CONNECTIONS

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INSTITUTE OF AMERICAN INDIAN ARTS

COVER—IAIA Student of the Year Bell Edmo (Pyramid Lake Paiute, Shoshone Bannock, and Blackfeet) by Nicole Lawe (Karuk) '16

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Welcome to the Winter 2024 issue of **CONNECTIONS**, the Institute of American Indian Arts' (IAIA) quarterly publication.

At IAIA, we don't just observe history—we create it. Since 1962, the IAIA community has led Contemporary Indigenous Arts nationally and globally.

Read about our legacy of art superstars, intellectual luminaries, critically acclaimed poets, celebrated authors, visionary scholars, civil rights changemakers, esteemed museum professionals, innovative educators, and influential cultural leaders *carrying connections forward* and shaping future generations.

Land Acknowledgement
The Institute of American Indian Arts respectfully acknowledges that it is located on the traditional Puebloan lands of the Tanoan and Keres speaking Peoples. We honor and thank them for their graciousness as stewards of the land.

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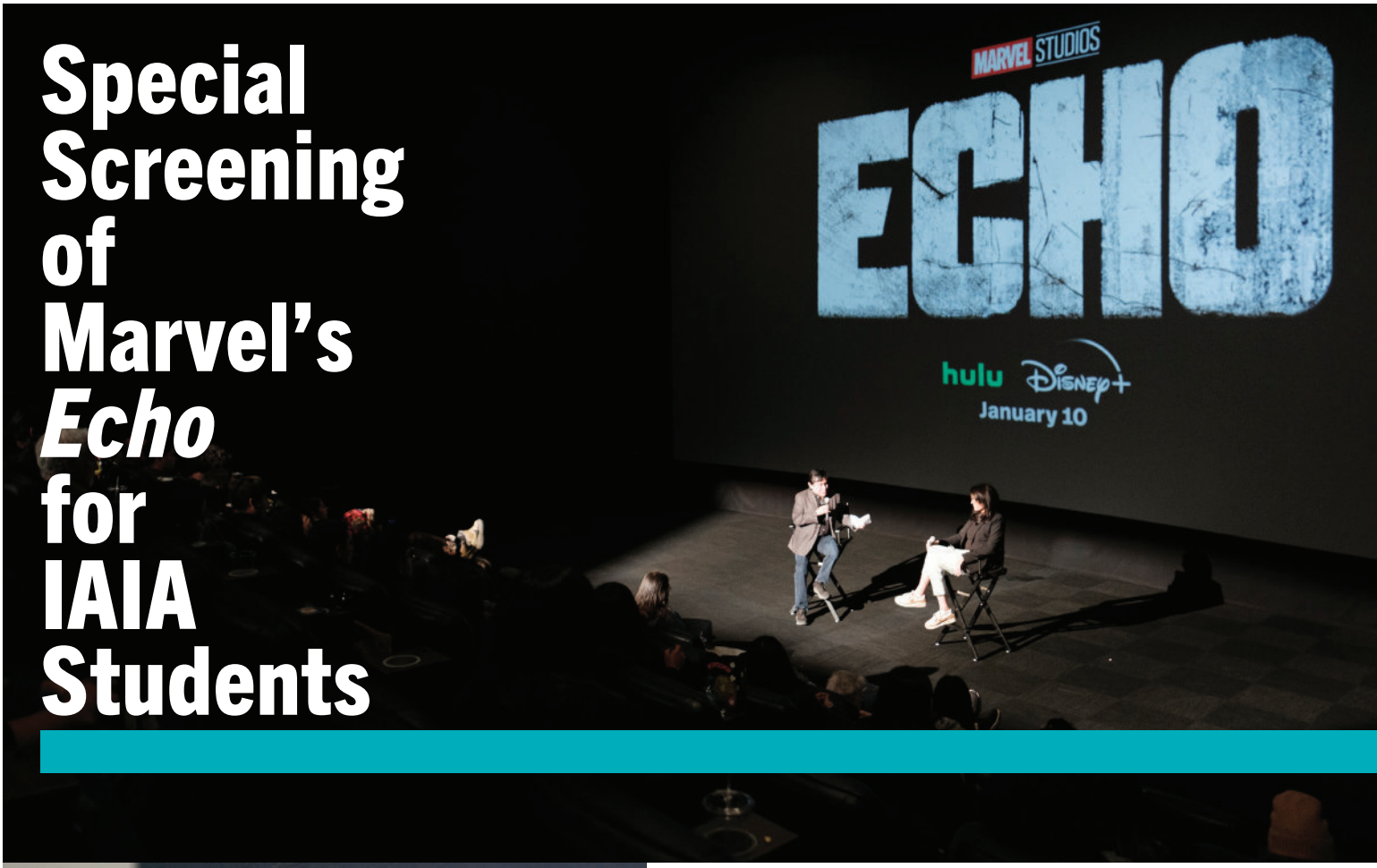
Special Screening of Marvel's *Echo* for IAIA Students



For last year's Native American Heritage Month, Marvel Studios sponsored a private advance screening of *Echo* on November 21 for the Institute of American Indian Arts (IAIA) at the Violet Crown Cinema in Santa Fe, followed by a Q&A with Executive Producer and Director Sydney Freeland (Navajo). The IAIA community was among one of the first audiences to see the first two episodes from the five-episode miniseries. *Echo* began screening on January 10, 2024, on Hulu and Disney+, hitting the No. 1 spot on both platforms after being released, and stars Alaqua Cox (Menominee and Stockbridge-Munsee Mohican) as the Choctaw character Maya Lopez alongside an impressive roster of Native actors.

The Santa Fe New Mexican's Pasatiempo covered the show and IAIA screening in "Marvel Studios' "Echo" is a triumph of Native storytelling" and *The Albuquerque Journal* wrote about Freeland in "'I want more of this': Gallup native Sydney Freeland one of the creative forces behind Marvel's 'Echo'". Additionally, IAIA Alum Sam Sandoval (Salish and Navajo), a reporter for the Flathead Indian Reservation's *Char-Koosta News*, ran a story with photos from IAIA. Freeland was also interviewed by local news stations KOAT and KRQE.

In attendance at the screening were IAIA students, staff,

and faculty, IAIA trustees, local film industry professionals, and the press. A white motorcoach transported students in style from the IAIA campus to the entrance of Violet Crown, which was sponsored by Marvel. People steadily streamed into Theater 1, one of the Violet Crown's largest theaters, outside of which was a mini red carpet. IAIA President Dr. Robert Martin (Cherokee) acknowledged the IAIA students, staff, faculty, and trustees in attendance, thanked Marvel Studios and Violet Crown, and gave an acknowledgement to the Tanoan and Keres speaking Peoples on whose traditional land IAIA resides.

