

SANTA FE Indian Market

BRINGING NATIVE ART TO THE WORLD SINCE 1922

2026 ARTIST DIRECTORY & BOOTH GUIDE



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above: Melanie A. Yazzie with "They Walk Together," 72" x 42" aluminum edition 6
left: "Illusion" by Allan Houser, stone, 84.5" x 19" x 32"

THURSDAY, AUGUST 13, 2026 | 2-5pm

Indian Market Open House featuring new works on paper and an art demonstration by the internationally celebrated artist **Melanie A. Yazzie** (Diné).

Prints, paintings and sculptures will be available.

Group Exhibition featuring: **Melanie A. Yazzie** (Diné), **Allan Houser** (Chiricahua Apache), **Michael Kabotie** (Hopi).

OPEN DAILY | 10am-5pm

Exhibition in the gallery and sculpture garden of sculpture, paintings, printmaking, and jewelry featuring artwork by **Melanie A. Yazzie** (Diné), **Allan Houser** (Chiricahua Apache), **Michael Kabotie** (Hopi), **Dan Namingha** (Tewa/Hopi), **Charlie Willeto** (Diné), **Dennis Numkena** (Hopi), plus major granite sculpture on display in the sculpture garden by **Khang Pham-New** (Vietnamese/Canadian).

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BEST ^{OF} SHOW

Making History at Santa Fe's Indian Market

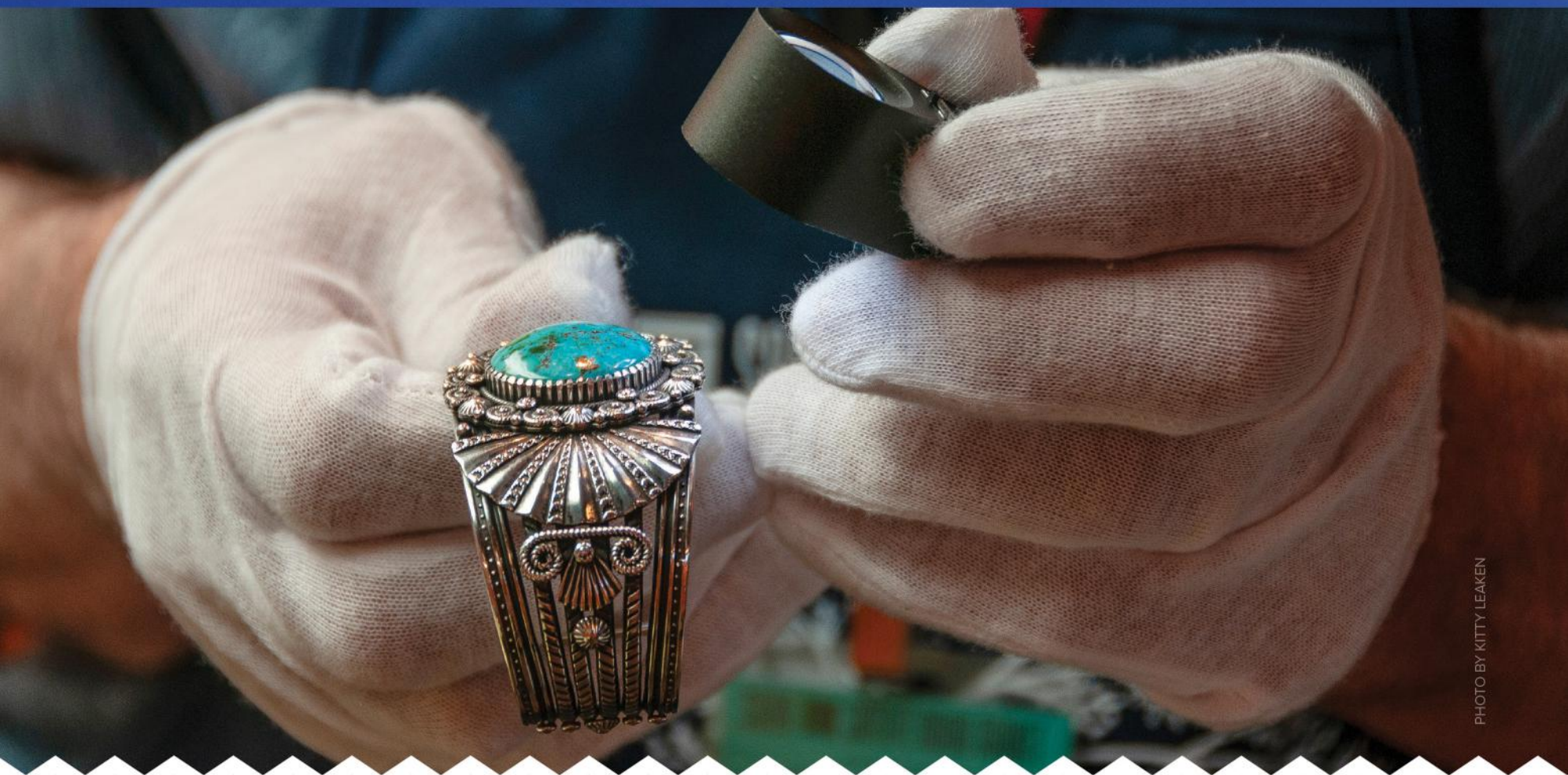


PHOTO BY KITTY LEAKEN

EXHIBITION RUNS AUGUST 14, 2026 – SPRING 2027

at Museum of Indian Arts and Culture on Museum Hill

Best of Show: Making History at Santa Fe's Indian Market traces the history of this prestigious award and its evolution in relationship to economic, cultural, political, and institutional contexts. The exhibition looks closely at what artistic excellence has meant at the Southwestern Association for

Indian Arts (SWAIA), and who has defined it, over the span of its 104-year history. Featured artists include **Dallin Maybee** (Seneca and Northern Arapaho), **Jennifer Tafoya** (Santa Clara Pueblo), **Darryl Dean Begay** (Diné), **Maria and Julian Martinez** (Santa Clara Pueblo), and **Trinidad Medina** (Zia Pueblo).



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



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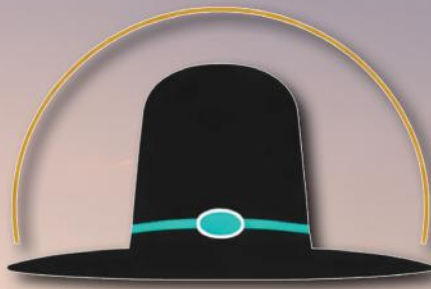
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Don Supplee



PALACE JEWELERS DIRECTOR
Tsali Hall, Diné

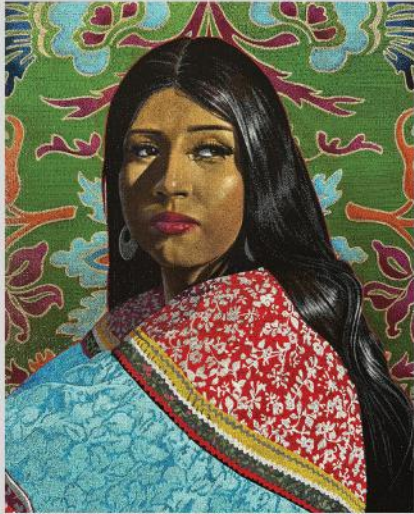


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2026 SANTA FE INDIAN MARKET

THU. AUGUST 13

Navajo Weaving Educational Talk
The Legacy of Ben Nighthorse Talk

FRI. AUGUST 14

Star York 50th Retrospective Talk
All Artist Show

SAT. AUGUST 15

Demonstrations and
Artist Meet & Greet

SUN. AUGUST 16

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Visit our Gallery of Katsinas
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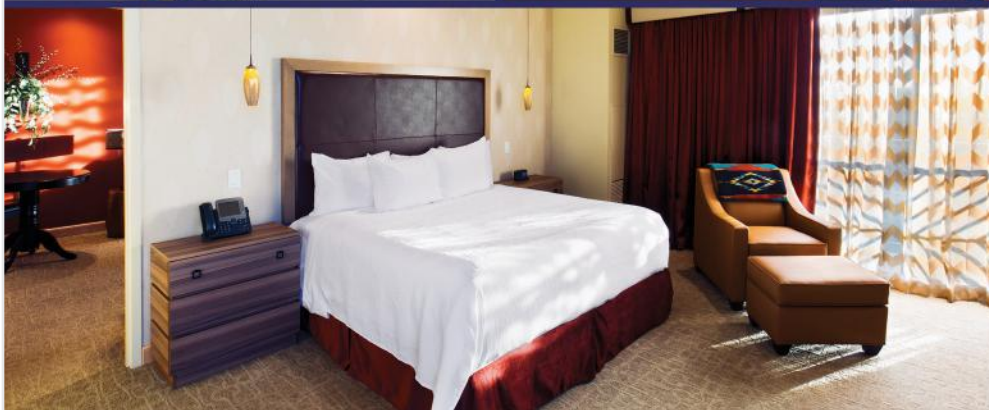
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THE ART AND LEGACY OF JODY FOLWELL

THROUGH SEPTEMBER 13

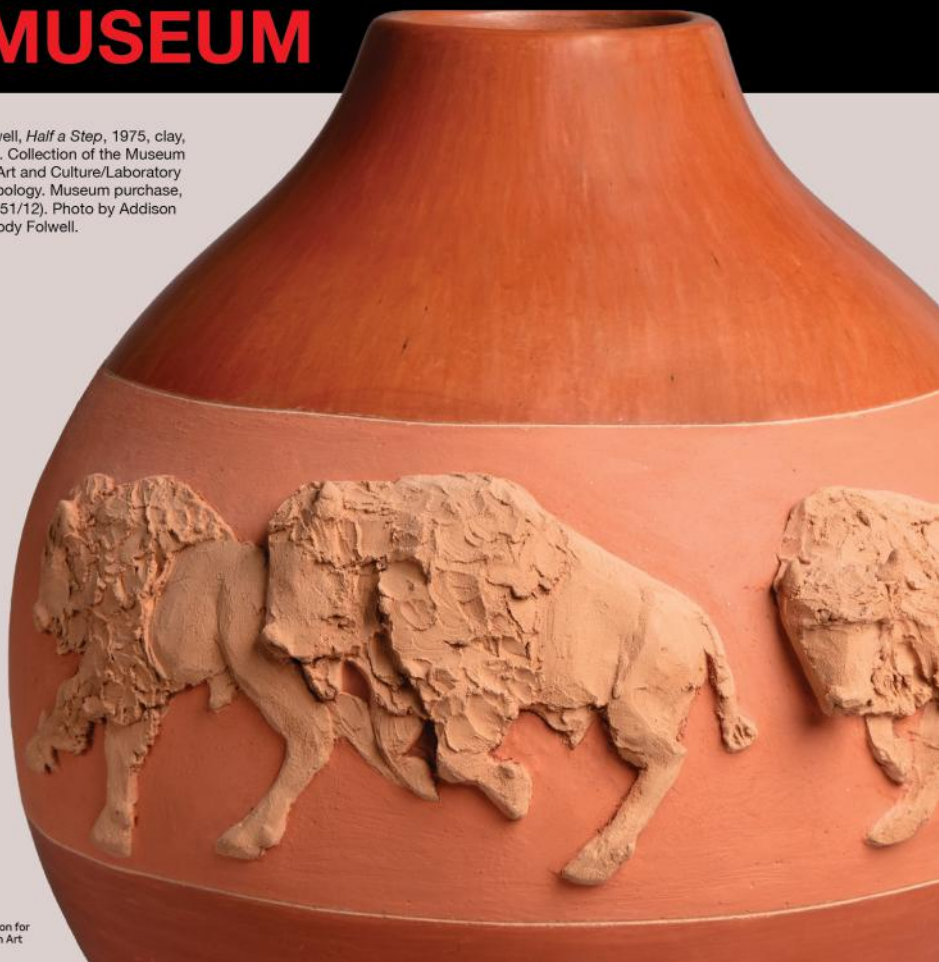
Plaza Building

107 W Palace Avenue, Santa Fe

Jody Folwell (Santa Clara, b. 1942) has revolutionized Pueblo pottery over five decades, becoming the first Pueblo artist to use clay for social justice and political commentary. *O'Powa O'Meng: The Art and Legacy of Jody Folwell* presents 30 iconic works in her first career retrospective.

terra Foundation for American Art

Jody Folwell, *Half a Step*, 1975, clay, 9 x 8 1/2 in. Collection of the Museum of Indian Art and Culture/Laboratory of Anthropology. Museum purchase, 1975 (47651/12). Photo by Addison Doty. © Jody Folwell.



Virgil Ortiz, *Po'pay 2180: Leader of the Pueblo Revolt*, 2026, glazed raku ceramic, ed. 2/7, 32 x 24 x 23 in., © Virgil Ortiz

CONTINUUM
BLINDFALL | FIRST STRIKE
RE¹⁶⁸⁰ V²¹⁸⁰ LT

VIRGIL ORTIZ | ERIC F. GARCIA

THROUGH OCTOBER 18

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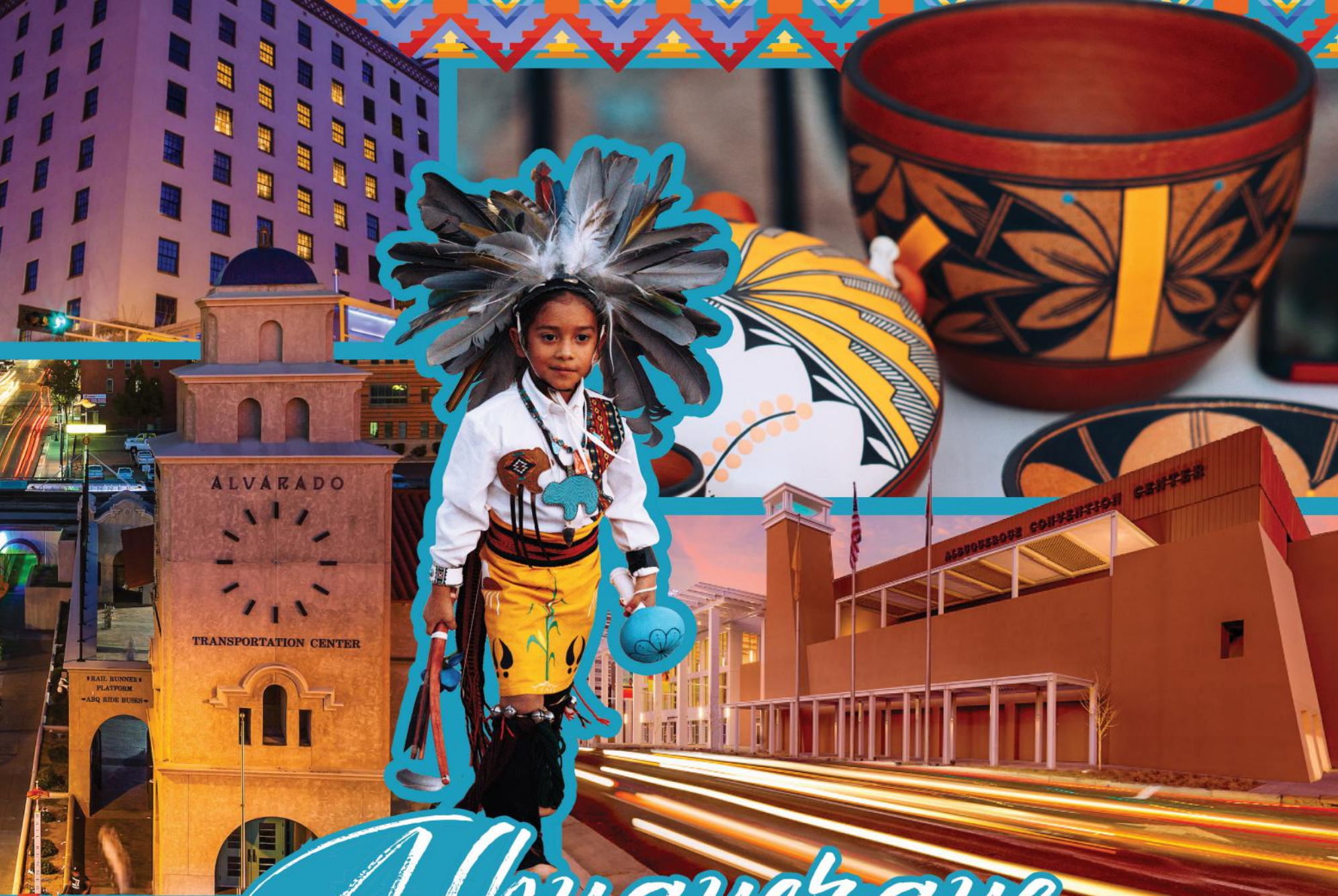
Virgil Ortiz (American, Cochiti Pueblo, b. 1969) presents the latest chapter of *Revolt 1680/2180*, his expansive decades-long project. Collaborating with lifelong friend Eric F. Garcia (American, b. 1968), the two artists spark a vital exchange through clay, imagery, and form in *Continuum: Blindfall / First Strike*.

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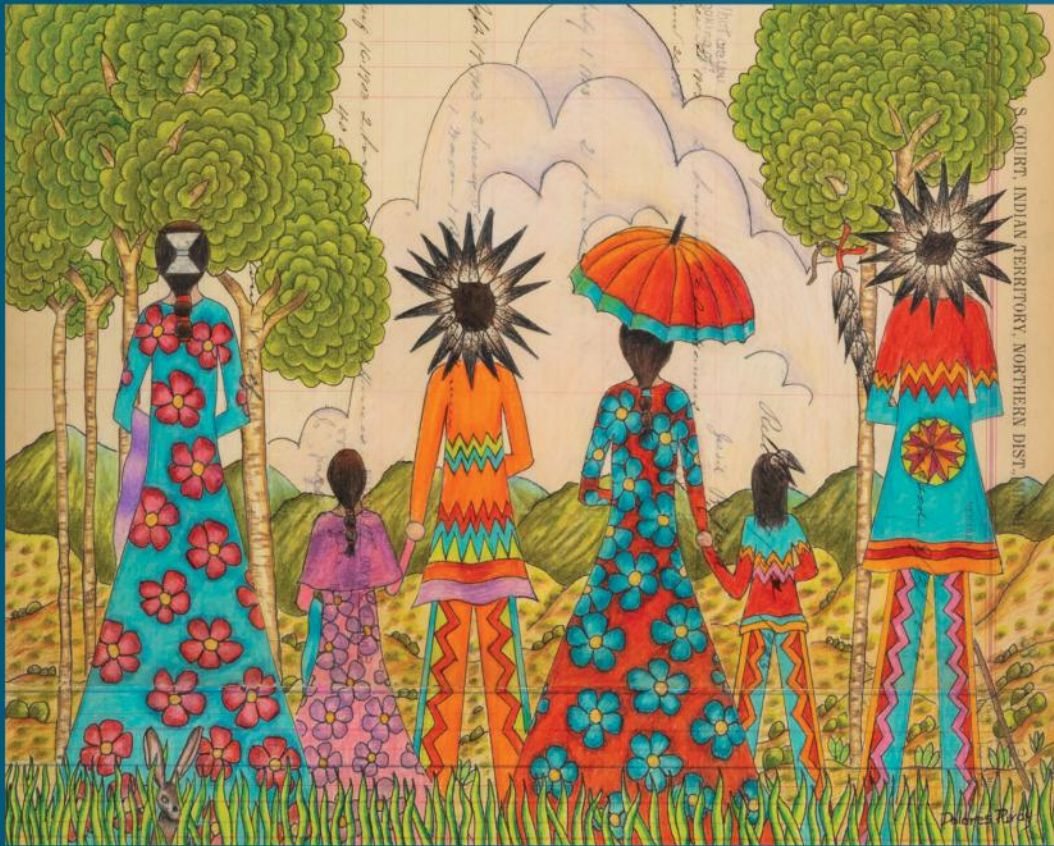
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Dolores Purdy, *What Are You Looking At?*, colored pencil on Indian Territory ledger paper, 13" h x 15.5" w

NATIVE AMERICAN ART GROUP EXHIBITION

August 13, 2026

Artist Reception:

Thursday, August 13th 5pm – 7pm

Featuring Karen Clarkson, Upton "Greyshees" Ethelbah Jr., Dan Friday, Jesse Littlebird, Ira Lujan, Spooner Marcus, Thomas Breeze Marcus, Sheridan MacKnight, Jody Naranjo, Chris Pappan, Gabriel Mozart Abeyta (Ugly Pie), Dolores Purdy, Lisa Holt and Harlan Reano, Ryan Singer, Raven Skyriver, and Helen K. Tindel.



Preston Singletary, *Journey of Hearts*, blown and sand-carved glass, 19.75" h x 33" w x 26" d

PRESTON SINGLETARY

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August 14 – 27, 2026

Artist Reception:

Friday, August 14th from 5 – 7pm



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A LEGACY SHAPED BY GENERATIONS

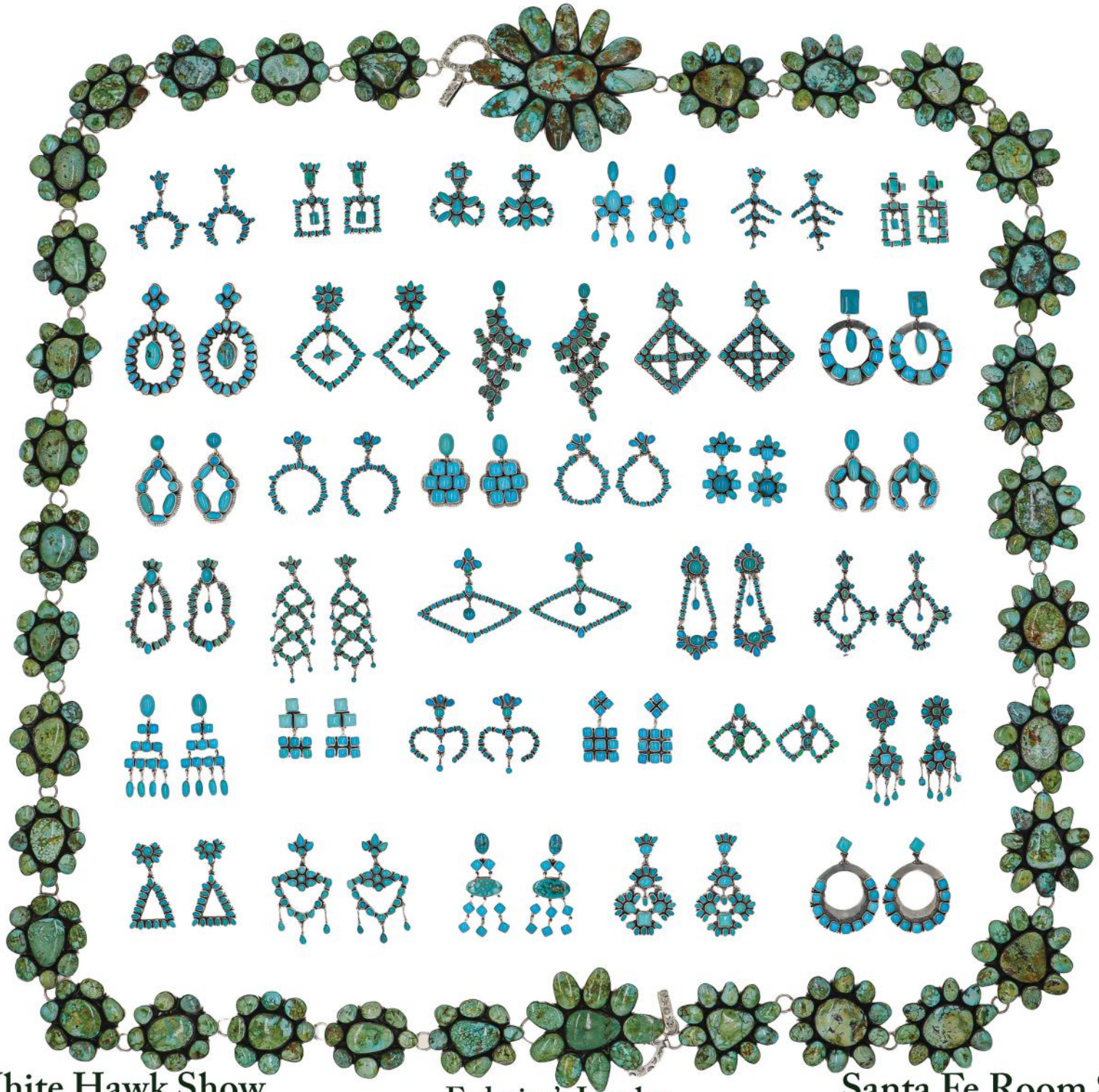


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Big Art Building



10-5PM

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**WEEKEND 2:
AUG. 14TH-16TH**

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45th Anniversary 2026 Market Events

Australian Print Stone Medicine Bear
by **Stewart Quandelacy**
Zuni Pueblo



Friday, August 14th @ 2-5 PM

Sandra Quandelacy
Zuni Pueblo, Jewelry & Zuni Fetish Carvings

Kateri Quandelacy Sanchez
Zuni Pueblo - Acoma Pueblo,
Jewelry & Zuni Fetish Carvings

Saturday August 15th

Zuni Youth Enrichment Program (ZYEP)
Artists Apprenticeship Participants

Evalena Boone
Zuni Pueblo, Zuni Fetish Carvings

Stewart Quandelacy & Priscilla Lasiloo
Zuni Pueblo, Zuni Fetish Carvings

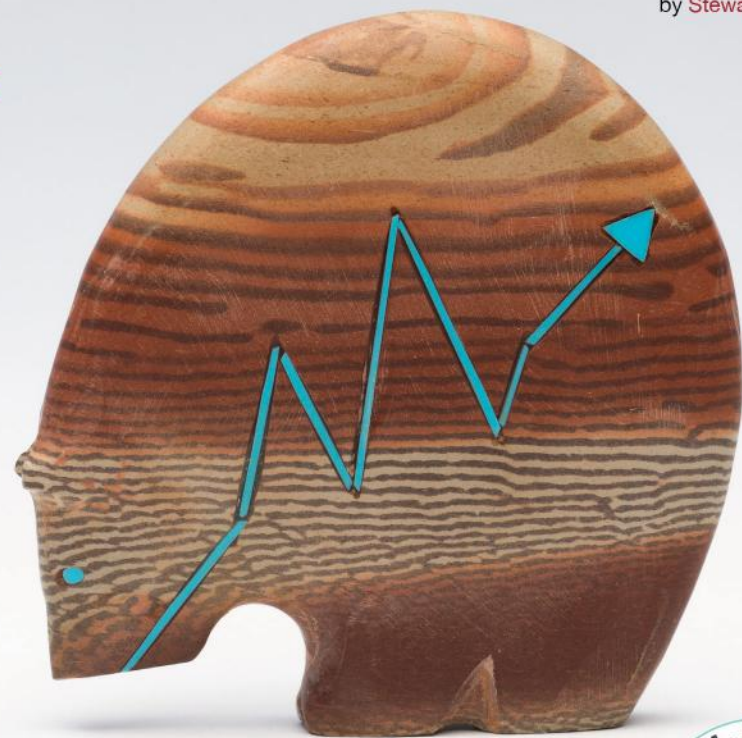


Sunday August 16th

Zuni Youth Enrichment Program (ZYEP)
Artists Apprenticeship Participants

Camille Bernal
Taos Pueblo, Pottery

Angelina Medina
Acoma Pueblo - Zia Pueblo - Zuni Pueblo, Pottery



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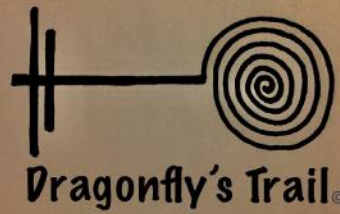
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AT SWAIA INDIAN MARKET

BOOTH: FR P 305

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PHOTOGRAPHY BY NATHAN AVINA



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*From Jamie Schulze, SWAIA
Executive Director*

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SWAIA Board Members, Staff, and Community Partners

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Ernie Montoya's Gift to SWAIA

For more than a half-century, New Mexico's Sunwest Silver has been a fixture in the Southwest. Ernie, the man behind it all, shares the key to his success is collaboration.

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SWAIA Calendar of Events

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Beads Go Big in the Fine Arts Realm

This broad view of beading arts provides a look back at historical practices plus profiles of four leading Santa Fe Indian Market beaders: Hollis Chitto (Choctaw/Laguna/Isleta), Crystal Lepscier (Little Shell/Menominee/Mohican), Grant Jonathan (Tuscarora), and Monica Raphael (Anishinaabe/Sincangu Lakota).

By Iris Fitzpatrick

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Voices!

Come for the art, but don't miss another important element of SFIM: the Plaza Stage musicians, speakers, and panel discussions about issues relevant to Native art and culture.

By Daniel Gibson

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2025 Award Winners

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A Coalition, Artists for Hickory Ground

An organization called Artists for Hickory Ground demonstrates that art can do far more than entertain or delight the eye; it can be a catalyst for action in the face of injustice.

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Booth Map

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Artist Directory

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New Mexico's Pueblo Feast Days

New Mexico's 19 pueblos carry forth ancient ceremonies in the form of annual events known as Feast Days that combine ritual dances with lavish, traditional meals.

*By RoseMary Diaz
(Santa Clara Pueblo) with
photos by Gene Peach*

83

Young Artists Carry the History of Native American Art Forms into the Future

The inspirational Youth Classification at SFIM showcases the next generation of Native artists who have entered the development pipeline for education and the ongoing creation of outstanding art.

*By Patrick Galbreath and
James Marx*

86

Best of Show: Making History at Santa Fe Indian Market

Learn about the process of determining the annual Best of Show work and artist at SFIM, including details about an exhibition of the same theme at the Museum of Indian Arts and Culture. You'll also meet three BoS winners of the past: Jackie Larson Bread (Blackfeet), Jennifer Tafoya (Santa Clara Pueblo), and Pat Pruitt (Laguna Pueblo).

*By Neebinnaukzhik Southall
(Chippewas of Rama First Nation)
with photos by Kitty Leaken*

90

Heavy Metal

We look at the lives and careers of four Native artists who have tackled the imposing medium of metal sculpture and produced a wide range of artworks: Sean Flanagan (Taos Pueblo), Margaret Jacobs (Akwesasne Mohawk), Holly Wilson (Lenape), and William Rogers (Diné).

*By Heidi K. Brandow
(Diné/Kanaka Maoli)*

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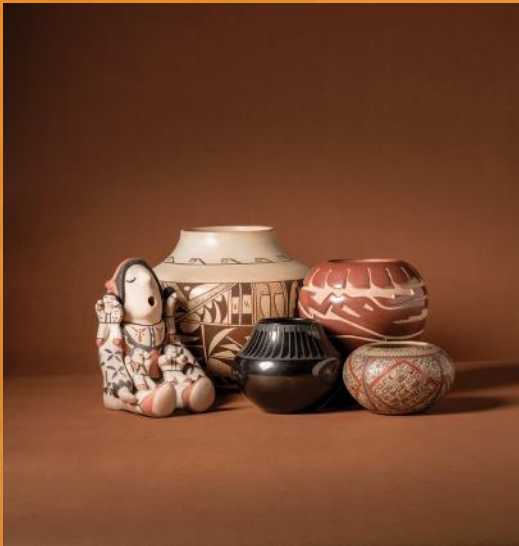
The Evolution of Southwestern Pueblo Pottery

This overview of the history of Native pottery making in the Southwest takes us from prehistoric work through the contemporary era, including cutting-edge artists like Virgil Ortiz.

