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Panama Rainforest Baskets (Wounaan + Embera)
Grey Cohoe (Diné)

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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**Santa Fe Indian Market**  
August 18th 2023  
Artists in Attendance

**Aaron Hazel**

"Belong"

![Image of Geronimo at Fort Bowie by Aaron Hazel]

**Geronimo at Fort Bowie**  
36" x 18" Oil  
Aaron Hazel

**Tatanka Iyotake, Sitting Bull**  
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Bronze  
Ed Natya

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DAVID YARROW

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2023 SANTA FE INDIAN MARKET

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David Yarrow Show: 5 - 7:30 PM | Talk: 6:30 PM
Gallery Market Show: 10 AM - 5 PM

Sorrel Sky Gallery Events:
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Sat. Aug. 19
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www.SorrelSky.com
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

**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 Skyrider, Hyrum Joe, Ryan Singer, Thomas Breeze Marcus, Frank Buffalo Hyde, and Russell Sanchez

Visit www.blueraingallery.com for a complete list of shows and events in conjunction with Blue Rain Gallery’s Annual Celebration of Native American Art
PALACE JEWELERS
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Indian Market Open House
August 17th - 18th 2023
5-7 PM

Artists in Attendance:
Arland Ben, Diné
Jennifer Curtis, Diné
Curtis Pete, Diné/Hopi
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ON THE PLAZA

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Navajo Weaving with Templar Crosses
Transitional Blanket c. 1900's
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Monumental Bronze, Ltd. ed. 15, 70”H x 45”L x 35”D

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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 Selytyn
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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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
CONTENTS

46
SAN MANUEL BAND
PHILANTHROPY
By Daniel Gibson

60
BASKETRY THRIVES
By M. T. Hartnell (Jolon Salinan Tribe)

96
THE OLD GUARD
By Patty Talahongva (Hopi)

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.
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 101st 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.

Néé‘éšemeno! (Thank you with respect!)

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

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Jamie R. Schulze
(Northern Cheyenne/Sisseton Whapeton Oyate) | Executive Director
Join the celebration!

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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.

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.

101st 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.

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
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
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 motto 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.

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.
icaceous 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.

Evolution 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.”
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.”
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.

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

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)

Rebecca Baker-Grenier is of Kwakiul/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. [rebeccabaker grenier.com](http://rebeccabakergrenier.com)

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)

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)

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)

This year marks the 10th 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.

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.
Jason Baerg

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).

Instagram: @jasonbaerg
Photo by Tira Howard.

Jontay Kahn

Jontay Kahn 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, Kahn reframes regalia through a contemporary fashion design lens, creating dramatic and otherworldly fashion rooted in performance.

Instagram: @Jontay_Kahn
Photo of the designer by Jason Ordaz.

Elias Jade Not Afraid

Elias Jade Not Afraid is an award-winning Apsaalooke 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.

Instagram: @eliasnotafraid
Photo of the designer by Latoya Flowers.

Dusty LeGrande

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.

Instagram: @mobilizewaskawewin
Photo by Cheyenne Rain LeGrande.

Qaulluqs (Clara McConnell)

Qaulluqs (Clara McConnell) is an Inupiaq designer whose fashion line is grounded in the transference of Inupiat Ilitquisat 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 the designer by Vo Photography.

Tracy Toulouse

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

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 Native Fashion Week in 2024, visit swaianativefashion.org, debuting in fall 2023.
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

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

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For more information, contact zoe.robb@iaia.edu or (505) 424-5730.
The Art of Jean LaMarr
Features more than 60 artworks challenging long-held cultural stereotypes and preconceptions about Native American people and cultures, including paintings, prints, and sculptures spanning from the 1970s to the present.

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The Stories We Carry
Features contemporary jewelry created by more than 100 Indigenous artists across decades.

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THE SAN MANUEL BAND OF MISSION INDIANS GIVING BACK TO ARTS & CULTURE

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 12th century.