After the episodes screened, and IAIA Cinematic Arts and Technology Department Chair James Lujan (Taos Pueblo) engaged in an interview with Sydney Freeland, who recently served as a mentor in IAIA's Master of Fine Arts in Creative Writing program and attended IAIA's Disney's Summer Film and Television workshop a decade ago. "Yeah, I think it's pretty surreal to be sitting here. I don't feel like I'm that far removed from being a film student myself," said Freeland. "I'd say—I mean, if I was going to give advice, just go and make stuff. Live off the McDonald's dollar value menu for a week to get a short film made. Make stuff, make stuff, make stuff."

"If I was going to give advice, just go and make stuff. Live off the McDonald's dollar value menu for a week to get a short film made. Make stuff, make stuff, make stuff."

Freeland discussed exploring the "shades of grey" of the main character, developing problem-solving skills on independent movies, and representing Deaf and Native communities respectfully. The crew engaged directly and intentionally with the Choctaw Nation, asking for their permission and input. "So, I mean, representation was extremely important, in front of, behind the camera, not only on the Native Indigenous side, but also on the Deaf side as well, too," Freeland shared. "You know, I'm not Deaf, but our lead actress Alaqua Cox is, and that was something we really wanted to honor and embrace with this." Creating a frame with her arms, Freeland said, "this is a closeup on our show." The closeup accommodates for both the characters' faces and signing and was used consistently in filming all characters. After, there was time for just one question. A Navajo, Choctaw, and Creek student inquired about the possibility of further disability representation. Relating to her time shadowing on *Pose*, where trans women were leads in the show, Freeland said, "And when I was on set with everybody, it was like, 'Oh, wow, they—there is talent in the community. You just have to look.'"

Freeland acknowledged two *Echo* cast and crew members in the audience—Peshawn Bread (Comanche, Kiowa, and Cherokee), who served as a cultural coordinator for the show, and MorningStar Angeline (Navajo, Chippewa Cree, Blackfeet, Shoshone, and Latinx), whose role as a fierce stickball player in an action-packed scene set in distant Choctaw history prompted enthusiastic cheers and claps from several audience members. ✦

ALUMNI SPOTLIGHT

Photos: Jason S. Ordaz

Russell Frye (Pueblo of Tesuque) '15

Institute of American Indian Arts (IAIA) Alumni Russell Frye (Pueblo of Tesuque) '15, who has found his artistic voice in creating glass and cast bronze forms inspired by his family's legacy of Pueblo pottery, began his journey in glass art at IAIA, where he continues to be involved. Frye works with glass most days of the week, first at his job at Prairie Dog Glass with Patrick Morrissey, who is also the glassblowing instructor at IAIA, and second during IAIA's Special Topics: Glass Material Process class, where he is a student and assists Morrissey. "He's kind of like this mad scientist that knows all about these furnaces and the electrical, where a lot of people look at this, and they're just like, 'No way,' but he, you know, he sees it, he can read it." Frye shares. Just a few weeks ago, Frye also participated in the glassblowing demonstration at IAIA's Open House. While he wouldn't claim to be "totally affluent in glassblowing yet," Frye has gained the skills to safely teach others. "But now, I can work with this material with a sense of confidence and start to help other people learn how to work with this medium. I was—now, I'm still a student, but I would say I'm in an intermediate level now … and I think that's what's great about this program is, we're able to have people in so many different levels of their working ability."

This year, Frye won a first-place blue ribbon at SWAIA Santa Fe Indian Market for a glass sculpture. The annual IAIA Student and Recent Graduate Art Market allowed him to get his "foot in the door of what it was like to be at Indian Market" and gave him "more experience doing markets." He has also shown at the Poeh Cultural Center's Pathways Indigenous Arts Festival, and he is represented by Gallery Hozho at Hotel Chaco. Frye was previously represented by the former Shidoni Gallery and Sculpture Garden and has displayed work with the New Mexico Glass Alliance at the Albuquerque Sunport.

At IAIA's annual Benefit & Auction this year, he was a guest at the table of renowned glass artist Dale Chihuly, who is notable for helming a glass program in the early days of IAIA. However, when Frye was a young student at IAIA, "there was

nothing" offered for glass, but now, IAIA has a "full-blown glass studio." Recognizing Chihuly's connection, he shares, "So, it's kind of cool to see it, you know, come full circle now, where we have a new glass program emerging at the new campus."

More experimentation is in the works for Frye. "Yeah, I think that you'll probably see more of my glass being incorporated with metalwork," he says. The collaborative context at IAIA fosters the exploration of new techniques. Studio Arts Faculty Craig Tompkins worked with Frye to create a 3D print. "And I haven't shown it to the world yet." He plans to use the 3D print as a mold to cast work. "And then even Jasmine Novak—she's taking the glass class this semester," he shares. "And she, bless her heart, has been hard at work, and she's actually creating some really remarkable stuff over there. She's getting it ready so that we can do glass castings now. So, I might take this piece—instead of casting in metal, I'll be able to cast it in glass now because of what Jasmine's been able to do over there." Novak is working on a fox and rabbit. "And then I have this cow that I want to do. So, I think you're gonna see a lot of little glass animals coming," he chuckles. ✦

Read the full spotlight at www.iaia.edu/support/alumni.

Tazbah Gaussoin (Picurís Pueblo and Diné) '15

IAIA Alum Tazbah Gaussoin (Picuris Pueblo and Diné) '15 exemplifies carrying connections forward through her family experiences, time as a Museum Studies undergrad and a current MFA in Cultural Administration student at the Institute of American Indian Arts (IAIA), work with the Smithsonian National Museum of the American Indian (NMAI), and northern Tiwa language studies with Picuris Pueblo.

Gaussoin grew up with a family in the arts, learning silversmithing from her mother, Connie Tsosie-Gaussoin (Picurís Pueblo and Diné) and brothers Wayne, David, and Jerry; modeling for her family; and being inspired to sew. One of her leather bags was included in *We Walk Together in Strength*, her family's group donation for the 2023 IAIA Benefit & Auction.

Gaussoin credits her late father, Jerry Gaussoin, Sr, for her decision to pursue Museum Studies at IAIA. "Every time we'd go to an art show with my mom and my brothers, they were always at the booth selling and all that fun stuff," she shares.