*By RoseMary Diaz
(Santa Clara Pueblo)*

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Around Town Events



On the Cover

This year's cover image celebrates the extraordinary legacy of Southwestern Native pottery, each piece representing a lineage that has shaped the field as we know it today.

From the left, a storyteller figure by Mary and Leonard Trujillo (Cochiti Pueblo) honors a form born from Helen Cordero's original vision decades ago that transformed pottery into vessels for oral tradition and family memory. Behind it, to the right, stands a large polychrome pot by Frog Woman (Joy Navasie) of Hopi/Tewa heritage, whose bold, confident designs helped define Hopi pottery for generations of collectors and artists alike. In front, the iconic black-on-black pot is a collaboration between Maria Martinez (San Ildefonso Pueblo) and her son Santana—a partnership that produced some of the most recognized and revered pottery in the world, and whose matte-on-polish technique remains foundational to Pueblo ceramics today.

On the right, in the back, a deep carved pot by Vickie Martinez Tafoya (Santa Clara Pueblo) reflects both individual expression and ancestral knowledge passed down through generations to her grandmother, Flora Naranjo. And in front on the right, a pot by Rondina Huma (Tewa/Hopi) carries the refined, precise linework that has become a hallmark of Hopi pottery's evolution.

Together, these five pieces are more than a beautiful photograph of exceptional craftsmanship—they represent the artists whose hands and vision built the very foundation of today's Native American pottery. As we celebrate the 104th Santa Fe Indian Market theme, "Empowered Resilience, Centuries in the Making," we pay homage to these master potters and the families who carry the legacies forward.

Cover photograph by Eric Swanson



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New Mexico's
Pueblo Feast Days

Detail of photo by Gene Peach

Welcome to Indian Market 2026!

For 104 years, Santa Fe Indian Market has been shaped by generations of hands — weathered and smooth, teaching and learning, working side by side. The knowledge housed in every booth was passed, year after year, generation to generation, across every kind of change the world could bring. And still, those hands have never stopped creating.

This year's theme, "Empowered Resilience, Centuries in the Making," is a reclamation of what resilience has always truly been. Not the heartbreak of what was endured, but the power of what is carried forward. The communities represented at Santa Fe Indian Market have always created, across centuries of pressure that tried and failed to erase what was meant to remain. That is an inheritance of extraordinary strength, held by every person who refused to let it end. That strength does not scatter. It gathers. And it multiplies. It builds economies and sustains cultures. It keeps languages alive and raises children in homelands. We are not here to mark what we survived. We are here to celebrate who we are.

Santa Fe Indian Market is four years into its second century. Over its first hundred years, artists unknown outside their communities walked away from this Market known to the world; conversations sparked at booths became relationships lasting decades. What takes root here carries forward, and what carries forward shapes what this next century will become.

Each August, the streets of Santa Fe fill with artists and families, with people who have been making this trip for decades, and with people making it for the first time. Santa Fe Indian Market is not a marketplace where community happens to gather; it is a community that gathers around a marketplace. For many of us, this Market is how we stay. It is how we choose what to share and how to share it, how we build livelihoods from work that is inseparable from who we are, and how we ensure that what was given to us will be given again. No one who shows up here arrives alone. We all arrive carrying the generations of hands that shaped us. That is true of the artists. And that is true of you.

Welcome to the 104th Santa Fe Indian Market. There is nothing like it anywhere else in the world. This weekend has much to offer. We look forward to celebrating with you.

Néá'ěše (Thank you),



Jamie Schulze
(Northern Cheyenne/
Sisseton Wahpeton Oyate)
SWAIA Executive Director

SWAIA Board, Staff, and Partners

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Russell Sanchez (San Ildefonso Pueblo)
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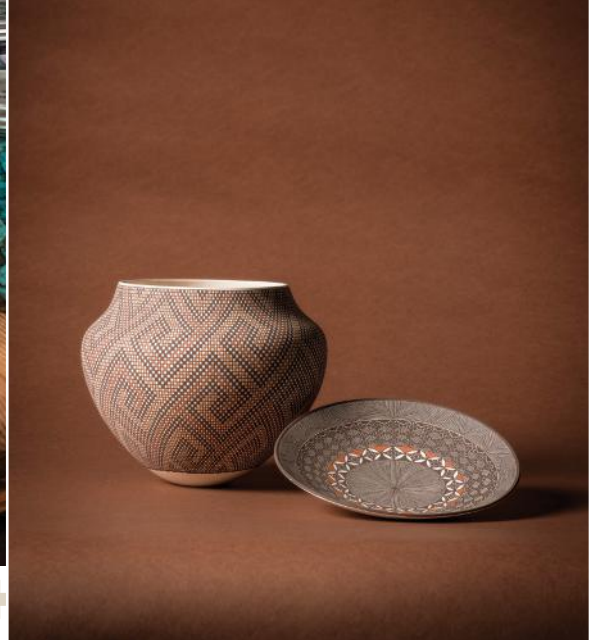
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A Legacy Built on Reciprocity:

Ernie Montoya's Gift to SWAIA

By Micki Dirtzu | SWAIA

Across nearly five decades, Ernie Montoya has built Sunwest Silver on Santa Fe's Plaza into one of the most respected turquoise and Native American jewelry operations in the Southwest. Ask him about his legacy, though, and he'll tell you he's never really thought about it. "I work hard, enjoy what I'm doing, and have fun," he says. What matters more to Montoya is the people: the hundreds of Native artists he's worked alongside since returning home from Vietnam in his twenties, unafraid of risk, determined to build something lasting.

Montoya's approach is about reciprocal relationships. Every artist who walks through his door sits down with him first—not to talk business, but about their goals, their families, what they're good at. From there, they collaborate, with Montoya helping artists source higher-quality stones, develop their craft, and eventually strike out on their own.

Isiah Begay, now one of the standout talents in Native American jewelry, first came to Sunwest as a boy with his father, Philander.

"We helped each other," Montoya says. Montoya assisted with Begay's artistic choices and Begay added to the variety and array of Sunwest Silver.

His philosophy of credit where it's due, artist first, is how Montoya insists on promoting the artists. "They're the originator of the piece," he says. "They deserve all the credit in the world."

Surrounded by his life's work, Ernie Montoya of Sunwest Silver works hard to support Native artists and provide them with the Earth's highest-quality materials. Photo by Michael and Shellie Neese with Seven Studio Productions, courtesy of *Cowboys & Indians Magazine*.

Inset: This pot, created by Frederica Antonio (Acoma Pueblo), and this plate, created by Rebecca Lucario (Acoma Pueblo), have been donated by Sunwest Silver's Ernie Montoya for auction at this year's Santa Fe Indian Market Gala and Live Auction. Photo by Eric Swanson.

This year, Montoya is bringing that same generosity to SWAIA's Santa Fe Indian Market Gala and Live Auction, donating two extraordinary pieces: a pot by Frederica Antonio (Acoma Pueblo) and a plate by Rebecca Lucario (Acoma Pueblo). The donation reflects Montoya's belief that support for Native artists must flow both ways, and that lifting up the artists behind the work is the whole point.

"It's better to give than to receive," Montoya says.

For SWAIA, and for the artists whose legacies he continues to champion, that makes all the difference. **IM**

The Official 2026 Santa Fe Indian Market Calendar of Events

So much is happening at Santa Fe Indian Market, it can be a challenge to keep track of it all. You certainly don't want to learn about something you really wanted to do after it's already happened. So, listed here are vital events and activities accompanying the market. And, for additional things happening in Santa Fe, see the Around Town Events on page 104.

Thursday, 08.13

GET INDIGENOUS FILM FESTIVAL OPENING NIGHT RECEPTION

5:30 – 9:30 p.m.

Museum of Indian Arts and Culture (MIAC)
710 Camino Lejo

By invitation only: Contact SWAIA for details

The Get Indigenous Film Festival, focused on the theme “Face the Wind,” kicks off with a special invitation-only event. The reception celebrates filmmakers, artists, and industry leaders with an evening of music, connection, and recognition that highlights the impact of Native cinema.



Friday, 08.14

BEST OF SHOW CEREMONY AND LUNCHEON

11:30 a.m. – 2 p.m.

Santa Fe Community Convention Center
Ballroom | 201 W. Marcy St.
\$250

SWAIA's Best of Show Ceremony is one of the most anticipated events of Indian Market week. Artists across all juried categories are recognized for their exceptional craftsmanship and creativity, with the highest honor—Best of Show—awarded to a single outstanding work.

SACRED SITES ROUNDTABLE DISCUSSION

1- 2:30 p.m.

Museum of Indian Arts and Culture (MIAC)
710 Camino Lejo

Free; For tickets visit SWAIA.org

This roundtable focuses on the Muscogee Nation's ongoing fight to protect Oce Vpofv (Hickory Ground) and brings Native artists and community members into direct conversation about how storytelling is used to defend sacred sites and confront persistent NAGPRA violations.

BEST OF SHOW SNEAK PEEK

2 – 4 p.m.

Santa Fe Community Convention Center
Ballroom
201 W. Marcy St.
\$100

This event offers an early preview of juried Indian Market artworks, including Best of Show and other “Best of” classification winners. Enjoy an opportunity to see all the award-winning art displayed together in uncrowded conditions as you plan your Santa Fe Indian Market purchases.

GET INDIGENOUS FILM FESTIVAL FEATURED DOCUMENTARY SCREENING

3 – 5:30 p.m.

New Mexico History Museum
113 Lincoln Ave.

Free; For tickets visit SWAIA.org

Enjoy this exclusive documentary showcase of *Maara'yam: The Yuhaaviatam Story*, hosted by Yuhaaviatam of San Manuel Nation.

BEST OF SHOW GENERAL PREVIEW

4 – 6 p.m.

Santa Fe Community Convention Center
Ballroom
201 W. Marcy St.
\$50

You can view all of the artwork submitted for awards in one place during this public preview of Indian Market artwork, including Best of Show and other “Best of” classification winners.

GET INDIGENOUS FILM FESTIVAL OPENING NIGHT FEATURE FILM

6 – 8:30 p.m.

New Mexico History Museum
113 Lincoln Ave.

Free; For tickets visit SWAIA.org

Enjoy this feature film showcase of *You're No Indian*, followed by a Q&A with filmmaker Ryan Flynn.

Saturday, 08.15 & Sunday, 08.16

104th SANTA FE INDIAN MARKET

8 a.m. – 5 p.m. | Santa Fe Plaza & Downtown | Free and open to the public

Explore a diverse array of artwork created by more than 1,000 Indigenous artists representing more than 200 tribal nations, plus live performances, food vendors, cultural demonstrations, and family programming.



Saturday, 08.15

GET INDIGENOUS FILM FESTIVAL BRUNCH & FILMMAKERS PANEL

11 a.m. – 1 p.m.

IAIA Museum of Contemporary Native Arts Courtyard

108 Cathedral Place

Free; For tickets visit [SWAIA.org](https://www.swaia.org)

Join us for a dynamic panel discussion, bringing together Native filmmakers, creatives, and industry leaders for an in-depth dialogue on Native storytelling, representation, and the future of Native cinema. Following the panel discussion is a Q&A with the audience.

SANTA FE INDIAN MARKET GALA & LIVE AUCTION

5 – 9 p.m.

Santa Fe Community Convention Center
201 W. Marcy St.

\$400

For tickets visit [SWAIA.org](https://www.swaia.org)

Held during the height of Santa Fe Indian Market weekend, SWAIA's annual gala brings together artists, collectors, and supporters for a night honoring generational Native excellence. The evening includes a courtyard cocktail hour and silent auction, a seated dinner with a live auction, and a runway fashion show showcasing the next wave of Native design.

Proceeds directly support SWAIA's mission to uplift and invest in Native artists through year-round programming, advocacy, and opportunities for visibility. Tickets are limited!

Sunday, 08.16

SWAIA NATIVE AMERICAN REGALIA SHOWCASE

9 – 11 a.m.

Santa Fe Plaza Stage

Free and open to the public

A beloved tradition of Santa Fe Indian Market, the Native American Regalia Showcase invites Native participants of all ages to share the beauty and significance of their traditional clothing, dance regalia, and family heirlooms.

SWAIA VIP FASHION SHOW PRE-PARTY

1:30 – 3 p.m.

Santa Fe Community Convention Center Lobby
201 W. Marcy St.

Included with first and second row fashion show tickets (see below)

VIP Fashion Show Pre-Party ticket holders will enjoy a tasting menu and curated cocktails while shopping looks from top Native designers.

SWAIA NATIVE FASHION SHOW

3 – 4 p.m. (Doors open at 2 p.m.)

Santa Fe Community Convention Center
201 W. Marcy St.

Tickets range from standing room (\$30) to second row VIP plus Fashion Show Pre-Party \$300

For tickets visit [SWAIA.org](https://www.swaia.org)

Celebrating Native talent at the intersection of fashion and design, the SWAIA Native Fashion Show is the stunning finale to the weekend's festivities. Expect bold silhouettes and contemporary storytelling as models walk the runway in works that blend tradition and innovation. This show offers a glimpse of the future of fashion—led by Native visionaries.

Santa Fe Plaza Stage Schedule

Saturday, August 15

8 a.m. | Blessing

9–10 a.m. | Randy Kemp

10–11 a.m. | Tony Duncan

11 a.m.–noon | Charly Lowry

Noon–1 p.m. | Panel discussion: "Four Directions, NARF, and COLT: Strengthening Democracy in Indian Country"

1–2 p.m. | Gary Farmer & The Troublemakers

2–3 p.m. | Panel discussion: "Chickasaw Nation Productions: Preserving the Past, Creating the Future"

3–4 p.m. | Scotti Clifford

4–5 p.m. | Larry Yazzie

Sunday, August 16

9–11 a.m. | Native American Regalia Showcase

11 a.m.–noon | Panel discussion: "COLT, NARF, and Muscogee Nation: Repatriation and Sacred Site Stewardship"

Noon–1 p.m. | Panel discussion: "Anpo and One Generation Fund present Indigenous Sovereignty in the Age of AI"

1–2 p.m. | Panel discussion: "Indian Arts and Crafts Board: Promoting and Protecting Authentic American Indian Art and Artists"

2–3 p.m. | Lightning Boy Foundation hoop dancing

3–4 p.m. | Jir Anderson

4 p.m. | Closing prayer



Beads Go Big in the Fine Arts Realm

Beadworkers preserve ancient practices and themes as they elevate the medium onto the world stage

By Iris Fitzpatrick

For 104 years, the Southwestern Association of Indian Arts (SWAIA) has hosted Santa Fe's Indian Market. Whether arranged into many-hued beaded earrings or tightly sewn tulips on a child's sunbonnet, ornate beadwork has long been a prominent component of traditional Native arts practices and a favorite medium for Indian Market visitors. At once intricate, expressive, and deeply rooted in Indigenous life, beadwork is a constantly evolving visual language shaped over centuries, carrying stories of identity, trade, adaptation, and continuity.



As important as it is for beadworkers to connect with collectors at Indian Market, the far-reaching weekend fair also provides hundreds of artists from all corners of North America with a chance to gather and reconnect.

“Indian Market artists get to exhibit work on a national stage,” says longtime market beadwork exhibitor Grant Jonathan (Tuscarora). “And it also allows us to share information about Tuscarora history and culture with the public.”

Monica Raphael (Anishinaabe/Sicangu Lakota), who has made the trek to Santa Fe from her home in the Midwest since 2019, says, “As artists, we look forward to showing our work at Indian Market all year long. When we get together, we realize how much we have in common. We develop a special respect for each other.”

Long before the first Europeans arrived in North America, Indigenous artists across the continent crafted earth-drawn materials like shell, stone, bone, and porcupine quills—taken from immediate surroundings and faraway places—into beads. Quillwork in particular stands as a foundational precursor to beadwork, requiring painstaking preparation and stitching techniques. Quillworked goods have always been highly prized; they mark status, convey cultural knowledge, and reflect relationships between people and the natural world.

“My grandfathers hunted and trapped the porcupines,” says Raphael, “but traditionally, when you take an animal in totality you have to eat it. I don’t like the taste of porcupine, so I don’t believe in trapping them. After an early morning rain, the porcupines get hit by big trucks. In my homelands in Michigan, I know exactly which roads to find them on.”

Glass Beads Arrive

The introduction of European glass seed beads to North America in the 16th and 17th centuries transformed many aspects of Native American beadworking. Seed beads, some only a millimeter or two across, became a preferred medium of tribal peoples across North America. These luminous, vividly colorful beads were small and uniform enough to present new possibilities in color, precision, and durability. Indigenous artists adopted them quickly, but not passively. Beadwork with the new materials did not replace earlier traditions so much as evolve from them, absorbing new materials into established systems of design and meaning. Across regions, distinct styles emerged.

In the Northeast and Great Lakes, woodland motifs flourished: coiling green vines and dazzlingly colorful florals reflected reverence for local plant life and were stylistically influenced by European embroidery. In the Plains, bold geometric patterns and fully beaded surfaces developed alongside the rise of horse culture, with beadwork becoming



A beaded cuff by Grant Jonathan reveals the painstaking application of fine beads.

Opposite page, clockwise from the top left corner, beaded works by: Grant Jonathan, Crystal Lepscier, Hollis Chitto, Grant Jonathan, Monica Raphael, Hollis Chitto, Monica Raphael, Grant Jonathan, Crystal Lepscier, Monica Raphael, Crystal Lepscier, and Hollis Chitto.

There are no shortcuts in beadwork, and master artists in the medium must have monastic patience.

central to regalia, ceremony, and daily life. Here in the Southwest, beadwork often intersects with other art forms—textiles, silverwork, and ceremonial dress—in beautifully layered expressions of cultural identity.

There are no shortcuts in beadwork, and master artists in the medium must have monastic patience. Famously labor intensive, beadwork requires methodically placing dozens, hundreds, or sometimes thousands, of individual beads across tight spaces and challenging materials. The work demands not only technical control but also an understanding of pattern, balance, and cultural context. It is, in every sense, a discipline.

At Indian Market, that discipline is on full display. Artists bring forward works that range from deeply traditional to contemporary interpretations that push beadworking in new directions. Some adhere closely to inherited designs, preserving techniques passed down across generations. Others experiment with scale, imagery, and narrative, incorporating text, portraiture, or unexpected materials. The result is not a static tradition, but a living and ever-evolving one—constantly refined, reimagined, and renewed.



A beaded figure by Hollis Chitto snaps a selfie.

More than a Craft

As visually arresting as beadwork is, it's simultaneously capable of conveying deeply personal messages on behalf of those who create it. Each piece reflects not only the hand of a highly skilled, trained artist, but also conveys a lineage of knowledge—who taught them, where they come from, and how they choose to move that tradition forward. Increasingly, beadwork is being recognized within museum and academic contexts as a major artistic practice. Artists are expanding the scale and scope of their work, creating pieces that belong as much in contemporary art conversations as in cultural ones.

"When I first started out, beadworking was considered embellishment or more of a craft rather than an artform," says Hollis Chitto (Mississippi Choctaw/Laguna/Isleta). "Lately, however, I'm seeing beadwork respected as an artistic practice. People appreciate the level of work and planning that goes into it."

Indian Market plays an important role in introducing the general public to Native American beadwork, offering a rare chance to connect meaningfully with Native American people. The weekend fair isn't only brimming with exceptional artwork, but also with Native artists, many traveling from faraway places to show at the largest fair of its kind in the world. It provides a rare opportunity to see Native beadwork's breadth in one central, if sprawling, place, and to understand it not as a single style but as a constellation of practices shaped by different communities and histories.

"Being at Indian Market and chatting with people is like meeting new family members," says Wisconsin-based beadworker Crystal Lepscier (Little Shell/Menominee/Mohican), who showed at Indian Market for the first time in 2025. "There's a lot of joy in getting introduced to new work and seeing new techniques."

Those just discovering the multi-faceted beauty of Native American beadwork might start out admiring its dazzling colors and technical skill, but over time, it's the artists themselves who draw you in to the magic of the artform. At Indian Market, beadwork is unmistakably alive—carried forward by artists who continue to shape its future, one carefully and reverently placed bead at a time.

Hollis Chitto

For some award-winning Native artists, like Santa Fe-based Hollis Chitto (Mississippi Choctaw/Laguna/Isleta), Indian Market is second nature. Chitto's carefully arranged, boldly colorful designs are informed by a lifetime at the market, first as his parents' helper and later as a selling artist. Early on, Chitto says, he developed an affinity for the brilliant color and limitless visual possibilities

Indian Market plays an important role in introducing the general public to Native American beadwork ...

of beadwork and honed his skills under his mother's tutelage—and later, from watching master beadworkers at Indian Market. Chitto has become known for technically precise and vividly colorful artwork, which sees thousands of beads arranged in meticulously detailed arrangements of glittering, supple flowers, resplendent geometries, and meaningful messages about Native health and gender identity.

Creatively, I'm more deliberate than I used to be. *When I first started out, I wanted to make art that was pretty. There's validity in making beautiful things, of course, but Native art has expanded its reach and artists have become more political; there's a real platform now for us to say things that need to be said.*

"Two-spirit" is a pan-Indian term I use to explain my queer gender identity. *My role as a two-spirit artist is to bring spiritual teachings into the physical world. Creating beauty is part of my purpose.*

Other beadworkers are able to appreciate the technical challenges and aspects of each other's work. *I equate it to ballet. A lay person like me can watch ballet and see beautiful movement, but an expert could point out all kinds of details that I don't even notice. It's really cool to impress other beadworkers, but my favorite thing is sharing work with people who are new to beadwork.*

Having the U.S. Secretary of the Interior Deb Haaland model something I made—a beaded bandolier bag for the cover of InStyle

Right: An intricately beaded backpack, *She's da Bomb*, with playful elements and black and white porcupine quills by Crystal Lepscier. Photo by Native Clarity.

magazine—was surreal. Even when I draw from historic Choctaw beadwork, like I did for the beaded bag, I'm always bringing my own aesthetic into the piece.

Indian Market has gravitas. It's over 100 years old, it's the biggest of its kind, and it's a hugely important platform for artists. Growing up, if you told people you were 'going to Santa Fe this year,' they knew you meant you were going to Indian Market.

My dad, Randy Chitto (Mississippi Choctaw), is a sculptor, and he's been showing at Indian Market since before I was born. At first, I followed in his footsteps and worked in clay; then I started working in beadwork and quillwork.

I've always been an introvert, but something about Indian Market flips a switch in me. When I'm there, I'm in extrovert mode.

I learned important beadworking techniques at Indian Market. As a kid, I would walk up to artists' booths and ask questions, talk with them. Beadworkers are the coolest. They aren't stingy with knowledge. I would just be peppering them with questions, and I got the most polite and patient answers.

To me, beadwork means play. I love the colors and textures, the limitless patterns you can make. I still get a childlike feeling of discovery when I bead.



Crystal Lepscier

The creative practice of Crystal Lepscier (Little Shell/Menominee/Mohican) is shaped by lifelong artistic and scholastic engagement with Native culture. Raised among woodland tribal communities in Wisconsin, Lepscier's Bachelor of Fine Arts in Studio Art, Master of Science in Educational Leadership and Policy Analysis, and Doctor of Education in First Nations Education from the University of Wisconsin inform thoughtfully crafted, often-provocative works that uphold tradition while engaging unequivocally with the present. Lepscier applies colorful woodland floral themes to clothing, bonnets, and earrings, and she doesn't shy away from pop-culture references: A past collection of highlighter-bright earrings, for example, was inspired by the cast of *Golden Girls*, and a leather backpack features a punk-rock checkerboard pattern crafted from neat rows of black and white porcupine quills and overlaid with traditional Native floral beadwork.

As an artist at Indian Market, you're interacting with visitors and focusing on selling all day, so you end up kind of stuck at your booth. A group of artist volunteers went around in the morning passing out burritos for us; I was completely amazed and a little starstruck when I was handed one by Kent Monkman.

There are so many talented artists in my community, but a lot of us can't make the trip to Santa Fe. Over the years, I've met past Indian Market participants and kept hearing about the experience. I feel blessed to be able to make the journey.

I was really struck by the scale of Indian Market. There are so many incredible artists with so much talent. I found myself wondering what motivates the artists, why collectors are drawn to certain things, how prizes are determined, even who gets in at all—all these aspects of the market are fascinating to me.

I do a mix of bead and quill work. When preparing for Indian Market, you're thinking, 'OK, I know these earrings are popular, I don't want to run out' and bring a bunch. Just as importantly, I create pieces that my soul needs to see in the world. When I work on deeply personal projects, I can feel my soul breathing. The entire process of creating is grounding and healing for me.

There's a sense of gathering and connection that happens at Indian Market. Even waiting in line to drop off artwork for official judging felt easygoing; I chatted with aunts and uncles from all over the country.

You're not going to always get it right, but if you can laugh and joke about hard times, you will feel better. My art has always had a sassy side. Humor is a universal language, and it can bring people together.

When people deeply connect with art, they access their own quest for expression and healing. I have found this to be true both in Native cultures and American culture in general.

I recommend taking the excellent and affordable Rail Runner [the commuter train running between Albuquerque and Santa Fe] if you're new to the area like me. It's peaceful and quiet in the early morning, and you're not just hugging the highway, but winding past mountains and beautiful landscapes. I also had a blast with my family at Meow Wolf, which captures the feeling of being inside an artist's mind.

Grant Jonathan

Tuscarora raised beadwork out of New York has long stopped people in their tracks—lushly textural, dimensional, and almost impossibly precise. For nearly 20 years, Grant Jonathan (Tuscarora) has brought raised beadwork from upstate New York to Santa Fe, where it continues to catch the eye of visitors from around the world.

He grew up just miles from Niagara Falls on the Tuscarora Reservation in a community where beadwork wasn't an abstraction, but a working tradition—family members formed cottage industries, selling gorgeously crafted pincushions, frames, ornaments, and other small goods for the steady tourist trade.

Jonathan, now based in New York City, wears multiple hats. He is a lawyer, a project manager for the U.S. Environmental Protection Agency, as well as a renowned beadwork artist. His work is dense with color and meaning—tight, deliberate, and unmistakably Tuscarora.

Soon after the Erie Canal opened in 1825, European visitors flocked to Niagara Falls. The Tuscarora, living just a few miles away, were allowed to sell goods to tourists in an arrangement meant to last in perpetuity. Today, it's reduced to a small concrete area, limited to just five vendors. Santa Fe's Indian Market offers a national stage, a chance to share who we are with the public.

Tuscarora Nation is a huge beadworking community, and everybody beads there—men



Grant Jonathan takes a rare pause in his work.

and women, children, everyone is involved. I like to make pieces that are traditional to my community and give them a contemporary vibe and feeling.

Niagara Falls was a popular place for couples to elope, and it became known as the nation's "honeymoon capital." In response, our families made heart cushions, purses, and other mementos for newlyweds. Oftentimes, artists would include text like location and date. I like to continue this practice in my own work.

I look forward to going to Indian Market so I can share information not only about my artwork, but also what makes Tuscarora culture unique. This summer will be the 250th anniversary of the United States, and I have some commemorative works I'll be bringing with me.

When I was 18, my mother taught me the basics of beadworking—how to make earrings, small wallets, and keychains. Later, I took a class from Rosemary Hill, who taught me a lot of advanced techniques. I'd go over to her house and hang out and eat pizza, working alongside her. Rosemary really pushed me creatively. If she didn't like something I did, she made me rip it out and start over.

Over the years, I've noticed a lot of visitors to Indian Market aren't aware of the Tuscarora people. I hang up large pictures of my ancestors selling beadwork at Niagara Falls and share older pieces and explain our artistic lineage, that it never went away or died. People respond to it and they love it.

I brought five items to my first Indian Market in 2008 and sold four. I went on to receive two ribbons that first year. The experience ignited something in me—I couldn't wait to come back and share more of my work.

Monica Raphael

After more than 25 years working in behavioral health for tribal communities, fifth-generation quillworker Monica Raphael (Anishinaabe/Sicangu Lakota) became a full-time artist in 2018 and began exhibiting at Indian Market the following year. Raphael's artwork incorporates birch bark, porcupine quills, and a rainbow palette of shining glass seed beads, arranged in painstaking detail. Raised in Michigan on the lands of Grand Traverse Band of Ottawa and Chippewa Indians, Raphael's artistic knowledge extends far beyond color theory. Under the watchful eye of her grandmothers, she learned how to tell if birch bark is ready for harvest, for example, and how to cut and arrange porcupine quills. While Raphael's dynamic practice is decidedly contemporary, it's also deeply informed by her ancestors, whose beadwork traditions long predate European contact.

In September 2023, I relocated to Indianapolis to accept the position of Hoback

An elegant black berry by Grant Jonathan



"I don't know if I've ever shown up to Indian Market with a totally finished piece of art. I find myself still putting on the finishing touches right before I submit my exhibition piece to the judges."

Monica Raphael



Above: A beaded loon patrols its marsh in this 2026 cuff; below is *My Dad's Horse* (2024), both by Monica Raphael.



Curator of Great Lakes Native Art, Cultures and Community Engagement at the Eiteljorg Museum of American Indians and Western Art. I don't have a Ph.D.; I was hired for my lived experience and my lived knowledge. Through my work, I want to make sure our Native artworks are properly stored, recognized, and shared.

My grandson Aydrion Day (Ho-Chunk/Lakota/Anishinaabe) won SWAIA's Youth Division Best in Show award in 2024; that same year, I won a Best in Class award in quillwork for *Indede Odayi*, or *My Dad's Horse*, which featured quillwork, birchbark, otter hide, and deer leather. Being rewarded alongside my grandson felt truly amazing.

My collectors become my dear friends, my aunties. You learn what they like and what appeals to them.

I don't know if I've ever shown up to Indian Market with a totally finished piece of art. I find myself still putting on the finishing touches right before I submit my exhibition piece to the judges.

There's a lot of discovery and joy at Indian Market. It's the creative highlight of the year for many of us. All over the city there are gallery openings, museum events, parties—plenty of opportunities to connect with each other.

I can't walk into an art supply store to source porcupine quills and wild sweetgrass. Finding the right birch bark from the shores of Lake Michigan, for instance, is crucially important, and requires careful planning; you've only got a 10-to-14-day harvest time in late June.

The Anishinaabemowin word for "old woman" is "mindimooyenh" or "one that holds it all together." She's the foundation of the Anishinaabe family, and I am carrying on that tradition now that I have become a grandmother.

Quillwork predates European contact. All



Monica Raphael, who uses birch bark in some of her beaded works, inspects a likely tree.

Native people, especially in the northern part of the continent, used porcupine quills in their artwork before and after European contact.

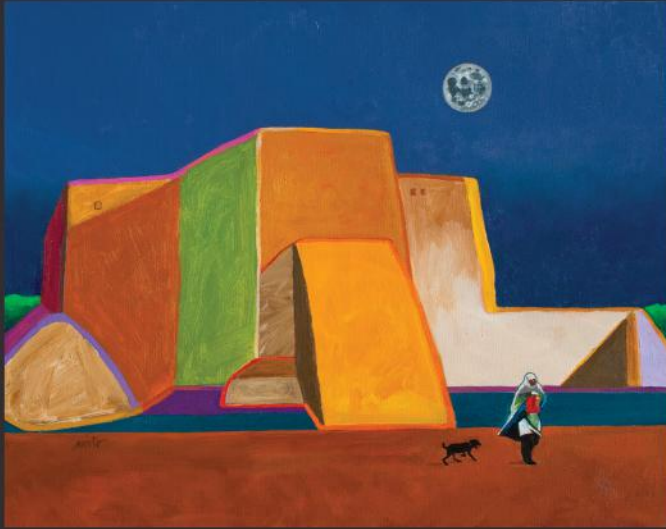
Creator God gifted us a beautiful garden that contains everything we need to live: the plants, animals, all of it. He prepared that for us long before He placed us here.