In a story by Maria Manuela in the tribe’s notable Haminat 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

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.
Story by Daniel Gibson

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. 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 (Luiseño/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. Find Hamiinat Magazine and more stories on Native arts and fashion at sanmanuel.com/magazine.
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.
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. Diverse Arts: Glenda McKay (Ingalk Athabascan)
7. Sculpture: Ryan Benally (Diné)
8. Textiles: Ahkima Honyumptewa (Hopi)
9. Youth: TobieMae Patricio (Acoma Pueblo)
10. Beadwork & Quillwork: Juanita Growing Thunder (Assiniboine Sioux)
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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.”
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 Chasker Spencer (Lakota/Nez Perce/Cheerokee/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 20th Century Studios film Prey, starring Amber Midthun (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."

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."
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, 5th 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 Shaandinin 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.
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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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 21st 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.

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

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

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

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.

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

WHERE TO SEE & BUY HEARTLAND BASKETRY

CHEROKEE ARTS CENTER  
212 S. Water St.; Tahlequah, Oklahoma  
918-453-5728  
artcenter.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  
visitcherokeenation.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

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.

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.

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.
“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
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.
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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 Nambe, Pojaque, San Ildefonso, 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 Anishinaabe peoples, which include the Dakotas, Lakotas, and Nakotas.

Some artists identify themselves with larger ethnic, linguistic, or cultural groups. For example, while Navajo Nation is the tribe's official name, its autonym is Diné, and artists might opt for either term.