"And if I wasn't playing underneath the booth table with my Barbies or Madeline doll, then my dad was taking me into the museums and walking me through the exhibits."
After Gaussoin graduated from the small St. Michael's High School in Santa Fe, New Mexico, she attended a large university. Overwhelmed by the large classes, Gaussoin went to IAIA instead with her family's encouragement.

After graduating with her BFA, Gaussoin was invited to join a meeting for the School for Advanced Research's Guidelines for Collaboration for institutions and communities, where staff from the Smithsonian's National Museum of the American Indian (NMAI) were also present. She connected with former IAIA trustee Dr. Cynthia Chavez Lamar (San Felipe Pueblo, Hopi, Tewa, and Diné), who has since become the director of NMAI, and then-Head of Conservation Marian Kaminintz, and inquired about work opportunities. "…I came out of IAIA just like, eyes wide open, like the possibilities are endless…Cynthia had told me to send her my resume. And I did that week, I believe, and sure enough, I was contacted by her and her team and was brought on to NMAI in a trust position."

Gaussoin set aside grad school when she began working at NMAI, but a new possibility arose during the annual Heard Museum Guild Indian Fair and Market. "My brother Wayne and I were sharing a booth, and IAIA had a couple of folks walking around with the big news of the MFA program for Cultural Administration. I was like, 'Wait, what?!' I was freaking out because I had been in search of a master's program that I was truly interested in for what felt like so long," she says. The application deadline was quickly approaching. "And so, David and I were talking, and we're like, 'Well, I'll do it if you do it.'" She and David became part of the inaugural summer 2022 cohort. The low-residency format allows her to study while working and prioritizing family, and she values the administrative point of view from Native perspectives. "… having that knowledge to be able to use that in my work today is so important," she asserts. ✦

Read the full spotlight at www.iaia.edu/support/alumni.

Erik Sanchez
(Shoalwater Bay, Chinook, and Chicano) '22

Institute of American Indian Arts (IAIA) Alum Erik Sanchez (Shoalwater Bay, Chinook, and Chicano) '22 just started his first semester at CalArts in Southern California, where he is working towards a master's degree, following on the heels of walking in the IAIA commencement ceremony this past May with a Bachelor of Fine Arts in Cinematic Arts and Technology. Sanchez decided to study film as an extension of photography, his "first love." "The photography is what started everything," says Sanchez. "I always think of myself as a photographer first." He studied photography at a junior college, which he continued to pursue despite discouragement from an instructor. "I think after I did photography in my junior college and got my associates, I was like, 'Okay, let's make these pictures move now,'" he shares. "And I felt like I just wanted to see more. So, I was like, 'Okay, let's add dialogue to it now,' and because I love the picture, but I wanted to learn more about Cinematic Arts. I think I always knew right from graduating my junior colleges. 'Okay, I want to do film now.' I didn't even think about applying for photography at IA. I was like, 'No, let's go straight for Cinematic Arts—that one sounds fun.'"

Sanchez's photographic oeuvre is both conceptual and documentary. "A lot of the stuff I do is street photography, but then I do know how to construct reality in front of the lens," he says. With his camera in hand, he often comes across surreal vignettes. "I love to capture those odd moments," he says. "It's weird. It's like, it happens, specifically, when I have a camera on me." Sanchez values the feedback he's received from submitting his photography to publications. "And one time, I got someone to critique my work back. I didn't win anything. But the critique was an amazing experience of who they consider I look like or imitate. That was great because I love the reference they gave me." He has shown work in a variety of exhibitions. For example, Sanchez's Savage in the Studio (2018) was mentioned by *Pasatiempo*. Photographs from *Savage in the Studio* and another series were shown in a traveling exhibition, *yehaẁ*, curated by Tracy Rector, which went to museums such as the Shoalwater Bay Heritage Museum and Suquamish Museum. His photographs have been shown at Old Dirty Design, a design firm in Marseille, France, among other localities.

Sanchez's short films have also received notice, making rounds on the film circuit, and playing at events and exhibitions. Sanchez was included in Rocky Mountain PBS's Native Lens mini-documentary initiative featuring viewpoints from Indigenous storytellers. *The Santa Fe Reporter's* Alex De Vore wrote about Sanchez and his film *Sage Me Not* in "The Creeps: Filmmaker Erik Sanchez brings horror to the concept of Land Back." Site Santa Fe included *The Last White Man* in the Young Curators Exhibition *Private Eye*, presented digitally in a 3D space during the pandemic. His animation

Longhouse was included in the International Institute for Indigenous Resource Management's Monthly Film Series Quintessentially Indigenous, presented by the Denver Museum of Nature and Science. Recently, Sanchez had two films at the Santa Fe International Film Festival. His senior project, *Tyee—Messenger of the Void*, was included in the IAIA Student Shorts showcase; the film was a 2023 IAIA Student Filmmaker CINE Award Winner for Outstanding Actor and Outstanding Screenwriting. *Frybread Jesus*, which also previously played at the IAIA Museum of Contemporary Native Arts, was shown in the New Mexico Shorts 1 program.

Scholarships proved vital to Sanchez's success. "So, I've been on a tribal scholarship with my tribe since my junior college," explains Sanchez. The Shoalwater Bay Indian Tribe offers multiple scholarships for their members and helped put Sanchez through school. "It's a little nerve-wracking when everyone's like, 'We all believe in you, Erik.' And being able to study storytelling of all things, it's such a huge deal," he says. "… I know I got my tribe's back. What am I gonna make?" While at IAIA, Sanchez was awarded the prestigious 2021 George R.R. Martin Master Storyteller Scholarship. When asked how IAIA helped his career, Sanchez responds, "After I got the George R.R. Martin scholarship—dude, that saved me so much time, and like, I didn't stress out about 'Am I going to eat? Am I going to pay rent?' So now that the money situation got taken care of, I was able to dedicate so much time to school, and I'm glad and grateful I did because what I put into it, I got back out. And I met cool people. I got great opportunities and had time to think of funny films to make. Even just saying, 'Oh, yeah, I go to school at IAIA,' that opens doors. That put smiles on people's faces. I'm second generation to come to the school. My uncle went back in '68, and he's been trying to get everyone to go, and I've been the next one to go. And I'm trying to convince my cousins and my nephew and nieces to go next, because he knows how it helped him. … he said it was the best years of his life. And I agree. This was my first tribal school experience. And I loved it. I loved it so much." ✦

Read the full spotlight at www.iaia.edu/support/alumni.