The entirety of the North American continent, from west to east and north to south, is our homeland as Native people. When we get together at Indian Market, we realize we're wildly different but very much related. **IM**

ABOUT THE WRITER

Iris Fitzpatrick moved from Grant, Florida, to Santa Fe in 1999. Since 2011, she has written about New Mexico arts and culture, with a special focus on Native American arts coverage, for publications including *New Mexico Magazine*, *Native Arts Magazine*, and the *Santa Fe New Mexican*. Attending Santa Fe Indian Market—whether as a visitor or volunteer—has been her decades-long practice and a cornerstone of Fitzpatrick's life in Santa Fe.

V E N T A N A



San Francisco de Asis Church Rancho de Taos
24" x 30" Acrylic



Pueblo Water
16" x 20" Acrylic



My Dream
20" x 16" Acrylic



Navajo Man with Concho Belt
40" x 30" Acrylic

John Nieto (1936-2018)

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Picture by Russel Sancez King



Picture by Maria Martinez King

NEW MEXICO HISTORY MUSEUM INDIAN MARKET WEEKEND EVENTS

Museum admission
and programs are **FREE!**

**SATURDAY & SUNDAY,
AUGUST 15 & 16, 10 AM – 5 PM**

Native American Artisans Portal Program Show

Inside the Palace of the Governors Courtyard

Saturday & Sunday, August 15 & 16, 10 a.m. – 4 p.m.

Sons of Gunshooter: A Navajo Resistance Story

Book Talk with authors Matt
Fitzsimmons and
Dorothy Denetclaw (Diné)

Saturday, August 15, 11 a.m. – Noon

Indigenous Horror Panel Discussion

With Jennifer Denetdale (Diné)
and Ramona Emerson (Diné)

Saturday, August 15, 1 – 2 p.m.



NM NEW MEXICO
HM HISTORY
MUSEUM

On the Historic Santa Fe Plaza
113 Lincoln Avenue
(505) 476-5200
nmhistorymuseum.org



VOICES!

Musicians sing and speakers
orate, augmenting the experience
and impact of Indian Market

By Daniel Gibson

With all the well-deserved attention at Santa Fe Indian Market on the visual artists and fashionistas, one element of the event often gets overlooked: those who use their voice to move people and shape opinions.

The musicians on the Plaza Stage, presented by Justice for Hickory Ground, and the speakers and panelists who present and guide informed discussions on topics of vital importance to Indian Country can be easy to miss in the hullabaloo surrounding the fine arts lining the streets of downtown Santa Fe.

Here's an overview of what's happening musically and on various speaking panels being held during Santa Fe Indian Market so that you don't miss out!



... one element of the event often gets overlooked: those who use their voice to move people and shape opinions.

Left: Chaco Canyon's Pueblo Bonita
Middle: Musician Gary Farmer
Right: Musician Charly Lowry

The Musical Voices

Making his SFIM debut on the Plaza is Santa Fe resident **Gary Farmer** (Cayuga). Despite some 17 years of playing almost every venue in Santa Fe during Indian Market, from the VFW Hall to the Cowgirl BBQ patio, this year is his first show as part of official Plaza entertainment. Best known as an accomplished actor (co-lead with Johnny Depp in Jim Jarmusch's film *Dead Man*; co-lead in *Smoke Signals*; key role in *PowWow Highway*; major recurring role in Sterlin Harjo's hit TV series *Reservation Dogs* and Harjo's current series *The Lowdown* with Ethan Hawke), Farmer also plays a mean mouth harp and growls out blues lyrics with his band, The Troublemakers.

"I've been around a long time," noted Farmer in a phone interview from the road as he was headed from a gig in Minnesota to a film date in Tulsa, "so it's really great to be on the main stage at market."

Expect mostly original blues tunes from Farmer, who will be accompanied by **Jaime "Bird" Yellowhorse** (Diné) on lead guitar, the excellent **Jacob Shije** (Santa Clara Pueblo) on rhythm guitar and vocals, **Suzanne Birrell** (Potawatomi) on bass, **Bob Lennon** on drums, and **Flash** on keyboards.

He is coming off a series of shows playing with another iconic Native musician, Keith Secola (Anishinaabe) and a catch-all band they call Dish & Spoon. They recently performed for the imagineNative Film Festival in Toronto, Canada, and at the inaugural show for the Bruce Springsteen Center for American Music

in Long Branch, New Jersey. Guitar wiz Derek Miller (Six Nations of the Grand River Mohawk), singer/sax player (and 23rd Poet Laureate of the United States) Joy Harjo (Muscogee Nation), local guitar man Levi Platero (Navajo), and other Native musicians performed as well, under the watchful eye of Jackson Browne and other mainstream musical figures. Additionally, Farmer recently wrapped a black-and-white "1950s, film noir"-style movie, *Enemy of the People*.

Farmer says he's also "been busy writing a bunch of new music I'd call 'eccentric.' That's where I'm at in my older age. God knows the key to my longevity. I just love the work and people see that, I guess."

Gary Farmer & The Troublemakers will perform on the Plaza Stage on Saturday, August 15 at 1 p.m.

Another notable voice on the Indian Market bandstand will be **Jir Anderson** (Cochiti Pueblo). Anderson has played on the SFIM stage before, sometimes as part of a trio called the JIR Project with **Douglas Ballan** on bass and **Kendall Bell** on drums. A singer, songwriter, and master of both the electric and acoustic guitar, Anderson describes his music as "eclectic rock," a mix of blues, rock, and story-telling songs—such as his well-known tune "Who's Your Favorite Indian."

He is working on the group's fifth release now, and expects to roll out a new tune or two at market. "We'll be doing a hybrid show, some solo and some with other musicians, and a mix

of electric and acoustic guitars."

Anderson has also become an accomplished event producer. For 19 years, he has led Native Guitars Tour (NGT), presenting a range of Native bands and visual artists at venues from Meow Wolf in Santa Fe (catch NGT there August 13) to Hard Rock Cafes in Las Vegas, Los Angeles, and even Spain. He grew up just down the road, bouncing back and forth between Cochiti, where his father is from, and San Felipe, his mother's pueblo. He's a hometown boy making big waves in the larger world.

Another market performer is **Charly Lowry** (Tuscarora/Lumbee), whose smooth, aged-whiskey voice reflects her southern roots in Pembroke, North Carolina. The singer-songwriter, who performs both solo and with her band, Dark Water Rising, plays the hand drum and guitar and delivers a sweet slice of what she calls "Native Americana soul," a mix of blues, country, soul, and folk. She's performed at SFIM at least three times and says she will unveil some new material, including the single "Pretty Dress," a song "about getting ready to go to town."

Lowry has played overseas in a program sponsored by the U.S. State Department, was a semi-finalist on *American Idol*, and performed at Carnegie Hall this past May.

Other performers scheduled throughout the weekend on the Plaza Stage include **Randy Kemp** (Choctaw/Muscogee Creek) and **Larry Yazzie** (Meskwaki/Diné). For show times of all the entertainers, see the calendar on page 31.



The Speaking Voices

Another form of communication, speaking, will capture the attention of hundreds of people at SFIM during a series of panel discussions and roundtable talks by leaders in the Native community.

› Voting Rights

A panel of speakers will discuss threats to voting rights nationwide, impediments to Natives exercising their right to vote, and the need to turn out the Native vote (“Sko Vote Den”) in both local elections and the pending mid-term federal elections.

Oliver “OJ” Semans (Rosebud Sioux Tribe), co-director of the nonprofit, non-partisan Four Directions Native Vote organization, notes that Native Americans have the power to determine elections, yet many tribal residents forgo voting. “There are barriers that decrease Native voting,” he says, from something “as simple as lack of transportation” to systemic racism. “If you allow them equal access, Native voters will and do participate.”

He says the panel will address these issues and urge listeners to run for local offices—school boards, county commissions, water boards, and more. “We want seats at the tables and for Natives to participate in the electoral process,” Semans says.

This panel will convene on the Plaza Stage at

noon on Saturday, August 15 from noon to 1 p.m.

› Sacred Sites Protection

Another panel will discuss protection of Native sacred sites.

As a representative of another group he heads—the Coalition of Large Tribes (COLT), composed of 52 tribes nationwide that each control a minimum of 100,000 acres of land—Semans plans to sit on that panel.

The panel is being organized by the Native American Rights Fund (NARF), a long-standing and influential organization based in Boulder, Colorado. Leading the NARF contingent will be attorneys **Don Ragona** (Matinecock/Lakota) and **Dallin Maybee** (Seneca/Northern Arapaho). Maybee served as the executive director for SWAIA from 2014–2018 and was awarded Best of Show in 2007 for a parfleche book he created.

Notes Ragona, “We’re facing some challenging times, especially with voting rights. We need to be extra vigilant to protect our tribal resources and voting rights.”

The panel will also include **Mary Kathryn Nagle** (Cherokee Nation), lead attorney for the Muscogee Nation, speaking on behalf of the Muscogee and Hickory Ground, as well as leaders from Nevada, Washington, Oregon, New York, the Navajo Nation, and New Mexico.

(Locally, Chaco Canyon is threatened by oil and gas drilling; other Native lands also are facing exploitative uses.)

“We made a similar presentation last year [about the ongoing struggle over the Hickory Ground sacred site in Alabama],” says Nagle, “and people were stunned and amazed, shocked, to hear what happened there and that these desecrations continue today.” Despite the site being under federal protection as a national historic site and burial ground, the land was acquired by another tribe and a casino was built over it. Burial remains were trucked to Auburn University and locked away. “As a result of our talk, thousands of postcards were [sent] to Auburn, and we’re seeing a change in their position. Public pressure made a difference.”

Nagle, as well as a tribal representative from Hickory Ground plus Muscogee Nation Secretary of Culture and Humanities Raelynn Butler, will provide an update of the situation, but the discussion will take a broader look at sacred site protections and threats as a whole.

General questions will be addressed, such as, “Do existing laws protect Native sacred sites like Hickory Grounds and Chaco Canyon? Do laws protect burial grounds and adequately cover issues around repatriation of human remains? How can we be more effective?”

This panel will be held on the Plaza Stage at 11 a.m. on Sunday, August 16.



► Indian Arts and Crafts Board (IACB) Panel

While exact and current figures are lacking, the market for Indian arts and crafts in the U.S. is estimated at \$1.5 billion annually, and the sale of fraudulent Native arts is estimated in the tens of millions of dollars every year. A five-person panel will address this issue, including how artists can avoid harm (through copyrights, logos and other measures), how to report fakes, and other aspects of this dark underbelly of the Native arts realm.

The panel will be led by members of the federal IACB, including its chair, **Walter Lamar** (Blackfeet), plus Native artists. To reach the IACB with questions or issues, call 888-278-3253. IACB will also have a booth on the Santa Fe Plaza during Indian Market.

This panel will be held on the Plaza Stage on Sunday, August 16, from 1–2 p.m.

► Get Indigenous Film Festival Brunch & Filmmakers Panel

For a lighter topic and conversation, sit in on this panel discussion at the Museum of Contemporary Native Arts just off the Plaza, led by noted Cheyenne/Arapaho film and television director Chris Eyre (*Smoke Signals*, *Skins*, *Edge of America*, and episodes of *Law &*

Order, *Friday Night Lights*, and *Dark Winds*). Not to say film and television are not important or complex; they are, and increasing Native presence on both sides of the camera will be explored in this talk.

In addition to these panel discussions, the Plaza Stage will also host two other talks. “Indigenous Sovereignty in the Age of AI” on Sunday, August 16 from 11 a.m.–noon, will explore the complex role of artificial intelligence within Indigenous arts, language, and education. Panelists will include Kara Bobroff (Navajo/Lakota), executive director of the education-focused nonprofit One Generation; Jodi Archambault (Hunkpapa/Oglala Lakota), founder of the newly established nonprofit Anpo, and her associate Dallas Nelson (Oglala Lakota); and a representative from the Center for Native American Youth. On Saturday from 2–3 p.m., Chickasaw Nation Productions will present “Preserving the Past, Creating the Future,” a discussion of their work in feature films and other media to both educate the public about tribal histories and culture and perpetuate them.

All in all, there is no denying the power of Indigenous voices—singing, speaking, shouting. Join in and bring your voice to these fascinating and important discussions. **IM**

Left: Muskogee Nation citizens show up at one of the many public protest actions regarding Hickory Ground and sacred sites protections

Middle: Director Chris Eyre on the set of *Dark Winds*

Right: Musician Jir Anderson

ABOUT THE WRITER

Daniel Gibson was the editor of *Native Peoples* magazine for 13 years, and he has followed both the musicians noted here and the important themes of the panels and discussions since serving as a Public Information Officer III for the New Mexico Office of Indian Affairs in the mid-1980s.

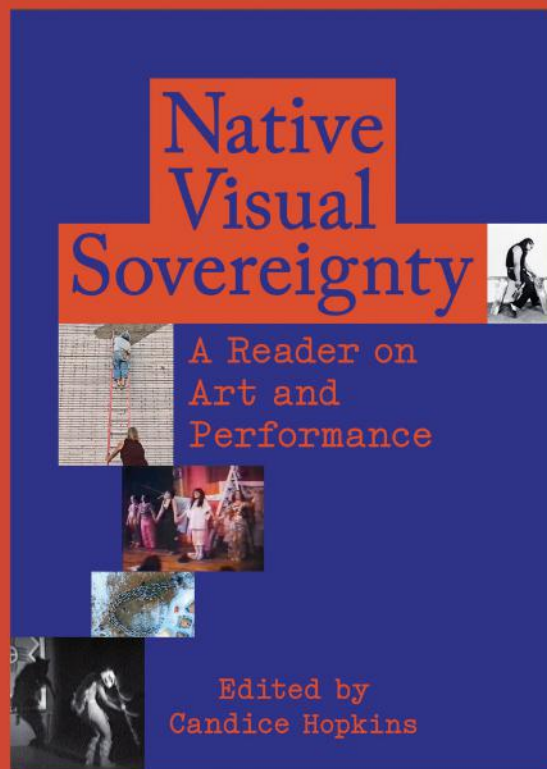
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From *Native Visual Sovereignty*

Artists Cannupa Hanska Luger (Mandan, Hidatsa,
Arikara, Lakota), Kent Monkman (Cree Member of Fisher
River Cree Nation in Treaty 5 Territory [Manitoba]),
Jolene Rickard (Skarù·rę?/Tuscarora Nation,
Hodinöhsö:ni Confederacy), and Eric-Paul Riege (Diné)

Celebration to follow!

Saturday, August 15, 2026
12:30–5 PM
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1



2



3



4

Santa Fe Indian Market Awards 2025

1.

Best of Show

Regina Free (Chickasaw) won Best of Show, as well as Best of Sculpture, with the mixed-media bison piece titled *Windswept*.

2.

Jewelry: **Janalee Valencia**

(San Felipe Pueblo) for an untitled reversible mosaic inlay necklace

3.

Pottery: **Chris Youngblood**

and **Jennifer Tafoya** (Santa Clara Pueblo) for a hand-coiled pot, *Clash of the Titans*

4.

2-D: **Santiago Romero**

(Cochiti/Taos Pueblo) for a large oil on canvas titled *Pastel Arches*

5. Wooden
Pueblo Figurative
Carving: **Robert**
Albert (Hopi) for the
4-foot tall *White Cloud*
Clowns Jumping off
Clouds

6. Textiles: **Lola**
Cody (Navajo) for a
massive untitled rug
composed of undyed
churro wool

7. Diverse Arts: **Virgil**
Ortiz (Cochiti Pueblo)
with a high-fire ceramic
and glass work titled
Aeronaut Pilot

8. Beadwork &
Quillwork: **Jackie**
Bread (Blackfeet
Nation) for *His Stories*
Became Legend—Kanai
Warrior (Weasel Tail)

9. Youth: **Naats Tla'a**
(Tlingit) for the mixed-
media work titled *Just*
a Kid Learning to Weave
with My Ancestors in
My Heart

10. Basketry:
Theresa Secord
(Penobscot Nation) for
an ash and sweetgrass
basket titled *Wabanaki*
Summer



5



8



6



9



7



10

TAKE HOME A TREASURE FROM INDIAN COUNTRY



FOLLOW US

Ruthe Blalock Jones,
Shawnee/Delaware/
Peoria, Painting,
Round Dance, ©1998

BUY WORKS PRODUCED BY MEMBERS OF FEDERALLY RECOGNIZED TRIBES

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

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

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

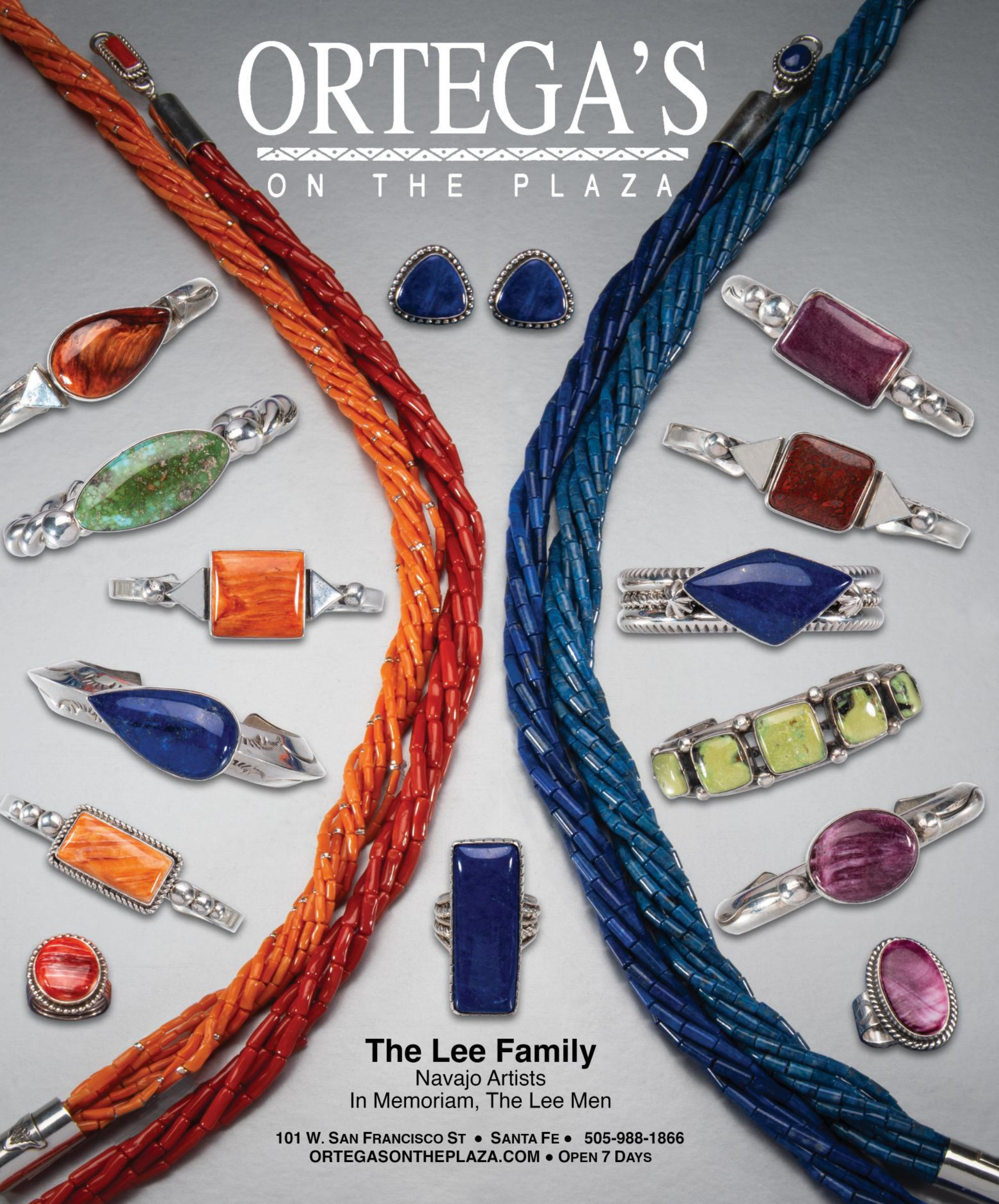
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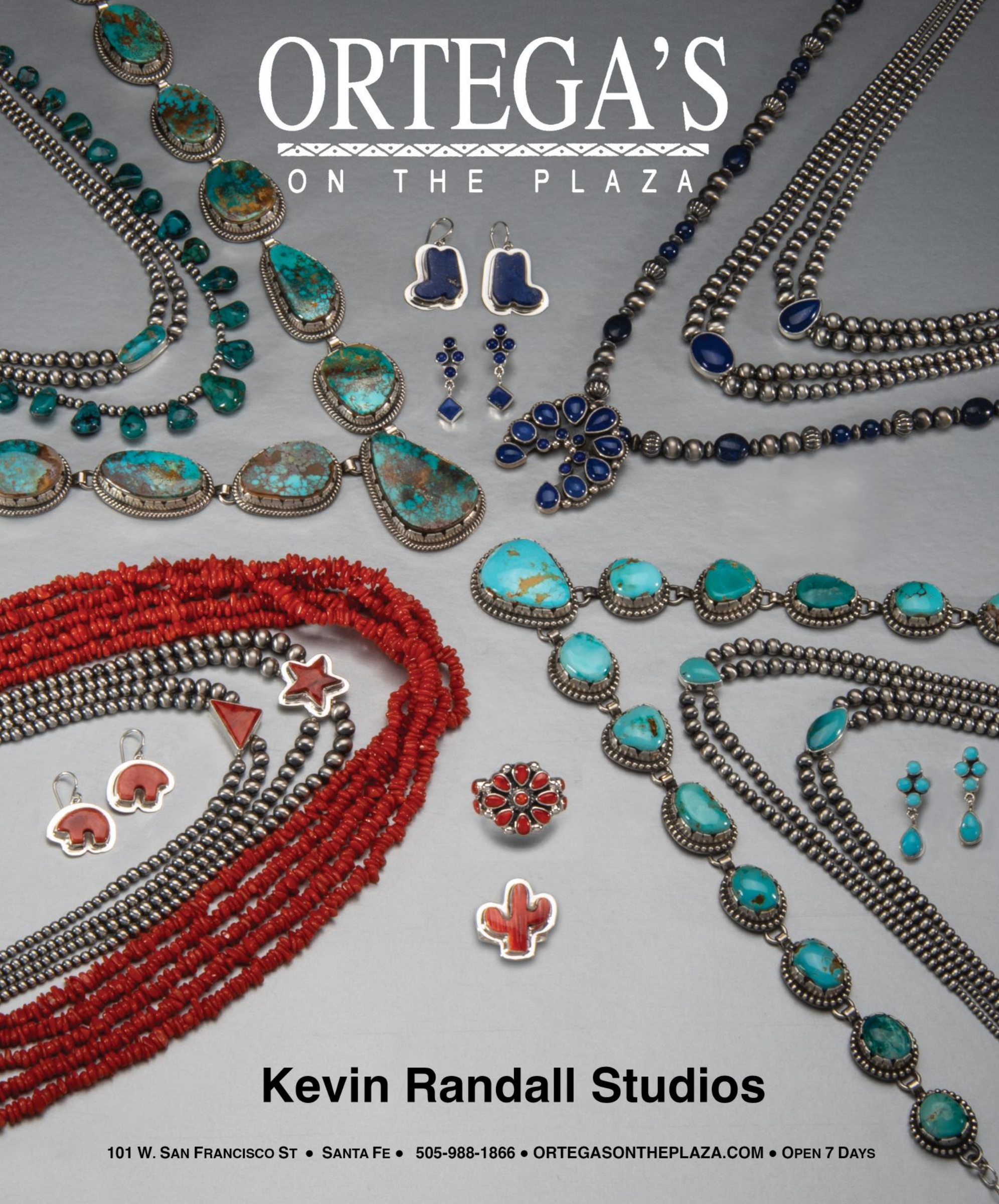
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ON THE PLAZA



The Lee Family
Navajo Artists
In Memoriam, The Lee Men

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The image displays a variety of Native American jewelry. At the top left, a necklace features large, oval turquoise stones set in silver, with smaller turquoise beads interspersed. To its right, a multi-strand necklace is made of small silver beads, accented with larger blue beads and a central cluster of blue stones. In the center, a pair of earrings has blue, boot-shaped stones. Below them are small blue bead earrings. To the right, a necklace features a large, ornate blue stone pendant. At the bottom left, a multi-strand necklace of red coral beads is shown, accompanied by a silver star-shaped pendant, a red triangular pendant, and a pair of earrings with red, boot-shaped stones. In the center, there is a red and silver floral pendant and a red cactus-shaped pendant. To the right, a necklace features a series of turquoise stones set in silver, with a multi-strand silver bead necklace below it. At the bottom right, a pair of earrings has blue stones.

ORTEGA'S

ON THE PLAZA

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Artists Defending Sacred Grounds

Artists from across Indian Country are coming together through music, storytelling, film, and art to support justice for Hickory Ground and the protection of culturally significant places.



Across Indian Country, artists have always done more than create. They have carried language, preserved memory, protected identity, and ensured that the stories of Native people survive.

Today, many artists are helping defend the places that anchor those stories.

Hickory Ground, known in the Muscogee language as Oce Vpofv, was the last capital of the Muscogee Nation in present-day Alabama. It is a place of profound cultural, spiritual, and historical significance. Despite federal protections, in 2012 dozens of Muscogee ancestors were disinterred and thousands of funerary objects removed during the construction of a casino by another federally recognized tribe.

The desecration of Hickory Ground shocked Native communities and sparked a legal battle whose implications extend far beyond a single site.

The case raises a fundamental question: When federal laws require sacred places to be protected, is the federal government accountable for failing to enforce those protections, regardless of where or from whom the threat comes? The answer may determine how sacred places are protected for generations to come.

Former U.S. Poet Laureate Joy Harjo (Muscogee Nation), filmmaker and writer



Musician Keith Secola will perform at Artists for Hickory Ground.

Sterlin Harjo (Muscogee Nation), and artist and cultural advocate Kenneth Johnson (Muscogee Nation) launched Artists for Hickory Ground, bringing together Native artists and cultural leaders in support of justice for Hickory Ground.

"These places hold our stories, our songs, our memories, and our responsibilities," says Joy Harjo. "When sacred places are lost, something irreplaceable is lost with them. Artists have a responsibility to help people understand why these places matter."

Their effort has grown into a movement of artists standing in solidarity with the Muscogee Nation and using their work to help people understand what is at stake. Those expressing support for Hickory Ground and the effort to protect sacred places include actors Zahn McClarnon (Hunkpapa Lakota) and Wes Studi (Cherokee), author Anna Kemp (Chickasaw/Choctaw), actor and activist Dallas Goldtooth (Dakota/Diné), actor Mo Brings Plenty (Oglala Lakota), artist and curator Carly Treece (Muscogee Nation/Cherokee), musicians Keith Secola (Anishinaabe) and Gary Farmer (Cayuga Nation), jeweler Amanda Whitlow (Muscogee Nation), and hundreds of others.

Muscogee (Creek) Nation will host a panel discussion during Indian Market at the Museum of Indian Arts and Culture (MIAC) on Friday, August 14, 1–2:30 p.m. Artists for Hickory Ground present Sacred Places 2026:

Museum of Indian Arts and Culture

- Sacred Sites Protection, Then and Now Panel Discussion
Friday, August 14, 1–2:30 p.m.
- Sacred Places 2026:
A Night of Music, Storytelling, and Art
Friday, August 14, 6:15–9:45 p.m.

For tickets and details, please see @justiceforhickoryground on Instagram.

A Night of Music, Storytelling, and Art at MIAC from 6:15–9:45 p.m. on Friday, August 14. See box above for ticket information.

The panel will feature Sterlin Harjo, Dallas Goldtooth, representatives from Hickory Ground, Raelynn Butler (Muscogee Nation Secretary of Culture and Humanities), and Governor Mark Mitchell of the Pueblo of Tesuque, whose community has been at the forefront of efforts to protect Chaco Canyon. Together, the panel will explore the importance of sacred places and the role artists play in defending them.

The evening concert will feature Secola, Farmer, and other Native artists and cultural voices who will invite the audience to become part of a growing movement to protect Indigenous cultures and traditions.

"Art has a way of reaching people that statistics and arguments often can't," says Sterlin Harjo. "You can tell someone a place is important, but a story can help them feel why it's important. That's why artists have a role in this. We help people connect to the human side of what's at stake."

For Santa Fe-based artist Kenneth Johnson, the connection between art and sacred places is inseparable. "Our art comes from somewhere," Johnson says. "It comes from our communities, our ancestors, our homelands, and our sacred places. Protecting those places isn't separate from protecting our cultures. It is protecting our cultures."

Through music, storytelling, film, and art, the movement continues to grow—connecting artists, audiences, and communities to the ongoing effort for justice at Hickory Ground. To learn more, visit justiceforhickoryground.com. **IM**



Artists and activists will host a panel discussion during Santa Fe Indian Market at the Museum of Indian Arts and Culture, as seen in this photo from a similar event in 2025. From left: filmmaker Sterlin Harjo, Hickory Ground representative Mekko George Thompson, and musician and poet Joy Harjo.



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2026

INDIAN MARKET ARTIST DIRECTORY

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 names and continue to use them.

Some artists identify themselves with larger ethnic, linguistic, or cultural groups. Anishinaabe includes Ojibwe, Odawa, Potawatomi, Algonquin, and Oji-Cree people from the United States and Canada. Tewa includes Nambé, Pojaque, San 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 Assiniboiné and Stoney people). Some reservations, such as Fort Peck Indian Reservation, comprise all three of these groups. Americans tend to use the term Blackfeet, while Canadians prefer Blackfoot, but both names refer to the same confederacy of four tribes on the Northern Plains.