Typically, when an artist descends from multiple tribes, they might choose to list their tribal affiliations, to reflect history, geography, culture, and other important aspects of their identities.
<table>
<thead>
<tr>
<th>Name</th>
<th>Tribe</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calabaza, Tyson</td>
<td>Santo Domingo Pueblo</td>
<td>WA W 408</td>
</tr>
<tr>
<td>Calabaza, Valerie</td>
<td>Santo Domingo Pueblo</td>
<td>PAL N 249</td>
</tr>
<tr>
<td>Calamity, Milford</td>
<td>Santo Domingo Pueblo</td>
<td>CP 11</td>
</tr>
<tr>
<td>Calladitto, Henry</td>
<td>Navajo Nation</td>
<td>PLZ 28</td>
</tr>
<tr>
<td>Calladitto, Mark</td>
<td>Navajo Nation</td>
<td>PR P 301</td>
</tr>
<tr>
<td>Calladitto, Myles</td>
<td>Navajo Nation</td>
<td>PLZ 28</td>
</tr>
<tr>
<td>Campbell, Terrence</td>
<td>Central Council of the Tlingit &amp; Haida Indian Tribes</td>
<td>FR N 316</td>
</tr>
<tr>
<td>Carrillo, Franklin</td>
<td>Pueblo of Laguna</td>
<td>PAL S 254</td>
</tr>
<tr>
<td>Casuse, Fritz</td>
<td>Navajo Nation</td>
<td>LIN W 726</td>
</tr>
<tr>
<td>Cate, Clayton</td>
<td>Santo Domingo Pueblo</td>
<td>FR P 302</td>
</tr>
<tr>
<td>Cate, Lorraine</td>
<td>Santo Domingo Pueblo</td>
<td>FR S 302</td>
</tr>
<tr>
<td>Charley, Matthew</td>
<td>Navajo Nation</td>
<td>LIN W 751</td>
</tr>
<tr>
<td>Charlie, Ric</td>
<td>Navajo Nation</td>
<td>PLZ 47</td>
</tr>
<tr>
<td>Clark, Dana</td>
<td>Santo Domingo Pueblo</td>
<td>PLZ 88</td>
</tr>
<tr>
<td>Clark, Irene</td>
<td>Navajo Nation</td>
<td>PLZ 63</td>
</tr>
<tr>
<td>Clark, Ira</td>
<td>Navajo Nation</td>
<td>CP 16</td>
</tr>
<tr>
<td>Clay, Monty</td>
<td>Navajo Nation</td>
<td>FR S 301</td>
</tr>
<tr>
<td>Cockwikvia, Marcus</td>
<td>Hopi Tribe</td>
<td>LIN W 764</td>
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<td>Coriz, Rodney</td>
<td>Santo Domingo Pueblo</td>
<td>SFT P 527</td>
</tr>
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<td>Coriz, Rudy</td>
<td>Santo Domingo Pueblo</td>
<td>FR S 324</td>
</tr>
<tr>
<td>Crawford, Mark</td>
<td>Navajo Nation</td>
<td>LIN E 719</td>
</tr>
<tr>
<td>Crawford, Taina</td>
<td>Navajo Nation</td>
<td>WA W 401</td>
</tr>
<tr>
<td>Crespin, Prisanne</td>
<td>Navajo Nation</td>
<td>FR S 341</td>
</tr>
<tr>
<td>Crispin, Osavio</td>
<td>Santo Domingo Pueblo</td>
<td>FR S 341</td>
</tr>
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<td>Crow, Shoe, Albertine Piikani First Nation FR N 337</td>
<td></td>
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<td>Cummings, Edison</td>
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<td>PAL S 207</td>
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<td>Custer, Cheyenne</td>
<td>Navajo Nation</td>
<td>CP 16</td>
</tr>
<tr>
<td>Custer, Gary</td>
<td>Navajo Nation</td>
<td>FR S 310</td>
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<td>Garcia, Kevin</td>
<td>Santo Domingo Pueblo</td>
<td>SFT 511</td>
</tr>
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<td>Garcia, Mary</td>
<td>Navajo Nation</td>
<td>MAR 813</td>
</tr>
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<td>Garcia, Neeko</td>
<td>Navajo Nation</td>
<td>PLZ 67</td>
</tr>
<tr>
<td>Garcia, Ray</td>
<td>Pueblo of San Felipe</td>
<td>CP 21</td>
</tr>
<tr>
<td>Gasper, Duran</td>
<td>Zuni Tribe of the Zuni</td>
<td>PAL S 208</td>
</tr>
<tr>
<td>Gatewood, Anthony</td>
<td>Pueblo of Isleta</td>
<td>CAT E 901</td>
</tr>
<tr>
<td>Gene, Leonard</td>
<td>Navajo Nation</td>
<td>LIN E 736</td>
</tr>
<tr>
<td>Grant, Antonio</td>
<td>Eastern Band of Cherokee Indians CP 18</td>
<td></td>
</tr>
<tr>
<td>Fendehime, James</td>
<td>Tohono O’odham Nation of Arizona CP 12</td>
<td></td>
</tr>
<tr>
<td>Fender, Erik</td>
<td>Pueblo of San Ildefonso</td>
<td>FR P 303</td>
</tr>
<tr>
<td>Francis, Florence</td>
<td>Navajo Nation</td>
<td>LIN W 760</td>
</tr>
<tr>
<td>Garcia, Aaron</td>
<td>Santo Domingo Pueblo</td>
<td>LIN W 746</td>
</tr>
<tr>
<td>Garcia, Jonathan</td>
<td>Santo Domingo Pueblo</td>
<td>FR N 330</td>
</tr>
<tr>
<td>Haske, Vernon</td>
<td>Navajo Nation</td>
<td>FR S 315</td>
</tr>
<tr>
<td>Hendren, Shane</td>
<td>Navajo Nation</td>
<td>LIN E 712</td>
</tr>
<tr>
<td>Henry, Ronnie</td>
<td>Navajo Nation</td>
<td>PAL S 227</td>
</tr>
<tr>
<td>Herrera, Tim</td>
<td>Pueblo of Cochiti</td>
<td>PLZ 06</td>
</tr>
<tr>
<td>Honanie, Aaron</td>
<td>Hopi Tribe</td>
<td>WA W 405</td>
</tr>
<tr>
<td>Howard, Ivan</td>
<td>Navajo Nation</td>
<td>PAL N 231</td>
</tr>
<tr>
<td>Hunter, Cody</td>
<td>Navajo Nation</td>
<td>PAL N 231</td>
</tr>
<tr>
<td>Hunter-Pine, Wilma</td>
<td>Navajo Nation</td>
<td>PAL N 231</td>
</tr>
<tr>
<td>Huntinghorse, Dina</td>
<td>Wichita and Affiliated Tribes</td>
<td>WA E 409</td>
</tr>
<tr>
<td>Jackson, Nicholas</td>
<td>Navajo Nation</td>
<td>CP 13</td>
</tr>
<tr>
<td>Jacobs, Margaret</td>
<td>Saint Regis Mohawk Tribe</td>
<td>SFT 510</td>
</tr>
<tr>
<td>Jamon, Carlton</td>
<td>Zuni</td>
<td>WA W 411</td>
</tr>
<tr>
<td>Jim, Harrison</td>
<td>Navajo Nation</td>
<td>PLZ 66</td>
</tr>
<tr>
<td>Joe, Bryan</td>
<td>Navajo Nation</td>
<td>PLZ 33</td>
</tr>
</tbody>
</table>
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
SFT S 220