IAIA Alums Carry Connections Forward

IAIA is the birthplace of leaders in contemporary Indigenous arts and cultures. That statement may sound lofty, but we can back it up. We have a lot to be proud of, but what fills us with awe are our intelligent, creative, and resilient students and alums. For over 60 years, many of our students have become contemporary art superstars, critically acclaimed poets and authors, pioneering scholars, civil rights activists, museum professionals, forward-thinking educators, and cultural leaders, shaping future generations.

Our Alumni Spotlights highlight how our alums are carrying connections forward as movers, shakers, and changemakers who have called IAIA their educational home.

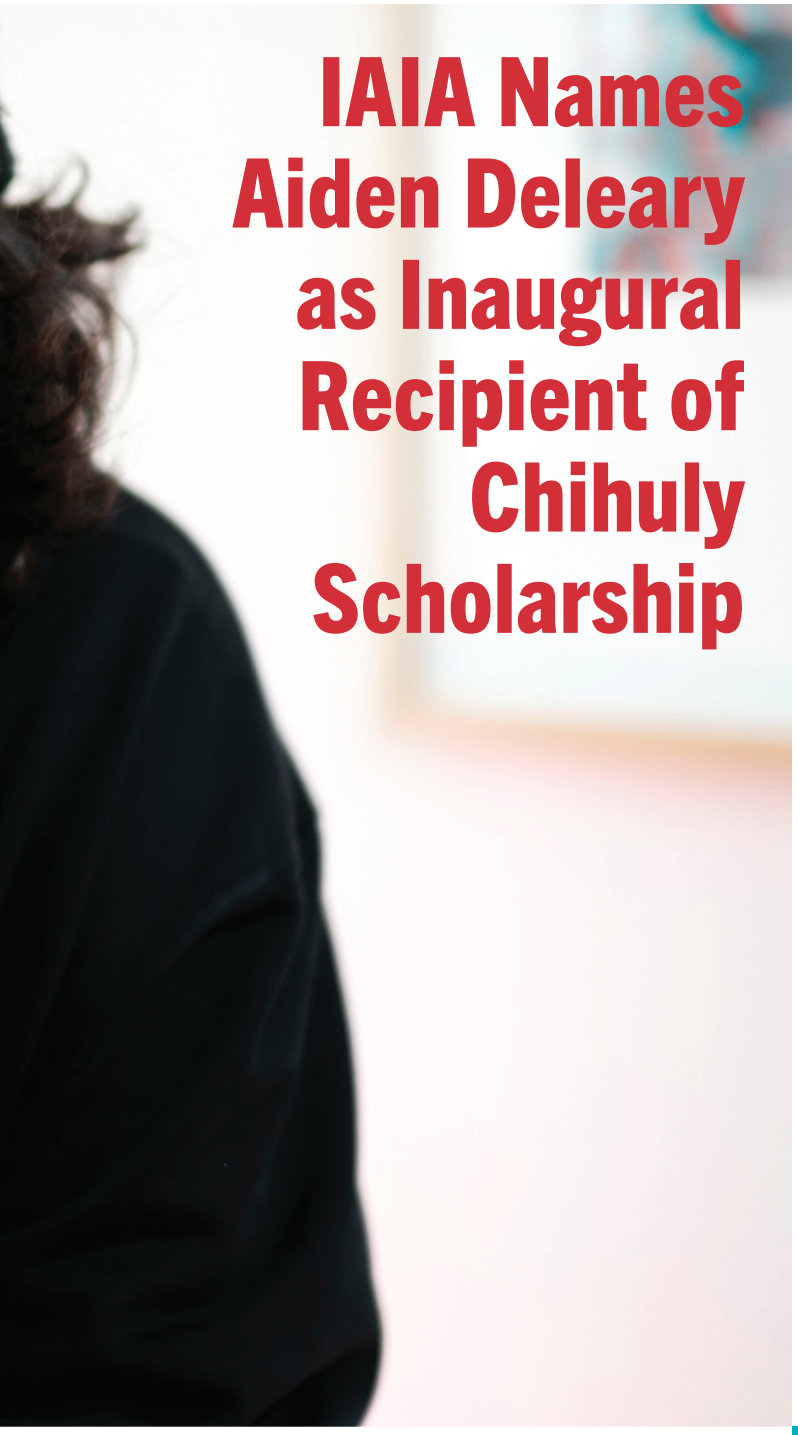
If you would like to be considered for a future Alumni Spotlight, contact communications@iaia.edu.

Jason S. Ordaz

The Institute of American Indian Arts (IAIA) is pleased to name Aiden Deleary (Chippewas of the Thames First Nation) as the first recipient of the Chihuly Scholarship, which was announced in Spring 2023 to fund an incoming Indigenous student from the United States or Canada within any full-time undergraduate major at IAIA demonstrating exceptional talent and innovation.

Deleary is a proud member of the Chippewas of the Thames First Nation in Ontario, Canada, with Ojibwe, Potawatomi, and Lenape heritage. Deleary graduated in 2023 from Norman North High School in Norman, Oklahoma, and began his first term at IAIA in the Fall of 2023. He is majoring in Studio Arts, with a focus on painting, and will soon double major with Cinematic Arts. The generous four-year, full-ride Chihuly Scholarship will cover Deleary's tuition, room and board, program expenses, and experiential learning opportunities.

More than 90% of IAIA's students rely on scholarships to realize their college dreams—the Chihuly Scholarship helps to further address this financial need. Eight incoming students were identified as potential candidates for the Chihuly Scholarship by undergraduate Department Chairs



IAIA Names Aiden Deleary as Inaugural Recipient of Chihuly Scholarship

and the scholarship selection committee. Of these, five students fully met the Chihuly Scholarship requirements, and after Fall 2023 midterms, four potential candidates remained and received scholarship applications. On December 13, 2023, Deleary was chosen by the committee due to his demonstrated commitment to his education and his application essay.

Deleary draws inspiration from his community for his creative pursuits in painting, photography, and music. A fancy dancer and powwow singer, he is deeply rooted in cultural practices, particularly on the powwow trail.

In Deleary's essay for the scholarship application, he asserts that his art "is often inspired by a sense of home, not merely as a physical place, but as a place of timeless existence of people, community, and culture." He "is driven by the belief that art can make a lasting impact, helping communities and individuals alike."