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

I Jewelry

Abeyta, Harvey
Pueblo of Santo Domingo
PAL N 202

Abeyta, Lester
Pueblo of Santo Domingo
PAL N 209

Abeyta, Richard
Pueblo of Santo Domingo
PLZ 26

Abeyta, Sabrina
Pueblo of Santo Domingo
PAL N 202

Abeyta, Sharon
Pueblo of Santo Domingo
PLZ 26

Adams, Victoria
Southern Cheyenne/
Arapaho
PAL N 236

Aguilar, Avery
Pueblo of Santo Domingo
CAT 908

Aguilar, Beatrice
Pueblo of Santo Domingo
CAT 908

Aguilar, Mary
Pueblo of Santo Domingo
FR N 317

Aguilar, Richard
Mississippi Band of
Choctaw Indians
FR S 332

Ami, Carlon
Navajo Nation
FR N 342

Anderson, Ephraim
Navajo Nation
LIN E 737

Anderson, Gabriel
Navajo Nation
PAL S 224

Aragon, Allen
Navajo Nation
LIN E 748

Aragon, Sarah
Navajo Nation
FR S 323

Arviso, Steven
Navajo Nation
LIN E 718

Ataumbi, Keri
Kiowa
POG 122

Becenti, Alexander
Navajo Nation
FR S 330

Beck, Nanibaa
Navajo Nation
PAL N 246

Begay, Abraham
Navajo Nation
FR N 307

Begay, Darryl
Navajo Nation
PLZ 73

Begay, Eddie
Navajo Nation
FR S 306

Begay, Erick
Navajo Nation
PLZ 68

Begay, Ernest Sr.
Navajo Nation
SFT E 527

Begay, Isiah
Navajo Nation
PAL N 220

Begay, Lee
Navajo Nation
FR S 337

Begay, Leroy
Navajo Nation
SFT 515

Begay, Luther
Navajo Nation
PAL S 228

Begay, Mary
Navajo Nation
PAL S 225

Begay, Narbona
Navajo Nation
LIN E 727

Begay, Readda
Navajo Nation
SFT E 527

Begay, Rebecca
Navajo Nation
PLZ 73

Begay, Robert
Navajo Nation
PLZ 73

Benally, Ernest
Navajo Nation
POG 116

Benally, Jackson
Navajo Nation
PLZ 94

Benally, Veronica
Navajo Nation
POG 116

Bia, Leona
Navajo Nation
PAL S 229

Bia, Norman
Navajo Nation
LIN W 760

BigKnife, Heidi
Shawnee
WA W 407

Box Anderson, Karen
Southern Ute
LIN E 726

Boyd, Sarena
Navajo Nation
SFT E 531

Brokeshoulder, Aaron
Absentee Shawnee
LIN E 762

Brown, Mary Helen
Navajo Nation
LIN W 789

Cajero, Althea
Pueblo of Santo Domingo
SFT 521

Calabaza, CaWin Jimmy
Pueblo of Santo Domingo
FR N 328

Calabaza, Gerard
Pueblo of Santo Domingo
POG 117

Calabaza, Joseph
Pueblo of Santo Domingo
PAL N 249

Calabaza, Mary
Pueblo of Santo Domingo
POG 117

Calabaza, Valerie F.
Pueblo of Santo Domingo
PAL N 249

Calabaza, Valerie Jade
Pueblo of Santo Domingo
LIN W 709

Calamity, Milford
Navajo Nation
SFT E 534

Calladitto, Henry
Navajo Nation
FR N 315

Calladitto, Mark
Navajo Nation
FR P 301

Calladitto, Myles
Navajo Nation
FR S 325

Calnimpewa, Poeceillmana
Hopi
PLZ 65

Carrillo, Franklin
Pueblo of Laguna
PAL S 254

Casuse, Fritz
Navajo Nation
LIN W 726

Casuse, Mosgaadace
Navajo Nation
PLZ 40

Caté, Clayton
Pueblo of Santo Domingo
FR N 303

Caté, Lorraine
Pueblo of Santo Domingo
FR N 303

Charley, Lee
Navajo Nation
PAL N 260

Charley, Matthew
Navajo Nation
LIN W 712

Charlie, Ric
Navajo Nation
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Chavez, Dana
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Chavez, Harvey
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LIN E 735

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Chavez, Joseph
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PLZ 29

Chavez, LeJeune
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LIN W 741

Chavez, Richard
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Chee, Frank
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Chuculate, Dennis
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Clark, Carl
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PLZ 63

Clark, Irene
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PLZ 63



Victoria Adams



Keri Ataumbi



Milford Calamity



Poeceillmana Calnimpewa

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Phyllis Coonsis



Edison Cummings



Erik Fender



Jimmie Harrison

Claw, Monty
Navajo Nation
FR N 319

Coochwikvia, Marcus
Hopi
LIN W 764

Coonsis, Phyllis
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Coriz, Joseph
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Crawford, Taina
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PAL 271

Cummings, Edison
Navajo Nation
PAL S 207

Custer, Cheyenne
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FR N 334

Custer, Gary
Navajo Nation
PAL 271

Dalangyawma, Ramon
Hopi
LIN W 718

Denipah, Marian
Ohkay Owingeh
SFT 516

Dukepoo, Causandra
Pueblo of Taos
PAL N 245

Duwyenie, Preston
Hopi
WA W 410

Edaakie, Raylan
Pueblo of Zuni
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Edaakie, Sheryl
Pueblo of Zuni
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Emery Jr., Terrance
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LIN E 749

Enoah, Evangeline
Navajo Nation
FR N 333

Fender, Erik
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FR P 303

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LIN W 760

Garcia, Aaron
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LIN W 746

Garcia, Michael
Pascua Yaqui
LIN E 755

Garcia, Nelson
Pueblo of Santo Domingo
LIN W 746

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PLZ 67

Garcia, Ray
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Gene, Leonard
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PLZ 75

Grabiec, Cheyenne
Navajo Nation
PAL S 247

Hale, Clarissa
Navajo Nation
PLZ 76

Hale Jr., Vernon
Navajo Nation
PLZ 76

Harjo, Jessica
Otoe-Missouria
SFT E 526

Harris, Cheyenne
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Harrison, Jimmie
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Haskie, Vernon
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Hatathlie, Carol
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Henderson, Wade
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Hendren, Shane
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Henry, Ronnie
Navajo Nation
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PLZ 06

Hill, Jonah
Quechan
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Joe, Bryan
Navajo Nation
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Navajo Nation
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Muscogee Nation
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Johnson, Robertson
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Johnson, Skye
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Tlingit & Haida
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Keyonnie, Julius
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POG 121

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FR S 328

Kirk, Elizabeth
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LIN E 720

Kirk, Michael
Pueblo of Isleta
LIN E 720

Koinva, Lucion
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Kulberg, Dawn
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LaFountain, Samuel
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LIN W 724

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WA E 415

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WA E 415

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POG 125

Lister, Alice
Navajo Nation
PLZ 05

Lister, David
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PLZ 05

Lister, Davida
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PLZ 05

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Livingston, Jacob
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SFT E 525

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Loretto, Glenda

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Domingo
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FR N 341

Mace, Tanya

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FR N 341

MacKnight, Sheridan

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Manygoats, Benson

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Marion, Anderson

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PAL S 248

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LIN E 753

Medina, Jennifer

Pueblo of Santo
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SFT 512

Misquadace, Wanesia

Minnesota Lake
Superior Chippewa
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PLZ 40

Mitchell, Reginald

Navajo Nation
LIN W 742

Morgan, Jacob

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FR N 334

Muskett, Morris

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Nakagawa, Jerome

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Nequatewa, Verma

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Navajo Nation
PLZ 76

Nez, Henry

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PLZ 95

Nez, Leonard

Navajo Nation
FR N 311

Nez, Marian

Navajo Nation
FR N 311

Nez, Nicholas

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Nowlin, Elvira

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Ortiz, Isaiah

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FR S 301

Otero, Joseph

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LIN W 711

Owen, Angie

Pueblo of Santo
Domingo
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Owen, Cornelio

Pueblo of Santo
Domingo
WA E 408

Owen, Rena

Pueblo of Santo
Domingo
WA E 407

Pacheco, Farrell

Pueblo of Santo
Domingo
PAL S 246

Pacheco, Reyes

Pueblo of Santo
Domingo
PAL S 246

Padilla, Betty

Navajo Nation
POG 113

Peshlakai, Norbert

Navajo Nation
PAL N 242

Pinnecoose, Adrian

Navajo Nation
PLZ 15

Platero, Cordell

Navajo Nation
FR S 341

Platero, Enoch

Navajo Nation
PAL S 218

Platero, Melvin

Navajo Nation
PLZ 88

Plummer, Dallen

Navajo Nation
FR S 321

Plummer, Earl

Navajo Nation
FR S 321

Plummer, Lance

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FR S 321

Poblano, Veronica

Pueblo of Zuni
SFT P 527

Pruitt, Christopher

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FR S 314

Pruitt, Pat

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LIN W 710

Rafael, Tonya

Navajo Nation
FR S 307

Ramel, Timothy

Bad River Band
Chippewa
PLZ 51

Reano, Arnold

Pueblo of Santo
Domingo
WA W 402

Reano, Charlene

Pueblo of San Felipe
SFT W 527

Reano, Debra

Pueblo of Santo
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WA W 402

Reano, Janie

Pueblo of Santo
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Reano, Joe

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Domingo
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Robbins, Jesse

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Nation
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Rogers, Shaun

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FR N 309

Samora, Maria

Pueblo of Taos
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Sanchez, Alex

Navajo Nation
PLZ 61

Sanderson, Cody

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LIN W 716

Sanipass, David

Mi'kmaq Nation
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Schrupp, Nelda

Pheasant Rump Nakota
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Scott, Raynard

Navajo Nation
LIN W 723

Secatero, Lyle

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Shepherd, Rosabelle

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Short, Christopher

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Nation
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Shorty, Quaid

Navajo Nation
PLZ 92

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Slim, Marvin

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Slim, Michael

Navajo Nation
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Smith, Herman

Navajo Nation
LIN W 751

Smith, Patrick

Navajo Nation
PLZ 70

Sorensen, Matagi

Yavapai Apache Nation
WA E 405

Stevens Jr., Harold

Navajo Nation
WA E 417

Stevens, Mark

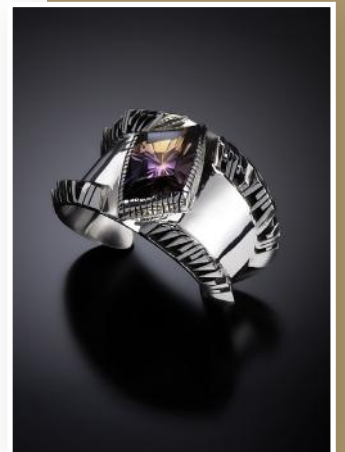
Pueblo of Laguna
LIN E 722



Gerald Lomaventema



Jerome Nakagawa



Isaiah Ortiz



Tonya Rafael

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Holly Wilson



Allen Aragon



Autumn Borts-Medlock



Tehya Davis

Tafoya, Lorenzo
Pueblo of Santo Domingo
LIN E 775

Tafoya, Mary
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Takala, Jason
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Tenorio, Feliciano
Pueblo of Santo Domingo
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Tenorio, Leslie
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PAL N 257

Todacheene, Alvin
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Todacheene, Michael
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Tom, Bryan
Navajo Nation
PAL N 247

Tom, Mary L.
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Tom, Elizabeth M.
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FR S 307

Tom, Jack
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PLZ 46

Toya, Ellouise
Pueblo of Santo Domingo
SFT 517

Tsingine, Olin
Navajo Nation
PLZ 82

Tsosie, Lyndon
Navajo Nation
LIN W 789

Tsosie, Richard
Navajo Nation
SFT P 523

Tyler, Keetahni
Navajo Nation
LIN E 717

Valencia, Janalee
Pueblo of San Felipe
SFT W 527

Wadsworth, Piki
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POG 101

Wall, Adrian
Pueblo of Jemez
LIN E 743

Wallace, David
Chugach Sugpiaq
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Wallace, Denise
Chugach Sugpiaq
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Wallace, Elizabeth
Navajo Nation
FR P 308

Waynee, Robin
Saginaw Chippewa
Tribe of Michigan
PAL N 250

Weahkee, Sharon
Navajo Nation
LIN E 731

Willie, JT
Navajo Nation
PLZ 62

Willie, Wesley
Navajo Nation
POG 101

Wilson, Holly
Delaware Nation
LIN W 719

Yazzie, Christopher
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Yazzie, Peterson
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Yazzie, Timmy
Pueblo of San Felipe
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Yellowhorse, Alvin
Navajo Nation
PLZ 39

Yellowhorse, Bryon
Navajo Nation
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II Pottery

Abeyta, Benina
Pueblo of Jemez
SFT W 523

Analla Jr., Calvin
Pueblo of Laguna
PLZ 28

Antonio, Frederica
Pueblo of Acoma
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Antonio, Melissa
Pueblo of Acoma
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Aragon, Allen
Navajo Nation
LIN E 748

Bahe, Matthew
Navajo Nation
PLZ 37

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Pueblo of Santa Clara
PAL S 222

Begay Jr., Harrison
Navajo Nation
PAL S 245

Borts-Medlock, Autumn
Pueblo of Santa Clara
PLZ 22

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POG 110

Cajero, Esther
Pueblo of Jemez
FR S 320

Cajero, Teri
Pueblo of Jemez
POG 115

Carpio, Caroline
Pueblo of Isleta
PLZ 21

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Hopi
LIN W 736

Chino, Shaylene
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Chitto, Randall
Mississippi Band of
Choctaw Indians
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Concho Jr., George
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Ebelacker, James
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Fender, Erik
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Fender, Martha
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Foley, Gordon
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Fragua, Chrislyn
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Fragua, Glendora
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Fragua, Linda
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Gachupin, Laura
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Gala Lewis, Lorraine
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Garcia, Gloria
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Garcia, Jason
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POG 123

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Gonzales, Gabriel
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Gutierrez-Naranjo, Kathy
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Gutierrez, Melony
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Harris, Floyd
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LIN W 717

Hundley, Zoe
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Johnson, Norvin
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PAL S 239

Juanico, Delores
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Juanico, Melvin
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PAL N 198

Latoma, Joseph
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CAT 904

Lewis III, Edward
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PLZ 45

Loretto, Jonathan
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Loretto-Tosa, Laverne
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Louis, Corina
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Lovato, Monica
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Lucario, Rebecca
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FR S 312

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LIN W 730

Lugo, Sergio
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LIN W 730

Madalena, Daniel
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PAL S 223

Maho, Garrett
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LIN E 713

Manymules, Samuel
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LIN E 714

Marcus, Eric
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Medlock, Rochelle
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PLZ 22

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Moquino, Ty
Pueblo of Santa Clara
PAL N 255

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FR P 309

Naranjo, Dusty
Pueblo of Santa Clara
LIN E 758

Naranjo, Frances
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PLZ 86

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WA W 412

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Naranjo, Madeline
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Naranjo, Monica
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PAL S 260

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Ngamoki, Valerie
Hopi-Tewa
PAL N 248

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Ortiz, Mary
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Ortiz, Virgil
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LIN W 745

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PLZ 20

Paloma, Gabriel
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Patricio, Felisha
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LIN E 757

Patricio, Kylie
Pueblo of Acoma
LIN E 757

Patricio, Robert
Pueblo of Acoma
LIN E 756

Patricio, TobieMae
Pueblo of Acoma
LIN E 757

Perkins, Roger
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WA E 413

Peynetsa, Anderson
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LIN W 782

Polacca, Delmar
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SFT W 533

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Ray, Marilyn
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Reano, Harlan
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Osage Nation
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Salvador, Maria
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Sanchez, Alisha
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Sanchez, Linda
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Sanchez, Russell
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Sando, Caroline
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FR S 319

Setalla, Dee
Hopi
PLZ 53

Stockton, Robin
Cherokee Nation
LIN W 743

Suazo, Rose
Pueblo of Santa Clara
FR P 309

Suazo Naranjo, Bernice
Pueblo of Taos
LIN E 758

Suina, Jeff
Pueblo of Cochiti
LIN W 758

SunRhodes, Rose
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Tafoya, Jennifer
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PAL N 255

Tafoya, Stephanie
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FR N 332

Tapia, Terry
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POG 109

Tapia, Thomas
Pueblo of Tesuque
POG 109

Tenorio, Thomas
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LIN E 744

Tosa, Wilma
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Toya, Mariam
Pueblo of Jemez
PAL N 256

Toya, Maxine
Pueblo of Jemez
PAL N 256

Tso, Jared
Navajo Nation
FR S 318

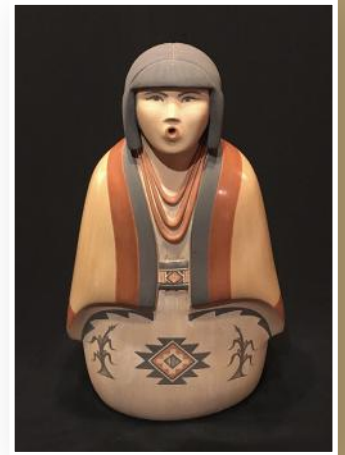
Tsosie, Darrick
Pueblo of Jemez
FR P 313

Tsosie, Leonard
Pueblo of Jemez
FR P 313

Vallo, Daniel
Pueblo of Acoma
PAL N 261

Victoriano, LaDonna
Pueblo of Acoma
SFT P 528

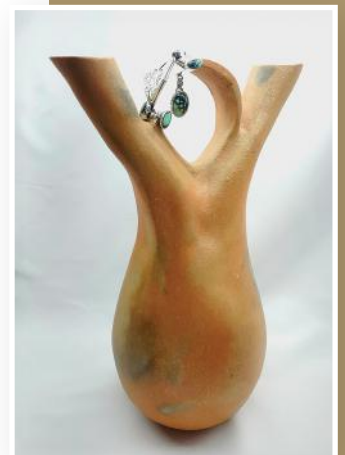
Victorino, Cletus
Pueblo of Acoma
POG 111



Laura Gachupin



Rowan Harrison



Moniva Lovato



Wilma Tosa

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Jason Wesaw



Joseph Aguilar



Randall Brokesoulder



Nocona Burgess

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Wesaw, Jason
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Potawatomi
CAT 913

Westika, Gaylan
Pueblo of Zuni
LIN W 749

Yazzie, Angie
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Yepa, Alvina
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Yepa, Marcella
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PLZ 77

Youngblood, Nancy
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Aguilar, Joseph
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LIN E 730

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Aragon, Allen
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LIN E 771

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LIN W 777

Benally, Giovanni
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PLZ 97

Billie, Michael
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POG 100

Black, James
Cheyenne Arapaho
PLZ 08

Blacksheep, Beverly
Navajo Nation
PAL N 234

Blackwell, Edmund
Choctaw Nation
LIN E 725

Boome, Peter
Upper Skagit
PLZ 31

Brandow, Heidi
Navajo Nation
POG 118

Bread, Jade
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PLZ 52

Bread, Wakeah
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LIN E 750

Broer, Roger
Oglala Lakota
PAL N 207

Brokesoulder, Randall
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FR S 309

Brown, Leonard
Navajo Nation
PAL N 243

Burgess, Nocona
Comanche Nation
LIN W 728

Cavin, Jeremy
Choctaw
LIN W 739

Charley, Avis
Spirit Lake Dakota
LIN W 738

Chee, Norris
Navajo Nation
LIN E 768

Clark, Jessica
Lumbee Tribe of NC
PAL S 214

Clarkson, Karen
Choctaw
PLZ 79

Claw, Monty
Navajo Nation
FR N 319

Dalasohya, David
Hopi
LIN W 747

Dark Mountain, Dawn
Oneida Nation of
Wisconsin
LIN W 722

Day, James
Bois Forte Band of
Chippewa
LIN W 750

Decker, Aspen
Confederated Salish
and Kootenai Tribes
LIN W 720

Denetclaw, Myron
Navajo Nation
PAL S 221

Dougi, Ishkoten
Navajo Nation
FR S 342

Duwyenie, Mary
Hopi
WA W 410

Edaakie, Keith
Pueblo of Zuni
PAL N 223

Emerson, Anthony
Navajo Nation
LIN W 778

Enjady, Oliver
Mescalero Apache
WA E 402

Etsitty, Garrett
Navajo Nation
LIN E 771

Farris, Thomas
Cherokee
PAL N 218

Fowler, Frank
Navajo Nation
LIN E 734

Fowler, Myron
Navajo Nation
LIN W 769

Frost, Daniel
Cheyenne River Sioux
Tribe
WA E 409

Garcia, Jason
Pueblo of Santa Clara
POG 123

Good Day, Lauren
Mandan, Hidatsa,
Arikara Nation
PLZ 07

Green, Destiny
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PAL S 205

Greenwood, Robert
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Oklahoma
LIN W 729