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
Enipogtoog
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
LIN E 722

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

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

Todacheeene, 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 S 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, 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 Wisconsin
PAL N 200

Whagado, Jerry
Yavapai-Apache Nation of the Camp Verde Indian Reservation
CP 14

Whitinghorne, Hank
Navajo Nation
LIN W 720

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

Willie, JF
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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<td>PAL N 203</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toya, Dominique</td>
<td>Pueblo of Jemez</td>
<td>PAL N 256</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toya, Mariam</td>
<td>Pueblo of Jemez</td>
<td>PAL N 256</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toya, Maxine</td>
<td>Pueblo of Jemez</td>
<td>PAL N 256</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tso, Jared</td>
<td>Navajo Nation</td>
<td>FR S 318</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tsosie, Derrick</td>
<td>Pueblo of Jemez</td>
<td>FR P 313</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tsosie, Leonard</td>
<td>Pueblo of Jemez</td>
<td>FR P 313</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Victoriano, LaDonna</td>
<td>Pueblo of Acoma</td>
<td>SFT P 528</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Victorino, Cletus, Jr.</td>
<td>Pueblo of Acoma</td>
<td>POG 111</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Victorino, Sandra</td>
<td>Pueblo of Acoma</td>
<td>POG 111</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vigil, Lonnie</td>
<td>Pueblo of Santa Clara</td>
<td>PAL 272</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vigil, Nicola</td>
<td>Jicarilla Apache Nation</td>
<td>CP 15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walkingstick, Karin</td>
<td>Cherokee Nation</td>
<td>LIN E 759</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wall, Kathleen</td>
<td>Pueblo of Jemez</td>
<td>PLZ 78</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wall, Marcus</td>
<td>Pueblo of Jemez</td>
<td>CAT E 913</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westika, Gaylan</td>
<td>Zuni Tribe of the Zuni Reservation</td>
<td>LIN W 749</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whiterock, John</td>
<td>Navajo Nation</td>
<td>FR N 324</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yepa, Alvina</td>
<td>Pueblo of Jemez</td>
<td>PLZ 77</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yepa, Marcella</td>
<td>Pueblo of Jemez</td>
<td>PLZ 77</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Youngblood, Nancy</td>
<td>Pueblo of Santa Clara</td>
<td>LIN W 730</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### III PAINTINGS, DRAWINGS, GRAPHICS, PHOTOGRAPHY

<table>
<thead>
<tr>
<th>Name</th>
<th>Tribe</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aguilar, Joseph</td>
<td>Santo Domingo Pueblo</td>
<td>FR N 317</td>
</tr>
<tr>
<td>Aguilar, Martin</td>
<td>Pueblo of San Ildefonso</td>
<td>PAL N 238</td>
</tr>
<tr>
<td>Alexander, George</td>
<td>The Muscogee (Creek) Nation</td>
<td>LIN W 772</td>
</tr>
<tr>
<td>Allison, Marla</td>
<td>Pueblo of Laguna</td>
<td>LIN E 730</td>
</tr>
</tbody>
</table>
2023 INDIAN MARKET ARTIST DIRECTORY
PHOTOS COURTESY OF SWAIA

