

## IX YOUTH

Abeyta, Keidibah  
Santo Domingo Pueblo  
PAL N 209

Abeyta, Temuujin  
Santo Domingo Pueblo  
PAL N 209

Almaraz, Gabby  
Navajo Nation  
FR S 301

Benally, Apaolo  
Navajo Nation  
PLZ 97

Benally, Giovanni  
Navajo Nation  
PLZ 97

Brown, Mary  
Navajo Nation  
CAT E 904

Burgess, Quahada  
Comanche Nation  
LIN W 728

Cajero, Darius  
Pueblo of Jemez  
POG 110

Calladitto, Jordan  
Navajo Nation  
FR P 301

Casaus-Hunt, Raven  
Pueblo of Pojoaque  
LIN E 711

Casuse, Mosgaadace  
Navajo Nation  
PLZ 40

Claw, Rayne  
Navajo Nation  
FR S 301

Crespin, Osavia  
Navajo Nation  
FR S 341

Day, Aydrian  
Ho-Chunk Nation of Wis-  
consin  
LIN W 750

Edaakie, Jordynn  
PAL N 207

Ephraim, Hoh Mana  
Pueblo of Laguna  
PLZ 11

Fogarty, Paytyn  
Assiniboine and Sioux Tribes  
of the Fort Peck Indian  
Reservation  
WA W 417

George, Isaiah  
Pueblo of Santa Clara  
PAL N 260

Hendren, Kyra  
LIN E 712

Henry, Fiona  
Fort Independence Indian  
Community of Paiute  
Indians of the Fort Indepen-  
dence Reservation  
LIN W 784

Honyumtewa, Loranna  
Hopi Tribe  
FR S 320

Joe, Ethan  
SFT W 525

John, Terion  
Navajo Nation  
LIN W 752

Kayquoptewa, Kalen  
WA W 414

Kempenich, Niska  
PAL 273

Keryte, Payton  
Pueblo of Isleta  
LIN W 760



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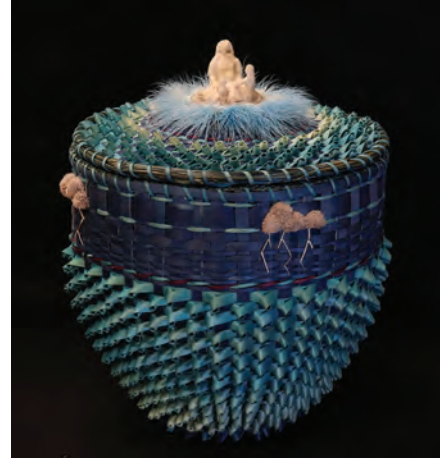
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KATHRYN KOOYAHOEIMA



CAROL DOUGLAS



RONNI-LEIGH GOEMAN



MICHELLE PYKE

Lujan-Baker, Tara  
Pueblo of Taos  
FR N 318

Old Coyote, Mikaylee  
PLZ 42

Peters, Waabigwan  
Saginaw Chippewa Indian  
Tribe of Michigan  
PLZ 34

Quintana, Chevelle  
Ohkay Owingeh  
PAL N 229

Quintana, Jacob  
Ohkay Owingeh  
PAL N 229

Romero, Cienna  
LIN E 739

Sando, Estevan, Jr.  
Pueblo of Jemez  
PAL S 224

Secody, Jayden  
LIN E 714

Suazo, Tyler  
Pueblo of Santa Clara  
FR P 309

Suazo, Xavian  
Pueblo of Santa Clara  
PLZ 86

SunRhodes, Colton  
PLZ 42

Tosa, Jayden  
Pueblo of Jemez  
PAL S 237

Toya, Riley  
Pueblo of Jemez  
SFT 512

Zah, Seneca  
PAL S 231

## XI BASKETRY

Aitson, Mary  
Cherokee Nation  
FR N 328

Black, Sally  
Navajo Nation  
LIN W 756

Church, Kelly  
Match-e-be-nash-she-wish  
Band of Pottawatomi Indi-  
ans of Michigan  
LIN E 738

Douglas, Carol  
Northern Arapaho Tribe of  
the Wind River Reservation  
SFT P 525

Frey, Gabriel  
Passamaquoddy Tribe  
LIN E 755

Goeman, Ronni-leigh  
Onondaga Nation  
LIN W 741

Johnston, Alma  
Aleut  
PLZ 35

Johnston, Donald  
Qagan Tayagungin Tribe of  
Sand Point  
PLZ 35

Kayquoptewa, Wilmetta  
Hopi Tribe  
FR S 338

Kooyahoema, Kathryn  
Hopi Tribe  
FR N 336

Lomatewama, Jessica  
Hopi Tribe  
PAL N 214

Neptune, Geo  
Passamaquoddy Tribe  
PLZ 90

Pyke, Michelle  
Saint Regis Mohawk Tribe  
PLZ 12

Ryan, Loa  
Tsmsyen  
LIN E 742

Ryan, Teresa  
Metlakatla  
LIN E 742

Secord, Theresa  
Penobscot Nation  
SFT P 525

Wong-Whitebear, Laura  
(Sinixt)  
Colville Federated Tribes  
POG 113



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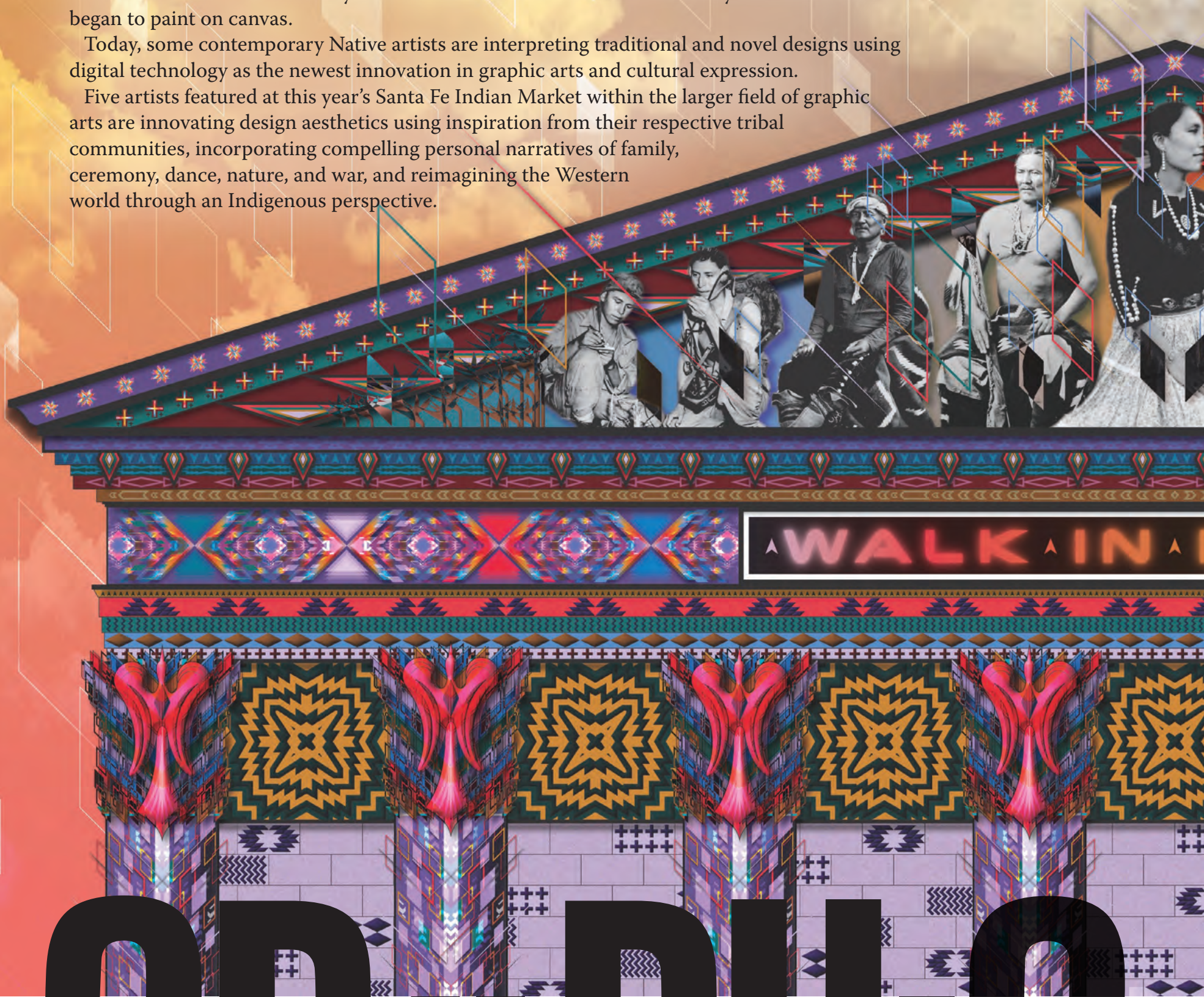
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When European traders entered North America centuries ago, Native artists were often using buffalo and other animal hides as painting surfaces upon which they told the stories of their lives and world. In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, artists started to draw and paint on discarded ledger paper removed from old bookkeeping journals — a practice that continues today as an artistic choice versus a necessity. It wasn't until the mid- to late-20<sup>th</sup> century that Native artists began to paint on canvas.

Today, some contemporary Native artists are interpreting traditional and novel designs using digital technology as the newest innovation in graphic arts and cultural expression.