**Growing Thunder,
Darryl**
Fort Peck Dakota
PLZ 03

Guardipee, Terrance
Blackfeet Nation
PAL S 235

Harjo, Jessica
Otoe-Missouria
SFT E 526

Harrison, Rowan
Pueblo of Isleta
LIN W 717

Harvey, Sheldon
Navajo Nation
LIN E 751

Hawk, Creighton
Yakama
CAT 900

Henry, Karma
Paiute (Ft.
Independence, CA)
LIN W 784

Hicks, Jennifer
Chickasaw Nation
LIN W 713

Horace, Kevin
Hopi
LIN W 767

Horn, Jimmy
Chickasaw Nation
LIN W 785

Humetewa Kaye, Donna
Hopi
LIN W 731

Hundley, Zoe
Cherokee Nation
LIN W 719

Imotichey, Bradley
Chickasaw
CAT 907

James, Peter
Navajo Nation
PAL N 240

Jim, Damian
Navajo Nation
PLZ 16

Jim, Stevevost
Navajo Nation
LIN W 771

Joe, Penélope
Navajo Nation
PAL S 247

John, Alvin
Navajo Nation
LIN W 752

John, Myleka
Navajo Nation
LIN W 752

John, Terion
Navajo Nation
LIN W 752

Johnson, Parker
Navajo Nation
PAL 274

Johnston, Heather
Qagan Tayagungin
PLZ 35

Jojola, Deborah
Pueblo of Isleta
FR N 310

Jones-Crouch, Micqaela
Te-Moak Tribe of
Western Shoshone
LIN E 777

Katoney, Yancey
Navajo Nation
PLZ 54

Keyonnie, Cristoff
Navajo Nation
POG 121

King, James
Navajo Nation
SFT E 522

Kolakowski, Leah
Keweenaw Bay Ojibwa
PAL 274

Kosea, Derrick
Navajo Nation
LIN E 760

Kulberg, Dawn
Alutiiq
PAL N 254

Largo, Tara
Navajo Nation
PAL 273

Last Gun, Terran
Piikani (Blackfeet)
PAL S 256

Learned, Brent
Cheyenne/Arapaho
LIN E 740

Lee, Leanne
Pueblo of Zuni
PAL N 223

Levi, George
Cheyenne/Arapaho
LIN E 740

Levi, Halcyon
Cheyenne/Arapaho
LIN E 740

Little, Monty
Navajo Nation
LIN W 765

Little Thunder, Merlin
Cheyenne/Arapaho
PLZ 44

Logan, Linley
Seneca Nation
POG 124

Lomawaima, Kayden
Hopi
SFT W 534

Lomawaima, Kurt
Hopi
SFT W 534

Longbrake, Jessie
Cheyenne River Sioux
Tribe
FR P 304

Loretto, Estella
Pueblo of Jemez
LIN W 725

Lujan, Deborah
Pueblo of Taos
POG 114

Mace, Antonio
Navajo Nation
FR N 341

MacKnight, Sheridan
White Earth Chippewa
WA W 409

Maho, Suyma
Hopi
LIN E 713

Martin, Bobby
Muscogee (Creek)
Nation
LIN W 721

Maybee, Dallin
Northern Arapaho
LIN E 733

Minkler, Sam
Navajo Nation
LIN E 745

Mitten, Katrina
Miami Tribe of
Oklahoma
SFT W 522

Murphy, William
Navajo Nation
LIN E 717

Naranjo, Dusty
Pueblo of Santa Clara
LIN E 758

Natachu Jr., Elroy
Pueblo of Zuni
WA E 410

Nelson, Benjamin
Kiowa
PAL S 243

Nelson, Bennie
Navajo Nation
PAL S 242

Nez, Calvin
Navajo Nation
LIN E 764

Omeasoo, Lyle
Blackfeet/Northern Cree
FR N 314

Paschall, Sallyann
Cherokee Nation
LIN E 738

Pena, Maya
Pueblo of Santa Clara
LIN W 757

Pinnecoose, Adrian
Navajo Nation
PLZ 15

Quam, Kandis
Pueblo of Zuni
WA E 410

Rabbit, Traci
Cherokee
LIN E 720

Raymond-Overstreet, Darby
Navajo Nation
LIN W 766

Red Corn Mudge, Rox
Osage Nation
CAT 901

Reed, Lauren
Choctaw Nation
LIN E 763

Richards, Rueben
Navajo Nation
POG 106

Robinson Miller, Natalie
Chickasaw Nation
LIN E 776

Romero, Cienna
Pueblo of Pojoaque
LIN E 739

Romero, Mateo
Pueblo of Cochiti
LIN E 739

Romero, Santiago
Pueblo of Taos
PLZ 06

Salazar, Jeremy
Navajo Nation
FR N 312

Sampson, Stuart
Citizen Potawatomi
Nation
LIN W 768

Sanders, Leonard
Navajo Nation
PAL S 233

Sanipass, David
Mi'kmaq Nation
PAL S 236

Scott, Gilmore
Navajo Nation
FR N 335

Shakespeare, Lindsey
Mescalero Apache
LIN W 729

Short, Cathleen
Citizen Potawatomi
Nation
LIN E 765

Short, Christopher
Citizen Potawatomi
Nation
LIN E 765

Singer, Jeremy
Navajo Nation
PLZ 79

Singer, Monty
Navajo Nation
LIN E 766

Singer, Ryan
Navajo Nation
PLZ 38

Smith Jr., Keith
Navajo Nation
LIN E 774

Spruce, Randee
Seneca Nation of
Indians
FR S 303

Standridge, Gregory
Choctaw
CAT 905

Stevens, Ian
San Carlos Apache
FR S 327

Stevens, Shannon
Pueblo of Laguna
LIN E 722

Stewart, Isaiah
Oglala Sioux
CAT 906

Stock, Alexandra
Osage Nation
SFT E 526

Stockton, Robin
Cherokee Nation
LIN W 743

Suazo, David
Pueblo of Taos
CAT 903

Suazo Naranjo, Bernice
Pueblo of Taos
LIN E 758

Tapahe, Eugene
Navajo Nation
LIN W 763

Tapia, Thomas
Pueblo of Tesuque
POG 109

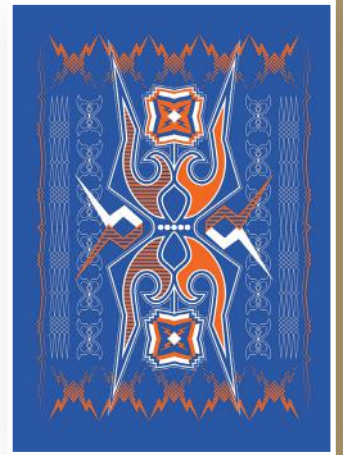
Test, Jack
Cherokee Nation
LIN W 735

Tohannie, Tracy
Navajo Nation
LIN E 734

Toya, George
Pueblo of Jemez
PLZ 83

Toya, Michael
Pueblo of Jemez
LIN W 759

Tso, Geraldine
Navajo Nation
WA E 416



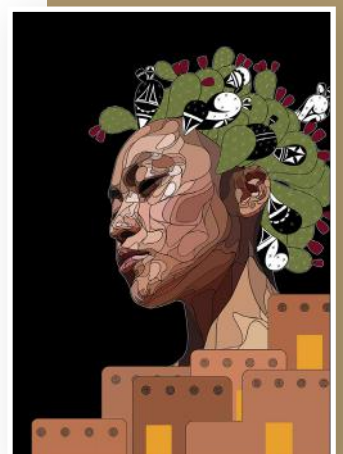
Jessica Harjo



Bradley Imotichey

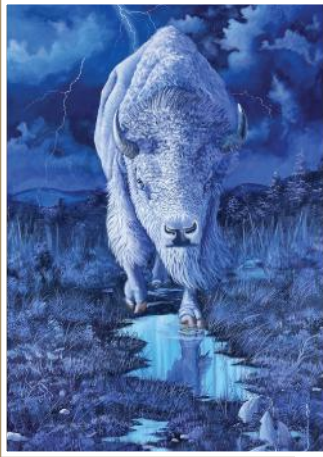


Alexandra Stock



Maya Pena

2026 Indian Market Artist Directory



Jack Test



Robert Albert



Aaron Honyumtewa



Tayron Polequaptewa

Tsoodle, James
Kiowa
PLZ 14

Tsoodle-Nelson, Malachi
Navajo Nation
PAL S 242

Tsosie, Everton
Navajo Nation
PAL S 211

Tsosie, Hiro
Navajo Nation
LIN W 789

Twinem, Neecy
Sac & Fox Nation
FR S 326

Urness, Zoe
Tlingit
PLZ 04

Valdez, Josephine
Jicarilla Apache
CAT 912

Valencia, Jason
Pueblo of San Felipe
FR S 329

Vicenti, Carson
Jicarilla Apache
CAT 909

Vigil, Felix
Jicarilla Apache
LIN E 769

Walters, Daniel
Navajo Nation
PAL N 225

Walters, Gertrude
Navajo Nation
PAL N 225

Walters, Shondinii
Navajo Nation
LIN E 743

Watt, Tami
Seneca Nation of Indians
PAL N 200

Waytula, Bryan
Cherokee Nation
LIN E 770

Wesaw, Jason
Pokagon Band of Potawatomi Indians
CAT 913

Wesley, Tillier
Kiowa
LIN E 728

Whitesinger, Edwin
Navajo Nation
FR S 335

Wilson, Holly
Delaware Nation
LIN W 719

Yazzie, Donovan
Navajo Nation
LIN E 716

Yazzie, Janet
Navajo Nation
LIN E 774

Yazzie, Peterson
Navajo Nation
LIN W 783

Yellow Bird Sr., Monte
Arikara/Hidatsa
CAT 911

Yellowhair, Rosie
Navajo Nation
PAL 275

IV Pueblo Wooden Carvings

Albert, Robert
Hopi
PLZ 43

Brokeshoulder, Randall
Absentee Shawnee
FR S 309

Chavarria, Manuel
Hopi
LIN W 736

Chimerica, Darance
Hopi
PLZ 53

Deel, Shawn
Navajo Nation
PAL N 252

Gashweseoma, Ryan
Hopi
PLZ 13

Harris Jr., Larsen
Hopi
SFT 513

Holmes Jr., Arthur
Hopi
PAL N 219

Honanie, Ernest
Hopi
PLZ 69

Honyumtewa, Aaron
Pueblo of Picuris
PLZ 11

Honyumtewa, Ronald
Hopi
SFT P 529

Horace, Kevin
Hopi
LIN W 767

Kaye, Wilfred
Hopi
LIN W 731

Kaye, Wilmer
Hopi
WA W 403

Kayquoptewa, Brendan
Hopi
WA W 414

Kayquaptewa, Eric
Hopi
FR N 331

Kayquoptewa, Horace
Hopi
LIN W 718

Koruh, Renferd
Hopi
PLZ 27

Lalo, Raynard
Hopi
SFT W 530

Lomatewama, Justin
Hopi
PAL S 251

Macias, Sean
Hopi
PAL N 211

Namingha, Wayland
Hopi
POG 104

Naseyoma, Cordell
Hopi
FR N 327

Patterson Jr., Earl
Hopi
SFT W 531

Polequaptewa, Tayron
Hopi
PAL S 249

Sockyma, Donald
Hopi
PLZ 72

Taho, Mark
Hopi
PAL N 222

V Sculpture

Begay, Anthony
Navajo Nation
LIN E 727

Begay Jr., Fred
Navajo Nation
LIN W 775

Benally, Ryan
Navajo Nation
PLZ 97

Beyale, Randall
Navajo Nation
LIN E 772

Boome, Peter
Upper Skagit
PLZ 31

Cajero, Joe Jr.
Pueblo of Jemez
SFT 521

Carpio, Caroline
Pueblo of Isleta
PLZ 21

Chee, DuWayne
Navajo Nation
LIN W 754

Chee Sr., Raymond
Navajo Nation
PLZ 49

Chee, Ryan
Navajo Nation
LIN W 754

Chitto, Randall
Mississippi Band of Choctaw
LIN E 724

Clark, Ahnesah
Navajo Nation
PAL N 198

DeCelles, Jared
Gros Ventre/Assiniboine
PLZ 19

DeCelles, Jon
Gros Ventre/Assiniboine
PLZ 19

Dougi, Ishkoten
Navajo Nation
FR S 342

Edaakie, Dee
Pueblo of Zuni
LIN W 749

Ethelbah Jr., Upton
Pueblo of Santa Clara
PLZ 80

Fischer, Mark
Oneida Nation of Wisconsin
LIN E 723

Flanagan, Sean Rising Sun
Pueblo of Taos
PLZ 81

Fowler, Cynthia
Navajo Nation
SFT E 522

Fragua, Clifford
Pueblo of Jemez
LIN E 729

Goeman, Stonehorse
Tonawanda Seneca
LIN W 740

Goodman, M.
Navajo Nation
SFT W 529

Gunville, Wayne
Turtle Mountain Band of Chippewa
FR S 331

Horace, Kevin
Hopi
LIN W 767

Jacobs, Margaret
St. Regis Mohawk
FR S 324

John, Alvin
Navajo Nation
LIN W 752

Johnson, Kenneth
Muscogee Nation
LIN W 732

Kelm, Carl
Chickasaw Nation
PLZ 16

King, Robert
Choctaw Nation
PAL N 258

LaFountain, Saige
Navajo Nation
LIN W 724

Loretto, Estella
Pueblo of Jemez
LIN W 725

Lujan, Carol
Navajo Nation
FR N 318

Lujan-Baker, Tara
Pueblo of Taos
FR N 318

Middleton, Scott
Cherokee Nation
PAL S 200

Morris, Grant
Cherokee Nation
CAT 902

Novak, Jazmin
Navajo Nation
SFT P 526

Ortiz, Virgil
Pueblo of Cochiti
LIN W 745

Pahponee
Kickapoo Tribe
PLZ 20

Panana, Ryan
Pueblo of Jemez
LIN W 737

Patterson Jr., Earl
Hopi
SFT W 531

Perley-Dutcher, Shane
Maliseet (Wolastoqey)
PAL S 244

Poblano, Jovanna
Pueblo of Zuni
PLZ 59

Poblano, Veronica
Pueblo of Zuni
SFT P 527

Quam, Jayne
Navajo Nation
WA E 410

Quandelacy, Talia
Pueblo of Zuni
PAL S 254

Red Shirt, Osceola
Oglala Lakota
PAL S 204

Rogers, William
Navajo Nation
LIN E 761

Sanchez, Kateri
Pueblo of Zuni
LIN E 732

Shorty, Eddy
Navajo Nation
LIN W 748

Sice, Gabriel
Pueblo of Zuni
LIN E 747

Sice, Troy
Pueblo of Zuni
FR P 305

Stockton, Robin
Cherokee Nation
LIN W 743

Tsalabutie, Loren
Pueblo of Zuni
PAL S 208

Tsalate, Raymond
Pueblo of Zuni
FR P 305

Tsosie, Nelson
Navajo Nation
SFT 519

Vigil, Felix
Jicarilla Apache
LIN E 769

Wall, Adrian
Pueblo of Jemez
LIN E 743

Walters Jr., Roy
Navajo Nation
LIN W 765

Washburn, Tim
Navajo Nation
LIN E 778

Weahkee, Daniel
Navajo
LIN E 731

Weahkee, Manuel
Pueblo of Zuni
LIN E 731

Wilson, Holly
Delaware Nation
LIN W 719

Yazzie, Donovan
Navajo Nation
LIN E 716

Yazzie, Lance
Navajo Nation
WA W 404

Yazzie, Larry
Navajo Nation
LIN W 773

Yazzie, Peterson
Navajo Nation
LIN W 783

VI Textiles

Anderson, Ephraim
Navajo Nation
LIN E 737

Aragon, Irveta
Navajo Nation
SFT E 523

Aragon, Loren
Pueblo of Acoma
LIN W 781

Aragon, Nellie
Navajo Nation
LIN E 748

Aragon, Venancio
Navajo Nation
SFT E 523

Ashley Brokeshoulder, Natasha
Navajo Nation
FR S 309

Aspaas, Kevin
Navajo Nation
FR N 304

Ballenger, Virginia
Navajo Nation
PAL 270

Begay, Berdine
Navajo Nation
LIN E 715

Begay, Dorothy
Navajo Nation
LIN E 715

Begay, Gerard
Navajo Nation
WA E 404

Begay, Gloria
Navajo Nation
FR P 311

Begay, Nikyle
Navajo Nation
LIN E 737

Begay, Rena
Navajo Nation
PAL N 246

Benally, Jefferson
Navajo Nation
PLZ 94

Benally, Jennifer
Oneida Nation of Wisconsin
LIN E 752

Bia, Leona
Navajo Nation
PAL S 229

Black Horse, Catherine
Seminole Nation
PAL S 235

Charley, Berdina
Navajo Nation
LIN E 715

Cody, Lola
Navajo Nation
LIN W 733

Cody, Titus
Navajo Nation
PAL S 232

Cook, Calandra
Navajo Nation
PLZ 55

Deer, Leslie
Muscogee Nation
LIN W 772

Emmons, Elaine
Cherokee
CAT 914

Etsitty, Doreen
Navajo Nation
LIN E 742

Fain, Gloria
Navajo Nation
SFT E 531

Glasses, Monica
Navajo Nation
PAL S 238

Glasses, Naiomi
Navajo Nation
PLZ 75

Glasses Jr., Tyler
Navajo Nation
PLZ 75

Gonzales, Isabel
Pueblo of Jemez
PAL S 215

Good Day, Lauren
Mandan, Hidatsa,
Arikara Nation
PLZ 07

Guzman, Sunshine
Shoshone-Bannock
Tribes
FR S 313

Herrera Naranjo, Suzanne
Pueblo of Santa Clara
PLZ 23

Hope, Lily
Tlingit
LIN W 787

Hudson, Suzanne
Navajo Nation
PLZ 13

Jones-Crouch, Micqaela
Te-Moak Tribe of Western Shoshone
LIN E 777

Jumbo, Wilfred
Navajo Nation
WA E 406

Katoney, Marlowe
Navajo Nation
PLZ 54

Laughing, Charlene
Navajo Nation
PLZ 02

Laughing, Mona
Navajo Nation
PLZ 02

Mallahan-Tompson, Mae
Navajo Nation
FR S 316



Randall Beyale



Caroline Carpio



Tara Lujan-Baker



Virginia Ballenger

2026 Indian Market Artist Directory



Marlowe Katoney



Patricia Michaels



Victoria Adams



Debra Box

Manygoats, Florence
Navajo Nation
WA W 413

Meszaros, Bobbie
Tlingit
PAL S 202

Michaels, Patricia
Pueblo of Taos
PLZ 17

Mountainflower, Sage
Ohkay Owingeh
WA W 418

Muskett, Morris
Navajo Nation
FR N 320

Naataanii, Tahnibaa
Navajo Nation
PLZ 58

Nelson, Benjamin
Kiowa
PAL S 243

Nez, Darienne
Navajo Nation
LIN E 719

Ornelas, Barbara
Navajo Nation
LIN W 774

Ornelas, Michael
Navajo Nation
LIN W 774

Peacock, Alisa
Navajo Nation
PLZ 98

Rabbit, Traci
Cherokee
LIN E 720

Raphael, Monica
Grand Traverse Band
Ottawa/Chippewa
PAL N 216

Redhouse, Kendra
Navajo Nation
FR N 337

Reid, Jonessa
Navajo Nation
FR P 307

Robledo, Tessa
Comanche Nation
LIN W 714

Schrupp, Nelda
Pheasant Rump Nakota
PAL S 219

Short, Cathleen
Citizen Potawatomi
Nation
LIN E 765

Shorty Begay, Nellie
Navajo Nation
PLZ 01

Singer, Penelope
Navajo Nation
LIN W 734

Smith, Shannon
Navajo Nation
SFT 514

Taylor, Rosie
Navajo Nation
LIN E 736

Tsosie, Pauline
Navajo Nation
WA E 401

Tsosie-Sisneros, Michelle
Pueblo of Santa Clara
FR N 301

Whitethorne-Begay, Taina
Navajo Nation
PAL N 238

VII Diverse Arts

Abeyta, Harvey
Pueblo of Santo
Domingo
PAL N 202

Adams, Victoria
Southern Cheyenne/
Arapaho
PAL N 236

Allen, Renee
Hopi
PLZ 25

Artis, Cody
Navajo Nation
LIN W 751

Begaye, Sylvia
Navajo Nation
PAL S 201

Bird, Jolene
Pueblo of Santo
Domingo
PLZ 93

Black, James
Cheyenne Arapaho
PLZ 08

Boome, Peter
Upper Skagit
PLZ 31

Box, Debra
Southern Ute
LIN E 726

Brown, Vina
Heiltsuk
PAL N 201

Cajero, Jose Sr.
Pueblo of Jemez
FR S 320

Charley, Darius
Navajo Nation
LIN E 721

Chavez, Christopher
Eastern Shoshone
LIN W 727

Chavez, Joseph
Pueblo of Santo
Domingo
LIN W 741

Chavez, LeJeune
Pueblo of Santo
Domingo
LIN W 741

Chavez-Thomas, Margaret
Pueblo of Isleta
WA E 418

Church, Kelly
Match-E-Be-Nash-She-
Wish Tribe
LIN E 738

Clark, Jessica
Lumbee Tribe of NC
PAL S 214

Claw, Monty
Navajo Nation
FR N 319

Darden, Steven
Navajo Nation
LIN W 786

Day, Alexa
Grand Traverse Band
LIN W 750

Day, James
Bois Forte Band of
Chippewa
LIN W 750

Ferguson, Anita
Tuscarora Nation
LIN W 770

Flanagan, Sean Rising Sun
Pueblo of Taos
PLZ 81

Gene, Leonard
Navajo Nation
LIN E 736

Gotthardt, Caleigha
Native Village of Tyonek
SFT E 532

Growing Thunder, Darryl
Fort Peck Dakota
PLZ 03

Growing Thunder, Ramey
Fort Peck Dakota
PLZ 03

Guzman, Sunshine
Shoshone-Bannock
FR S 313

Haynes, Hayden
Seneca Nation of
Indians
FR S 303

Herrera, Gilbert
Pueblo of Cochiti
PAL 276

Honyouti, Richard
Hopi
LIN E 741

Honyumtewa, Homana
Pueblo of Laguna
PLZ 11

Hopkins, Kathryn
Seneca Nation
PLZ 36

Jacobs, Mary
Seneca Nation
PLZ 36

Jacobs, Samantha
Seneca Nation
PLZ 36

James, Peter
Navajo Nation
PAL N 240

King, Carina
Cherokee Nation
PAL N 227

Knowles, Patrick
Cherokee Nation
PAL N 235

Lee, Erik
Ermineskin Tribe
WA E 414

Lewis-Barnes, Melissa
Navajo Nation
LIN E 754

Martin, Darylene
Navajo Nation
FR P 306

Maybee, Dallin
Northern Arapaho
LIN E 733

McKay, Glenda
Athabaskan
PAL N 221

Morris, Grant
Cherokee Nation
CAT 902

Oscar, Golga
Yup'ik Nation
PLZ 87

Perkins, Karhatiron
Saint Regis Mohawk
Tribe
PLZ 87

Pourier, Kevin
Oglala Lakota
FR N 322

Ramel, Timothy
Bad River Band
Chippewa
PLZ 51

Raphael, Monica
Ottawa/Chippewa
PAL N 216

Ratt, Christal
Algonquin Anishnaabe
FR S 339

Red Shirt, Osceola
Oglala Lakota
PAL S 204

Redeye III, Clifford

Seneca Nation
FR N 338

Roybal, Gary

Pueblo of San Ildefonso
WA W 415

Sanipass, David

Mi'kmaq Nation
PAL S 236

Scott, Rainard

Pueblo of Acoma
PLZ 10

Shaax' Saani

Tlingit
PLZ 84

Shakespeare, Lindsey

Mescalero Apache
LIN W 729

Standridge, Gregory

Choctaw
CAT 905

Vallo, Daniel

Pueblo of Acoma
PAL N 261

Williams, Diamond

Tlingit
SFT W 525A

Willie, JT

Navajo Nation
PLZ 62

Worcester, David

Chickasaw
FR N 329

VIII Beadwork/ Quillwork

Bailon, Francisco

Pueblo of Santo Domingo
PLZ 74

Begay, Michael

Navajo Nation
PAL S 213

Belgarde-Cornelius, Patricia

Turtle Mountain Band of Chippewa
PLZ 18

Bitsie Jr., Leslie

Navajo Nation
PAL S 259

Box, Debra

Southern Ute
LIN E 726

Boyd, Maria

Menominee
PAL S 203

Brahmer, Kiani

Navajo Nation
PAL N 243

Bread, Jackie

Blackfeet Nation
PLZ 52

Brokeshoulder, Natasha

Ashley
Navajo Nation
FR S 309

Chavez, LeJeune

Pueblo of Santo Domingo
LIN W 741

Chitto, Hollis

Mississippi Band of Choctaw Indians
LIN E 724

Church, Kelly

Match-E-Be-Nash-She-Wish Tribe
LIN E 738

Day, Alexa

Grand Traverse Band
LIN W 750

Day, James

Bois Forte Band of Chippewa
LIN W 750

De La Cruz, Alicia

Mille Lacs Band of Ojibwe
PAL S 226

Der-Ironstar, Amy

Carry the Kettle Nakoda
PLZ 90

DeRoin-Davidson, Nichole

Otoe-Missouria
WA W 401

Duran, Quinton

Pueblo of Laguna
FR S 338

Eagle Speaker, Hollie

Blackfeet/Blood
SFT W 528

Eagle Speaker-Ware, Camdon

Blackfeet/Blood (Kainai)
SFT W 528

Escarcega, Esther

Navajo Nation
PLZ 03

Ferguson, Anita

Tuscarora Nation
LIN W 770

Fernandez, Cathleen

Jicarilla Apache
CAT 912

Fogarty, Juanita

Fort Peck Assiniboine/Sioux
WA W 417

FowlerPenn, Cynthia

Navajo Nation
SFT E 522

Greene Smith, Kehala

Tuscarora
PAL S 240

Growing Thunder, Ramey

Fort Peck Dakota
PLZ 03

Growing Thunder, Joyce

Fort Peck Assiniboine/Sioux
WA W 417

Growing Thunder Fogarty, Marita

Fort Peck Assiniboine/Sioux
WA W 416

Guzman, Sunshine

Shoshone-Bannock
FR S 313

Harness, Tina

Orutsararmiut Native Council
LIN W 787

Hawkins, Yonavea

Caddo Nation
LIN E 759

Hebah, Della

Eastern Shoshone
FR S 341

Her Many Horses, Emil

Oglala Lakota
PLZ 51

Holy Bear, Charlene

Standing Rock Sioux Tribe
LIN E 710

Hopkins, Kathryn

Seneca Nation
PLZ 36

Jacobs, Mary

Seneca Nation
PLZ 36

Jacobs, Samantha

Seneca Nation
PLZ 36

Jonathan, Grant

Tuscarora Nation
PAL S 216

Kibby, Jaimoe

Yurok
FR S 305

Kulberg, Dawn

Alutiiq
PAL N 254

Lastiyano, Kendra

Pueblo of Jemez
FR N 316

Lepscier, Crystal

Little Shell Tribe of MT
PAL N 210

Longbrake, Jessie

Cheyenne River Sioux Tribe
FR P 304

Lujan, Tanya

Blackfoot (Kainai)
PAL N 228

Lush, Rita

Yankton Sioux
CAT 910

Manygoats, Keileb

Navajo Nation
SFT E 533

Marquez, Arla

Seneca-Cayuga Nation of Oklahoma
SFT 520

Martin, Darylène

Navajo Nation
FR P 306

Maybee, Dallin

Northern Arapaho
LIN E 733

Medina-Emery, Dorothy

Pueblo of Jemez
LIN E 749

Mendoza, William

Oglala Lakota
POG 107

Mitten, Katrina

Miami Tribe of Oklahoma
SFT W 522

Moran, Beverly

Standing Rock Sioux Tribe
PLZ 32

Morrow, Ramona

Lac Courte Oreilles Ojibwe
FR S 333

Mountainflower, Sage

Ohkay Owingeh
WA W 418

Murie, John

Chippewa-Cree Tribe
PLZ 64

Okuma, Jamie

Luiseno/La Jolla Band of Indians
PAL S 253

Okuma, Sandra

Luiseno/Shoshone Bannock
PAL S 253

Oscar, Golga

Yup'ik Nation
PLZ 87

Owen-Reese, Bazille

Ho-Chunk Nation
LIN W 766

Padilla, Betty

Navajo Nation
POG 113

Palczewski, Barbara

Cheyenne River Sioux Tribe
FR P 304

Perkins, Carey

Akwesasne Mohawk
PAL N 237



Kathryn Hopkins



JT Willie



Natasha Ashley Brokeshoulder



Kehala Greene Smith

2026 Indian Market Artist Directory



Kristen Upham



Nanibah Little



Hastiin Nells



Jalen Taho

Peters, Summer
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Poblano, Jovanna
Pueblo of Zuni
PLZ 59

Poulette, Adriana
Membertou First Nation
PLZ 91

**Pretends Eagle,
Shaydee**
Spirit Lake Nation
PLZ 48

Printup, Murisa
Tuscarora Nation
LIN W 770

Pyke, Kiera
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PAL N 213

Pyke, Michelle
Saint Regis Mohawk
PLZ 12

Raphael, Monica
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PAL N 216

Ratt, Christal
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SFT E 529

Ravenshead, Emilie
Oglala Sioux Tribe
SFT E 529

Red Corn Mudge, Rox
Osage Nation
CAT 901

Redhouse, Kendra
Navajo Nation
FR N 337

Roan, Osamuskwasis
Ermineskin Cree Nation
LIN E 773

Robledo, Tessa
Comanche Nation
LIN W 714

Scott, Louzetta
Navajo Nation
FR N 305

Snow, Eli
Nakoda
FR P 300

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Tapah, Erin
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FR N 325

Toehe, Rosemary
Navajo Nation
LIN W 786

Upham, Kristen
Blackfeet Nation
PLZ 41

Ward, Deana
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POG 108

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Lakota)
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Kindness**
Oneida Nation of
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Pueblo of Santo
Domingo
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Abeyta, Mariano
Pueblo of Jemez
SFT W 523

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Tribe
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Aragon, Lance
Navajo Nation
FR S 323

Benally, Apaolo
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Billy, Hunter
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FR P 307

Brugh, Tomeya
Fort Peck Assiniboine/
Sioux
PLZ 03

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POG 110

Cajero, Darius
Pueblo of Jemez
POG 110

Cirullo, Josephine
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SFT W 522

Day, Aydrian
Ho-Chunk Nation
LIN W 750

Earles, Elizabeth
Caddo Nation
WA E 403

Galindo, Waabigwan
Saginaw Chippewa
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Henry, Fiona
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Independence, CA)
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Pueblo of Pojoaque
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Joe, Rylan
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Little, Nanibah
Navajo Nation
LIN W 765

Mike, Kaitlyn
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PAL N 212

Naranjo, Eli
Pueblo of Santa Clara
WA W 412

Naranjo, Silas
Pueblo of Santa Clara
WA W 412

Nells, Hastiin
Navajo
PAL S 230

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Patricio, Jaquelyn
Pueblo of Acoma
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Scott, Maleah
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Poundmaker Cree
Nation
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Tootoosis, Ukunaapitu
Poundmaker Cree
Nation
LIN E 750

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Match-E-Be-Nash-She-
Wish Tribe
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Keazer, Debra

Cherokee Nation
WA W 411

Kooyahoema, Kathryn

Hopi
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Lomahaptewa, Josephine

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Hopi
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Poseyesva, Auri

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PAL S 217

Pyke, Michelle

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PLZ 12

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Ts'msyen (Tsimshian)
LIN W 761

Ryan, Teresa

Ts'msyen (Tsimshian)
LIN W 761

Secord, Theresa

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Passamaquoddy
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Wallace, Elizabeth

Navajo Nation
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Wong-Whitebear, Laura

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SFT E 528

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Navajo Nation
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II POTTERY

Peynetsa, Anderson Jamie

Pueblo of Zuni
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III 2-D ART

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VII DIVERSE ARTS

White Bird, Ann-Erika

Rosebud Sioux
(Sicangu Lakota)
LIN W 777

IX YOUTH

Mike, Kaitlyn

Navajo Nation
PAL N 212



Kelly Church



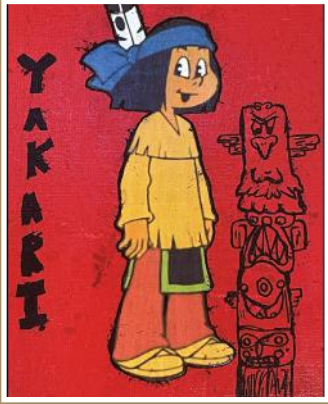
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◀ San Geronimo Feast Day at Taos Pueblo by Dana Chase, circa 1884–1892, courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), Negative Number: 057017



New Mexico's Pueblo Feast Days:

Celebrations of Song, Spirit, and Sustenance

In Pueblo communities, time does not move in a straight line. It circles. It returns. It remembers. The past is not something left behind; it walks with us. It lives in the language spoken between grandparents and grandchildren, in the rhythm of footsteps during ceremony, in the way bread is made, fires are tended, and prayers are offered quietly before dawn.

Pueblo life is not a reenactment of history:

It is continuity in motion.

By **RoseMary Diaz** (Santa Clara Pueblo)





◀ A young Pueblo feast day dancer at Ohkay Owingeh joins the action in a Comanche Dance. Photo by Gene Peach.

Saya wakes me just as the first light of day illuminates the smooth adobe walls of our home, moving quietly toward the cornfields at the southern end of the village, Kha Po'o Owingeh. "Osha!" she says as I pull myself from my dreams. "Wake up!" Her voice marks the arrival of this special day.

For the Pueblo people, Feast Days are the quintessential expression of cultural identity: a physical manifestation of tribal cosmology, spiritual connection to place, and the deep reverence for the natural world that lies at the center of our lifeways.

Long before the pueblos adopted the names of their respective patron Catholic saints and the annual Feast Days were formally organized to correspond with the Catholic calendar, the Pueblo people had been gathering around food to commemorate important events like births, marriages, clan initiations, and celestial occurrences such as the summer and winter solstices, as well as to celebrate their own perseverance and survival through the growing and harvesting of crops and life-sustaining seasonal hunts.

She helps me dress in the white wool manta and red woven belt made for me by Gia Kwijo, my great-grandmother, especially for this dance. The thin band of red against the flat plane of white represents the Tewa people walking across vast, snow-laden prairies that stretched out before them during their great migration from the north.

As a child growing up in Santa Clara Pueblo, Feast Day was my most anticipated event of the year: colorful dances, baskets full of goodies that were tossed into the crowd by relatives of the dancers, and rows upon rows of vendors' booths from which I could choose a shiny silver and turquoise Navajo ring, a pair of Jemez moccasins, or a piece of fry bread cooked to golden perfection and sprinkled with powdered sugar and cinnamon. All of this was eclipsed only by the bustling activity inside my grandparents' home, where a seemingly endless array of delectable dishes awaited family and friends.

Saya danced this dance, the Corn Dance, many times when she was young, and she knows the songs and steps from memory. She helps me with my tall buckskin moccasins, whose black soles curve upward, toward the sky, at the tips. Around the ankle of each moccasin, she ties a pelt of skunk fur in acknowledgement of the creatures who dwell close to the ground; their black-and-white coloration also symbolizes clouds releasing rain upon the land. Around my neck she fastens necklaces made from jet, turquoise, and coral, in acknowledgement of

Regardless of what's been on
the table for centuries,

it's the gathering of friends and
family that has always truly mattered.

things born of land and sea. This year I choose a green shawl, the color of still-growing corn; once inside the dance, I will step in time with dancers who wear yellow shawls to represent the corn's tassels.

A field of slender cornstalks illuminated by sunlight will fill my mind's eye as the green and gold shawls rise and fall with each step of the dance. I will imagine walking through the long, soon-to-be-harvested rows as I concentrate on keeping my steps in time with those of the other dancers.

For as far back as I can remember, Saya—which in the Tewa language refers to the eldest woman in the family, in this case my grandmother—would wake me early for about a week before Feast Day. Her words stirred me from my summer slumber just as the sun began to show over the Sangre de Cristos. “Osha! Na’ambi taah ho-geen-ah naa-hadi!” she’d say. “Wake up! Feast Day will be here soon!” And with that, preparations for the big day were officially under way.

Our first order of business was making bread. From a large tub of risen dough, we shaped small round loaves and placed them into greased pie tins. Into the hot *horno* (outdoor adobe oven), heated by a wood fire tended by my uncles, they went: 50 or 60 loaves. We sealed the *horno*’s opening with a piece of plywood to keep the heat from escaping and waited for the scent of the baking bread to fill the cool morning air. As we removed the bread from the *horno*, Saya broke one of the loaves in her hands, setting aside a piece as an offering to the Creator, then tearing off a piece for each of us. In the warming light, we shared the first of many Feast Day delights.

We follow the colors of dawn down the narrow dirt lane that leads to the center of the village and to the waiting dance. We do not speak as we walk alongside a quick-flowing stream, quietly offering our cornmeal to the four directions and to Father Sun and Grandmother Moon. The sound of the stream moving over smooth stones and the songs

of tiny yellow birds resting on soft plump cattails growing near the water’s edge fill the quiet between us. Our silence is part of our sacred connection.

Now it was on to the rest of the menu. Together, we cut many pounds of fresh beef into cubes, boiled garbanzo beans, diced potatoes, and roasted chile for stew; we husked plump ears of fresh corn for roasting and cut melons from their thick summer skins; we simmered apricots and plums for pies and mixed sweet dough with anise for cookies; we toasted piles of sliced *horno* bread for bread pudding and tied bundles of dried cota (*Asteraceae*) to boil into Indian tea.

Reaching the kiva as dawn becomes day, Saya and I are greeted by the scent of fresh evergreen branches, collected from deep within the canyon forest. The fragrant boughs, symbolizing the essence of everlasting life, are carried by each dancer. At dusk, after the last steps have been met by the warm earth beneath them, the branches will be tossed gently into the stream and carried by the currents back into the lifeforce of the Tewa people.

*Surrounded by the cool walls of the kiva and by the other dancers, the drummers, and the singers, Saya and I make final adjustments to my moccasins and tie my *tablita* into place with the thin strips of rawhide attached to either end. The headdress is more than a hundred years old, and is painted with motifs of kiva steps, corn plants, birds, and lightning. Each of the other female dancers wears a *tablita* of similar design, which, aside from being worn for this dance each year, will remain in the trust of the kiva stronghold for generations to come.*

Saya moves to the other end of the kiva, where the elders have gathered to pray for a good day and to tend to any of the dancers’ final preparations. I stand without her now, but ready to step to the same song she danced to so long ago.

We’ve attached bustles of bright macaw feathers to the back of our headdresses; a gentle pull tells me mine is secure and will stay in place for the duration of the dance. The first sounding of the drum is our direction to move into our assigned positions. As the first verse of the song resonates throughout the kiva, we line up in the order determined by our kiva leader when we began nightly practice more than a month ago: We are





◀ Female and male dancers each have a role to fulfill in Pueblo Feast Day dances, as seen here at Ohkay Owingeh Pueblo. Photos by Gene Peach.

▼ Family and friends gather around long tables for the actual feasts on Feast Days, as with this delicious spread in the Cajero house at Jemez Pueblo. Courtesy the Cajero family.



finally ready to step into the prayer.

As we emerge from the kiva, each female dancer is given two ears of corn, one to hold in each hand. This symbolizes the Corn Maidens bringing sustenance to the Pueblo people. The corn has been ceremoniously prepared for the dance: husks peeled away to reveal the row of colors within, each ear washed in mud from the river and wrapped with a single evergreen branch. This represents the binding together of land and water and the gifts born from the relationship between those elements and the Pueblo people.

We form two parallel rows as we follow the drummers and singers toward the center of the village. Each row is led by a male dancer and alternates female-male down the remainder of the line. Gourd rattles carried by the men imitate the sound of raindrops falling upon dry land; their bows and arrows promise survival through the coming winter. Their wool kilts are embroidered with depictions of Avanyu, the great water serpent who brings thunder, rain, and lightning to ensure plentiful fall harvests. Elk bone chokers and breastplates strike against the dancers' chests with each step.

On those occasions when I did not dance, from Saya's house near the northern edge of the pueblo we could hear the Feast Day drums first sounding for the Corn Dance, then for the more quickly paced Basket Dance and high-stepping Butterfly Dance. The completion of the second set of morning dances marked the beginning of the noon hour. When the drums fell silent and the dancers retreated to the kiva for rest and repast, we knew the first of our guests would arrive momentarily.

Some years we fed more than 100 visitors, many of whom forged decades-long friendships with my grandparents, who traveled from other states year after year to receive the blessings of the dances and share in the abundance of the feast.



Pueblo Feast Day Annual Calendar

Acoma: San Esteban Feast Day, Sept. 2
800-747-0181 or 505-552-7859; puebloofacoma.org

Cochiti: St. Buenaventura Feast Day, July 14
505-465-2244; newmexico.org/places-to-go/native-culture/cochiti-pueblo

Isleta: St. Augustine Feast Day, Aug. 28
505-869-3111; isletapueblo.com

Jemez: San Diego Feast Day, Nov. 12
575-834-7235; jemezpueblo.org

Kewa (formerly Santo Domingo Pueblo): St. Dominic Feast Day, Aug. 4
505-465-2214; santodomingopueblo.com

Laguna: St. Joseph Feast Day, Sept. 19
505-552-5033; lagunapueblo-nsn.gov

Nambé: St. Francis de Assisi Feast Day, Oct. 4
505-455-2036; nambepueblo.org

Ohkay Owingeh (formerly San Juan Pueblo): San Juan Feast Day, June 24
505-852-4400; ohkay.org

Picuris: San Lorenzo Feast Day, Aug. 10;
575-587-2519; picurispueblo.org

Pojoaque: Our Lady of Guadalupe Feast Day, Dec. 12
505-455-4500; pojoaque.org

San Ildefonso: San Ildefonso Feast Day, Jan. 23
505-455-2273 or 505-455-3549; sanipueblo.org

San Felipe: San Felipe Feast Day, May 1
505-867-3381; sfpueblo.com

Sandia: St. Anthony Feast Day, June 13
505-867-3317; sandiapueblo.nsn.us

Santa Ana: St. Anne Feast Day, July 26;
505-771-6700; santaana-nsn.gov

Santa Clara: St. Clare of Assisi Feast Day, Aug. 12
505-753-7326 or 505-753-7330; santaclarapueblo.org

Taos: San Geronimo Feast Day, Sept. 30
575-758-1028; taospueblo.com

Tesuque: San Diego Feast Day, Nov. 12
505-983-2667; tesuquepueblo.org

Zia: Our Lady of the Assumption Feast Day, Aug. 15
505-867-3304; ziapueblo.org

Zuni: Zuni Tribal Fair, held in September
505-782-07238; zunitourism.com

For more information about Pueblo Feast Days and other Pueblo cultural events, contact the Indian Pueblo Cultural Center: 505-843-7270, indianpueblo.org.



Round, domed loaves of delicious Pueblo bread, a staple of Feast Days, are ready for baking in a traditional wood-fired horno of the Walatowa Visitor Center at Jemez Pueblo. Photo by Kitty Leaken.

As post-contact foods were introduced to the Pueblo table, the Indigenous menu changed dramatically, incorporating many of the culinary Feast Day traditions while adding new elements. At most pueblos, a typical Feast Day buffet today might include elk or venison in red and green chile sauces, beef and garbanzo bean stew, pinto beans, enchilada casseroles, sliced oven bread, potato salad, green salad, “flat” fruit pies, anise-flavored sweet-dough cookies, gelatin desserts (my mom’s Lime Party Salad is always a hit), and cota tea and fruit punch.

Regardless of what’s been on the table for centuries, it’s the gathering of friends and family that has always truly mattered.

The song begins slowly, then quickens to dictate a faster and higher step. The story of the Tewa people unfolds in a deep, resounding crescendo of drum and voice, carried through the village on the wings of bright-blue dragonflies. In the final frames of the dance, our prayers for rain are answered as clouds move in from all directions, swirling into and out of each other and changing shape as they thunder across the sky. Lightning flashes above the mountain peaks above the canyon, where katsinas live and morning glories vine over the edges of volcanic cliffs. A gentle rain falls all around us.