The enduring impact of art can be directly seen in Deleary's family and their connection to IAIA. Deleary is the son of Dr. Mary Deleary (Chippewas of the Thames First Nation) '10, who obtained her BA in Museum Studies at IAIA, worked as the Balzer Contemporary Edge Gallery Coordinator from 2010–2017, and taught the MUSM190 Art & Exhibit Preparation class as part of her role as Gallery Coordinator. She continues to be involved at IAIA, teaching undergraduate Art History and Museum Studies classes. Aiden Deleary acknowledges "the sacrifices of his mother, who provided him a space to be himself," as one of his influences. His grandmother (and Mary's mother) Nancy Deleary (Chippewas of the Thames First Nation) '11 graduated with a BFA in Studio Arts as the Valedictorian and taught as an Adjunct Faculty member in Studio Arts.

IAIA is pleased that the Chihuly Scholarship will assist Deleary in carrying his family, community, and cultural connections forward at IAIA and beyond. IAIA president Dr. Robert Martin (Cherokee Nation) states, "We are grateful for the sixty-year relationship that IAIA has had with the world-renowned artist Dale Chihuly, who established the first glass furnace on our campus in 1974 and continues to provide support and learning opportunities for Indigenous artists. The scholarship will continue Mr. Chihuly's legacy of creating the next generation of talented artists."

About The Chihuly Scholarship

The Chihuly Scholarship is underwritten by the Dale and Leslie Chihuly Foundation in memory of IAIA alum and glass artist Tony Jojola. The four-year full-ride scholarship will cover tuition, room and board, programmatic expenses, and experiential learning opportunities for an incoming Indigenous student within any full-time undergraduate major at IAIA who demonstrates exceptional talent and innovation.

IN THE NEWS

Jason S. Ordaz

Amber Morning Star Byars Gives Keynote Speech at 2024 Spring IAIA President's Convocation

On Thursday, January 25, the 2024 Spring President's Convocation and Campus Blessing welcomed new and returning students to the Institute of American Indian Arts (IAIA) campus. Outside in the cool air of the Dance Circle, Associated Student Government (ASG) President Laura Ten Fingers (Oglala Sioux Tribe) gave the land acknowledgment and introduced the faculty, staff, and students who would conduct a campus blessing.

Attendees faced the four directions as Academic Dean Dr. Jessie Ryker-Crawford (White Earth Chippewa) gave a blessing toward the North, student Christian Yellow Kidney (Blackfeet) gave a blessing toward the East, Land-Grant Gardener Paul Quintana (Cochiti Pueblo) gave a blessing toward the South, and ASG Vice President Sareya Taylor (White Mountain Apache and Navajo) gave a blessing toward the West.

Afterward, students, staff, and faculty headed to the Performing Arts and Fitness Center (PAFC) Gym, where they were served lunch by the staff of Café Bon Appétit, who provided red chile buffalo short-rib tamales, green chile butternut squash and sweet pepper tamale pie, wild rice, ranchero beans, fruit salad, garden salad, and beverages.

Ten Fingers introduced IAIA President Dr. Robert Martin (Cherokee Nation). After Dr. Martin gave his welcome address, IAIA Board of Trustees Vice-Chair Beverly Morris (Aleut) shared words with the audience. Next, the keynote speaker, IAIA Alum and IAIA Alumni Council Vice President Amber Morning Star Byars (Choctaw Nation of Oklahoma) '18, shared a vulnerable, heartfelt speech that resonated with many attendees.

"The duality of this reality is a difficult thing to navigate, but it is after all natural law that says that we would not know what daylight felt like if it weren't for the night," said Byars. "So, in the mornings when I first wake up, if I'm feeling the heaviness in this world, I tell myself, 'Get up, start your day, and go find the light, because it's out there, and this is the time to find it.'"

After her speech, Dr. Martin and Ten Fingers wrapped Byars with an IAIA Pendleton blanket. Dr. Martin also introduced Cabinet members, and then new staff and faculty introduced themselves. ✦

Read the full story and watch the video at www.iaia.edu/24springconvocation.

Jason S. Ordaz

Laura Ten Fingers Receives the Dr. Robert Martin Scholarship for Leadership

At this year's IAIA Student Success Summit, IAIA Provost Felipe Colón (Laguna Pueblo) named Laura Ten Fingers (Oglala Sioux Tribe) as the recipient of the Dr. Robert Martin Scholarship for Leadership, established in 2022 and endowed by IAIA Foundation Board Member Michael Pettit in honor of Dr. Martin. The Dr. Robert Martin Scholarship for Leadership recognizes a full-time Native student pursuing their baccalaureate, demonstrating high academic achievement in their degree, and embodying exceptional leadership and service to the IAIA community and beyond. Ten Fingers is a Cinematic Arts and Technology BFA student, 2024 Achieving the Dream (ATD) Scholar, George R.R. Martin Literary Foundation Master Storyteller Award recipient, recent AIHEC legislative summit representative, and the IAIA Associated Student Government (ASG) President. She was selected by the scholarship committee with the concurrence of Dr. Martin. ✦

Jason S. Ordaz

MFACW Director Deborah Jackson Taffa Receives National Endowment for the Arts Creative Writing Fellowship

On January 24, the National Endowment for the Arts (NEA) announced that IAIA MFA in Creative Writing Director Deborah Jackson Taffa (Kwatsaán and Laguna Pueblo) is one of 35 writers selected to receive an FY (Fiscal Year) 2024 Creative Writing Fellowship of $25,000. This year's fellowships are in fiction and creative nonfiction and enable the recipients to set aside time for writing, research, travel, and general career development. Fellows are selected through an anonymous review process and are judged based on the artistic excellence of the work sample they provided. These fellowships are highly competitive, with more than 2,100 eligible applications received for FY 2024.

Of receiving the grant, Taffa said, "It gives me freedom to slow down, witness, and react to the world one word at a time. Most importantly, it reminds me that shaping sentences is my own small way of adding beauty and peace to our existence on this planet. It's easy for an Indigenous woman to feel that her voice is irrelevant. But today, as I look out at Santa Fe's cold winter sky, I feel humbled by this recognition and grateful that my ancestors' stories are being heard."

Deborah Jackson Taffa's debut book, *Whiskey Tender*, forthcoming from HarperCollins on February 27, 2024, has received advanced praise from the following outlets: *Zibby Mag*, "Most Anticipated Book"; *San Francisco Chronicle*, "New Book to Cozy Up With"; *Publishers Weekly*, "Memoirs & Biographies: Top 10"; *The Millions*, "Most Anticipated"; and *Electric Lit*, "Books by Women of Color to Read." With fellowships from the Kranzberg Arts Foundation, PEN America, MacDowell, Rona Jaffe, and the NY State Summer Writer's Institute, Deborah received her MFA from the University of Iowa. She is the director of the MFA in Creative Writing program at the Institute of American Indian Arts and splits her time between Saint Louis, MO, and Santa Fe, NM. ✦

Read the full story at www.iaia.edu/taffanea.