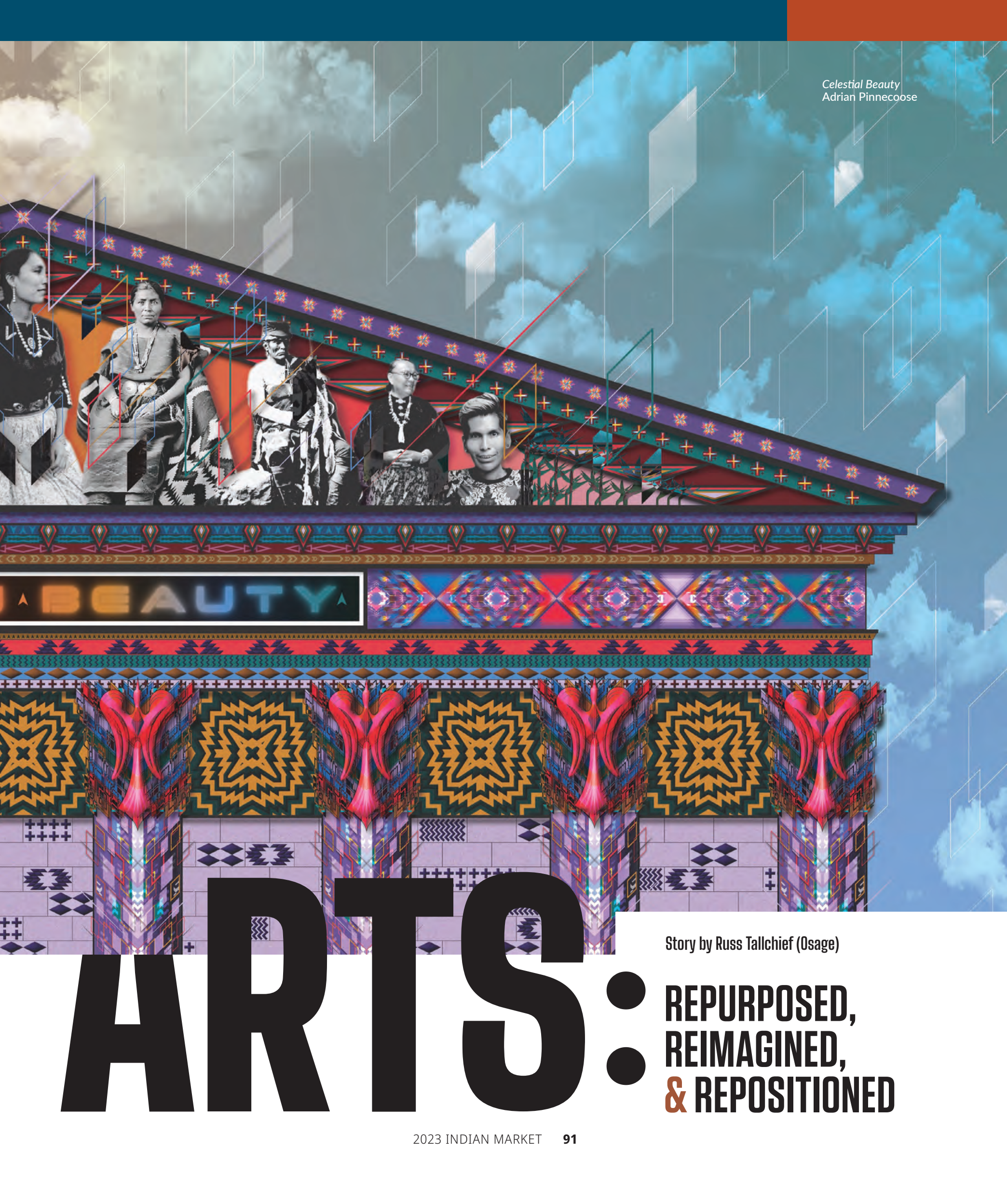
Five artists featured at this year's Santa Fe Indian Market within the larger field of graphic arts are innovating design aesthetics using inspiration from their respective tribal communities, incorporating compelling personal narratives of family, ceremony, dance, nature, and war, and reimagining the Western world through an Indigenous perspective.



# GRAPHIC



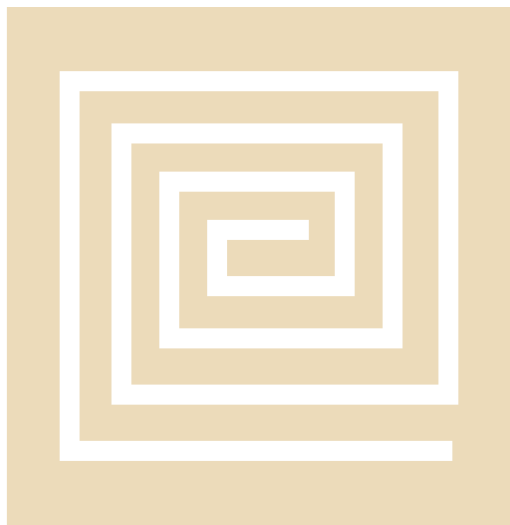
Celestial Beauty  
Adrian Pinnecoose



Story by Russ Tallchief (Osage)

# ARTS: REPURPOSED, REIMAGINED, & REPOSITIONED





## ADRIAN STANDING ELK PINNECOOSE

The computer graphic images created by Adrian Standing Elk Pinnecoose (Diné) have strength and edginess born out of personal challenges, most notably his physical limitations. Diagnosed with Werdnig-Hoffman Type II at birth, this genetic neuromuscular disease impacts Pinnecoose's muscular control. Being wheelchair bound may limit him physically, but his condition compels him to push even harder to be stronger and avoid dwelling on anything negative regarding his circumstances.

The structural design of Pinnecoose's work appears to be directly informed by his architectural studies. His first "political piece," titled *Celestial Beauty*, examines the Supreme Court building in Washington, D.C., its classical Corinthian architecture reimagined with exquisite Navajo textile designs. Pinnecoose replaces the phrase "Equal Justice Under Law" incised above the entrance with "Walk in Beauty," which the artist views as a "symbol for all as we continue forward and to be as one community, and to respect and love each other." The lawmakers of the Western world represented above the slogan are replaced by influential Native people, including Chief Manuelito and his wife, Barboncito, Ganado Mucho, Annie Dodge Wauneka, two Code Talkers, plus Pinnecoose's mother. The artist also included an image of himself (on the far right) as someone who serves as an inspiration by not allowing his physical limitations to limit his life and art.

Pinnecoose's art reflects his passion and commitment to his craft. Growing up in New Mexico, the Navajo/Southern Ute graduate of the University of New Mexico's School of Architecture and Planning channels the artistic influences of the diverse Indigenous painters, jewelers, weavers, potters, sculptors, and glass blowers he grew up watching, thanks to encouragement from his late mother.

In another of his digital graphic works, titled *Labyrinth of Fortitude*, the face of a bear emerges from the negative space of a treed landscape, and smoky blue storm clouds rise through its forehead. The sharp edges of the yellow abstract frame of the bear's face cut across the surface of a dark purple and black starry sky, peppered with black, thorny geometric stars encircled in gray. The ominous



“**ONE**  
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CONNECTIONS.”

ambience conveys a sense of danger, as if warning viewers that this bear means business, much like the artist who created the piece.

"One of the main goals for me through graphic art is to highlight engagement and to draw upon social connections," Pinnecoose says. "I want my designs to pull you in, and the more you look, the more you discover within each piece. I like to quantify my life experiences and abstraction to connect with my audience. It is important to me that one may begin to tell their own stories and experiences through my work."

Pinnecoose's artistry continues to evolve, and he recently expanded his two-dimensional designs to include wearable fashion and contemporary jewelry, which will also be available during Indian Market.

*Editor's note: In mid-June, Adrian Pinnecoose's custom accessible van was stolen from a parking lot in Albuquerque. Prominent Santa Fe Indian Market artists, including Kenneth Johnson and Cody Sanderson, responded by organizing a benefit event to help replace the vehicle, and fundraising activities are still underway. To donate, visit Pinnecoose's website: [asepdesigns.studio](http://asepdesigns.studio).*



# JESSICA MOORE HARJO

Traditional ribbonwork, florals, appliqué, elements of nature, and other harmonious, symmetric forms elegantly complement one another in the digital and mixed-media works of Jessica Moore Harjo's Weomepe Designs. The company name is based on the artist's Otoe name, which loosely translates as "one who is able to do anything."

Growing up deeply immersed in multiple Oklahoma tribal cultures, Harjo's work reflects the convergence of cultural aesthetics from each of her Otoe-Missouria, Osage, Pawnee, and Sac and Fox tribal affiliations. Intellectually and artistically curious, the former Miss Indian Oklahoma holds a doctorate in design from the University of Minnesota. Her research explores design and typography as well as intersections of cultural and visual representation affecting social awareness and identity. Creatively combining her cultural and academic education, Harjo explores new relationships between the digital and traditional art worlds.

"Although my primary medium is digital art, I am also a studio artist and a fashion and jewelry designer," Harjo says. "Over the past few years, my digital artwork has shifted to include textiles, wearable art, sculpture, and architecture. I am working to find and create my place in the fine arts world because digital art is often left out of the allowed works in art shows. My passion is exploring the challenges and complexities of meshing these worlds together."

A mixed-media digital art piece on canvas by Harjo titled *Oklahoma Sky* pays tribute to the scissor-tailed flycatcher. An important symbol in the Native American Church, the bold color design of the scissortail and the background (predominantly purple, yellow, red, and orange) incorporate the angular symmetry of Osage ribbonwork. Harjo outlined the bird with multi-colored glass beads, a technique she also utilized in a more feminine mixed-media piece titled *Summer Evening Flight*.

*Wahoin* is designed as a striking Pendleton blanket. Osage ribbonwork design in the center panel is surrounded by exquisite floral designs, tied together in the warm shades of pink, purple, and green found in an Oklahoma sunset deep in Osage country. "The meaning behind the art is grounded in the history of the Osage and the story of survival," Harjo says. "The forms represent a reflection on the past but most importantly a relationship to the future and Osage culture. Our relationship with our Osage culture helps us to love and live a full life."

Harjo's post-traditional playfulness emerges in her new dinosaur series in which she interprets dinosaur motifs in a way similar to her scissortails. In her digital art piece *Rex Dino*, the outline of the T-Rex references Osage ribbonwork, overlaid on repeating geometrical designs, including a morning star symbol also found in the Native American Church. More new work for this year's Indian Market signals Harjo's shift toward unifying digital art with watercolor, acrylic, and printmaking. "I will be creating digital art and working with my hands, exploring new ways of sharing space on canvas," Harjo says.