As the day pulls itself into evening, Saya offers the remaining loaves of bread to our guests: one visitor remarks on how closely it resembles the bread made by her family when she was a child in Morocco; another is surprised by its similarity to bread he had at a nephew’s bar mitzvah. As it is for Saya, for many others bread is at the center of so many important familial connections: a singular source of joyful recollection.

Later, when the last guests have departed, Saya tells us stories about long ago. This is our final Feast Day treat. “When my grandfather was a young man, he hunted deer and elk in the canyon and turkeys and quail near the stream. And when my sisters and I were young girls, we would harvest corn from our father’s field and

pick fruit from his orchard on the southern side of the village. In those days, even if you were dancing for Feast Day, you had to help with the cooking. Back then, it was mostly Indians from the other villages and just a few tourists who came to visit, so we didn’t feed as many people as we do nowadays. That was in 1926 or ’27, when I was about 10 years old. It’s very different these days, but Feast Day will always be part of who we are as Pueblo people.”

Over the years, so many of my summers have been punctuated, defined really, by Feast Day. For this, I shall always hold August dear. And though Saya has traveled on, my Feast Day memories of her remain vivid. I still wake to her words every August 12, when Kha Po’o Owingeh (Santa Clara Pueblo) pays homage to Saint Clare through celebrations of song, spirit, and sustenance. “Osha! Na’ambi taah ho-geen-pol,” I hear her say. “Wake up! Feast day is here!”

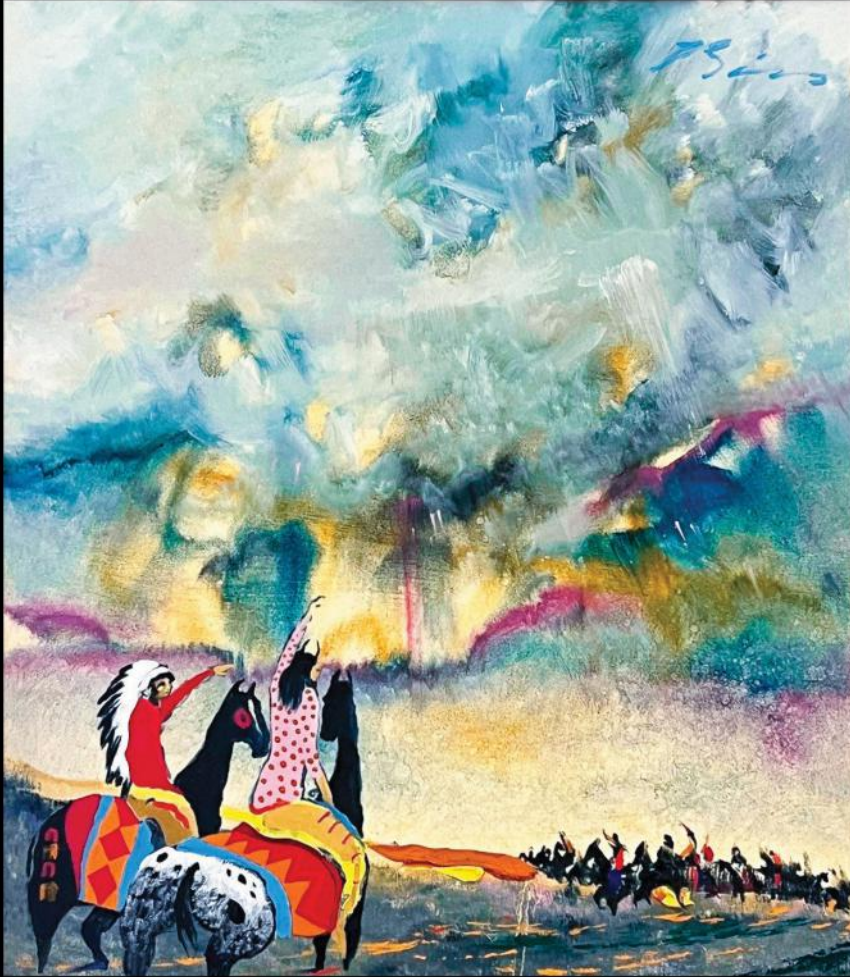
Walking back down the narrow lane toward home as the sun fades into dusk, Saya tells me the story of how the Pueblo people came into being. She tells me how the ancestors created our sacred dances to keep us connected to Mother Earth, and how it is up to each generation to keep these traditions alive. And as the edges of the day soften into sleep, so begins the counting of days until next year’s Feast Day, when my moccasins will once again touch the soft earth under the first light of day. IM

ABOUT THE WRITER

RoseMary Diaz (Santa Clara Pueblo) is a freelance writer based in Santa Fe. She studied literature at the Institute of American Indian Arts (IAIA), Naropa University, and the University of California-Santa Cruz. She spent much of her young life in Santa Clara Pueblo, has helped with Feast Day preparations and danced there many times, and has written extensively about Pueblo culture, foodways, and the traditional Pueblo dances.

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The Best of Youth Classification award in 2024 went to Aydrion Day for this impeccable beaded set. Photo by Tira Howard.



Young Artists Carry the History of Native American Art Forms into the Future

By Patrick Galbreath and James Marx | Portrait photos by Kitty Leaken

Youth artists have been formally recognized for more than two decades at the Santa Fe Indian Market awards ceremonies, and these youth are the lifeblood of both the event and the future of Native arts.

Bill and Uschi Butler are longtime members of the host organization of Indian Market, the Southwestern Association for Indian Arts (SWAIA), and collectors of youth art.

"Uschi started collecting Native art in the mid-1980s with every visit to Indian Market," Bill said. "She always checked out the youth entries. Uschi had a particularly good eye for spotting emerging artists. Over the years we added to our collection, until 2019 when we ran out of wall space!"

Those who, like the Butlers, are generous in their support of young artists help encourage and nurture the next generation of Native artists.

Several artists who participated as youth have gone on to enter artwork in adult categories, including Valerie Jade Calabaza (Santo Domingo Pueblo). Valerie's shell jewelry necklaces and earrings were awarded Best of Youth Classification in 2011 and 2012. In 2024, as an

adult, she was awarded first place in Jewelry/Contemporary Stones and Shell Jewelry/Coordinated Sets.

Another well-known artist is Trent Lee-Anderson (Navajo), who entered his first piece of jewelry as a youth in 2006, receiving an Honorable Mention. In 2008 and 2010, he won Best of Youth Classification. Since then, as an adult, he has won First Place in the Jewelry Classification in 2015, 2016, 2018, and 2023, and won First Place in 2025 in Jewelry/Traditional Jewelry/Necklaces.

Camryn Ahhaitty Growing Thunder (Dakota/Nakoda/Kiowa/Comanche) was the Best of Youth Classification winner in 2015 with her first parfleche handbag. Camryn noted, "It was my first experience creating a visual narrative that honors tradition while asserting my position as a contemporary artist." Last year, she earned a Bachelor of Fine Arts with honors in Studio Arts at the Institute of American Indian Arts and is currently pursuing a Masters in Fine Arts at California Institute of the Arts.

In 2014, the Youth Classification award went to a collaborative piece by Hannah Macpherson (Assiniboine/Sioux), Amber Midthunder (Assiniboine/Sioux), and Shay Eyre (Lakota/Cheyenne/Arapaho). This was the only year a work was awarded in the now-discontinued category Moving Images. Hannah is currently a screenwriter and director. Amber is an actress who has appeared in *Legion*, *Longmire*, *Banshee*, and *Reservation Dogs*, and Shay is also an actress.

Continued on page 84

Over the years, we have seen some of these young artists grow up before us. Aydrin James Day (Ho-Chunk/Lakota/Anishinaabe) was awarded Best of Youth Classification in 2021 at the age of 12, and he won again in 2023 and 2024. This year will be his last eligible year for the Youth Classification; we expect in the future to see him enter in the adult categories.

Authors Volunteer in Support of Young Artists

During Indian Market, we (the authors) volunteer as recorders and recorder assistants to the Youth Classification judges. We support the judges by organizing the artwork into age groups and artforms, recording award winners, and writing award ribbons. One of the highlights for us is getting to hear the judges' deliberations. SWAIA's policy does not allow volunteers to disclose or talk about any of the discussions, but we can assure you that the judges are thorough and thoughtful.

We were introduced to the idea of volunteering at Indian Market by former SWAIA board member Jenny Auger Maw in 2011. Jenny described her experiences both as a board member and volunteer as a way to connect with history and Native American art. We volunteered for the role of receiving the artists' submissions, and we were hooked. To understand Native American art on a deeper level, we attended the Institute for American Indian Arts (IAIA) and completed a certificate in Native American Art History in 2020. We continue to be SWAIA members, volunteers, and sponsors to encourage young artists who will become adult artists. We tell people, "Indian Market is the best time to be in Santa Fe. The gathering of talent and creativity is palpable."

The Nuts and Bolts of the Youth Classification

As for adults, there are ribbons and monetary awards for each category, division, and classification. The Youth Classification is divided into three age divisions: 9 and under, 10–13, and 14–17, and each age division includes 13 categories of art. The Best of Youth Classification winner is determined from the Best of Division age group winners. The Youth Classification is the only classification group not eligible for SWAIA's annual Best of Show award, and encourages youth to create artwork without the active participation of adult family members.

There are more than 25 youth submissions each year, and youth submissions are limited to youth artists with family members who have been juried in as an artist for the current year. The jury process is renewed annually. This limitation of this protocol is recognized by SWAIA, and efforts to permit youth art submissions through other avenues are actively being considered.

The ever-increasing popularity and importance of the Santa Fe Indian Market means youth artists will need to push their artforms forward even harder as they face more competition and more scrutiny. For collectors and supporters, opportunities will also increase as the youth artists of today work to fulfill their potential.



Tobie Mae Patricio



Naats Tla'a



Valerie Calabaza



Xavian Suazo

2025 YOUTH CLASSIFICATION AWARDEES

The 2025 summer Indian Market Best of Youth Classification was submitted by 15-year-old Naats Tla'a (Tlingit/Haida), who also won the 14–17 age division for an exceptional basket. She lives in Anchorage, Alaska. Her clan is the Kiks.ádi (Raven-Frog), and she is the grandchild of the Kaagwaantaan clan (Eagle-Wolf). Traditional textile arts and basketry interest her, particularly Ravenstail weaving, cedar bark basketry, and skin tanning. "Tanning a bear or seal hide requires a tremendous amount of physical labor, but it is also rewarding to know every part of the animal is being used and not going to waste," Naats said. She embraces the role of being an "art kid" and a "booth baby," having grown up in and around Native art festivals.

Thirteen-year-old Xavian Suazo (Santa Clara Pueblo) won the division for ages 10–13 for a pottery piece. He is a fourth-generation artist, learning the traditional art of pottery from his grandmother, renowned potter Madeline E. Naranjo. He began working with clay at just 3 years old, and over the years his craftsmanship has grown and evolved. 2025 was his third year participating in the Santa Fe Indian Market, and he received the Anita Da' Memorial Award. Xavian draws inspiration from nature, his culture, and his everyday experiences, blending tradition with his own unique perspective.

The Best of Youth Division for ages 9 and under was awarded to Lance Aragon (Navajo Nation) for his jewelry, and he also won this division in 2024. A third-generation silversmith, he picked up the art at age 7 and entered his first piece at Indian Market when he was 8. Working with his mother, Sarah Aragon, Lance has learned to use the sacred elements of earth (stone and silver), fire, air, and water. He has been inspired by the work and encouragement of Perry Shorty (Navajo), as well as the late master Kenneth Begay (Navajo) and the late Ron Bedonie (Navajo). **IM**

PAST YOUTH CLASSIFICATION AWARDEES

YEAR	YOUTH ARTIST	TRIBE	CATEGORY
2006	Jessa Rae Growing Thunder	Assiniboine/Sioux	Beadwork-Quillwork
2007	Chris Youngblood Cutler	Santa Clara Pueblo	Pottery
2008	Trent Lee-Anderson	Navajo	Jewelry
2009	Alicia Jean Nequatewa	Hopi	Textiles
2010	Trent Lee-Anderson	Navajo	Jewelry
2011	Valerie Jade Calabaza	Santo Domingo Pueblo	Jewelry
2012	Valerie Jade Calabaza	Santo Domingo Pueblo	Jewelry
2013	Joseph Youngblood Lugo	Santa Clara Pueblo	Pottery
2014	Hanna Macpherson	Assiniboine/Sioux	Moving Images (Collaboration)
2014	Amber Midthunder	Assiniboine/Sioux	
2014	Shay Eyre	Lakota/Cheyenne/Arapaho	
2015	Camryn Growing Thunder	Dakota/Nakoda/Kiowa/Comanche	Diverse Art Forms
2016	Nicklaus Stanaland	Navajo	Jewelry
2017	Rain Scott	Acoma Pueblo	Diverse Art Forms
2018	Isaak Kohlmeyer	Jemez Pueblo	Jewelry
2019	Robert Begay	Diné	Jewelry
2020	No Award		
2021	Aydrian James Day	Ho-Chunk/Lakota/Anishinaabe	Beadwork-Quillwork
2022	Tobie Mae Patricio	Acoma Pueblo	Pottery
2023	Aydrian James Day	Ho-Chunk/Lakota/Anishinaabe	Diverse Art Forms
2024	Aydrian James Day	Ho-Chunk/Lakota/Anishinaabe	Diverse Art Forms
2025	Naats Tla'a	Tlingit/Haida	Basketry



Left: This striking beaded handbag by Aydrian James Day (Ho-Chunk/Lakota/Anishinaabe) won the Youth Best of Class award in 2021.

ABOUT THE WRITERS

For more than 10 years, **Patrick Galbreath** and **James Marx** have been SWAIA members and volunteers for numerous market activities. This includes working with Youth Class submissions, a process near and dear to their hearts. This year they are pleased to be sponsoring the Youth Classification awards.



Above, clockwise: Stetson Honyumptewa was a co-winner of BoS in 2010; judge examines a bracelet; Carol Emarthle-Douglas, Best of Show 2015; Dallin Maybee, Best of Show 2007.

Best of Show:

Making History at Santa Fe Indian Market

By Neebinnaukzhik Southall (Chippewas of Rama First Nation)

Photos by Kitty Leaken



Jamie Okuma



Best of Show attendees view entries in 2014.



First-time ever co-BoS winners were announced in 2010; Blackhorse Lowe (on far left) for his film and Stetson Honyumtewa (holding ribbon) for his katsina carving.

Every year on the Wednesday before Indian Market, Indigenous artists line up outside the Santa Fe Community Convention Center to submit their strongest works to the Southwestern Association for Indian Arts (SWAIA) Indian Market awards program.

The awards program began in 1922 under curator Kenneth Chapman at the Museum of New Mexico. Since then, it has become the most important event in the careers of Native artists.

At least a thousand submissions are displayed in the convention center's ballroom. It's a sensory overload, showcasing visual languages and cultural forms from hundreds of tribal nations from across the U.S. and Canada, various mediums and techniques, and diverse influences. The very next day, Thursday, the judges deliberate.

Friday morning, the Best of Classification winners are announced for 2D, Basketry, Beadwork and Quillwork, Diverse Art Forms, Jewelry, Pottery, Textiles, Wooden Pueblo Figurative Carving, Sculpture, and Youth categories, along with special awards. One of these will be chosen Best of Show.

Winning any award benefits an artist, whether Best of Classification, Best of Division, or first, second, or third place in a category. However, Best of Show is the ultimate goal. Multiple Best of Show wins are rare, and only two artists—beadworker and fashion designer Jamie Okuma (Luiseño/Shoshone-Bannock/Wailaki/Okinaman) and beader Joyce Growing Thunder (Assiniboine Sioux/Dakota) have won more than twice.

Best of Show identifies the winner as an important artist, increases the value of their work, and confirms to the artist they made the right choices in following their creative dreams.

Here's a look at some of the previous winners.



Jackie Larson Bread

Beadworker Jackie Larson Bread (Blackfeet), known for her portraiture of historical Amskapi Pikuni (Blackfeet) and other Native peoples, is a rare two-time Best of Show winner, awarded in 2019 for *Amskapi Pikuni Culture Keeper*, depicting Cecile Shildt, her great-great-aunt, and in 2013 for *Memory Keeper*, a hatbox depicting Thunder Cloud (James Night Rider) and two necklace portraits of other individuals. In 2025, she also won Best in Classification in the Beadwork & Quillwork category for *His Stories Became Legend*, a bag depicting Chief Weasel Tail.

Bread remembers her first Best of Show win: "The quality of the art that is presented at Indian Market is absolutely just the very top, and to be selected out of all of that diversity and beauty is just an amazing thing. So, yes, I cried tears. It was beyond a surprise."

Bread comes from a family of professional artists and she began her career as a painter.

"I used to be a painter when I went to the Institute of American Indian Arts. I came in as a 2D artist [and] museology person, and so that transition from painting to using the beads as my paints, it just felt like a natural progression," she says.

When Bread began beading detailed portraits, it was groundbreaking. "Marcus Amerman was also doing this—we were just about at the same time at IAIA—and it was a revolutionary idea to present things in a really refined, intricate way, and over the years, it's gotten more intricate. I've gotten better at it, and that's the challenge: to tell my audience about my people. This is what it felt like growing up. This is what it felt like walking around the campgrounds during our annual celebration and hearing all the bells and the thimbles as ladies walked with their [jingle] dresses, the beauty of that, the music that it made."



BoS 2023 winner by Jennifer Tafoya.
Photo by Tira Howard.

Celebrating Market Artists and SWAIA's Best of Show Winners

SWAIA and the Museum of Indian Arts and Culture (MIAC)—located on Museum Hill in Santa Fe—have teamed up to present the glory of past Best of Show winners in *Best of Show: Making History at Santa Fe Indian Market*. It opens Friday, August 14, 2026, in MIAC's JoAnn and Bob Balzer Native Market and Contemporary Art Gallery and will be on view through March 2027.

The exhibition marks MIAC Executive Director Danyelle Means' (Oglala Lakota) third collaboration with SWAIA in her role at the museum. Given the gallery's focus, partnering with SWAIA was a natural fit. "I jumped at the opportunity," Means says.

She acknowledges the support of JoAnn and Bob Balzer in uplifting contemporary Native art and its inclusion in museum exhibitions and collections. "Bob was really adamant. 'We need a place to see these,' he said. 'We see them in the galleries, but what museum is really focusing on the Native market art and talking about it?' And here we are," Means says.

"The Balzer Gallery opened in 2024 with an exhibition on Santa Fe's Indian Market and other Native art markets across the country," shares Elisa Phelps, head of Curatorial Affairs at MIAC. "Subsequent exhibitions have highlighted contemporary work by emerging artists, as well as art created in response to climate change and environmental destruction. With Best of Show, we turn the focus back to SWAIA's Indian Market by highlighting its prestigious awards program and sharing exceptional award-winning works created for the market over the years."

An impressively large pot by the renowned Maria and Julian Martinez (San Ildefonso Pueblo), held in MIAC's extensive collection, is among the earliest works featured. Means says, "I recently learned that two pots were made, just in case one cracked. They were given \$5 for their award in 1922, and one of those two original pots will be a part of this exhibition." An early work by Trinidad Medina (Zia Pueblo) will also be included. Viewers can revisit art by 1989 winner Nancy Youngblood (Santa Clara Pueblo), 2007 winner Dallin Maybee (Seneca and Northern Arapaho), rare collaborative 2009 winners Darryl Dean Begay and Rebecca Begay (Diné), and 2015 winner Carol Emarthle Douglas (Northern Arapaho/Seminole), among others.



Jackie Larson Bread submits her Best of Show entry in 2019.

Bread's recreation of vintage photos of Amskapi Pikuni is cultural continuity. "It gives me the opportunity to let people know what we looked like, the things that we wore, the way that we wore them, the designs that we had, the colors that we utilized, the hairstyles that we did. It is very much a teaching tool," Bread says. She adds, "It's representing my tribe in a visual sense as well as an emotional sense."

Amskapi Pikuni art forms are Bread's foundation. "When I was in high school in Browning, Montana, I worked at the Museum of the Plains Indian. That's where I got interested in the museum aspect, and I spent lots and lots of time with the collections and looking at designs, looking at colors, looking at how we actually did things," she shares. "I tap way back into that memory, how things were constructed. Mostly everything that I do, I present as utilitarian items, because that was such an interesting aspect of our culture. Everything that we did was decorated in such beautiful ways."

Her Best of Show works have found homes with private collectors aligning with her ethos. "I love the idea that someone loves something so much that they're willing to live with it on a daily basis, and I'm in close contact with the person who acquired the 2013 piece. I talk to him quite often, and he talks to me about living with it, and looking at it, and having it truly be a part of his life," she says.

Being able to focus on art is a "dream way of living" for Bread. Though her work takes many hours, it doesn't feel like it. "Time passes by, really pretty much in a blank, and have I done a whole bunch during that day? Probably not," she says with a laugh. "But it just feels so good. It's my place of peace."

Jackie Larson Bread will be at the 2026 Santa Fe Indian Market at booth 52 on the Plaza.

Jennifer Tafoya

Potter Jennifer Tafoya (Santa Clara Pueblo) won Best of Show in 2023 for her pot *Caught by Surprise*, in which she depicted, in her intricate sgraffito style, four dinosaurs in a forest, edged with Pueblo motifs. On one side of the pot, an intimidating theropod lunges at a wee dinosaur.

"I kind of get lost sometimes in some of my pieces, especially with details," Tafoya says. Creating the wraparound scene took Tafoya "about a month and a half of etching. There were just so many small, small details, and I kept adding more and more tiny details—like if you really look into the piece, you'll see little lizards and bugs."

Tafoya didn't expect the Best of Show win, though she was invited to the ceremony for Best in Pottery. "When they announced my name, I was just in shock. I didn't know what to say. I cried."

Since her win, Tafoya has been featured in several publications, gained more collectors, and continues to produce. "I've gotten definitely busier. I just keep striving to do better every year, in regard to my designs and the shapes." In 2025, Tafoya and her husband, Chris Youngblood (Santa Clara Pueblo), won the Best of Classification in Pottery for their epic pot *Clash of the Titans*, depicting a raptor and Avanyu (the Pueblo water spirit) engaged in battle in the sky. Her past Best of Show win incentivized the couple. "Both myself and Chris were trying to find that perfect piece. It's like something you strive for, but you probably will never get it—because there is no real perfect." Tafoya and Youngblood continue to work together as superstar potters, with more collaborative pieces planned for this year's market.

Jennifer Tafoya will be displaying her work at booth 255 on Palace North.

Pat Pruitt

Metalsmith and machinist Pat Pruitt (Laguna Pueblo) won Best of Show in 2017 with his cutting-edge work *Sentinel V1.0*, a sculpture made of titanium and zirconium segments that suggest the shape of a Pueblo pot. *Sentinel V1.0* quickly found a home with a private collector.

"It affirmed that sticking to my design principles and material choices was the right path for me," says Pruitt, whose favored materials are stainless steel, titanium, and zirconium.

Pruitt was "shocked" when he won Best of Show. "It validated the work I had been doing in this industry for the past 20 years," he says, adding that he was denied entry into Indian Market when he first applied. "I found [winning Best of Show] a nice highlight in my career and helped to elevate those who surrounded me."

Over the past 104 years of Indian Market, there has long been a push-pull as to how Native art is defined, with parameters shifting around what art qualifies for inclusion in the juried market. Creatives like Pruitt prompt conversations about what Native art is and can be. Pruitt continues to be recognized as an avant-garde designer and artist, especially in regard to jewelry. A set of his earrings were worn by Deb Haaland for the summer 2026 issue of *Vogue*.

Pat Pruitt will be at booth 710 on Lincoln West. **IM**



Pat Pruitt of Laguna Pueblo with his BoS 2017 "pot" made of zirconium, titanium, and stainless steel.

ABOUT THE WRITER

Neebinnaukzhik Southall (Chippewas of Rama First Nation) of Neebin Studios is a graphic designer, writer, artist, and photographer based in Santa Fe, specializing in covering and promoting Native cultures, arts, and design. Find their work at www.neebin.com.

HEAVY METAL

Four Native Sculptors Forging New Traditions

By **Heidi K. Brandow** (Diné/Kanaka Maoli—Native Hawaiian)



Native metalsmithing has always been heavy, weighted with history, ancestral knowledge, and the kind of craft that takes a lifetime to master. Artists working in the field today stand on the shoulders of giants: people like **Allan Houser** (Chiricahua Apache), **Doug Hyde** (Nez Perce/Assiniboine/Chippewa), **Doug Coffin** (Potawatomi/Creek), **Roxanne Swentzell** (Santa Clara Pueblo), **Craig Dan Goseyun** (White Mountain Apache), **Bob Haozous** (Chiricahua Apache), and **Tammy Garcia** (Santa Clara Pueblo).

The four artists featured below are working within those traditions while pushing metal sculpture into new territory. At the 2026 Santa Fe Indian Market, Sean Flanagan, Margaret Jacobs, Holly Wilson, and William Rogers put steel, bronze, silver, and glass to work as they demonstrate what it means to forge something entirely your own.

Clockwise from upper left: works by Holly Wilson, Margaret Jacobs, Sean Flanagan, and William Rogers reveal the diversity of Native metal sculpting.

Sean Flanagan

Find Sean Flanagan at Santa Fe Indian Market, and explore his work at risingsunflanagan.com.

Taos Pueblo's relationship to metalsmithing developed in the mid-19th century through trade and exchange between Spanish settlers and Navajo silversmiths. Pueblo artisans adopted and transformed metalsmithing, blending it with their own aesthetic traditions. Today, Taos remains an active center for both traditional Native jewelry and contemporary metalsmithing, and Sean Flanagan (Taos Pueblo) works at the heart of that continuum.

Flanagan grew up between Taos Pueblo and Albuquerque, moving across cultures and contexts from an early age. His mother is Taos Pueblo, his father Irish; they met at Fort Lewis College in Colorado and built a life in New Mexico.

"I've been able to walk the line between the modern world and the traditional," he says, and that line runs through everything he makes.

After years in business, marketing, and advertising, including time in New York, he returned home. His mother's showroom, Wahleah's Taos Pueblo Gallery, rekindled his connection to Native art. He first made beautiful and functional painted drums adorned with intricate hand-drawn designs. Despite recognition at Santa Fe Indian Market for his drums, he was drawn toward steel, and plasma cutting and welding soon provided new scale and ambition to his art.

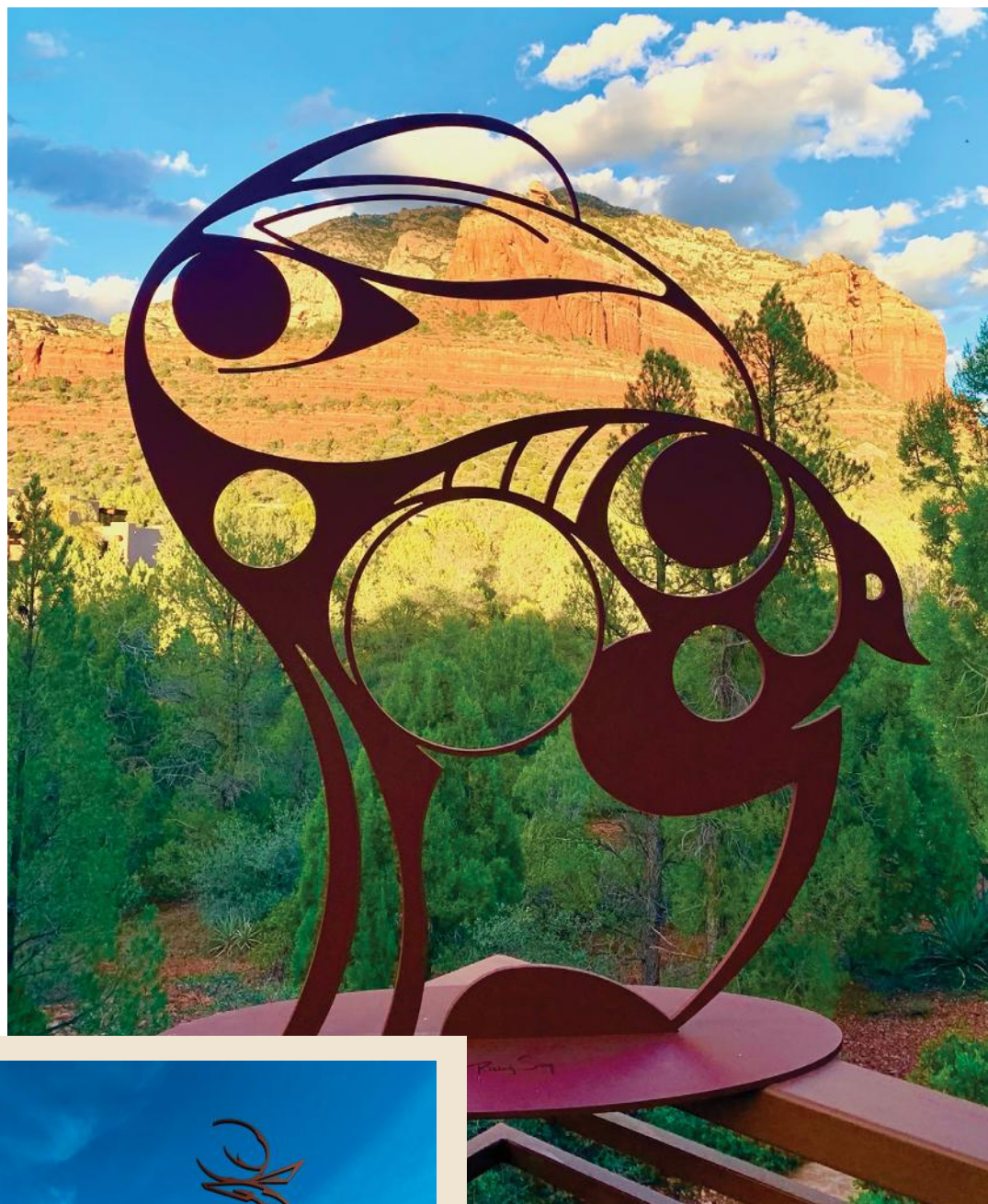
"I wanted to feel these designs in a bigger way. I wanted to touch them," he remarks. Today, his public sculptures stand across New Mexico and the broader Southwest, some nearly 20 feet tall.

Flanagan was drawn to metal for its precision. He finds that steel allows him to cut sharp, clean lines that faithfully translate his original designs. "The surface, to me, looks like a canvas," he says. Each piece begins with detailed, hand-drawn ink designs, which Flanagan uses as templates to cut forms from sheet steel: "I have to draw them and then make them clean on my own." The process mirrors drawing, only it's permanent. He notes, "It's almost like cutting paper, but just thicker and longer lasting."

His subjects are inspired by the animals and landscapes around Taos, filtered through observation and intuition. Geometric elements drawn from Pueblo pottery patterns ground the compositions, while the overall form evolves freely. The governing principle is balance, not rigid symmetry, and a felt harmony between what's there and what isn't. "I really try to make sure that I have a balance of negative and positive space," Flanagan says. And beneath the formal considerations lies something less tangible: "It's really just the intention behind it. It's the soul and the feeling behind it."

That intuition extends to his process. Compositions are fluid, sometimes set aside and returned to again and again until the design looks and feels right. The payoff comes in the finished work, when light activates the steel. Flanagan observes, "When light hits the sculptures, positive and negative space come alive—the shadows become part of the composition."