CHRISTIAN BIGWATER
KAREN CLARKSON
TERRANCE GUARDIPEE

DEBORAH LUJAN

Armi, Carlon
Navajo Nation
FR N 542

Anderson, Ephraim
Navajo Nation
PLZ 22

Antonio, Olathe
Navajo Nation
PAL S 221

Aragon, Allen
Navajo Nation
LIN E 748

Aragon, Ralph
Pueblo of Zia
SFT W 522

Attea, Maya
Penobscot Nation
SFT E 527

Balloue, John
Cherokee Nation
PAL S 260

Baloo, Sheiyenne
Navajo Nation
FR S 331

Banks, Le’Ana
Keweenaw Bay Indian Community
PAL S 240

Bear Don’t Walk, Carlin
Crow Tribe of Montana
PAL S 205

Begay, Cody
Navajo Nation
CP 21

Begay, Tedra
Navajo Nation
LIN W 779

Begay, Nathan
Navajo Nation
MAR 817

Begaye, Daryl
Navajo Nation
CP 28

Begaye, Marwin
Navajo Nation
PAL S 206

Begaye, Roberta
Navajo Nation
LIN W 747

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

Ben, Arland
Navajo Nation
LIN W 729

Beno, Jonathan
Navajo Nation
CP 24

Bigwater, Christian
Navajo Nation
LIN W 787

Black, James
Cheyenne and Arapaho Tribes
PAL S 253

Blacksheep, Beverly
Navajo Nation
PAL N 234

Boone, Peter
Upper Skagit Indian Tribe
PLZ 31

Brandow, Heidi
Navajo Nation
POG 118

Bread, Paris
Navajo Nation
PLZ 52

Bread, Wakeah
Comanche Nation
LIN E 750

Broer, Roger
Oglala Sioux Tribe
PAL N 232

Brown, Jerry
Navajo Nation
CAT E 904

Brown, Vina
Heiltsuk
SFT 502

Burgess, Nocona
Comanche Nation
LIN W 728

Calabaza, Estefanita
Santo Domingo Pueblo
CP 04

Casuse, Fritz
Navajo Nation
LIN W 726

Cavin, Jeremy
The Chocotaw Nation of Oklahoma
LIN W 739

Chaney, Ross
The Osage Nation
CP 22

Charley, Avis
Spirit Lake Tribe
LIN W 738

Chee, Carlis
Navajo Nation
LIN E 777

Chee, Norris
Navajo Nation
LIN E 772

Chiago, Michael
Tohono O’odham Nation of Arizona
POG 104

Clark, Don
Navajo Nation
POG 119

Clarkson, Karen
The Chocotaw Nation of Oklahoma
LIN E 726

Claw, Monty
Navajo Nation
FR S 301

Collins, Patrick
Saginaw Chippewa Indian Tribe of Michigan
LIN E 709

Corcoran, Dolores
Caddo Nation of Oklahoma
FR N 319

Curfman, Del
Crow Tribe of Montana
PLZ 36

Curley, Andrew
Navajo Nation
PAL S 238

Curley, Jonathan
Navajo Nation
LIN W 770

Dalasohya, David, Jr.
Hopi Tribe
MAR 814

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

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

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

Denetclaw, Myron
Navajo Nation
PAL S 213

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

DuBoise-Shepherd, Amber
Navajo Nation
PAL S 201

Dunkelberger, Dawn
Oneida Nation
LIN W 722

Duwynie, Mary
Hopi Tribe
FR N 303

Eddaake, Keith
Zuni Tribe of the Zuni Reservation
PAL N 239

Emerson, Anthony
Navajo Nation
SFT E 532

Emerson, Cheyanne
Navajo Nation
SFT E 532

Enjady, Oliver
Mescalero Apache Tribe of the Mescalero Reservation
WA E 402

Etsitty, Garrett
Navajo Nation
PLZ 26

Fowler, Myron
Navajo Nation
LIN W 769

Garcia, Jason
Pueblo of Santa Clara
POG 123

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

Goodluck, Raymond
Navajo Nation
POG 115

Goodnight, Madelyn
The Chickasaw Nation
CAT E 909

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

Guardipee, Terrance
Blackfeet Tribe of the Blackfeet Indian Reservation of Montana
PAL S 235

Harjo, Jessica
Otoe-Missouria Tribe of Indians
SFT E 526

Harrison, Rowan
Pueblo of Isleta
LIN W 717

Harvey, Sheldon
Navajo Nation
LIN E 751

78 2023 INDIAN MARKET
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
81

V SCULPTURE

Begay, Frederick
Navajo Nation
PLZ 79

Begay, Joseph
Navajo Nation
PAL S 247

Benally, Ryan
Navajo Nation
PAL S 251

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

Dougii, 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

Frye, Russell
Pueblo of Tesuque
SFT 506

Goeman, Stonehorse
Cheyenne River Sioux Tribe
of the Cheyenne River Reservation
PLZ 87