Photo by Julien McRoberts

Dr. Nancy Marie Mithlo Papers Housed at IAIA Archives

A collection of papers donated by Dr. Nancy Marie Mithlo (Fort Sill Chiricahua Warm Springs Apache Tribe) '85—IAIA alum, former IAIA Professor, and former IAIA Museum of Contemporary Native Arts (MoCNA) acting director—have been processed recently and are now available as the Nancy Marie Mithlo Papers (IAIAMS032) at the IAIA Research Center for Contemporary Native Arts (RCCNA), which opened its archives to researchers this past summer.

With decades of experience as an academic, published author, and curator, Dr. Mithlo is a formidable intellectual force in the Native art world and beyond. Dr. Mithlo is currently a professor in the department of gender studies at the University of California, Los Angeles (UCLA), and formerly taught at the California Institute of the Arts, Occidental College, the University of Wisconsin-Madison, Smith College, Santa Fe Community College, the University of New Mexico, and the Institute of American Indian Arts. Her extensive writings include articles for academic journals and art magazines, art reviews, books, conference presentations, exhibition catalog essays, and more.

"The students, staff, and faculty at IAIA are a unique creative force," asserts Dr. Mithlo. "Their production, documentation, and dissemination of Indigenous aesthetic cultural works over the past six decades represent the very heartbeat of Native North America. It has been an honor to have called IAIA my academic home since my student days in 1985. My friendships at IAIA and MoCNA continue to inform my research and writing, providing inspiration and direction for my work."

The Nancy Marie Mithlo Papers are housed in 83 manuscript cases at the IAIA Archives, encompassing the early part of Dr. Mithlo's career from her time at IAIA as an undergraduate

in 1985-1986 until 2009. Subjects include her coursework and theses, various IAIA/MoCNA projects and exhibitions, articles, speeches, publications, and other miscellaneous records. ✦

Read the full story at www.iaia.edu/mithlopapers.

Jason S. Ordaz

Free Fridays at the IAIA Museum of Contemporary Native Arts

The IAIA Museum of Contemporary Native Arts (MoCNA) was selected by the Art Bridges Foundation to receive a $240,000 grant, enabling MoCNA to offer free admission on Fridays to all attendees from January 2023 through December 2026. The grant is part of Art Bridges' "Access for All" initiative, which aims to increase museum attendance through its $40 million contributions to 64 selected US museums.

"We are grateful to Art Bridges for their continued support," says MoCNA Director Patsy Phillips (Cherokee Nation). "Not only are they sponsoring free admission one day per week for everyone, but they are also supporting marketing dollars to recruit more visitors as well as the costs of bringing more Pueblo members and students to the museum."

At MoCNA, free Sundays are also offered to New Mexico residents with valid IDs, children under 16, and MoCNA members. The museum is always free for Native and Indigenous peoples and the United States military veterans.

MoCNA general admission is $10. Seniors 62 and older, students with valid IDs, and New Mexico residents with valid IDs are eligible for a discounted $5 admission.

MoCNA is open Mondays and Wednesdays through Saturdays from 10 am to 5 pm, with the last admittance at 4:15 pm. The museum is open on Sunday from 11 am to 4 pm, with the last admittance at 3:15 pm. MoCNA is closed on Tuesdays. ✦

Learn more at www.iaia.edu/mocnafreeadmission.

Jason S. Ordaz

US Representatives Appointed as Ex-Officio Members to IAIA Board

The Speaker of the House of Representatives Mike Johnson, in consultation with the Minority Leader of the House of Representatives Hakim Jeffries, appointed two Members of the House of Representatives to the IAIA Board of Trustees—Representative Tom Cole (Chickasaw Nation), representing Oklahoma's 4th Congressional District, and Representative Teresa Leger Fernández, representing New Mexico's 3rd Congressional District. Cole and Fernández join IAIA President Dr. Robert Martin (Cherokee Nation) and IAIA Associated Student Government (ASG) President Laura Ten Fingers (Oglala Sioux Tribe) as ex-officio members.

"Art provides a vital pathway to learn, discover, and appreciate culture, identity, and heritage," said Representative Leger Fernández. "My first visit to the IAIA was decades ago when it was in a small space in Santa Fe, doing big things. Now it occupies a vibrant campus with dormitories, film studios, graduate students, and inspiring spaces that inspire the artists that inspire all of us."

In a comment about the newly appointed ex-officio members, IAIA Board of Trustees Chair Loren Kieve (Cherokee Nation) said, "We are absolutely delighted to have these members join us. They are both longtime champions of Native American art and cultures. We thank the Speaker and Minority Leaders for these ex-officio appointments that reflect Congress's continuing support for the important work we do." ✦

Learn more at www.iaia.edu/usrepsboard.

Jason S. Ordaz

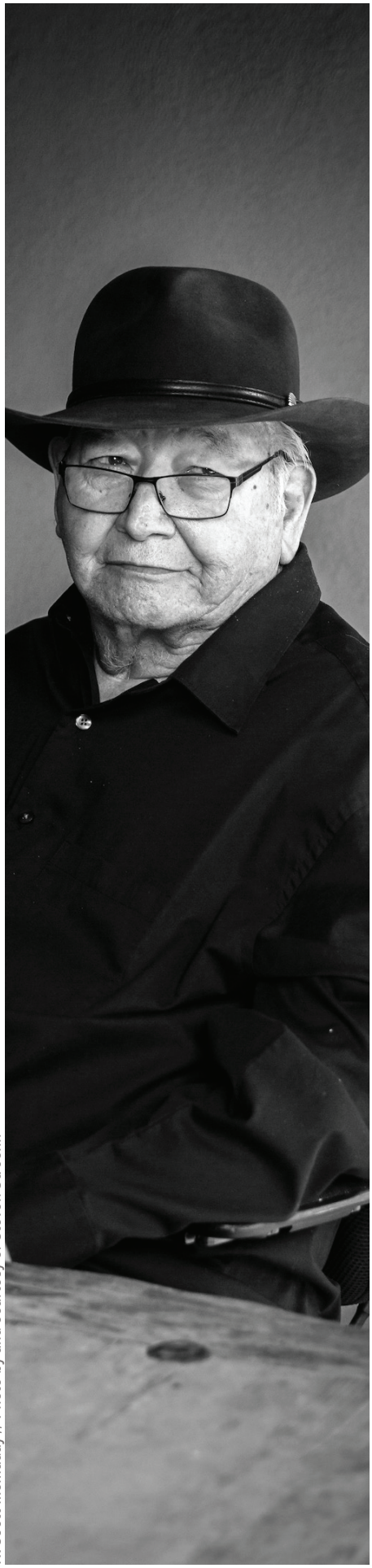
Thank You for Your Extraordinary Support in 2023!