# BEAU TSA-TO-KE

A Kiowa dancer in an early 20<sup>th</sup> century war-dance outfit leans into a dance step in Kiowa artist Beau Tsa-to-ke's vibrantly colored pencil drawing on antique ledger paper from 1896. Tsa-to-ke captures the mid-stride movement of the dancer, whose outfit reveals his membership in the O-Ho-Mah Lodge War Dance Society in which Tsa-to-ke also currently dances. Originally from Saddle Mountain, Oklahoma, Tsa-to-ke's father introduced him to the dance arena at an early age. In addition to war dancing, the full-blood Kiowa artist proudly participates in the Kiowa Gourd Clan and regularly wins powwow dance competitions throughout the United States and Canada.

The dancer in Tsa-to-ke's ledger piece wears bright orange leggings, ankle bells, and beaded moccasins, which extend upward to his blue apron featuring a white crescent moon symbol, a prominent motif in Tsa-to-ke's work. The dancer's eye fringe, eagle feather arm bustles, and single back bustle and tail echo depictions of dancers in art from the 1920s and 1930s by Monroe Tsa-to-ke (1904 – 1937), the artist's great-grandfather's younger brother, a prolific artist who was a member of a group of world-renowned

# “THE

FORMS REPRESENT A REFLECTION ON THE PAST  
BUT MOST IMPORTANTLY A RELATIONSHIP TO  
THE FUTURE AND OSAGE CULTURE.”





artists who came to be known as The Kiowa Five/Six.

The Institute of American Indian Art graduate's visual language bursts with vibrancy in his portrayals of Kiowa warriors on horseback. Like his dancers, Tsa-to-ke's warriors lean into the movement, although atop galloping horses. Throughout his body of ledger work, Tsa-to-ke's warriors wear distinctive war accoutrement: No warrior looks the same as another, just as no horse looks the same as another.

Like his great-uncle, Tsa-to-ke's work draws on imagery of the Native American Church, in which Tsa-to-ke serves as a loyal member of Kiowa Chapter 456. Tsa-to-ke blends ceremonial church colors with a surrealist reimagination of traditional signs and symbols. "The imagery and bright colors are influenced by Native American Church ceremonies," Tsa-to-ke says. "This is where I find my influential artistic spirit through song and prayer. I ask Creator to guide me and show me what colors and symbols to use so that they work together to create a complex language of my own design in each piece."



Grandmother's Prayer  
Wakeah Jhane

**“SHE PRAYS THAT HER PRAYERS RADIATE AND REACH AS FAR AS THOSE WHO COME IN CONTACT WITH HER RELATIONS.”**

## WAKEAH JHANE

In the ledger art piece titled *The Awakening*, Comanche/Kiowa/Blackfeet artist Wakeah Jhane illustrates a mother wearing a traditional elk tooth buckskin dress and carrying a cradleboard that protects her newborn as her young daughter clings to her leg. Intricately drawn on ledger paper from the 1800s, the edges of the page are burned.

"I dug up my ledger book from the cold, wet ashes of my old home that was lost to a devastating house fire," says the self-taught artist, named after her late grandmother Wakeah Hoaway (1914 – 2010), whose name means "finds lost things" or "searching on horseback."

Like the ledger paper surviving the fire, the endearing work conveys a different type of survival.

"This special piece depicts the story of a mother who has had her foundation shaken, lost her way in the fog, and has returned in a powerful way," says the young mother of two children. "Rising as a woman, as a mother, as a human being, my piece honors that and the woman for all that she is. No longer dormant, she is awakening."

Guiding her art to life with watercolor, gouache, acrylic, gold-leaf detailing, and various inks, Jhane's ledger art rises in the art world as a feminine voice in a traditionally male-dominated medium. Her artwork is her "heartwork" as she honors motherhood, birth, family, love, community, individuality, and womanhood.

"It is imperative for me to create art that speaks highly to the hearts, minds, and souls of others, relaying the personal connection I have when creating it," she says.

Repurposing antique ledger paper serves as a reclamation, an act of rebellion and resilience for the artist. Ledger paper became a canvas upon which Indigenous artists documented their histories during the 1800s when so many Native people were prevented from using traditional forms of recordkeeping on animal hide and cultural materials. Now that ledger paper has become increasingly rare, Jhane has flipped the script.

"I am co-opting the histories of settler record keepers and general store owners, transforming the ugly into something beautiful and intentional, continuing what our Indigenous people have always done in sharing story and history," Jhane says.

In her piece, *Grandmother's Prayer*, also on burnt ledger paper, lightning conveys the grandmother's prayers for protection coming down from the spiritual realm to six different mothers carrying children in their arms, in their bellies, on cradleboards, and on their backs, representing the subsequent generations of mothers and honoring all lineages and forever-expanding Native nations. "She prays that her prayers radiate and reach as far as those who come in contact with her relations."

For art patrons who come in contact with Wakeah Jhane's work, emotion becomes tangible, not only in the subjects, but as a result of many of her pieces being created during times of deep sadness filled with tears and anger, as well as times of joy, power, and immense strength. The catharsis of creating the work becomes medicine to the artist, an entire experience honoring the beauty and complexities of life that she hopes may also be experienced by the viewer.



Russ Tallchief is an Osage writer based in Oklahoma. The former art galleries editor for *Native Peoples* magazine, Tallchief is a playwright, actor, and dancer, and currently serves as a communications specialist for the Osage Nation in Pawhuska, Oklahoma.



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# THE OLD GUARD: LEADING BY EXAMPLE

Story by **Patty Talahongva**

While part of the excitement of attending the annual Santa Fe Indian Market is the chance to discover new, often young, talent, another joy is catching up with the work and lives of the masterful older artists who have been attending the event for decades. Many of these artists are the ones who set the bar and the high standards expected at Indian Market. Here's a look at a few members of the "old guard."



Upton Ethelbah with one of his bronze sculptures at the prehistoric Puye Cliff Dwellings.





## NANCY YOUNGBLOOD

Potter Nancy Youngblood descends from a long line of potters from Santa Clara Pueblo. In 1974, she shared a booth with her mother, and just two years later Youngblood had a booth of her own. In her younger years, she would set out her pottery on the ground. Now she uses a table to display her art. “Yeah, I’ve felt like the old guard for a few years now,” she laughs.

She remembers when Indian Market mostly featured art from tribes in the Southwest. “It’s become a much bigger show. It used to be I could walk through the market and I knew everyone. Then they opened up to artists all over the country.”

Youngblood estimates she’s won more than 300 awards over the years for her miniatures and her exquisite, finely polished black-on-black bowls, vases, and vessels. Despite her many accolades, impressing her grandmother with a pot meant the most to her. Adorned with what she calls the waterfall design, the pot featured three curves deeply carved from the upper right to lower left. “When I finished it, I took it down to show to my grandmother,” she recalls. “She stared, then said, ‘I think I could make this piece, but I don’t think I could polish it.’”

“Wow! What a great compliment!” Youngblood reminisces, calling this the best gift she’s ever received.

She still gets nervous when she’s firing pottery. “It’s usually very crazy,” she notes. “Everything depends on what the weather is like. If it’s rainy, we can’t fire because the piece can crack or come out dull. We’re really watching the weather leading up to the market.”

She also warns, “You have to toughen up if you’re going to be a potter or you’ll be crying all the time.” She learned quickly from her experiences. During her first time firing 10 miniatures, none survived. “I just cried and cried.” Now, she just moves on.

Youngblood considers each piece she makes as one of her children, but she doesn’t know quite how many she’s produced. “Well, a lot,” she laughs. “I never kept track of how many pots I’ve made. This is my forty-ninth year of making pottery full time. I don’t know. There’s even pieces out there that I’ll see, and I’ll look at them and wonder, ‘When did I do that?’”

She vividly recalls her late grandmother’s explanation of why they must make pottery the way the old ones taught them and not rely on commercial clay. “That’s not who we are,” Youngblood’s grandmother told her.

“I don’t want a hundred years from now for people to be saying, ‘I wish I could be doing that old style of pottery, but nobody remembers how to do it.’”

“I’ve been so grateful to have this career,” concludes Youngblood. “How many people can say they’re excited to get up in the morning and get to their work? To be my own boss has been just awesome! I love it!”



Photos courtesy King Galleries.





## ROSE REANO



Notable Santo Domingo Pueblo jeweler Rose Reano, 81, has roots at Indian Market that extend back many decades. She remembers, as an 11-year-old, helping her grandmother, Monica Silva, set up her booth at Indian Market. "It used to be held inside a museum. Later they put us on the museum patio."

"I come from a large family — five brothers and two sisters — so they would sit us around and start us out with sanding." Her father made bow and arrows, and he would have Rose and her siblings sand and paint them. "Each time we finished he would inspect them, and if it wasn't smooth, then we had to do it all over again." She says their father required perfection and taught them to take that pride in their work. It's what she calls "Reano quality."

"My mother taught me how to do inlay," Reano adds. Her first design was a thunderbird necklace, and she was in her thirties when she started selling on her own. Back then, in what she calls "the older days," she would be one of the few selling 50-strand necklaces.

Like her grandmother, she now prefers to speak Keres and takes inspiration for her designs from Ancestral Pueblo people and her parents to keep the tradition alive. She wants to pass down the old teachings and old patterns to future generations. "Thank you," she concludes in English. "It was nice to remember how I got started. I enjoyed talking about it!"

## UPTON ETHELBAH

Visitors may need just a few days to prepare to attend Indian Market, but for some artists, like sculptor Upton Ethelbah, Jr., preparation can take a full year. "Some painters can make a painting in two days," he explains. "For me, it might take me two days just to mark the stone before I even start cutting it."

Though he often gets called "Uptown" rather than Upton, he says he doesn't mind too much. His friends call him Uppie, and his artist name is Greyshoes.

Art is the second career for this Santa Clara Pueblo and White Mountain Apache artist. In 1998, he retired as director of students at the Santa Fe Indian School. The following year, at 55 years of age, he entered the Santa Fe Indian Market for the first time. "In 2000, I entered a bronze [into the competitive judging] and it took third place. I was hooked!" he says. "Now I have completed [editions of] 50 bronzes, and some have sold out. People now say I'm a good role model. Hopefully that's true."

Working with stone requires a lot of physical strength, and Greyshoes keeps a rigorous exercise schedule. He's had a personal trainer for 10 years and rides a bike to stay in shape.