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

Kinneeneauk, 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
Navajo Nation
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
CP 07

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

Quan, Royce
Pueblo of Jemez
CP 07

Quan, Royce
Pueblo of Jemez
CP 07

Quan, Royce
Pueblo of Jemez
CP 07

Quan, Royce
Pueblo of Jemez
CP 07

Quan, Royce
Pueblo of Jemez
CP 07

Quan, Royce
Pueblo of Jemez
CP 07

Quan, Royce
Pueblo of Jemez
CP 07

Quan, Royce
Pueblo of Jemez
CP 07

Quan, Royce
Pueblo of Jemez
CP 07
VI TEXTILES

Anderson, Ephraim
Navajo Nation
LIN E 769

Walters, Shondinii
Navajo Nation
LIN E 743

Walters, Roy
Navajo Nation
LIN E 769

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

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

Aragon, Loren
Pueblo of Acoma
LIN W 781

Aragon, Nellie
Navajo Nation
LIN E 748

Aragon, Ivretta
Navajo Nation
SFT E 523

Aragon, Joan
Pueblo of Zia
SFT W 522

Aragon, Venancio
Navajo Nation
LIN E 715

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, Gilbert
Navajo Nation
PAL N 212

Begay, Gloria
Navajo Nation
FR P 311

Begay, Nellie
Navajo Nation
PLZ 22

Begay, Sarah
Navajo Nation
PLZ 74

Bia, Leona
Navajo Nation
PAL S 229

Charley, Berdina
Navajo Nation
SFT E 523

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

Herrera Naranjo, Suzanne
Pueblo of Santa Clara
PLZ 23

Honyumptewa, 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, Jessena Reid
Navajo Nation
FR P 307
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

Boone, Peter
Upper Skagit Indian Tribe
PLZ 31

Bowie, Albert
Ohkay Owingeh
CP 24

Box, Debra
Southern Ute Indian Tribe
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 Ti'vint & 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
Seneca Nation of Indians
FR S 303

Haynes, Hayden
Seneca Nation of Indians
LIN E 736

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
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

Maybey, Dalin
Northern Arapaho Tribe of the
Wind River Reservation
LIN E 733

McKay, Glenda
Cook Inlet
PAL N 221

Michaels, Patricia
Pueblo of Taos
PLZ 03

Mike, Theresa
Village of Kotlik
CP 05

Morrow, Rachel
Mohawks of Kahnawake
CP 08

Nequataewa, 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

Red Shirt, Osceola
Oglala Sioux Tribe
PAL S 204

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

Roesel, 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

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

Toya, Delvin
Pueblo of Jemez
SFT 512

Trudeau, Sharon
Mohawks of Kahnawake
LIN E 734

Tsodle-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

Worchester, David
The Chicksaw Nation
FR N 329

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 Reservation
MAR 810

Bread, Jackie
Blackfeet Tribe of the Blackfoot
Indian Reservation of Montana
PLZ 52

Brown, Vina
Heiltsuk
SFT 502

Calabaza, Naomi
Santo Domingo Pueblo
WA W 408

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
Ottawa and Chippewa
Indians
LIN W 750

Escarcega, Esther
Navajo Nation
PLZ 03

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
Okhay Owingeh
WA E 404

Greeves, Teri
Kiowa Indian Tribe of Okla-
ahoma
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

VIII BEADWORK/ QUILLWORK

Aragon, Joan
Pueblo of Zia
SFT W 522

Atkisson, Kristina
Mohawks of Kahnawake
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

Chitto, Hollis
Mississippi Band of Choctaw
Indians
LIN E 724

Church, Kelly
Match-e-be-nash-she-wish
Band of Pottawatomi Indians
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
Ottawa and Chippewa
Indians
LIN W 750

Escarcega, Esther
Navajo Nation
PLZ 03

Fogarty, Joyce
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-
ahoma
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
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 Indians 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
Tsmysen
LIN E 742

Ryan, Teresa
Metlakatla
LIN E 742

Second, Theresa
Penobscot Nation
SFT P 525

Wong-Whitebear, Laura
(Sinixt)
Colville Federated Tribes
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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 19th and early 20th 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-20th 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.
ARTS: REPURPOSED, REIMAGINED, & REPOSITIONED

Story by Russ Tallchief (Osage)
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 Wauneke, 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 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.
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 20th 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...
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 reimagining 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.”