For Flanagan, mindset is everything. Talent matters, but what drives success is clarity of purpose, hard work, and the confidence to pursue what you love. "Know what you want to do," he says. "Know what makes you happy, and then do it really well." His hope is simple: that younger Indigenous artists see his work and wonder, "What's possible?"



Above: The elk sculpture by Flanagan seems right at home in its outdoor setting.

Left: This deer cutout by Flanagan adorns an urban setting in Albuquerque.

Margaret Jacobs

Meet Margaret Jacobs in person at the Santa Fe Indian Market and find out more at margaretjacobs.com.



The Mohawk Nation's relationship with metal is steeped in history, from pre-contact copper traditions to the ironworkers who raised New York City's skyline in the late 19th century to the Haudenosaunee artists who transform silver, steel, and brass into adornments that fuse industrial craft with cultural storytelling. Margaret Jacobs (Akwesasne Mohawk) works squarely within that lineage, extending it into fabricated steel sculpture and powder-coated jewelry.

Jacobs' introduction to art began with sculpture, mixed media, and theater design, before a postgraduate internship changed everything and metal entered the picture.

"It just felt like it was the right fit," they recall. "[It was] the material I needed to be using all along." Jacobs has built their practice through independent study with mentors and community members, working across two distinct scales—monumental metal sculptures and small powder-coated jewelry. The works share the same thematic DNA but speak to viewers differently: one through sheer scale and presence, the other through intimacy with the body.

Navigating the distance between contemporary abstraction and traditional influence isn't a matter of strategy for Jacobs, but rather a matter of listening. Research grounds the work: historical objects, imagery, and ancestral narratives. But the studio is where those sources dissolve into something felt rather than planned.

"I feel like the work tells you what it needs," Jacobs says, and, in practice, that means trusting the moment when a material or mark demands something unexpected.

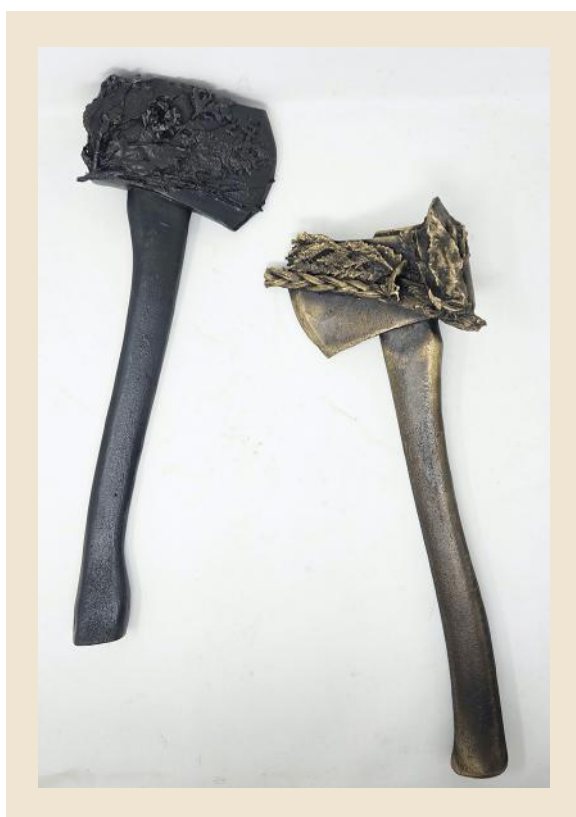
For Jacobs, metal is memory. Place-based memories of Akwesasne experience move through the forms: cattails, wild strawberries, and the particular life of plants rooted in that land.

"It has a certain type of energy," Jacobs says, "a movement to it, a certain energy or life in it." Their practice becomes an act of transformation, taking industrial metal and coaxing it into something organic, fluid, alive.

Through their work, Jacobs hopes audiences leave with a wider view of what Indigenous art can be. Metal has deep roots in Native creative traditions, such as Haudenosaunee silversmithing and brooch making, yet that history remains largely unrecognized. And the story doesn't stop there.

"As Native people, we're innovative," Jacobs says. "We're using materials and processes in different ways." Their work is a quiet challenge to fixed ideas about what Indigenous art is supposed to look like and proof that those expectations have always been too narrow.

Jacobs is currently developing a new body of work shaped by a Native Arts Fellowship at the Smithsonian Institution and a residency at the John Michael Kohler Arts Center in Wisconsin. Their research has translated into cast metal pieces that sit at the intersection of history and the natural world. The throughline is transformation: taking materials and references weighted with ancestral meaning and reimagining them in metal.



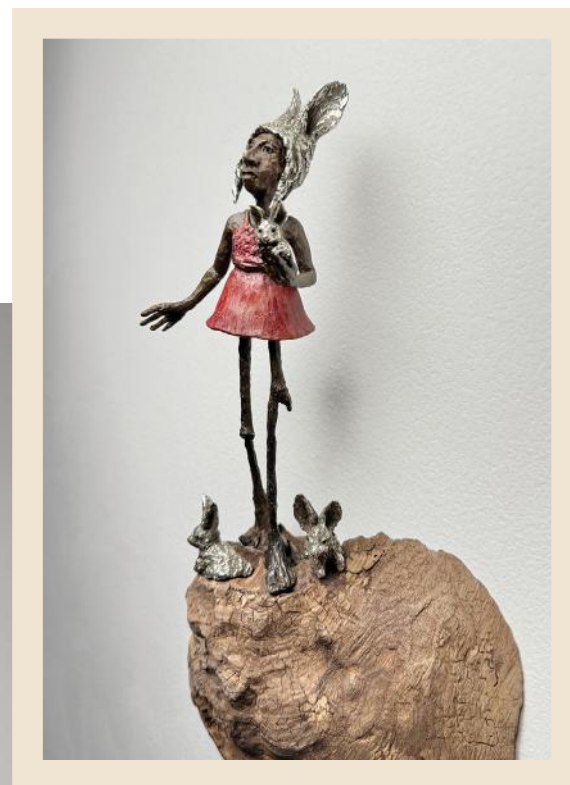
From top clockwise: Jacobs' studio is remarkably tidy for such a creative force! Hatchets in black patina and bronze and delicate metallic flowers reveal the diversity of forms in which she is fluent.

Holly Wilson

Find Wilson and her work at the Santa Fe Indian Market and learn more at hollywilson.com.



Holly Wilson



On left: *Sense of Self*, characters by Wilson, and top, *Messengers of Hope*, both display her quirky humor and vision.

Delaware (Lenape) artisans have long transformed available materials from pre-contact copper to colonial-era silver into expressions of cultural identity and resilience. Today, Holly Wilson (Delaware Nation) carries that living legacy forward, weaving traditional technique, personal history, and contemporary innovation into her practice.

Wilson grew up in Lawton, Oklahoma, shaped by parents who each had a creative streak. Her father made art even while pursuing a career as a science teacher, and her mother approached their home with the sensibility of a designer. Growing up in and around her Native communities deepened these influences, and Wilson's fondest early memories are of woods, creek beds, and stories: relatives telling them, and a young Holly recording her own. That impulse has never left her. "I still do the same thing," she says. "It's one-of-a-kind storytelling."

Her foundation in jewelry making gave Wilson a natural entry point into metal casting. Her practice grew from small figures to monumental works, taking on glass, clay, wood, and silver

along the way. Her small, recurring figures—often modeled after her children—become stand-ins for memory, family, and the act of passing stories forward, appearing and reappearing across her pieces as part of an ongoing narrative. She is clear eyed about what that work represents and who it is for.

"I don't fit the stereotype of this romanticized version of what is Native," she says. "I'm there to show this is Native art. This is my story. I do belong."

Glass, in particular, has become part of her practice through a process called casting in the void, or lost-wax casting, in which the original form is burned away from the mold, leaving behind a hollow, lens-like presence. For Wilson, that transparency carries metaphorical weight. She notes, "I'm constantly asked if the Delaware are still around—'Are you even still here?' You hear us in the name of lakes and towns and places, but you don't see us."

The void, then, is not absence. It is presence, waiting to be recognized.

Working from her studio in Oklahoma, Wilson

produces her sculptures on her own with help from her family. Rather than relying on commercial foundries, she carries out every stage of production at home. Her practice is built on independence and resourcefulness, shaped in part by the practical realities of her field: cost and access to facilities. For Wilson, that self-sufficiency is not incidental, but inseparable from the integrity of the work itself.

Currently, Wilson is developing several major installations and exhibitions that extend her exploration of place, memory, and intergenerational storytelling. These include a glass installation for the Montclair Art Museum in Montclair, New Jersey; a collaborative exhibition with her children at Lightwell Gallery in Kansas City, Missouri; and a large-scale mixed-media commission for the Penn Museum in Philadelphia.

Wilson's practice continues to expand through a deep curiosity about materials, history, and the stories that shape our lives. Her work invites viewers into those layered personal narratives rooted in place.

William Rogers

Visit William Rogers at Santa Fe Indian Market and follow him on Instagram at [@redhouseart71](https://www.instagram.com/redhouseart71).

Navajo silversmithing emerged between 1853 and 1865, when Atsidi Sani (“Old Smith”) learned silversmithing from Mexican artisans. Today, that legacy lives on in artists like William Rogers (Diné), who honors those historic ties while pushing the practice into new territory.

Rogers traces his roots to Chambers, Arizona, near the Navajo Nation—land his grandfather held after relocating to Albuquerque following World War II.

“He and I were really close,” Rogers recalls. “He was a silversmith and kind of led the way for us.”

Artistic talent ran deep in the family.

“My dad was a silversmith also, and a very good artist. He could do it all—draw, paint, silversmith.” But Rogers struggled to find himself in that tradition. The fine details eluded him: “I thought I had no skill in art because I couldn’t draw, couldn’t silversmith.”

Instead, he found his footing in iron. He learned to weld at the National Ironworkers Training Program for American Indians in Chicago, then spent more than 20 years as a firefighter in Albuquerque. Fifteen years ago, he decided to create a metallic sculpture for his own home. “I know how to weld. I know how to do concrete pretty well. I’m going to make something,” he recalls thinking. He did make something, and quickly began to produce other works for sale, with his career really taking hold with his first appearance at Indian Market.

Today, Rogers creates large-scale metal sculptures, often five to seven feet tall, incorporating ceramic tile inlay that translates jewelry techniques into monumental form. “Every piece I cut and weld, I think about my grandpa and my dad. I want to make them proud.”

His imagery comes from inside. “I’m drawn to the traditional,” he notes. Rather than replicating sacred or ceremonial designs, he approaches them with care, creating work that is inspired by their forms without claiming specific meaning or cultural authority he does not hold. He studies rugs, absorbing their visual language, and works from cultural memory. “I have the images in my head, and I say, ‘Well, I’m going to take those and just kind of get close.’” His process is intuitive and self-taught, with ideas arriving through dreams and sketches.

Now he’s pushing further, developing his first bronze sculpture: “I’m going to incorporate my inlay tile into the bronze, which, as far as I know, hasn’t been done before.” He hopes to debut this bronze at Indian Market. “It’s a fun journey to see where I started, where I am now, and where I could go with the bronze.”

He also keeps the well being of fellow Native artists close, regularly purchasing work from emerging and established creators and championing Indian Market as a space that can ignite something in younger generations. “I like to keep pushing” isn’t just about bronze; it’s a philosophy Rogers is extending outward. **IM**



“Every piece I cut and weld, I think about my grandpa and my dad. I want to make them proud.”

ABOUT THE WRITER

Heidi K. Brandow (Diné/Kanaka Maoli—Native Hawaiian) is a multidisciplinary artist, curator, and writer whose work centers on Indigenous people, stories, and perspectives. She is the co-founder of the Harvard Indigenous Design Collective, a faculty member in the MFA program in Studio Arts at the Institute of American Indian Arts, and an arts commissioner for the City of Santa Fe.



Public Opening Reception

Friday, August 14, 5:00–7:00 pm



States of Erosion: *Reshaping and Reclaiming*

Contemporary Indigenous art reclaims and transforms spaces through light, sound, installation, and two-dimensional works.

August 14, 2026–January 3, 2027

Building Worlds: ***Ken Fury and Gary Medina Cook***

New Mexico based artists who explore Genízaro cultural narratives of the Southwest.

June 12, 2026–January 3, 2027

Dakota Mace: *Shímásání Bila'* *(My Grandmother's Hand)*

Reinterprets Diné stories and culture through experimental weaving and beadwork.

July 10, 2026–January 3, 2027

Market Weekend Events

Friday, August 14

IAIA Student Pop-Ups

Museum Store, 5:30 pm–7:00 pm

Opening Reception: *States of Erosion: Reshaping and Reclaiming*, Dakota Mace: *Shímásání Bila'* (My Grandmother's Hand), and *Building Worlds: Ken Fury and Gary Medina Cook*
MoCNA Galleries and Allan Houser Art Park
5:00 pm–7:00 pm

Saturday, August 15 and Sunday, August 16

IAIA Student and Recent Graduate Art Market

MoCNA front portal, 8:00 am–5:00 pm

IAIA Student and Alumni Pop-Up Shop with rotating vendors

Museum Store, 9:00 am–5:00 pm

Saturday, August 15

Panel Discussion with Curators of

States of Erosion: Reshaping and Reclaiming
Allan Houser Art Park, 9:30 am–10:30 am

Panel Discussion: Get Indigenous Film Festival (GiFF)—Native Narratives and Nibbles: Documentary Filmmakers Brunch
Allan Houser Art Park, 11:00 am–1:00 pm

Artist Talks

accompanying *States of Erosion: Reshaping and Reclaiming*
Anne and Loren Kieve Galllery, 1:30 pm–2:15 pm

Artist Performance: Peter Morin

Allan Houser Art Park, 2:15 pm–2:30 pm

Sunday, August 16

Panel Discussion: *Honoring Service: Female Indigenous Veterans and the Arts*
Allan Houser Art Park, 11:00 am–12:00 pm

Panel Discussion: *Reimagining the 250th Indigenous Histories and Sovereignty*
Allan Houser Art Park, 12:30 pm–1:30 pm

Podcast Live Recording: *Artisans of Nations X MoCNA Store Series*

Allan Houser Art Park, 2:00 pm–3:30 pm



◀ This glazed raku-fired ceramic bust, *Omatua Glider*, 2180 by Virgil Ortiz of Cochiti Pueblo, shows how far Pueblo works in clay have come over the centuries. Courtesy King Galleries.

The Evolution of Southwestern Pueblo Pottery

By RoseMary Diaz (Santa Clara Pueblo)

From form to fire, an age-old medium endures

The origins of pottery in the American Southwest stretch back in time to when the Ancestral Puebloan people first walked upon these sacred desert lands countless generations ago. In what is now New Mexico, western Texas, eastern Arizona, and the northern Mexican states of Sonora and Chihuahua, the descendants of these early artisans have worked with clay for thousands of years.

Though we can never know who first gathered the requisite raw materials—chunks of hard, mineral-rich earth cleaved from nearby hillsides, fine volcanic ash dug from plentiful deposits near long-extinct riverbeds—and processed them into a pliable medium from which to create both practical and ceremonial wares, they laid the foundation for the fine art that Pueblo pottery became. Because of them, we can know some of the Pueblo story through clay.

“There’s nothing else in the world quite like Southwestern American Indian Pueblo pottery,” wrote Allan Hayes and John Blom in their book, *Southwestern Pottery: Anasazi to Zuni* (1996; Northland Publishing). “The same people have made it in the same place in the same way for more than 1,500 years. The pot you bought last week carries the imprint of long-vanquished peoples—the Anasazi, the Mogollon, Hohokam, Salado, and Sinagua—whose ruins add magic to the Arizona and New Mexico landscape.”

As with no other medium, pottery is location-specific—rooted in time and place, indicative, even, of a particular creative lineage—and contains information about the maker’s culture and its respective cosmology. Unsurprisingly, archaeologists often find it to be a most reliable material reference in classifying peoples and reconstructing events and genealogies of the past.

But the past is part of its now, and pottery making, the most traditional of the Pueblo arts practiced today, continues to be a well-honored tradition in Pueblo culture: an artistic inheritance that has supported the creative vision of generations of artists, provided livelihoods for countless Pueblo families, and carried an ancient medium into the 21st century.

Santa Fe gallerist and respected authority on Pueblo pottery Alexander E. Anthony Jr. has

called it “America’s first important art form.”

Charles King, founder of King Galleries, adds, “For more than a century, Pueblo pottery has been a cornerstone to Santa Fe Indian Market. Why? It’s about innovation and change. In 1922, for the first Indian Market, Maria and Julian Martinez showcased their new black-on-black painted pottery. Today, potters remain innovators, using the clay to tell stories about their lives, culture, and the world around us. What we think of as ‘traditional’ is what was innovative decades in the past. Watch the world of clay art and it will tell you where we are going and what the future holds.”

Defined simply, pottery is clay that has been formed and fired. But this fundamental definition belies the many labor-intensive steps of the pottery-making process, from the gathering of raw materials to the final step of firing, and the importance of the art form’s creative imprint over millennia.

2,000-Year History

Beginning with the prehistoric works made by the earliest Ancestral Puebloan artisans, the chronology of Pueblo pottery spans more than 2,000 years, evolving from functional plain or corrugated (having a ridged surface) wares into highly decorated, specialized art forms with stylized and individualized master works. Winding through time, comprising several early Puebloan cultures along the way, this chronology moves from early Mogollon/Anasazi functional wares to black-on-white, with a somewhat abrupt shift to polychrome finishes (various shades of browns, tans, creams, pale yellows, and even red and orange tones) in the 17th century. The development of Pueblo pottery—characterized by hand coiling, natural pigments, stone burnishing, and open-pit firing, with styles shifting alongside environmental changes, cultural migrations, and European contact—is categorized into several stages, each an important chapter in the story of the Southwest’s ceramic arts traditions.

The most widely accepted, foundational chronology of Pueblo pottery is the Pecos Classification, established in 1927 by Alfred V. Kidder and modified over the decades. This classification divides Ancestral



▲ A polychrome vessel with corrugated neck, *Sikyatki Birds*, by famed Hopi potter Nampeyo (circa 1900-1905). Photo courtesy King Galleries.



▲ Lovely black-on-black plate with feather pattern by acclaimed potter Maria Martinez of San Ildefonso (circa 1950s). Courtesy King Galleries.

▼ Historic olla (water vessel) with rainbird designs by an unknown Zuni artist. Courtesy Adobe Gallery.





▲ Lucy Lewis created this lightning design vessel, sparking the “eye dazzler” style now associated with Acoma work. Courtesy King Galleries.



▲ Helen Cordero of Cochiti Pueblo pioneered and popularized the now prevalent “storyteller” figures, as with this work from the 1960s.

Puebloan history into distinct stages based on architectural and ceramic changes. While regional variations exist, this framework provides the foundational timeline used in Southwest archaeology and for dating pottery collections, and is generally accepted as follows:

- Basketmaker II (1500 BCE–500 CE): Early stages feature no “true” pottery and a continued reliance on basketry.
- Basketmaker III (500–750 CE): Plain gray and simple black-on-white pottery is introduced.
- Pueblo I (750–900 CE): Corrugated gray utility ware develops along with increased regional styles of black-on-white pottery.
- Pueblo II (900–1150 CE): Corrugated gray ware is widespread, as is standardized black-on-white ware.
- Pueblo III 1150–1350 CE: “Classic” period arrives, with high-quality, simple black-on-black pottery and Mimbres-style designs and decorative motifs; early polychrome emerges.
- Pueblo IV (1350–1600 CE): Sees a rise of orange, red, and yellow polychrome wares; Rio Grande glaze-painted wares emerge.
- Pueblo V (1600–present): Historic and modern pottery co-exist, with a reduced use of glaze and a return to plant-based pigments, along with the development of matte paint and the re-emergence of the iconic black-on-black wares, many featuring elaborate designs.

Modern Innovations

The Pueblo V era encompasses some of the most momentous phases of Pueblo pottery development, which continues to bring innovations and new ways of approaching a legacy art form.

The Historic Period (1600s–1880), defined by post-Spanish contact, brought new forms and decorative elements to the potter’s creative repertoire. The 17th century saw the introduction of glazed paints, followed by matte painted polychromes. During this period, pottery remained largely for utilitarian, local use, with distinct and unique regional styles (e.g., Acoma black-on-white fine-line, Santa Clara black-on-black deep carved, Nambe micaceous, Hopi yellow ware, etc.).

The Railroad and Revival Period (1880–1950) saw the arrival of the railroad in the late 19th century, which brought an influx of tourism and created a market for novelty pottery such as Cochiti Pueblo animal effigy figurines, Isleta polychrome, Santo Domingo (Kewa) water jars, and Tesuque rain gods. Several of Pueblo pottery’s great matriarchs emerged during this time, including Nampeyo of Hano (Hopi-Tewa, 1859–1942), who revived the ancient Sikyatki polychrome styles of early Hopi pottery; Sarafina Tafoya (Santa Clara, 1863–1949), known for her large, polished black jars; and Maria Martinez (San Ildefonso 1887–1980), credited with rediscovering and perfecting the famous polished-black on matte-black technique in the early 1900s. Other important matriarchs of Pueblo pottery include Lucy M. Lewis (Acoma, 1890–1992), Margaret Tafoya (Santa Clara, 1904–2001), and Dextra Quotskuyva (Hopi-Tewa, 1928–2019).

During the Contemporary Period (1950–present),



▲ This open bowl by Dextra Quotskuyva (Hopi-Tewa) features stylized bird wings circling its center. Courtesy King Galleries.

► A deep-carved, highly burnished cherry-red vessel by Linda Tafoya Sanchez of Santa Clara Pueblo puts a contemporary face on this ancient art form. Courtesy Adobe Gallery.



▲ Rare 19th century Tesuque black-on-red vessel with lid by unknown artist. Courtesy Adobe Gallery.



matriarchs passed skills to descendants (e.g., the Nampeyo and Tafoya family dynasties) who created signed, collectable art works. Innovations include “storyteller” figures introduced by Helen Cordero of Cochiti (by the mid-1960s, the figures had become synonymous with that pueblo) and experimental sculptural forms that retained traditional materials and techniques, including firing methods.

Each decade of the Contemporary Period brought new innovations in Pueblo pottery. During the 1950s, potters continued to develop artistically, with makers employing new designs and decorative techniques. The 1960s and 1970s introduced sgraffito (etching into the surface of a fired pot) and sienna firing finishes, while the 1980s marked an especially prolific time when groundbreaking potters like Nathan Begay (Navajo), Tammy Garcia (Santa Clara), Jody Naranjo (Santa Clara), Russell Sanchez (San Ildefonso), and Al Qoyawayma (Hopi) stretched the clay to meet the far ends of the imagination. Like the great innovators of the past, they helped pave new roads for what was to come.

Throughout the 1990s and into the 2000s, these and other notable artists including Virgil Ortiz (Cochiti), Kathleen Wall (Jemez), and Rose B. Simpson (Santa Clara) continued to depart from the traditional template to lead Pueblo ceramics in new directions, with all three artists moving into large sculptural forms.

“The thing that excites me about Pueblo pottery is the collaborative element between families and communities who are embracing multicultural contributions,” Wall says. “I enjoy seeing artists from one community using their materials yet embracing a part of themselves that may be from another community, and incorporating designs or techniques from both of these heritages. Virgil Ortiz’s collaborative efforts are phenomenal, and it’s pushed his work into audiences that are globally impactful.”

The last 25 years have brought forth more new talents in Native clay work—artists like Jared Tso (Diné) and Matthew Bahe (Diné), who are carrying the medium even further into new and uncharted ground and introducing new ways of mastering an ancient art form. And while most Southwestern potters have adhered to the traditional, time-honored Pueblo pottery-making methods regarding

design and construction, the parameters of the art form have again been redefined by the current generation of artists who have shaped their own creative visions with clay.

Over the millennia, the prerequisite raw materials and time-honored techniques for Pueblo pottery making have varied little from the traditional template. Coil by coil, the story continues to be told through living potters’ hands. In many regards, departures from the historic template of Pueblo pottery cleared a path for more creative freedom in other traditional arts, including basketry, weaving, and katsina carving. This golden age of flourishing creativity, productivity, and innovation has brought profound changes to the ceramic arts of the Southwest, with each year promising even more splendor and surprise; but where process and materials are concerned, the song has mostly remained the same.

Though pottery making has held steadfast to its time-honored methods, each pueblo developed an identifiable style, recognizable by particular shapes, design motifs, stylistic elements, and finishes. Acoma became known for its black-on-white, fine line designs; Santa Clara and San Ildefonso for their carved and painted black-on-black and red ware; Nambé, Picuris, Taos, and Tesuque for their micaceous cookware. (See sidebar for a Pueblo-by-Pueblo reference to styles and forms.)

Once Pueblo pottery traveled out of its realm of origin, making its way from coast to coast via its earliest collectors, the shift from utilitarian ware to art pottery was solidified, and an ancient craft became a fine art. From there, there was no turning back, and clay became a canvas of sorts for Indigenous expression. But even in this new found exaltation, tribal artists continued to provide pots for both practical and ceremonial use close to home.

Pueblo pottery, both as individual creations and as a collective body of work, demonstrates a natural inclination for elegant design aesthetics and principles, evident in works from prehistoric times to the cutting-edge work of today.

While potters employ various tools ranging from pieces of dried gourd and smooth stones to burnish surfaces, and in rare cases an electric potter’s wheel or gas-fired kiln, most vessels are made entirely by hand. With few exceptions,

“Pueblo pottery has always been and will always be a living record of the experiences we carry as people connected to our culture.”

this is the pottery-making tradition that is still practiced in Pueblo pottery today, which makes it one of the last crafts that can legitimately claim to be handmade.

Today, perhaps like at no other time in history, Pueblo potters, and those who adhere to their methods, are more innovative than ever, and one can often identify the signature style of a particular artist at a glance. But each piece is different, and, literally, contains its own unique fingerprint(s): An artist's pueblo of origin is not always evident in their work, as they may not adhere to the customary style of that pueblo.

Elysia Poon, executive director of the School of Advanced Research's Indian Arts Research Center in Santa Fe, says, "There has been a long tradition of not only honoring the past, but of brilliant innovation and experimentation, in the history of Pueblo pottery. I expect no different from the future and can't wait to see where things lead."

Over time, potters have incorporated entirely new and sometimes abstract shapes and designs, modeled around no particular modern function except to please the eye. But as the clay is shaped into a variety of forms, which of course served very specific purposes in traditional contexts, it becomes a continuum of the Pueblo story—a document of time and place.

"Pueblo pottery has always been and will always be a living record of the experiences we carry as people connected to our culture," says Leah Garcia, daughter of renowned Santa Clara potter, bronze sculptor, and glass artist Tammy Garcia. "The process and intention remain the same, even as the designs and forms evolve to reflect the present. The knowledge of pottery

making is sacred and holds the truths of our history. Being able to carry on this tradition is a profound honor."

Creative resourcefulness has continued to inspire inventive approaches to pottery making through the generations, and innovations in the ceramic arts will certainly continue into the next millennia.

"I'm very excited about the future of Pueblo pottery," says award-winning Santa Clara potter Jody Naranjo. "There are some fantastic potters who are pushing the limits [while also] being true to our traditions. I'm in awe and grateful to see this happening."

Clay has been a canvas for Indigenous creativity in the desert Southwest for a very long time.

And whether pottery makers are working through traditional constructs or embracing new approaches in the ceramic arts, pottery remains an enduring tradition among most of New Mexico's 19 pueblos.

In reflecting on the evolution of Pueblo pottery through the course of his own life, master clay artist Virgil Ortiz (Cochiti Pueblo) offers these words of wisdom for the next generation:

"What I created in clay 24 years ago—once considered innovative—is now traditional and recognized as my own. The same will be true for you: Develop an aesthetic that is yours—it will eventually become your tradition." **IM**



▲ This narrative shallow bowl, *Cochiti Feast*, is characteristic of the novel work of contemporary Cochiti potter Diego Romero. Courtesy King Galleries.

ABOUT THE WRITER

RoseMary Diaz (Santa Clara Pueblo) descends from a long line of Pueblo potters who have helped to shape the art form over many generations. Members of her family have participated in Indian Market since its founding in 1922.

Pueblo Pottery Style Guide

Acoma: Thin-walled, lightweight pottery with complex geometric polychrome designs (similar to Isleta and Laguna)

Cochiti: White and buff finishes with orange, black, and white painted-on designs; painted figurines

Hopi: Yellow, buff-colored clay (Sikyatki revival), yellow ware and polychrome with geometric designs

Isleta: Painted polychrome wares and figurines

Jemez: Matte finished, often red or dark brown, with white paint

Laguna: Red, yellow, and orange geometric painted-on designs

Ohkay Owingeh: Highly polished red ware

Nambé, Picuris, Taos, Tesuque: Uncarved micaceous ware (golden to silver, sparkly finish)

Pojoaque: Black ware, polychrome, and micaceous ware

Sandia: Geometric polychrome

San Felipe: Uncarved, highly decorated polychrome

Santa Ana: Uncarved polychrome ranging in color from beige to orange to gray

Santa Clara and San Ildefonso: Black-on-black and deep carved red ware and black ware

Santo Domingo (Kewa): Polychrome dough bowls, large storage jars, and ollas with black geometric or stylized nature-inspired designs, such as birds, flowers, and plants on a cream or buff-colored slip and often featuring a red-slipped base and/or interior

Zia: Unpolished red ware with white slip and brown or black decorations, often with bird motifs

Zuni: Intricate, dense, and symbolic designs (e.g., a deer living in its house)

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www.iaia.edu

Image: Laura Ten Fingers (Oglala Sioux Tribe), photo by Jason S. Ordaz.



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The 2026 IAIA Benefit & Auction provides critical scholarship support to students at IAIA. Over 90% of IAIA students rely on scholarships to make their educational dreams a reality. Your auction bid or donation provides life-changing scholarships to the next generation of artists and leaders.



Rose B. Simpson
(Santa Clara Pueblo) and
Pat Pruitt (Laguna,
Chiricahua Apache)



Les Namingha
(Hopi-Tewa, Zuni)



David A. Naranjo
(Santa Clara Pueblo)



Cannupa Hanska Luger
(Mandan, Hidatsa, Arikara,
Lakota)



Preston Singletary
(Tlingit)



Kent Monkman (ocêko-sîpiy
[Fisher River Cree])

Images left to right: Rose B. Simpson (Santa Clara Pueblo) and Pat Pruitt (Laguna, Chiricahua Apache) *Insight*; Les Namingha (Hopi-Tewa and Zuni), *Continuum*, photo courtesy of King Galleries; David A. Naranjo (Santa Clara Pueblo), *Zenith*, photo by Chelsea A. Benally (Diné) for Gallery Házho; Cannupa Hanska Luger (Mandan, Hidatsa, Arikara, Lakota), *The Illustrated Adventures of Thunder*, photo courtesy of the artist; Preston Singletary (Tlingit), *Passing Between Realms*, photo by Russell Johnson; Kent Monkman (ocêko-sîpiy [Fisher River Cree]), *Charcoal Study for Knowledge Keepers (Boy Chopping Wood with Nun)*, photo courtesy of the artist; Photography by Kitty Leaken unless noted otherwise.



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AROUND TOWN

EVENT LISTINGS OUTSIDE OF INDIAN MARKET

Compiled by Daniel Gibson

MUSEUM EXHIBITIONS AND EVENTS

(A selection of notable shows from each institution)

Museum of Contemporary Native Arts

108 Cathedral Place
laia.edu/mocna

States of Erosion: Reshaping and Reclaiming

Aug. 14–Jan. 3, 2027

This exhibition in the main gallery examines the erosion of material, cultural and political values, and the pushback by some 20 artists against these forces through light, sound, installation, and two-dimensional works.

IAIA Student and Recent Graduate Art Market

Saturday, Aug. 14, and Sunday, Aug. 15,
8 a.m.–5 p.m.