"I like to think about it as a macho medium," he laughs. "I'm not like those wusses who work in clay!" He laughs some more, enjoying poking fun at his potter friends. Then he gets serious: "It's hard work. I think our productive years are very limited."

Greyshoes enjoys working with stone because it's organic. "You see the natural stone, the patterns and colors," he explains, "So many variations. Some are translucent, others are opaque."

He orders his stone from Kansas, and one time



Photo by Kitty Leaken

he got a tall, skinny stone. "I looked at that stone for several months," he recalls, wondering what he could make from it. He decided to turn it into a vertical corn dancer, and liked it so much he made a bronze version with a blue patina, called *Blue Corn*, that remains one of his favorites.

Greyshoes, like many artists, says the best part of Indian Market is reuniting with family and friends. "It's so good to be back with my cousins, my relatives, my friends. To see what they've created. To ask them, 'How's your granddaughter doing? Did you buy that truck you were talking about?'"







## VERMA SONWAI NEQUATEWA



Photos by and courtesy Robert Rhodes

Verma Sonwai Nequatewa (Hopi) spent many years learning and working alongside her famous uncle, Charles Loloma, the Hopi jeweler who revolutionized contemporary Native jewelry. When he passed away in 1991, she continued making Hopi-style inlay jewelry.

Her *taha* (uncle) had taught her not to fear working with 18k gold. However, the metal is soft and can easily melt if the artist isn't careful. "It's almost like holding your breath and soldering," she says. "You just have to be patient. You can't rush anything in gold."

For her first year at Santa Fe Indian Market, her booth wasn't on the plaza. "It was in a bank parking lot between Palace and San Francisco Streets," she notes, "and the space wasn't too large either." She was then moved to a booth on Lincoln Street for two years. "Finally they moved me in with the bigwigs," she laughs, into a space she's now occupied for many years.

After almost 30 years of participating in Indian Market, she has no plans to retire. "No," she remarks, "I don't think I want to. I enjoy doing what I'm doing. As long as our eyes are good, keep creating!" She doesn't even take a break once the busy weekend is over. "When I get home, I'm full of energy!" So she goes right back to her bench: "I'm just motivated to create more pieces."

Spoken like a true member of the old guard.



Patty Talahongva (Hopi) comes from the villages of Walpi and Sitstomovi on First Mesa, Arizona. The award-winning journalist is currently writing a book about the Phoenix Indian School, which she and other family members attended, and is also working on an investigative documentary for the PBS program *Frontline*.





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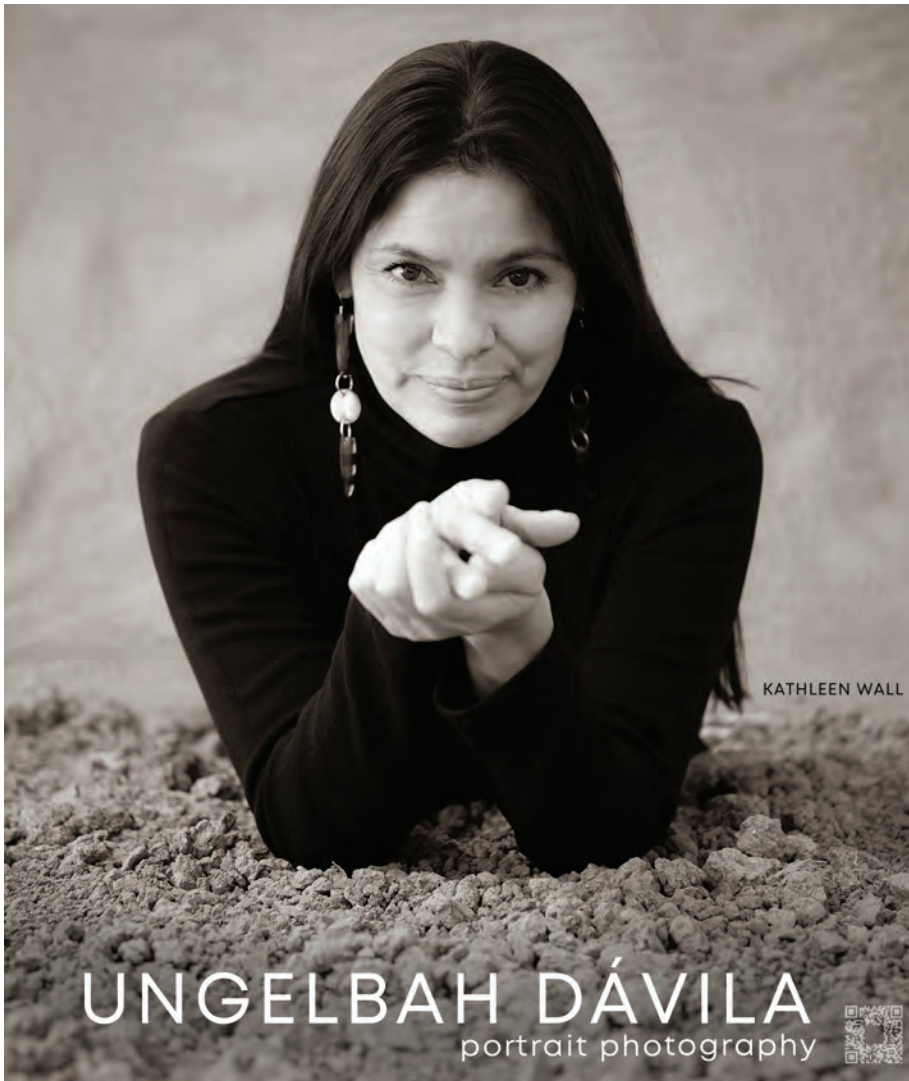
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Photo by Kitty Leaken



JARED TSO

## UNBOUND BY TRADITION

# THREE YOUNG ARTISTS TALK INNOVATION & KEEPING IT FRESH

Innovation in Native and Indigenous arts stretches back through time. From the first hands that sculpted stone and wood into religious and ceremonial objects, shaped Clay Lady's gift into strong and splendid wares, and strung beads made of turquoise, jet, and other desert gems onto smooth strips of buckskin, new ideas and methods for employing them have been part of the artist's skill set for millennia. In many ways, making the old new again is the inherent challenge faced by each generation of Native artists: Finding one's individual creative voice within the continuum of the Native art story is that challenge met.

I recently caught up with three such creatives: multimedia sculptor Jazmin Novak (Diné), potter and ceramic artist Jared Tso (Diné), and jeweler Cree LaRance (Tewa/Hopi/Navajo), each one an accomplished artist whose work is helping to expand the very definition of Indigenous expression.

Here's how the conversation went.

Story by RoseMary Diaz (Santa Clara Pueblo)



## How do you describe your work?

**Jazmin Novak:** My process informs each work, which allows the piece and the narrative to grow together. I use materials, textures, and finishes that reflect the sensibilities of the characters [portrayed] and the stories they tell. I often use animals as narrative devices to remind viewers of shared experiences and the connections between us and the natural world.

**Jared Tso:** I often talk about my work as a form of landscape representation. Specifically, in contrast to classic landscape representation of the American West.

**Cree LaRance:** I describe my work as authentic, honest, and very personal.

## What are some of the challenges you've faced in traversing the boundaries of tradition?

**JN:** I wouldn't say my art is traditional, nor do I try to create traditional work. Growing up in the city, I struggled to reconnect with my cultural heritage, facing stereotypes about my identity and my work, which focuses on ideas and emotions, not on limiting myself to a particular style or form. Although I am a Native artist, I think of my work as a blend of different cultures and backgrounds, which allows for many different interpretations depending on the viewer. That's the great thing about art — it can transcend cultural barriers.

**JT:** The biggest challenge is understanding what someone means by "tradition." I often ask for further elaboration when it's used to describe my work. Tradition for the American Indian is a double-edged knife: On one side, the knife is sharpened with community and is used to carve out what we want our future to look like; on the other, it is marred by anthropological definitions of the past, where our authenticity as Native people lies in the act of re-creating the past with primitive methods. Both of these definitions have consequences, some of which create boundaries while others do not.

**CL:** The biggest challenges for me have been evolving in my work while staying true to myself and keeping my designs fresh and unique. I try not to replicate and I rarely do the same design twice, so it's important to keep refreshing. Not being accepted [in exhibitions and shows] can be demoralizing, but you can't let that discourage you or deter you from pursuing your dreams and goals. You've got to keep it positive — find the joy in making art.

## Why is innovation in Native art important and how is innovation informed by tradition?

**JN:** As the world evolves, it is essential to experiment with new ideas and technologies. I believe innovation is based on the traditional, which can take many forms, including the use of new materials or a unique style. Innovation is vital to art, it allows artists to push boundaries and explore new ideas and technologies that are relevant to today's world. It is especially important for Native art, as it allows for more opportunities for the artist and the work reaches a broader audience. That can help to keep both the art and the artist relevant in the greater art world.



Bronze sculpture by Jazmin Novak in her series *Closed Eyes* (2021).



Micaceous vessel by Jared Tso.





Turquoise star pendant and silver bead necklace by Cree LaRance.

**JT:** I tend to stay away from using the word “innovation.” Just like the common “contemporary versus traditional” debate, it has been used so many times that I’m afraid it has started to lose its meaning. Many of the “traditional” standards used to define pottery are definitions that measure methodology and materials, which tend to offer shallow interpretations of culture. As a result, many of my works that have been acknowledged as innovative often do not fit into a category within the pottery classification. Although as an artist [pushing on the boundaries] this reaction can be very encouraging, I always see the glaring flaw in how we define, categorize, and discuss Native art. The best thing we can do for Native art is to innovate the vernacular surrounding it. This type of innovation can be informed by looking at the multiple definitions of tradition itself.

**CL:** As artists, we are products of the times. As Native artists, we are also products of our ancestry and our oral history, and we are able to pull from our culture. That deep connection to our Native culture translates through our art, but we’re modern people living in modern times and we advance like any culture. Sometimes it’s important to take the risk and experiment with different materials and techniques — we don’t have to stick to just one thing.

### Why did you decide to apply to participate in Santa Fe Indian Market?

**JN:** I attended Indian Market during my first year at



Micaceous pot by Jared Tso.