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, Talchief is a playwright, actor, and dancer, and currently serves as a communications specialist for the Osage Nation in Pawhuska, Oklahoma.
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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.”
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!”

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Photos courtesy King Galleries.
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!”

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 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 (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.”

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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.
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.
JN: I attended Indian Market during my first year at 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 did you decide to apply to participate in Santa Fe Indian Market?

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

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

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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.
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 craftsmanship,” 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 of 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.
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 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, 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.

S
anta 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/Hitada/Blackfeet/Plains Cree) ’13, and Crystal Rose Demientieff Worl (Tlingit/Athabascan/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 Orlanda Dugi (Dine) 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/Chocotaw), 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. “You have to wear the dress that you areigne and want to show — it’s not about dressing the part.” Established artist Jennifer Benally (Oneida/Dine) ’23 presented pottery and clothing blending her heritage, 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 are 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.
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.

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**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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- Missing and Murdered Indigenous Women and Relatives Task Force
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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.

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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
Toll Free: 1-888-ART-FAKE or 1-888-278-3253
Email: iacb@ios.doi.gov
Web: www.doi.gov/iacb

Gerald Lomaventema, Hopi, Rain Dancer © 2022
AROUND TOWN EVENTS

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 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
48th 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.
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.

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 (Dine), 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 Saturday (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.
poehecenter.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-1 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 35th year.

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.”

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

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

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
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
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
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
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
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 Ghchahu with paintings, Quintin Quam with Zuni jewelry, and Ricky Laahty with Zuni fetish carvings
Sunday, Aug. 20, 10 a.m. – 5 p.m.
Anthony Ghchahu 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
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

**Malouf on the Plaza**
61 Old Santa Fe Trail  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
More than 10 trunk shows of leading Native American and Southwestern artists

**Manitou Gallery**
123 West Palace Ave.  Manitougalleries.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
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
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
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
Thursday, Aug. 17, 5 – 9 p.m.
Annual Market Kickoff Party

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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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Opening reception: Friday, August 11th, 4pm to 7pm

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

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GEMSONG GALLERIES & GEMSONG PLAZA

3 Southwest Galleries; 1 Fine Art Gallery & A Gem Museum

Native Artists performances at Gemsong Plaza as well as
Artist Receptions each evening from Aug 13th-Aug 20th

Check Instagram for Event Schedule

Native Jewelry Artists

Charles Loloma
Sonwai
Jesse Monogya
Aaron Toadlena
Jonathan McKinney
Wes Willie
Donnie Supplee
Ben Nighthorse Campbell
Lee Yazzie
Jimmie Harrison
Ray Tracey

Edmond Cooyate
Edison Sandy Smith
Marian Denipah
Al Nez
Tommy Singer
Donna Supplee
Al Nez
Tommy Singer
Oscar Betz
Benson Manygoats
And many more

Other Native Artists

Eddy Shorty
Robert 'Spooner' Marcus
Viloy Vigil
Aaron Kiyaani
Frank Howell
Elwyn Shorthair
Jeremy Salazar
R.C. Gorman
Dan Naminga
& more

La Fonda Galleries: Downstairs 111 Old S Fe Trail; Upstairs 100 E San Francisco St
Gemsong Plaza: 2 Galleries & Gem Museum, 149 E. Alameda St
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Friday, Aug.18
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Santa Fe Railyard Park
Performance Green (By Site Santa Fe)

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Southwest Connection
Featuring
Calvin Begay

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Friday-Sunday, August 18th-20th
10 AM-7 PM

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SUNWEST

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Canyon Ballroom
Aug 17 - Aug 20 2023

ARTIST: Rebecca Begay & Jennifer Curtis

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Discover the Santa Clara Pueblo

Santa Clara Pueblo is a Tewa Indian settlement along the Rio Grande in north-central New Mexico.

The ancient Santa Clara Pueblo people lived atop the breathtaking Puye Cliff Dwellings. Santa Clara’s artist traditions can be found in pottery that is admired throughout the world.

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