IAIA President Dr. Robert Martin (Cherokee Nation) and the Office of Institutional Advancement would like to thank all IAIA donors, volunteers, and supporters for your extraordinary commitment in 2023. You create life-changing opportunities for our students and help IAIA achieve its vision "to be the premier educational institution elevating Indigenous arts and cultures across the globe."

Because of your commitment, IAIA's students have received scholarship support and opportunities that empower them to complete their education and achieve their goals. With these opportunities, IAIA students and graduates are paving the way for Native representation in the arts, cinema, creative writing, museum management, and leadership worldwide.

Whether you are a recent donor or a long-time friend, we hope you will continue supporting IAIA and our students in 2024. ✦

Give today at www.iaia.edu/donate.



N. Scott Momaday // Photo by and courtesy of Steven St. John

Farewell to our Friend N. Scott Momaday

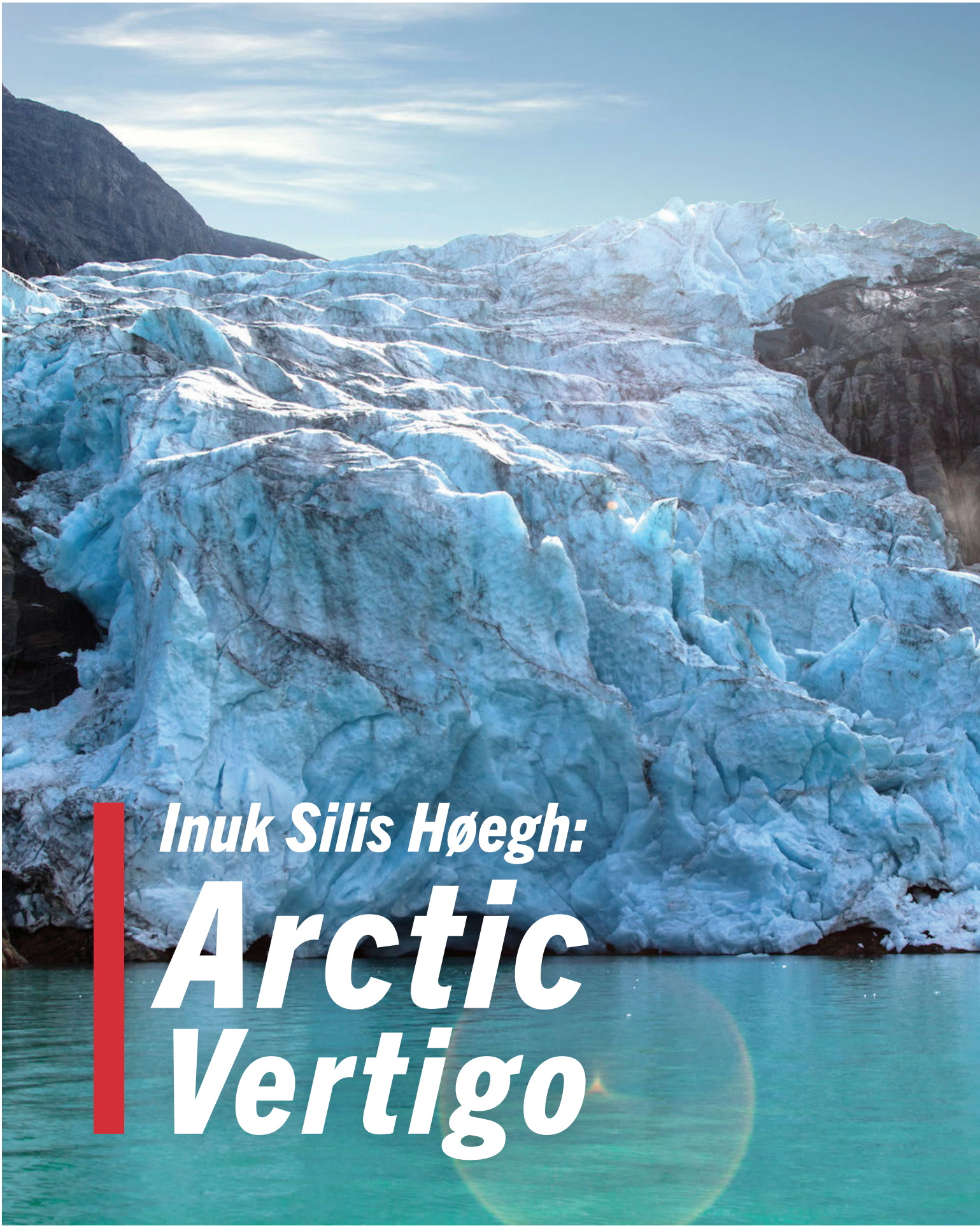
IAIA mourns the loss of Pulitzer Prize-winning author, poet, storyteller, and friend N. Scott Momaday (Kiowa).

Loren Kieve (Cherokee Nation), IAIA Board of Trustees Chair, who knew Momaday, said, "A giant of arts, letters, and literature has walked on. Scott was an inspiration to Native America and Indigenous people. His immense talent—and breadth of skills and intellect—was matched by his genuine warmth and affection for everyone he encountered. If you ever had the chance to hear him read a poem, your life was changed. I would have taken a plane to hear him read from the phone book or the classified ads. He was a great friend and mentor to the IAIA and its community."

Dr. Robert Martin (Cherokee Nation), IAIA President and long-time friend of Momaday, said, "Scott laid the groundwork for Indigenous writers; he was a legendary role model for us all. We know there always have been Indigenous writers and storytellers, but they were not acknowledged for their importance and contributions until Scott Momaday came along. We will miss him and his larger-than-life voice."

Dr. Momaday inspired generations of Indigenous readers, writers, educators, and the public by bringing the Indigenous experience to literature, which continues to provide motivation for IAIA students, staff, faculty, and alums.