IAIA [Institute of American Indian Arts]. It was exciting to see the creative work of all these artists from different tribes from all over North America. I didn’t grow up around artists, so seeing so many people successfully showing their work was inspiring. After I finished college, I decided to apply: I wanted to put my work out there for a bigger audience. Knowing it was such a competitive selection process, I didn’t know if I would make it in, so I was excited to be accepted and show my work here.

**JT:** It initially started as a goal to be recognized as a Native artist who exhibits work at the highest standard.

**CL:** My parents have participated in Indian Market for over twenty years, so I’ve wanted to participate as an artist since childhood when I would hang out at their booth. I practically grew up here, so exhibiting my work here now is kind of nostalgic.

### Why is participating in the market important to you on a personal level? And on a broader, “bigger picture” level, how does your work contribute to the contemporary Native art narrative?

**JN:** For me, it’s crucial to work alongside my colleagues in overcoming preconceptions about Native art and what it means to be a woman in a male-dominated industry. My art addresses contemporary issues that affect everyone. Using a non-traditional approach allows for a wider diversity and helps break those preconceptions about my identity and my work.

**JT:** My participation with Indian Market has become personal through the relationships I’ve built with collectors and supporters over the years. It’s always fulfilling to see familiar faces from year to year and to continue to build on those relationships. The additions I make to the story are permanent. Whether it’s to our liking or not, the work we create as living, breathing people is inherently contemporary. As a result, our creations as artists, whatever method, style, or aesthetic, is contemporary Native art.

**CL:** Personally, Indian Market represents the pinnacle of Native art, so it was a natural choice to want to apply and show my work here. On a broader level, growing up in the Native art scene and being part of this community has been very supportive, and we feed off of each other’s ideas and creativity. And the relationships, the kinships you develop with other artists over time — it’s a beautiful thing.



RoseMary Diaz (Santa Clara Pueblo) is a Santa Fe freelance writer. She descends from a long line of Pueblo potters and artists — including grandmother, Mary Cain, and great-grandmother, Christina Naranjo — who collectively have exhibited at Indian Market for more than six decades. The author believes that tradition and innovation are two sides of the same coin: They exist not independently but in tandem.



# GETTING REAL: FAKES & FRAUDS HAUNT NATIVE ARTS

Story by Arin McKenna

In 2019, a nine-year investigation by federal authorities called “Operation Al-Zuni” resulted in the seizure of 350,000 pieces of counterfeit jewelry valued at more than \$35 million from a ring operating out of Albuquerque, New Mexico. The scammers sent genuine American Indian jewelry and artwork to the Philippines to be duplicated from molds, then shipped the fakes back to the United States to be sold as Native made. This is only one of many cases in an alarming crime that largely flies under the public radar: production and sale of fake Native arts and crafts.

To date, no one has quantified the exact extent of the issue. A 2011 report by the Government Accountability Office notes that there are no national data sources to provide reliable estimates, an omission that still exists today. The U.S. Department of the Interior Indian Arts and Crafts Board (IACB), charged with the implementation and enforcement of the Indian Arts and Crafts Act (IACA) of 1990, calculates the Native arts and crafts market in the United States to be \$1.5 billion each year; however, no one knows what percentage of that is attributable to work misrepresented as Native art. Artists associated with the Santa Fe Indian Market who have had work counterfeited or copied include fashion designer Jamie Okuma (Luiseno/Shoshone Bannock/Wailaki/Okinawan), buffalo-horn jeweler Kevin Pourier (Lakota), and Navajo jewelers Edison Yazzie, Calvin Begay, and Liz Wallace.

One of the benefits of shopping at a well-regulated event like Santa Fe Indian Market is that artists are juried in advance and their work is well known, so buyers can trust that they are getting original pieces created by Indigenous artists.

The harm done by dealers and non-Native artists who sell counterfeit American Indian art, or appropriate the intellectual property of Indigenous artists or tribes, takes many forms. Many Native artists learn how to weave or make jewelry or pottery as children, taught by a parent, grandparent, aunt, or uncle. Others

pursue bachelor’s or master’s degrees in their field or research and revive ancient art forms. These artists devote years — even decades — of time and energy to developing the techniques and creative vision that make them master artists with the skills needed to produce exquisite works. For many, their art is their sole source of income, and the market for mass-produced imitations — sold at a fraction of the cost of the originals — threatens their livelihoods. It is, essentially, a form of theft.

## Indian Arts and Crafts Act of 1990

Under the IACA, it is illegal to market or sell any art that falsely suggests it is Indian produced. In large part, the act is about truth in advertising, with a mandate to educate the consumer.

“We’re really proactive in making sure that to the fullest extent possible, given staffing and resources, we educate consumers regarding what to look for and what their protections are under the act when they’re in the market for Indian and Alaskan Native art,” says IACB Director Merideth Stanton. The board’s educational efforts include attending Native art markets (including Santa Fe Indian Market) and producing educational brochures and print, radio, and online advertising.

The 1990 IACA also expanded law enforcement options. In 2012, the board partnered with the U.S. Fish and Wildlife Service to create the Indian Arts and Crafts Act Investigative Unit, increasing IACB law enforcement capabilities from only one investigator to a unit that covers the entire United States, partners with other law enforcement agencies, and has cooperation with foreign countries through overseas attachés. The IACB unit has had notable successes in recent years.

The IACA requires all Native American-style arts and crafts be indelibly marked with the country of origin, but in the case of the aforementioned Philippines operation, the counterfeits were shipped to the U.S.



This original buffalo horn bolo tie inlaid with lapis and turquoise made by Kevin Pourier was copied by a non-Native artisan, and the fake work was sold via the Internet.



with removable labels so the pieces could be sold as authentic work. This was the first IACA case in which one of the perpetrators received a prison sentence.

Recently in Washington state, two non-Native artists — Lewis Anthony Rath and Jerry Chris Van Dyke (aka Jerry Witten) — pleaded guilty to misrepresenting themselves as Native American. Rath claimed to be a member of the San Carlos Apache Tribe and Van Dyke represented himself as Nez Perce; however, neither was an enrolled tribal member. On May 17, Van Dyke was sentenced to 18 months of federal probation for violations of the Indian Arts and Crafts Act. U.S. District Judge Tana Lin noted that this was not a one-time error, but a 10-year period of “undermining a community and identity.” At press time, Rath’s sentence was yet to be determined.

Although sentences for violations of the act are often minimal, IACB Program Analyst Kenneth Van Wey has seen improvement since he joined the board in 1997, from no convictions to convictions with no jail time to convictions resulting in jail time.

“Through the publicity that we’ve been getting on these cases and through the ripples that go through the marketplace, we believe it is having a deterrent effect,” Van Wey says, noting that repeat offenders face steeply escalating penalties. “This is a process, and I think the more people become aware of the problem and of its impact on the lives of artists and communities, the more we might see bigger penalties in the future.”

### Cultural Appropriation: Intellectual Property is Not Protected

Unfortunately, the issue gets murkier when it comes to cultural appropriation of Indigenous designs and methods or outright theft of an artist’s intellectual property, neither of which is protected under the IACA. Companies can avoid penalties simply by labeling their products “Native American inspired” or “Native American style.”

“It’s not illegal for people to make things that look like they’re Native American craftwork,” Van Wey says. “The problem is at the point where it is being sold as Indian-made when it’s not.”

Inexpensive imitations of American Indian art not only undercut legitimate artists but also misappropriate symbols that have deep meaning and often spiritual significance for tribal people. In a particularly egregious example, fashion designer Marjan Pejoski incorporated the Navajo Yei into a dress he displayed during the Fall/Winter 2015 New York Fashion Week. This depiction of spiritual entities sacred to the Navajo was viewed as a desecration. But beyond public condemnation, Pejoski faced no consequences.

### Case Studies

The Navajo Nation successfully sued Urban Outfitters in 2012 for using Navajo designs without permission, reaching a settlement with the company in 2016. But such victories are few and far between. Most victims of intellectual property theft are individual artists who lack the means to sue the perpetrators, especially when the offender is a large corporation.

Oglala Lakota artist Kevin Pourier discovered a replica of his signature four-butterfly necklace being sold on the website of a non-Native artist. Pourier contacted a lawyer who issued a cease-and-desist letter, but the necklace is still displayed on the offending artist’s website, marked “sold.”

Pourier once observed a Native artist at a show trying to educate buyers about fake Indian art by displaying counterfeit jewelry alongside Native-made jewelry. Some women looking at the display wanted to buy one



These Northwest Coast-style pendants of ivory, walrus tusk, and other materials were fabricated by non-Native artist Jerry Chris Van Dyke and were being sold by a gallery as Native-made.





These Northwest Coast-style carved wooden objects were found in a Washington state gallery and seized. The artist, Lewis A. Rath, has been charged with criminal intent to sell non-Native-made art as genuine.

of the imitation pieces. When the artist informed them that it was an educational piece and not for sale, they said, “Yeah, but how much is it?”

“They didn’t care if it was made by an Indian or not. They liked it and wanted it,” Pourier says.

Beadwork designer Teri Greeves (Kiowa) discovered one of her belt designs mass produced on jeans manufactured in Asia by a high-profile designer. A company ironically named Integrity Toys dressed their “Changing Winds Eden Blair” doll in boots that appropriated the design that fashion designer Jamie Okuma had created for the Peabody Essex Museum. These are just a few examples of a mounting problem.

Although artists can sue for intellectual property theft, it is an expensive and time-consuming process that few choose to pursue. “The Internet, combined with fast fashion, has created an appropriation beast that makes the ‘fake Indian art’ that the IACA was supposed to deal with much less relevant to today’s issues,” Greeves notes.

### The Issue of Federal Recognition

One aspect of the Indian Arts and Crafts Act has concerned Native artists since its inception: Tribes that have not achieved federal recognition are disenfranchised by the IACA. The two largest groups impacted by this are Native Hawaiians and dozens of tribes in California. A proposed amendment to the IACA would give protected status to Native Hawaiians but not to the excluded California tribes. Eighteen of these California tribes negotiated treaties with the United States during the 1850s that Congress refused to ratify, and Congress terminated treaties with 44 previously recognized California tribes during the 1950s and 1960s. The process of obtaining federal recognition can cost millions of dollars and years of work that are beyond the means of most small tribes.