More than 20 Institute of American Indian Arts alumni and students will present and sell their artworks on the museum's front portal.

Building Worlds: Ken Fury and Gary Medina Cook

Through Jan. 3, 2027

New Mexico-based artists explore Genízaro cultural narratives of the Southwest.

Dakota Mace: Shímásání Bila' (My Grandmother's Hand)

Through Jan. 3, 2027

Artist Dakota Maca reinterprets Diné stories and culture through experimental photography.

Museum of Indian Arts & Culture

710 Camino Lejo
indianartsandculture.org

Best of Show: Making History at Santa Fe Indian Market

Opens Friday, Aug. 14

Through March 2027

This exhibition will display art that garnered the highest award given annually to a single work at the Santa Fe Indian Market over its 104 years, along with archival ephemera, beautiful photographs of award-winning artists and their works, and quotes from personal interviews with artists and others involved in making Indian Market happen. See story on page 86.

Makowa: The Worlds Above Us

Through Aug. 17

Native art, science, and stories associated with the astronomical realm of the sky and deep space are presented via night photography, pottery, textiles, interviews, and maps portraying planets, constellations, birds, eclipses, clouds, astronauts, and more.

Indian Theater: Native Performance, Art, and Self-Determination since 1969

Through Sept. 7, 2026

See description below under SITE Santa Fe.

Stars, Stripes, and First Americans

Through March 7, 2027

Use of the American flag in Native art in multiple media is explored in this exhibition, revealing both the pride in U.S. military service and the painful history of colonization, displacement, and oppression.

Route 66 is Indian Country

Through March 7, 2027

Historic Route 66 passed by or through eight New Mexico pueblos and the Navajo Nation. This exhibit explores this history through photos, artworks, and other media, showing the deep cultural connections between the "Mother Road" and Native communities.

Here, Now and Always

Through July 2, 2028

This groundbreaking exhibition features more than 600 objects from the museum's extraordinary collection of ceramics, jewelry, paintings, fashion, and other media representing the voices, perspectives, and narratives of the Indigenous peoples of the Southwest.

New Mexico History Museum

113 Lincoln Ave.
nmhistorymuseum.org

A Question of Power

Through June 27, 2027

This exhibition of photographs, videos, and audio interviews tells the story of three remarkable Diné (Navajo) women—Sarah Jane White, Lucie A. Willie, and Molley Hogue—who helped defeat the construction of a coal-fired power plant on the Navajo Nation.

Silver and Stones: Collaborations in Southwest Jewelry

Through Feb. 28, 2027

On display in the museum's Palace of the Governors is an unusual jewelry collection from the 1940s and 1950s that exemplifies



Photo by Michael Namingha, *Yupkoyvi*, will be featured in the *States of Erosion: Reshaping and Reclaiming* exhibit at the Museum of Contemporary Native Arts.



Emmi Whitehorse: *Intimate Landscapes* exhibit will be featured at the Wheelwright Museum of Indian Arts.



Tewa Nangeh/Tewa Country at the Georgia O'Keeffe Museum



Indian Theater: Native Performance, Art, and Self-Determination since 1969 curated by Candice Hopkins at SITE Santa Fe

a beneficial economic relationship between Diné (Navajo) silversmith David Taliman (1901–1967) and Jewish merchant William C. Ilfeld (1905–1979).

Native American Portal Artisans

Saturday, Aug. 15 & Sunday, Aug. 16
8 a.m.–4 p.m.

The Native American Portal Artisan program of the New Mexico History Museum moves into the Palace of the Governors Courtyard during Indian Market. Portal vendors from 23 federally recognized Native American tribes within New Mexico will offer music, hand-crafted art, food booths, and traditional Native dances.

Sons of Gunshooter: A Navajo Resistance Story

Saturday, Aug. 15, 11 a.m.–12 p.m.

Authors Matt Fitzsimmons and Dorothy Denetclaw (Diné) will do a book signing and give a talk about their book that tells the true story of the shooting death in 1919 in a remote corner of the Navajo Nation of the brother of one of the West's most famous Indian traders. One of the authors is a descendant of participants in the case; the other is an investigative journalist who merged Diné oral traditions with archival evidence.

Indigenous Horror Panel Discussion

Saturday, Aug. 15, 1–2 p.m.

Join scholar Jennifer Denetdale (Diné) and writer and filmmaker Ramona Emerson (Diné) in conversation with Lillia McEnaney as they discuss how Indigenous scholars, writers, and filmmakers are re-shaping the genres of horror and speculative fiction.

New Mexico Museum of Art

107 W. Palace Ave.
nmmuseum.org

O'Powa O'Meng: The Art and Legacy of Jody Fowell

Through Sept. 13, 2026

Exhibition of approximately 30 works, displaying the outstanding Santa Clara Pueblo potter's social wit.

Vladem Contemporary

404 Montezuma
museumfoundation.org/vladem-contemporary/

Continuum: Blindfall, First Strike

Through Oct. 18, 2026

Monumental raku and kiln fired clay works, prints, and other media are all part of the mind-blowing continuation of Virgil Ortiz' (Cochiti Pueblo) epic story *Revolt 1680/2180*, done in collaboration, this round, with his lifelong friend Eric F. Garcia.

Wheelwright Museum of Indian Arts

704 Camino Lejo
Wheelwright.org

Silver Honors Stone: The Work of Julian Lovato

Through Oct. 17, 2026

The life and work of this influential Santo Domingo Pueblo jeweler (1925–2018) is revealed through examples of his exquisite work, photos, and interviews with family and friends.

Emmi Whitehorse: Intimate Landscapes Part II

Through Oct. 3, 2026

The Diné artist's life and use of line and form is portrayed through 20 works in oils and other media made between 1990 and 2020. Drawn from the museum's permanent collection and some private collections, the exhibit also includes a new large-scale painting, *Marsh Grasses*, created for this show.

Gestural in Form: Virgil Ortiz

Aug. 10 – Nov. 1, 2026

The dynamic master of many media from Cochiti Pueblo is portrayed through 25 of his clay figures done between the 1980s and 2020s, plus works by other notable family members.

Artists Market

Aug. 14–15

This free outdoor market offers the opportunity to purchase from both established, highly regarded artists and emerging talents. Don't miss the Gracias Madre food truck, on site selling Mexican comfort food and all things chile.

SITE Santa Fe

1606 Paseo de Peralta
Sitesantafe.org

Indian Theater: Native Performance, Art, and Self-Determination since 1969

Through Sept. 7, 2026

Curated by Candice Hopkins (Carcross/Tagish First Nation), this powerful exhibit is inspired by the occupation of Alcatraz by the Indians of All Tribes in 1969, a treatise written at the Institute of American Indian Arts (IAIA) that same year, and other events of that tumultuous era. It includes more than 100 works in multiple mediums by 40 nationally and internationally recognized Native American, Alaska Native, Canadian First Nations, Métis, and Inuit artists. Additional works are on display at the Museum of Contemporary Native Arts.

Georgia O'Keeffe Museum

217 Johnson St.
okeeffemuseum.org

Tewa Nangeh/Tewa Country

Through Nov. 1, 2026

This novel exhibition honors Tewa people, art, culture, and landscapes, while drawing awareness to the erasure of the Tewa presence from the story of Georgia O'Keeffe in Northern New Mexico. Co-curated by artist Jason Garcia (Santa Clara Pueblo) and Bess Murphy, the exhibition features artists, scholars, and culture bearers from the six Tewa Pueblos of Northern New Mexico: Nambé, Ohkay Owingeh, Pojoaque, San Ildefonso, Santa Clara, and Tesuque.

OTHER EVENTS

Bad Medicine

Aug. 6–30

Santa Fe Playhouse
142 East De Vargas
santafeplayhouse.org

Admission required

In this world premiere of *Bad Medicine* by P.C. Perrone, Native American academics Aislin and Cesar are excited to settle into their new home in Proctor, Massachusetts. Even their nosy white neighbors seem nice enough. But as Aislin becomes aware of strange occurrences at her job at the Natural History Museum, she starts to wonder if there might be something insidious happening in the sleepy town.

Whitehawk Antique Indian & Ethnographic Art Show

Thursday, Aug. 6, preview opening: 5–7 p.m. benefiting Native American Jump Start and 7–9 p.m. benefiting Southwestern Association for Indian Arts

Friday–Sunday, Aug. 7–9, 10 a.m.–5 p.m.
Santa Fe Community Convention Center
201 W. Marcy St.

Admission required

More than 130 traders present thousands of select historical art objects from Native American and other Indigenous cultures from around the world, including textiles, pottery, jewelry, beadwork, woodcarving, and more. This year features two special exhibitions: *The First Moderns* and *Heritage: A Legacy of Tradition*. The former is a collection of extraordinary Germantown Navajo weavings; the latter portrays more than 60,000 years of Australian Aboriginal art.

Santa Fe Summer Scene

Tuesday, Aug. 11, 6 p.m.

Plaza Bandstand, Free

Gary Farmer & The Troublemakers present a rollicking mix of blues, roots, and jam tunes.



Diné guitarist Levi Platero will perform at the IndigenousWays Festival.



Indigenous House

Friday, Aug. 14 and Saturday, Aug. 15

La Fonda, Terraza

Admission required

Indigenous House is a Native-led media and entertainment company, rooted in shaping the cultural conversation. At Friday's event (from 9:30 a.m. to 6 p.m. and by invitation only), attendees will hear from art industry leaders, and participate in conversations, immersive activations, networking, and workshops for creator development. Saturday's program (from 9:30 a.m. to 6 p.m. and open to the public) will present conversations, live music, interactive food displays, and networking opportunities for creatives.

IndigenousWays Festival

Friday, Aug. 14, 6–10 p.m.

Santa Fe Railyard Water Tower Plaza

indigenousways.org, Free

This joyful open-air celebration of music, art, culture, and storytelling honors shared traditions, uplifted voices, and the power of coming together. Presented in collaboration with Lensic360, the festival headliner is the legendary Keith Secola (Anishinaabe), a 2011 inductee of the Native American Music Awards Hall of Fame. His signature song "NDN Kars," recorded 34 years ago, remains the most-played song on Native American radio stations to this day. Also performing are the blazing-hot Diné guitarist Levi Platero, with his distinctive blend of Texas blues and vintage rock, and Sage Bond. Featured by GRAMMY.com, this Diné guitarist, vocalist, and songwriter has two albums under her belt.

Sacred Places: A Night of Music, Storytelling & Art By Artists For Hickory Grounds

Friday, Aug. 14, 6:15–9:45 p.m.

Museum of Indian Arts and Culture (MIAC)

710 Camino Lejo

Tickets required: <https://www.eventbrite.com/e/sacred-places-2026-a-night-of-music-storytelling-and-art-tickets-1993349845046>

This event will features music by Keith Secola (Anishinaabe) and Gary Farmer (Cayuga) plus brief remarks and spoken word presentations about protecting sacred spaces. Also present will be food trucks and a bar.



Diné guitarist and songwriter Sage Bond will perform at the IndigenousWays Festival.

Pathways Indigenous Arts Festival

Aug. 14–16

Buffalo Thunder Resort & Casino

U.S. 84/285, 14 miles north of Santa Fe

PoehCenter.org/Pathways/, Free

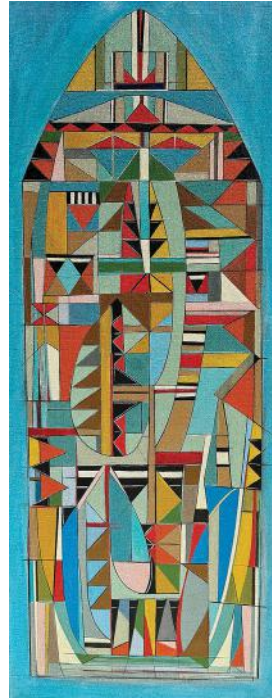
This popular event returns for its sixth annual celebration of Indigenous art, culture, film, food, music, and dance. This year's festival will features more than 250 booths and 270 Indigenous artists selling handmade artwork, jewelry, fashion, beadwork, pottery, paintings, and more throughout the weekend. Also on tap are screenings of 50 films created by Indigenous filmmakers, including the History Channel's *Jim Thorpe: Lit by Lightning* documentary and appearances from cast members and producers of the hit series *Dark Winds*. Musical performers will include Gary Farmer & The Troublemakers, the Jacob Shije Trio, and Machiatto Music. Dance groups will also perform throughout the day.



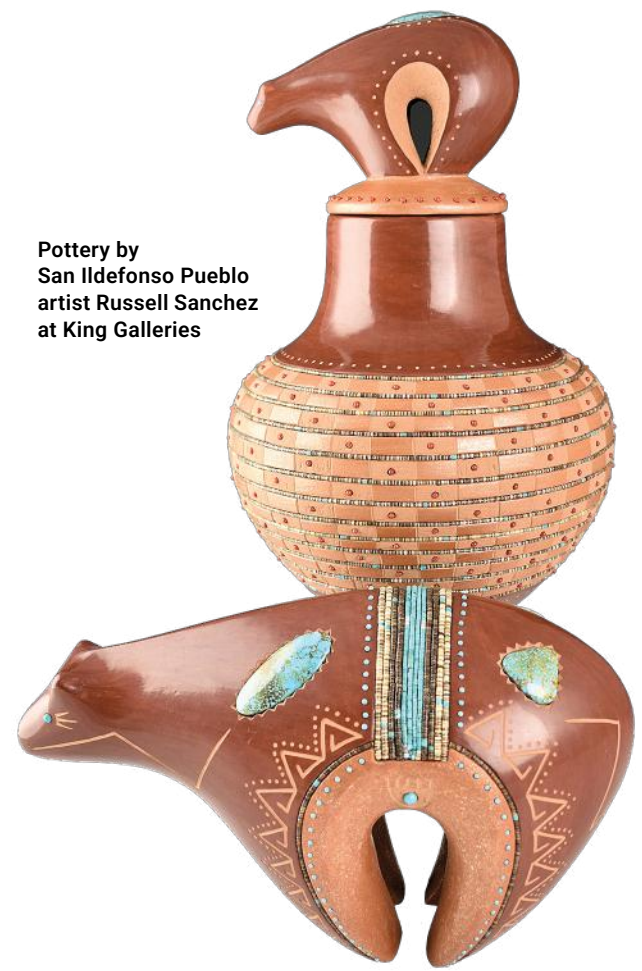
Anime vendor at the Pathways Indigenous Arts Festival



Three Katsinas by Hopi artist Milland Lomakema at Adobe Gallery



Ascension by Assiniboine artist True Archdale at Sovereign Fine Art Expo



Pottery by San Ildefonso Pueblo artist Russell Sanchez at King Galleries



From above clockwise: The Pathways Indigenous Arts Festival returns for its 6th annual celebration of Indigenous art, culture, film, food, music, and dance.



Free Indian Market

Aug. 15–16, 9 a.m.–5 p.m.

Federal Park (Washington Street at Paseo de Peralta)

This popular art festival returns for its eighth year, under new board leadership and directed by John Gonzales (San Ildefonso Pueblo). Expect 300 booths and more than 500 artists displaying a wide range of arts, plus dance performances and informational booths, including one hosted by the Missing and Murdered Indigenous Women group.

Sovereign Santa Fe 2026

La Fonda's Lumpkins Ballroom and Mezzanine
100 E. San Francisco St.

farahnheight.com

This group art expo and associated fashions shows returns for its sixth official incarnation. The fashion shows are organized by Towering Stone and Loren Aragon (Acoma Pueblo) and require tickets, which can be purchased at toweringstone.com. The art exhibition is free.

Sovereignly Fit

Friday, Aug. 14 and Saturday, Aug. 15

7:45 p.m. | Cocktail hour and shopping begins

8:30–9:30 p.m. | Runway shows

9:30–10:30 p.m. | Designer meet-and-greet and shopping.

Sovereign Marketplace on the Mezzanine

Thursday, Aug. 14–Sunday, Aug. 16,

10 a.m.–7 p.m. daily

More than 18 artists from many regions and tribes will be present.

Sovereign Fine Art Expo

Friday, Aug. 14–Sunday, Aug. 16, 10 a.m.–

7 p.m. daily

Exhibition and sale of select pieces by leading Native artists.



Fashion model at Sovereignly Fit,
Sovereign Santa Fe



Turquoise Maidens by Kateri Quandelacy Sanchez and Sandra Quandelacy at Keshi: The Zuni Connection

IN THE GALLERIES

Adobe Gallery

221 Canyon Rd.

AdobeGallery.com

Ancestral Symbols, Modern Masterpieces: Documenting the Sacred Narratives and History of the Hopi People

Through Sept. 1

This show, marking the gallery's 50th anniversary, explores the profound spiritual and historical narratives of the Hopi people through a selection of paintings by the revolutionary collective Artist Hopid. Established in 1973 by Hopi visionaries Michael Kabotie, Delbridge Honanie, and Neil David Sr., it soon expanded to include the significant contributions of Terrance Talaswaima and Milland Lomakema.

Blue Rain Gallery

544 S. Guadalupe St.

BlueRainGallery.com

Native American Art Group Exhibition

Thursday, Aug. 13 artist reception, 5–7 p.m.

This special exhibition brings together an accomplished group of contemporary Native American artists, including Karen Clarkson (Choctaw), Upton "Greyshees" Ethelbah Jr. (Santa Clara Pueblo/White Mountain Apache), Dan Friday (Lummi Nation), Jesse Littlebird (Laguna/Kewa Pueblo), Ira Lujan (Taos/Ohkay Owingeh Pueblos), Spooner Marcus (Ohkay Owingeh Pueblo), Thomas Breeze Marcus (Tohono O'odham), Sheridan MacKnight (White Earth Chippewa), Jody Naranjo (Tewa), Chris Pappan (Kaw Nation, Osage, and Cheyenne River Sioux), Gabriel Mozart Abeyta aka Ugly Pie (Taos Pueblo), Dolores Purdy (Caddo Nation), Lisa Holt (Cochiti Pueblo) and Harlan Reano (Kewa Pueblo), Ryan Singer (Diné), Raven Skyriver (Tlingit), and Helen K. Tindel (Santa Clara Pueblo) working across a wide spectrum of media.



Stone Man by Preston Singletary
at Blue Rain Gallery

Preston Singletary

The Good, the Bad, and the Raven

Artist Reception: Aug. 14, 5–7 p.m.

Bestselling author Garth Stein (Tlingit) and internationally acclaimed glass artist Preston Singletary (Tlingit) continue their collaboration with a bold new cycle of stories and sculptures that reimagine Raven mythology for the modern age.

Glass Blowing Demonstration

Aug. 14 & 15, 11 a.m.–3 p.m.

This presentation features Preston Singletary (Tlingit), Dan Friday (Lummi Nation), Raven Skyriver (Tlingit), and Spooner Marcus (Ohkay Owingeh Pueblo).

Keshi: The Zuni Connection

227 Don Gaspar

Keshi.com

45th Anniversary Celebration

Friday, Aug. 14, 3–5 p.m.

On Friday, Keshi welcomes back Zuni fetish carvers Sandra Quandelacy and Kateri Quandelacy Sanchez. All day Saturday we're featuring students from the Zuni Youth Enrichment Program alongside acclaimed carvers Evalena Boone, Stewart Quandelacy, Priscilla Lasiloo, and Sherdine Tsatte. All day Sunday, we'll present new works from renowned potters Camille Bernal and Angelina Medina.

King Galleries

130 Lincoln Ave.

KingGalleries.com

Annual Indian Market Show

Friday, Aug. 14, 2–3 p.m.

New works in clay by Santa Clara Pueblo artists Nancy Youngblood, Chris Youngblood, Jennifer Tafoya, Sergio Lugo, and Joseph Youngblood will be featured.

Annual Indian Market Show (CONT.)

Friday, Aug. 14, 3–5 p.m.

This show features new work by premiere Native artists including Tammy Garcia (Santa Clara), Russell Sanchez (San Ildefonso), Les Namingha (Hopi-Tewa/Zuni), Autumn Borts-Medlock (Santa Clara), Stephanie Tafoya (Santa Clara), Jeff Suina (Cochiti), Jared Tso (Diné), Daniel Begay (Diné/Santa Clara), Dolores Curran (Santa Clara), Steve Lucas (Hopi-Tewa), Yvonne Lucas (Laguna), Santiago Romero (Cochiti), Susan Folwell (Santa Clara), Chase Kahwinhut Earles (Caddo), and Mavasta Honyouti (Hopi).

Malouf on the Plaza

806/441-2720 Karen LM

61 Old Santa Fe Trail

Maloufontheplaza.com

14th Annual Artists Party

Thursday, Aug. 13, 5–7 p.m.

Artists in attendance will include Tolpi-Yine Simbola (Picuris Pueblo), Artie Yellowhorse (Navajo) and family, David Rosales and family, Pete Sumatzkuku (Hopi) aka Hopi Pete, Ernest Honanie (Hopi), and Aaron Honwuptewa (Hopi/Picuris). Fetish distributor and author Harold Finkelstein will be signing copies of his book *60 Years of Collecting*, plus apparel from Skyhorse, a Tewa/Lakota beaded collection, a special Friday night performance, and more.

Manitou Galleries

123 West Palace Ave.

Manitougalleries.com

Aaron Hazel: Go West

Aug. 14, opens with a reception 5–7 p.m.;

show continues through Aug. 23

In *Go West*, a series of paintings portrays

underrepresented voices in the American West. Through bold color, expressive brushwork, and striking portraiture, the artist celebrates the rich cultural diversity of the West, honoring Native peoples, Black pioneers, and Hispanic ranching traditions.

Sibylle Szaggars Redford Fine Art

1222 Flagman Way, Suite B

dragonflystrail.com

We Ma: We, A Zuni Fetish Carving Exhibition

Opening reception Aug. 13, 5:30–7:30 p.m.;
show continues through Nov. 5

This exhibition features the award-winning work of Zuni fetish carvers Troy Sice and Ray Tsalate of Dragonfly's Trail.

Sorrel Sky

125 W. Palace Ave.

SorrellSky.com

Thursday, Aug. 13

4 p.m. | Navajo weaving
educational talk with Antonia
Clark from Toh-Atin Gallery

5–7 p.m. | Jewelry from

Ben Nighthorse Campbell

(Cheyenne), Ray Tracey (Navajo), Shane

Hendren (Navajo), Victoria Adams (Southern

Cheyenne/Arapaho), Jeremy Salazar (Navajo),

and Kim Seyesnem Obrzut (Hopi)

6 p.m. | talk by Shanan Campbell honoring

Ben Nighthorse

Friday, Aug. 14

4 p.m. | Star York 50th Retrospective Talk

5 p.m. | All-Artist Show with a focus on Star

Liana York, Thom Ross, Lisa Gordon, Maura

Allen, Robert Rivera, Maria Goler Baca, and

David Knowlton

Ring by
Shane
Hendren



Coyote Woman & Her Husband Louis Bear Child by Aaron Hazel at Manitou Galleries

Saturday, Aug. 15

Demonstrations and artist meet-and-greets

Sunday, Aug. 16

1 p.m. | Navajo weaving educational talk with
Antonia Clark from Toh-Atin Gallery

True West

200 Old Santa Fe Trail

www.santafetrailsfineart.com

Collectors Party

Thursday, Aug. 13, 5:30–8 p.m.

Public Party

Friday, Aug. 14, 5:30–8 p.m.

Until We Meet Again Brunch

Sunday, August 16, 11 a.m.–2 p.m.

All weekend: Group show, including Cowboy Artists of America members Wayne Baize, Brandon Bailey (Grand Traverse Band of Ottawa and Chippewa), Todd Connor, Mikel Donahue (Muscogee Creek and Kiowa), Alvin Marshall (Navajo), Dustin Payne, Clark Kelley Price, Dave A. Santillanes, and Jack Sorenson, and artists Jessica Garrett Lawrence, Sally Maxwell, Vic Payne, and Jerry Salinas.

Waddell Gallery

The Inn of the Anasazi

113 Washington St.

Waddellgallery.com

August 12–16, 9 a.m.–5 p.m.;

reception August 13, 5–7 p.m.

More than 250 collectible high-end pieces
from 30+ renowned Native artists will be on
display and sale.

Pinto Ranch

80 E. San Francisco St.

PintoRanch.com

Friday, Aug. 14, 4 - 8 p.m.

In store event includes small bites, cocktails,
live music, Stallion boot trunk show, hat bar, in-
store raffle, and special gift bag for the first 100
people. Stop by the store all weekend for the
Stallion boot trunk show, cocktails and hat bar.



Pottery by Santa Clara
Pueblo artist Nancy
Youngblood at King Galleries

Be Po Wa Ve

WELCOME

Passport To Pueblo Country

PUEBLO CULTURAL EXPERIENCES

CELEBRATING

15

YEARS OF WELCOME

Our story was never written down – it was handed down.



For fifteen years, we have opened a door no book can. Morning begins on the Tsankawi trail, where Elmer Torres — former Governor of San Ildefonso Pueblo and a native Tewa speaker — tells the story on paths worn into the rock by his ancestors. At midday, a seat at our table, set with the dishes of feast days — recipes handed down like the story itself. By afternoon, the story takes shape in the hands of an award-winning artist. By evening, you understand why some stories are only ever spoken.

**Rooted in Culture. Guided by our Ancestors.
Built on Relationship.**

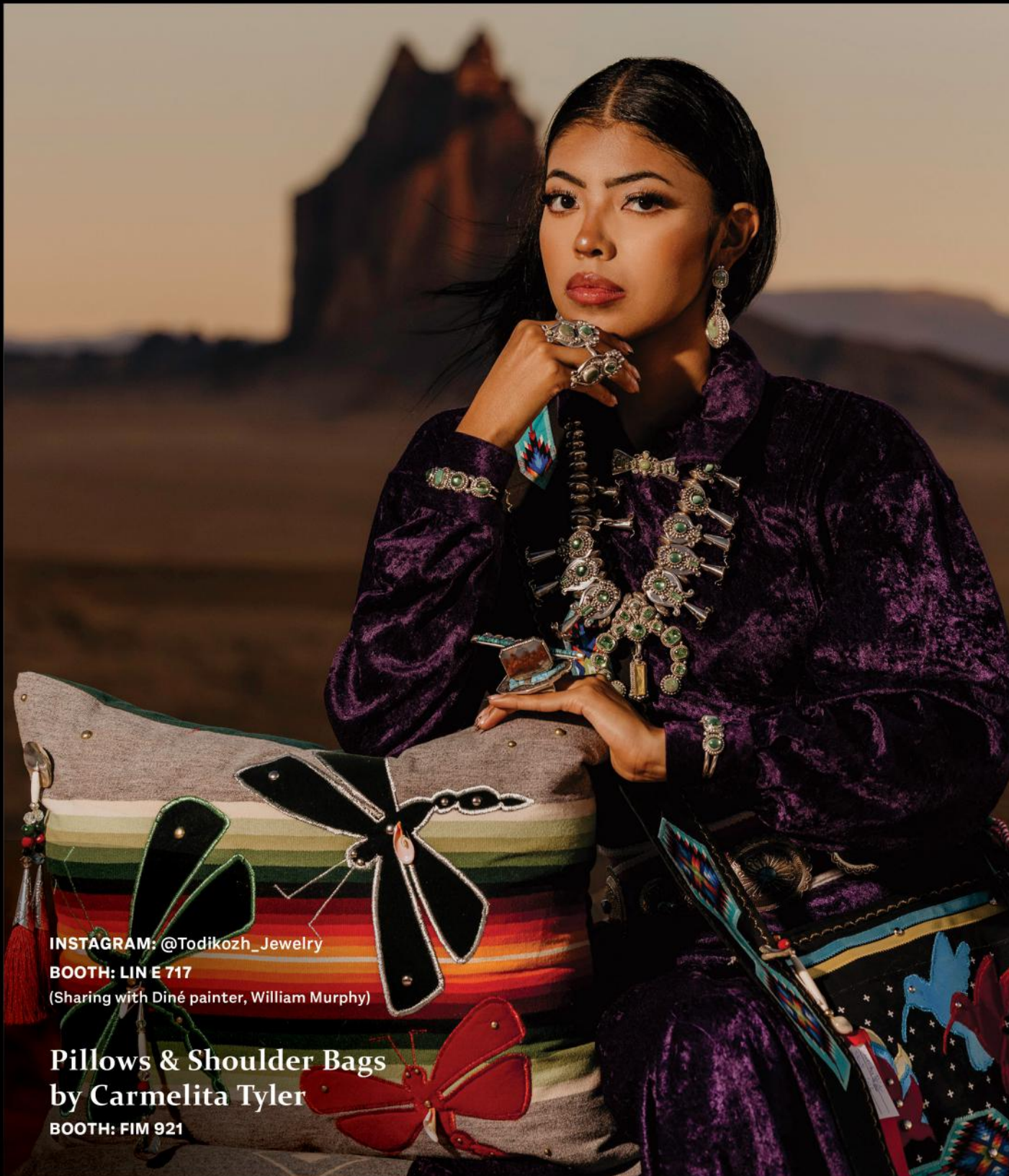


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TEWA NANGEH TEWA COUNTRY



Georgia
O'Keeffe
Museum

On View

Museum Galleries | Santa Fe, NM

Visit gokm.org for more information

Michael Namingha. *Disaster #8*, 2025. Silkscreen on canvas. 58 × 90 in. | Georgia O'Keeffe. *Pelvis Series, Red with Yellow*, 1945. Oil on canvas, 36 × 48 in. Extended Loan, Private Collection. Gift of the Georgia O'Keeffe Foundation © Georgia O'Keeffe Museum. [L.1997.3.4] | Jason Garcia. *TEWA TALES OF SUSPENSE! #134 Fogeri 1977 'Welcome to Tewa Country'*, 2025. Hand-processed clay, mineral pigments, traditional outdoor firing using Pueblo pottery techniques. 8.5 × 13 in. | Georgia O'Keeffe. *Pedernal*, 1941. Oil on canvas, 19 × 30 1/4 in. Georgia O'Keeffe Museum. Gift of the Georgia O'Keeffe Foundation. © Georgia O'Keeffe Museum. [2006.5.172]

SANTA FE TRAILS
EST. 1992
FINE ART



Dawn of America
Vic Payne
Masterwork, Ltd. Ed. 35, 23"H x 24"W x 12"D



Sunset in the Aspens
Jessica Garrett Lawrence
Oil, 40"H x 20"W



The Chosen One
Sally Maxwell
Colored Scratchboard, 20"H x 30"W



Leads With Strength
Jerry Salinas
Oil, 48"H x 24"W



What Man Can Conceive
Dustin Payne
Ltd. Ed. 20, 37"H x 20"W x 10"D



Rim Riders
Dave Santillanes
Oil, 24"H x 40"W



Into the Shadows
Todd Connor
Oil, 30"H x 36"W

SANTA FE INDIAN MARKET

COLLECTOR'S PARTY • THURSDAY, AUGUST 13, 5:30 PM - 8:00 PM
OPENING RECEPTION • FRIDAY, AUGUST 14, 5:30 PM - 8:00 PM
ARTIST EXHIBITION • SATURDAY, AUGUST 15, 9:00AM - 5:00PM
UNTIL WE MEET AGAIN BRUNCH • SUNDAY, AUGUST 16, 11:00AM - 2:00 PM

BRANDON BAILEY, WAYNE BAIZE, TODD CONNOR, MIKEL DONAHUE,
JESSICA GARRETT LAWRENCE, ALVIN MARSHALL, SALLY MAXWELL,
DUSTIN PAYNE, VIC PAYNE, CLARK KELLEY PRICE, JERRY SALINAS,
DAVE SANTILLANES, AND JACK SORENSON.

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