Leah Mata Fragua, a member of the Yak Tityu Tityu Yak Tithini (Northern Chumash) tribe, is one of the artists impacted by this. As a member of a tribe recognized by the California Native American Heritage Commission, she is eligible for tribal benefits such

as healthcare and scholarships. She sits on her tribal council, participating in government-to-government relations with federal agencies such as the Bureau of Indian Affairs (BIA). But she has also received a letter from the IACB stating that her tribe does not meet the criteria for official recognition and she must cease and desist marketing her work as Native made.

“The irony is that I am Native enough that the BIA has to consult with me but not Native enough to do art,” Mata Fragua says. “I’m one of the last shell makers in my community. I’m doing what our people have been doing for generations and sharing that with the world. So to think that the act would not want that to be passed on and celebrated and shared with the world is really sad.”

### Be Part of the Solution

If you suspect you have encountered or purchased counterfeit Native American art, you can report it on the IACB website at [doi.gov/iacb](https://doi.gov/iacb) or call 1-888-278-3253 (1-888-ART-FAKE). Complaints can be filed anonymously.

“We always encourage people to contact us with concerns they have in terms of potential counterfeit work in the marketplace,” Stanton says. “It’s important to have those extra eyes and ears out there in Indian country and the different Indian art markets.”



Arin McKenna is an award-winning journalist whose career began in 2002 hosting a radio show about the arts and culture of Santa Fe. She currently serves as staff writer/reporter for Northern New Mexico College, where she applies her skills to highlighting the accomplishments of the students, faculty, staff, and the college itself.

## CONSUMER TIPS

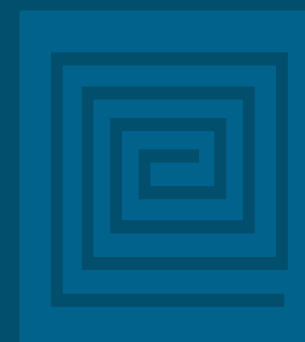
One of the best ways to stop the production and sale of reproductions of American Indian art and “Native-inspired” imitations is being an informed consumer. The Indian Arts and Crafts Board (IACB) website, [doi.gov/iacb](https://doi.gov/iacb), is a good place to start. The site includes consumer tips, consumer protection brochures, and an online complaint system.

Here are some tips from this website for buying wisely:

- 1) When purchasing from a dealer, choose one with a good reputation.
- 2) Request a written guarantee or written verification of authenticity.
- 3) Get a receipt that includes all the vital information about your purchase, including price, maker, and maker’s tribal affiliation.
- 4) Familiarize yourself with different materials and types of Indian art and craftwork, as well as the indicators of a well-made handcrafted piece.

IACB Program Analyst Kenneth Van Wey offers additional tips. “For some reason, in the art world people just do not apply the same care that they would if they were buying a blender or a microwave,” Van Wey notes. “That people should always research what they’re buying still applies with artwork. People should familiarize themselves with the materials, with the style, with what the going rates seem to be, and what the indicators would be that it’s a good, handcrafted piece.”

Van Wey also reminds consumers that “if something looks too good to be true, it probably is. Handmade pieces are going to be expensive, just for the labor component alone. So if it seems really, really cheap for what it allegedly is, somebody is cutting a corner somewhere, and that might be as to who made it. That is really a good point to start asking questions.”







Fashion works by Orlando Dugi at a previous SWAIA Haute Couture Fashion Show. Photo by Jason S. Ordaz.



Jontay "Kahm" Kahmakotayo (Plains Cree) '23, *Sudden*, 2023, and *Transcendence*, 2023, Spring IATA Graduating Senior Exhibition, *Memoria: Art as Record*. Photograph by Jason S. Ordaz.



# PORTAL TO INDIGENOUS FASHION

## THE INSTITUTE OF AMERICAN INDIAN ARTS

Story by Neebinnaukzhik Southall  
(Chippewas of Rama First Nation)

Santa Fe is a hub of the Indigenous fashion world from which a network spans across North America into tribal nations and communities, major metropolitan areas, and the fashion mainstream. Here, Native designers come to share their work with local, intertribal, national, and international audiences. The Institute of American Indian Arts (IAIA) operates as a crucial part of this network, beginning more than 60 years ago with Lloyd Henri “Kiva” New (Cherokee Nation), a successful fashion designer and one of IAIA’s founders and instructors.

IAIA stands at the forefront of Native fashion via the Southwestern Association for Indian Arts (SWAIA) Indigenous Fashion Show, curated and produced by IAIA faculty Amber-Dawn Bear Robe (Siksika Nation), who is instrumental in Native fashion’s rising profile. Santa Fe Indigenous Fashion Week, an offshoot of SWAIA’s fashion show, will launch in May 2024. “This is being greatly supported by the City of Santa Fe,” reveals Bear Robe. “We already have the convention center booked for the first week of May. It may not be a full week, but it’s going to plant the seeds, and I already have some exciting designers booked.”

### From IAIA Student to Designer

Numerous former IAIA students have become well-known designers, such as Jamie Okuma (Luiseño/Wailaki/Okinawan/Shoshone-Bannock) — a member of the invitation-only Council of Fashion Designers of America, Wendy Ponca (Osage) ’78, Pilar Agoyo (Ohkay Owingeh/Cochiti Pueblo/Kewa Pueblo) ’89, Patricia Michaels (Taos Pueblo) ’89, Lauren Good Day (Arikara/Hidatsa/Blackfeet/Plains Cree) ’13, and Crystal Rose Demientieff Worl (Tlingit/Athabaskan/Yupik/Filipino) ’13 and Artist-in-Residence (A-i-R) ’21.

Other designers have ties to IAIA through events, exhibitions, and IAIA’s A-i-R program. *Art of Indigenous Fashion* (Aug. 19, 2022 – Jan. 8, 2023) at the Museum of Contemporary Native Arts (MoCNA), IAIA’s museum, guest curated by Bear Robe and covered by *Vogue*, featured more than 20 leading contemporary Indigenous designers from Canada and the United States, such as powerhouses Virgil Ortiz (Cochiti Pueblo) and Orlando Dugi (Diné) A-i-R ’18. *Matrilineal: Legacies of Our Mothers* (July 29, 2022 – Feb. 12, 2023), guest curated by Laura Marshall Clark (Mvskoke), highlighted fashion from the Fife family and included designer Maya Stewart (Chickasaw/Creek/Choctaw), whose handbags have graced the arms of celebrities and the pages of fashion magazines.

Indigenous fashion talent dazzled at this year’s IAIA graduating senior exhibitions: *IAIA 2022 – 2023 BFA Exhibition: Beyond Reflections* at the Museum of Contemporary Native Arts in downtown Santa Fe and the spring exhibition, *Memoria: Art as Record*, held on campus. “Yoshi” Gerrell Sam (Diné) ’22 created a playful Diné-and-’50s-inspired outfit with a sheep motif on the skirt. Established artist Jennifer Benally (Oneida/Diné) ’23 presented pottery and clothing blending her heritages, punctuated with an energetic fashion show on *Memoria’s* opening night. Shannon Christy Hooper (Fallon Paiute Shoshone) ’23 displayed prints, a diptych, clothing, and accessories honoring her Paiute and Shoshone cultures, and Jontay “Kahm” Kahmakoatayo (Plains Cree) ’23 showed two wall hangings and 12 “looks” (garments) across the two exhibitions as part of his visionary *Regalian Bodies* collection.

### Rising Star: Jontay “Kahm” Kahmakoatayo

This year, Kahm will debut on the Santa Fe Indian Market runway. “I’m very excited, first of all, that SWAIA has asked me to present my senior collection in front of a larger audience,” says Kahm. “It’s a really big triumph, and a really amazing stepping stone for me as a fashion designer.” *Regalian Bodies* references aspects of powwow dance regalia such as feather bustles, super-saturated ribbons, and elaborate feather work — Kahm calls these pieces “exploding plumes.” Face masks variously covered with bells, jingle cones, faux flowers, plumes, and telephone cords accompany elaborate, sculptural dresses, frequently with low-cut backs. Kahm’s inspirations encompass Alexander McQueen, Iris Van Herpen, Richard Quinn, Nick Cave, and Damien Hirst.

While the collection can be immediately appreciated aesthetically, it is also deeply conceptual, with themes of death, grief, life, and the afterlife, giving Kahm a way to process the passing of his father, IAIA alum, associate professor, and painter Jeff Kahm (Plains Cree, 1968 – 2021). He plans to expand *Regalian Bodies* to 20 finished works. “There are some dresses in my mind that I need to get out and into 3-D form because they’ve been living inside my head forever, and then everyone needs to see these pieces because they give me so much excitement,” he concludes.

“I’m telling you, he is on the way to fashion fame-dom,” says Bear Robe. “I’ve been following his career closely from the beginning. He’s going to be huge.” Kahm, who previously studied fashion at Blanche Macdonald and Marist College, will attend Parsons School of Design on a full scholarship to pursue a master of fine arts in fashion design and society. IAIA purchased his *New Day* dress for its collection, and Bear Robe will include Kahm in two upcoming exhibitions, *Fashion Fiction* at the Vancouver Art Gallery and a fall 2024 exhibition at the Autry Museum of the American West in Los Angeles. He is slated to be interviewed soon by Christian Allaire (Nipissing First Nation) for *Vogue*.

During market weekend, Kahm will sell miniature *Regalian Body* dresses with different color variations, wall hangings, “off-the-cuff dresses,” butterfly paintings, and earrings at the MoCNA store through a pop-up exhibition, *Forever Beautiful: Inside My Mind*.

### Canadian Indigenous Designers

Including Kahm, six of SWAIA’s 10 designers on the runway are from Canada. Bear Robe, who is originally from Alberta, Canada, says, “I keep my finger on the pulse on what’s happening up there — because there is so much happening with Canadian Indigenous fashion — and that’s partially due to the financial support, federally and provincially. It creates a different dialogue, not only in art but also in fashion and where those two connect. I think it’s important to have dialogue between Canadian and Native American designers. It was borders that separated us, so [I’m] really trying to blur that distinction — that this is all North American Native land, right? Turtle Island.”



Neebinnaukzhik Southall (neebin.com) is a communications writer for the Institute of American Indian Arts. They are a graphic designer, artist, photographer, and writer specializing in covering and promoting Native cultures, arts, and design.





# IAIA—Empowering Creativity and Leadership in Indigenous Arts

The Institute of American Indian Arts (IAIA) is the only college in the world dedicated to the study of contemporary Native American and Alaska Native arts. The college serves approximately 500 full-time equivalent (FTE) Native and non-Native American students from around the globe, representing nearly a hundred federally recognized tribes.

**Our mission is to empower creativity and leadership in Indigenous arts and cultures through higher education, lifelong learning, and community engagement.**

### DID YOU KNOW?

The IAIA Museum of Contemporary Native Arts (MoCNA) is the Institute of American Indian Arts' museum. Its permanent collection of over 10,000 contemporary Indigenous artworks is housed on the IAIA campus, offering students easy access to groundbreaking and historically significant works. We are the country's premier museum for exhibiting, collecting, and interpreting the most progressive work of contemporary Indigenous artists. MoCNA's mission is "to elevate contemporary Indigenous art through exhibitions, collections, programs, partnerships, and new research." Admission is always free for Indigenous peoples. Learn more about MoCNA—one of Santa Fe's most vital and cutting-edge museums—at [www.iaia.edu/mocna](http://www.iaia.edu/mocna).

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# New Mexico Indian Affairs Department

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The New Mexico Indian Affairs Department (IAD) exists to support state-tribal relations and enhance inter-governmental collaboration between the Governor's Office, state agencies, and the the state's Nations, Tribes, and Pueblos on programs and issues affecting Native Americans in New Mexico. IAD has been granted authority by the state of New Mexico to:

1. Investigate, study, consider, and act upon the entire subject of Indian conditions and relations within New Mexico, includes areas of health, economy, education and the effect of local, state, and federal legislative, executive, and judicial actions; and
2. Assist in setting the policy, and act as the clearinghouse, for all state programs affecting Indian people of New Mexico.



SCAN TO LEARN MORE OR VISIT  [WWW.IAD.STATE.NM.US](http://WWW.IAD.STATE.NM.US)



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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:

U.S. Department of the Interior  
Indian Arts and Crafts Board

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or 1-888-278-3253

Email: [iacb@ios.doi.gov](mailto:iacb@ios.doi.gov)

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Gerald Lomaventema, Hopi, Rain Dancer © 2022



# AROUND TOWN EVENTS

Story by Zélie Pollon & Daniel Gibson

In addition to the slate of activities organized and hosted by SWAIA, there are many other attractions and events before, during, and after Indian Market. Here's a summary!

## Whitehawk Antique Indian & Ethnographic Art Show

Santa Fe Convention Center  
201 W. Marcy St.

Friday, Aug. 11, opening 6 – 9 p.m., \$100 at door (good for run of show)

Saturday – Monday, Aug. 12 – 14, 10 a.m. – 5 p.m., \$20 per day or \$30 at the door (good for run of show)  
objectsofartshows.com

The oldest show of its kind in the nation — launched in 1977 and now overseen by Kim Martindale and John Morris — brings in more than 100 dealers and thousands of collectors from around the country to peruse a huge range of historical tribal arts.

## Objects of Art: American Indian/Tribal

El Museo Cultural in the Railyard

Thursday, Aug. 10, opening 6 – 9 p.m., \$100 at the door (good for run of show)

Friday – Tuesday, Aug. 11 – 15, 11 a.m. – 5 p.m., \$20 per day or \$30 at the door (good for run of show)

Monday – Wednesday, Aug. 14 – 16, 11 a.m. – 3 p.m.  
Thursday, Aug. 17, 6 – 9 p.m.

Friday – Sunday, Aug. 18 – 20, 11 a.m. – 6 p.m.  
objectsofartshows.com

The show includes old and new paintings, sculpture, and fine art, plus furniture, fashion, jewelry, textiles, and tribal, folk, American Indian, African, and Asian art objects. It also features a special exhibition, *Strands Across Time: Historic Southwestern Textiles*, curated by Bruce Weekley, Paul Secord, and Marjorie A. Chan.

## Pop-Up: Vintage to Contemporary

El Museo Cultural in the Railyard

Thursday, Aug. 17, opening 6 – 9 p.m., \$50 at the door (good for run of show)

Friday – Sunday, Aug. 18 – 20, 11 a.m. – 6 p.m., \$10 at the door  
objectsofartshows.com

Enjoy a wide range of antique and current artworks, including Native and tribal arts.

## The Wheelwright Museum 48<sup>th</sup> Annual Benefit Event

La Fonda on the Plaza

Wednesday, Aug. 16, 4 – 6 p.m.

Thursday, Aug. 17, 9 a.m. – 3 p.m.

Friday, Aug. 18, 8 a.m. – 3 p.m.

Wheelwright.org

This outstanding local museum once again hosts its annual fundraising benefit, this year at the La Fonda Hotel, steps from the Santa Fe Plaza. Enjoy perusing and purchasing high quality art in a variety of mediums and eras, from both renowned and up-and-coming Native artists.

The museum also hosts two exhibitions this summer at its Museum Hill site, *Always in Relation* and *California Stars*. The former, an outstanding jewelry collection, runs through Oct. 21, 2023, and the latter runs through Jan. 14, 2024.

## The New Mexico History Museum

Story Circle

113 Lincoln Ave.

Friday, Aug. 18, 5 – 7 p.m.

nmhistorymuseum.org

This free event features a reading of an Indian Market-themed tale starting at 6 p.m.

The museum currently has a captivating exhibit, *Honoring Tradition and Innovation: 100 Years of Santa Fe's Indian Market 1922 – 2022*, celebrating artists and collectors from the past century. The exhibit, which runs through August 31, 2023, includes more than 200 pieces of artwork as well as contemporary photographs and interviews with artists and collectors.

## IndigenousWays Festival

Railyard Park

740 Cerrillos Rd.

Friday, Aug. 18, 5 – 9 p.m.

IndigenousWays.org

National Poet Laureate Joy Harjo (Muscogee) takes the stage to recite her work and perform musically. Larry Mitchell (Blackfeet) opens the evening on guitar. Also featured is *American Idol* contestant Charly Lowry (Lumbee/Tuscarora). Artist and food booths plus children's art activities are also planned at this free event.

## Institute of American Indian Arts Benefit & Auction

La Fonda on the Plaza

Wednesday, Aug. 16, 5 – 9:30 p.m.

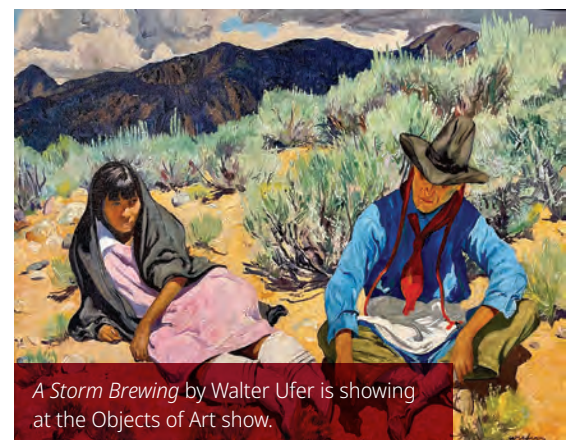
Tickets: iaia.edu/shape-futures

This popular Institute for American Indian Arts (IAIA) event at La Fonda raises essential funds for student scholarships. The evening starts with a reception, live and silent auctions of artworks created by IAIA alums and community members, dinner, and entertainment by renowned Indigenous performers.

Photo by Cara Romero in the Wheelwright Museum exhibition *California Stars*.



Pottery by Maria Martinez in the New Mexico History Museum exhibition *Honoring Tradition*. Photo by Kitty Leaken.



*A Storm Brewing* by Walter Ufer is showing at the Objects of Art show.



Museum of Contemporary Native Arts

Numerous free events  
108 Cathedral Place  
Friday, Aug. 18, members’ preview 4 – 5 p.m., public  
opening 5 – 7 p.m.  
iaia.edu/mocna

The museum, part of IAIA, launches Indian Market weekend with an exhibit opening that features internationally recognized painter and activist Jean Lamarr (Northern Paiute/Achomawi). The California artist creates prints and murals, assemblages, sculptures, and interactive installations addressing representations of women and Native Americans, cultural stereotypes, and her ancestors’ traditions.

On Saturday, Aug. 19, 9:15 – 10:15 a.m., enjoy a panel conversation led by curator Manuela Hoffmann about Lamarr’s exhibition. Also on Saturday, IAIA’s Museum Club hosts current and recently graduated students and their work under the front portal facing Cathedral Park from 10 a.m. – 5 p.m. Finally, from 10 a.m. – 4 p.m in IAIA’s north courtyard, printmaker Rebecca Kunz (Cherokee) will create and display her one-of-a-kind block prints.

On Sunday, you can attend a panel discussion from 11 a.m. – 12 p.m. about the museum’s permanent exhibition, *The Stories We Carry*.



Gary Farmer plays a mean mouth harp at performances during Indian Market.

Ralph T. Coe Center for the Arts

Panel discussion: Curatorial Practices  
1590 B Pacheco St.  
Friday, Aug. 18, 2 – 4 p.m.  
coeartscenter.org

The Coe Center hosts *First American Art Magazine* to bring together the new wave of Native curators to discuss their curatorial practices and perspectives. Participants include Kalyn Fay Barnocki (Muscogee), assistant curator at the Philbrook Museum; Nadia Jackinsky (Alutiiq), art historian, University of Alaska; Rachelle Pablo (Diné), Indigenous curator of 516 Arts; and Alex J. Peña (Comanche/Pawnee/San Ildefonso Pueblo), deputy director and chief curator at the Coe Center. Enjoy the launch of the summer issue of the *First American Art Magazine* and tour the Coe Center collection.

Music

Gary Farmer and The Troublemakers  
Cowgirl  
319 S. Guadalupe on the outdoor patio  
Friday, Aug. 18 (check website for time)  
cowgirlsantafe.com/music

This will be a great dance party! The band formed in 2005 on the La Jolla Indian Reservation in Southern California and relocated to Santa Fe, where they’ve drawn enthusiastic crowds for years. The group will also play at Pathways on Sunday (see below).

Pathways Indigenous Arts Festival

Hilton Santa Fe Buffalo Thunder Resort and Casino  
20 Buffalo Thunder Trail, Pojoaque  
Friday – Sunday, Aug. 18 – 20, 9 a.m. – 5 p.m.  
poehcenter.org/markets/pathways

This free event hosts more than 450 artists, traditional and contemporary, working in many mediums. Artist booths and at least 32 entertainment acts will be indoors and outside, including Gary Farmer, Def-I and Nataaii Means. Enjoy a fashion show on Friday around noon, film screenings from Silver Bullet Productions and the Sundance Film Festival, panel discussions, and food trucks. This year’s event honors Pojoaque Pueblo’s Poeh Cultural Center, celebrating its 35<sup>th</sup> year.



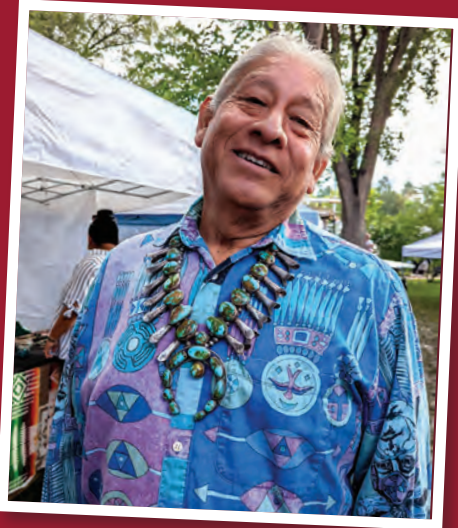
Local Pueblo youth dancers performed at Pathways Indigenous Arts Festival in 2022 and will return this year.

Free Indian Market

Federal Park on Washington Avenue  
Saturday – Sunday, Aug. 19 – 20  
8 a.m. – 5 p.m.  
FreeIndianMarket.org

Free Indian Market runs the same weekend as Santa Fe Indian Market, two blocks north of the Santa Fe Plaza in Federal Park. Free Indian Market began in 2018 as a “safety net” when some elder Native artisans didn’t get a booth space at the established event, says Free Indian Market co-founder Gregory Schaaf. Schaaf and his wife, Angie, decided to create a space for these artists that would be free of charge. Free Indian Market grew quickly, and last year more than 500 artists participated. Of those, six were previous Santa Fe Indian Market Best of Show winners and 34 were Best of Division winners.

Schaaf says everyone has been supportive of this effort, including city officials providing free use of the park and SWAIA offering 25 parking spaces surrounding the park for elders. “It’s harmonious between the markets,” says Schaaf. “That’s good for Santa Fe, for the markets, and for all the artists.”



Santo Domingo jeweler Anthony Lovato at the 2022 Free Indian Market. Photo by Angie Schaaf.



## IN THE GALLERIES

### Andrea Fisher Fine Pottery

100 W. San Francisco St. | [andreafisherpottery.com](http://andreafisherpottery.com)

Thursday, Aug. 17, 10 a.m.

*Grandmasters of the Past*: Maria Martinez, Tony Da, and Dextra Quotskuyva opening

Thursday, Aug. 17, 3 p.m.

*The Best of the Best* exhibition opening

### Blue Rain Gallery

544 S. Guadalupe St. | [blueraingallery.com](http://blueraingallery.com)

Thursday, Aug. 17, 5 – 8 p.m.

Group show opening, including Dan Friday, Chris Pappan, Jody Naranjo, Starr Hardridge, Lisa Holt and Harlan Reano, Helen K. Tindel, Raven Skyriver, Hyrum Joe, Ryan Singer, Thomas Breeze Marcus, Frank Buffalo Hyde, Russell Sanchez, and Kevin Pochema

### Gerald Peters Gallery

1005 Paseo de Peralta | [gpgallery.com](http://gpgallery.com)

Friday, Aug. 11, 5 – 8 p.m.

Opening: *Steven J. Yazzie: Throwing Stars Over Monsters* and *Patrick Dean Hubbell: You Embrace Us*

Friday – Sunday, Aug. 18 – 20

*The Topography of Memory* with Teresa Baker, Elizabeth Hohimer, and Hank Saxe

### Glenn Green Galleries

136 Tesuque Village Rd. | [glenngreengalleries.com](http://glenngreengalleries.com)

Monday – Sunday, Aug. 14 – Aug. 20, 9 a.m. – 5 p.m.

Exhibition featuring the artwork of Melanie A. Yazzie (Diné), Allan Houser (Chiricahua Apache), and Brenda Kingery (Chickasaw)

### Keshi – The Zuni Connection

227 Don Gaspar | [keshi.com](http://keshi.com)

Artists' receptions:

Friday, Aug. 18, 3 – 6 p.m.

Sandra Quandelacy and Kateri Quandelacy Sanchez with Zuni fetish carvings and jewelry

Saturday, Aug. 19, 10 a.m. – 5 p.m.

Anthony Gchachu with paintings, Quintin Quam with Zuni jewelry, and Ricky Laahty with Zuni fetish carvings

Sunday, Aug. 20, 10 a.m. – 5 p.m.

Anthony Gchachu with paintings and Eddington

Hannaweeke with Zuni fetish carvings and jewelry

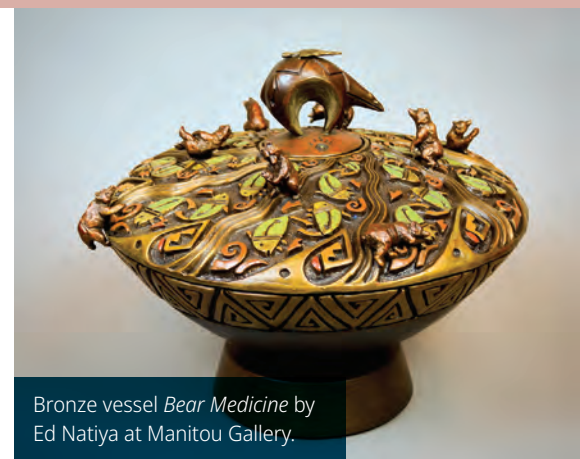
All proceeds from these sales go directly to the artists.

### King Galleries – Santa Fe

130 Lincoln Ave. Suite D | [KingGalleries.com](http://KingGalleries.com)

Friday, Aug. 18, 3 – 5 p.m.

*Creative Contemporary* group show opening: 14 Native artists in attendance with new works in clay — Tammy Garcia, Dolores Curran, Nathan Youngblood, Stephanie Tafoya, Daniel Begay, Jared Tso, Autumn Borts-Medlock, Les Namingha, Steve Lucas, Al Qoyawayma, Juan de la Cruz, Robert Patricio, and Joseph Lugo



Bronze vessel *Bear Medicine* by Ed Natiya at Manitou Gallery.

### Malouf on the Plaza

61 Old Santa Fe Trail | [maloufontheplaza.com](http://maloufontheplaza.com)

Thursday, Aug. 17, 5 – 7:30 p.m.

Indian Market artist reception including Artie Yellowhorse, Douglas Magnus, Dan Rosales, and Scott Diffrient

Friday – Sunday, Aug. 18 – 20

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### Manitou Gallery

123 West Palace Ave. | [Manitougalleries.com](http://Manitougalleries.com)

Thursday, Aug. 17, 5 – 7 p.m.

*Prairie Visions*: painter Isaiah Stewart Show (Lakota/Mohawk), great-great-great-grandson of Chief Sitting Bull

Friday, Aug. 18, 5 – 7 p.m.

*Belong* by painter Aaron Hazel and *The Heart of the Indigenous Spirit* by bronze sculptor Ed Natiya (Diné)

Thursday – Friday, Aug. 17 – 18  
Group showing of jewelers Jennifer Curtis (Diné), specializing in silverwork and stamping; Arland Ben (Diné), an actor known for his overlay petroglyph designs; and Curtis Pete (Navajo/Hopi), who uses fine traditional techniques in contemporary styles

### Niman Gallery

125 Lincoln Ave., Ste. #116 | [namingha.com](http://namingha.com)

Friday, Aug. 18, 5 – 7 p.m.

New works by painter/sculptor Dan Namingha, sculptor Arlo Namingha, and photographer Michael Namingha

### Sorrell Sky

125 W. Palace Ave. | [SorrellSky.com](http://SorrellSky.com)

Thursday, Aug. 17, 3 p.m., and Aug. 20, 11:30 a.m.

*Threads Thru Time*, a talk about Navajo weaving by Jackson Clark

Thursday – Friday, Aug. 17 and Aug. 18, 5 p.m.

Artist opening with painter Kevin Red Star (Crow), and jewelers Ray Tracey (Navajo) and Ben Nighthorse Campbell (Cheyenne)

Friday, Aug. 18, 3 p.m.

Artist talk by potter Pahponee (Kickapoo/Potawatomi)

### True West Gallery

130 Lincoln Ave., Suite E | [truewestgallery.com](http://truewestgallery.com)

Thursday, Aug. 17, 5 – 9 p.m.

Annual Market Kickoff Party



Zélie Pollon is a Santa Fe author and travel consultant. Her book *Hit the Road! A Badass Mom's Guide for Families Who Want to Travel the World* is available on Amazon.





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From left to right, pottery by Nampeyo (1856-1942), Fannie Nampeyo (1900-1987), and Rachel Namingha Nampeyo (1903-1985)



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Donnie Supplee	Al Nez
Ben Nighthorse Campbell	Tommy Singer
Lee Yazzie	Oscar Betz
Jimmie Harrison	Benson Manygoats
Ray Tracey	And many more

#### **Other Native Artists**

Eddy Shorty  
Robert 'Spooner' Marcus  
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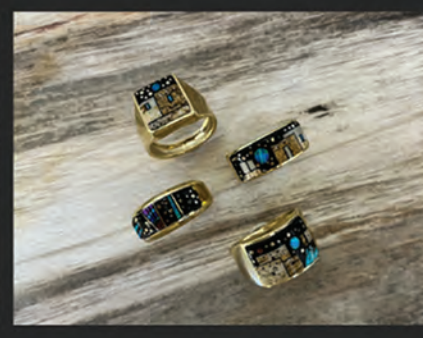
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