We extend our sincere condolences to Momaday's family. ✦



Inuk Silis Høegh: Arctic Vertigo

Inuk Silis Høegh, *The Green Land*, 2011, film installation, 34min.

IAIA MUSEUM OF CONTEMPORARY NATIVE ARTS

Friday, February 2–Sunday, July 14, 2024

Inuk Silis Høegh: Arctic Vertigo analyzes the Inuit artist's experimental and interdisciplinary art practices. Høegh's art contributes to the revival of Greenland's spirit of independence from Danish colonialism and reflects the country's new identity. An award-winning filmmaker, Høegh's films challenge stereotypes about Inuit, chronicle Greenland's way to self-government, and address environmental issues the country is facing.

The IAIA Museum of Contemporary Native Arts (MoCNA) will debut his film installation *The Green Land* in the US, which is a land artwork and feature film about Greenland's monumental nature at a time when it is undergoing drastic changes. The exhibition will also include Høegh's documentary about the progressive Inuit rock band *Sumé: The Sound of a Revolution* (2014); a new edition of his installation *Taanna* (2013), which in its original version, put poems and prayers in bottles through a "melting machine" constructed from objects found on a beach in Greenland. His *Audio Abstractions* visualize the tranquil sounds of the Arctic in spectrograms accompanied by audio experiences. Inspired by traditional Greenlandic carved figures ("tupilak"), some of his *KunukCo* sculptures include elements of toy action figures, uniting the narratives of both worlds.

Based in Nuuk, Greenland, Inuk Silis Høegh (Danish Kalaallit) was born 1972 in Qaqortoq, Greenland. He graduated from the Royal Danish Art Academy in 2010. His work has been shown in Greenland, Denmark, France, Iceland, Finland, Latvia and Germany and his short films and documentaries on TV and at film festivals all around the globe. ✦

Learn more at www.iaia.edu/arcticvertigo.

For more info, contact MoCNA Chief Curator Manuela Well-Off-Man at manuela.well-off-man@iaia.edu.

Womb of the Earth: Cosmovision of the Rainforest

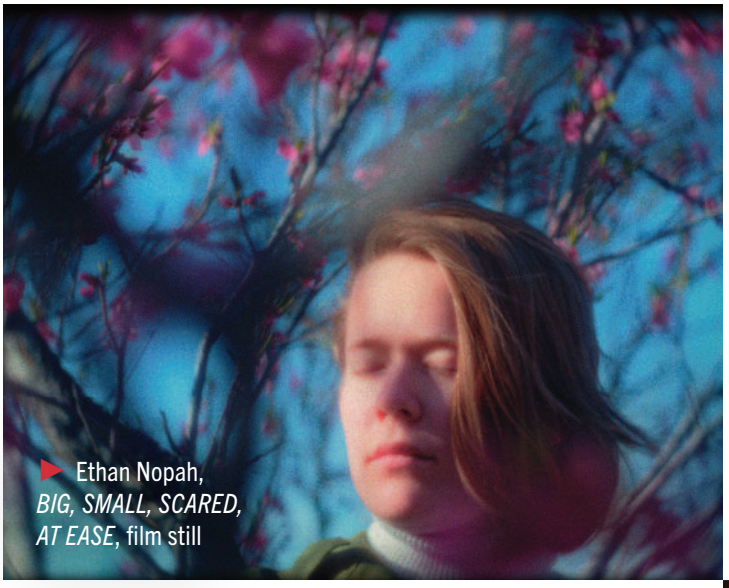
Friday, February 2–Friday, July 19, 2024

▲ *Womb of the Earth: Cosmovision of the Rainforest*, photograph by Jason S. Ordaz

Womb of the Earth: Cosmovision of the Rainforest gives Brazilian Indigenous female artists an opportunity to share their art with a wider audience and to voice their concern about challenges their communities face. These artists live in the Amazon and Atlantic Rainforest, and unlike their urban artist peers, they don't have access to art galleries or museums. Their artworks illustrate threats to their life, culture, and homeland through deforestation, illegal mining, agriculture and infrastructure developments, violations of cultural rights, and lack of access to justice. *Womb of the Earth* explores these communities' cosmovision, the importance of Brazil's rainforests (one of the world's most biodiverse regions) for area communities' physical and cultural survival, as well as the role of female artists in the struggle to preserve their homeland. The exhibition is co-curated by Brazilian Indigenous curator Cristine Takuá (Maxakali) and artist/curator Anita Ekman, in consultation with Sandra Benites (Guarani Nhandeva), and introduces three Indigenous female artist collectives. Among them are Assurini (Awaete) artists, who render traditional female body painting patterns in acrylic on fabric. What unites many of these artworks is the artists' interest in the close relationship between the human body/soul and surrounding nature, expressed through paintings, ceramics, and fiber art. In many Brazilian Indigenous cultures' belief systems, the rainforest is the origin of life on earth—protecting it is a key subject in these women's art. ✦

Learn more at www.iaia.edu/womboftheearth.

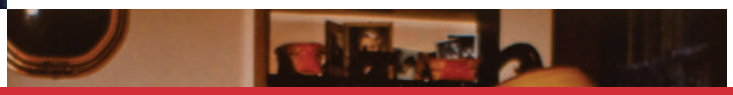
For more info, contact MoCNA Chief Curator Manuela Well-Off-Man at manuela.well-off-man@iaia.edu.



Ethan Nopah, *BIG, SMALL, SCARED, AT EASE*, film still

settler mentality, and making a difference in the world through sharing Indigenous perspectives by means of a contemporary visual language. By acknowledging their pasts, the featured artists in *Indigenous Presence, Indigenous Futures* extend their cultural backgrounds to their conceptions of the future. This exhibition invites visitors to contemplate to what shapes them, and question how their values shape their worldview.

This exhibition is curated by Museum Studies student Zoe Childs and installed with the help of student preparators Sally Mittler and Charlize Pourier (Oglala Lakota), who worked closely together with MoCNA Curatorial Assistant Erika Knecht to gain practical experience in the field. ✦



2023–2024 IAIA BFA Exhibition: Indigenous Presence, Indigenous Futures

Friday, March 1–Sunday, June 9, 2024

The *2023–2024 IAIA BFA Exhibition: Indigenous Presence, Indigenous Futures*, highlights the remarkable creativity of IAIA's BFA seniors in Studio Arts, Cinematic Arts, and Creative Writing. *Indigenous Presence, Indigenous Futures* aims to show how these graduating students honor the future as much as the past. As ambassadors, these up-and-coming graduating students carry the legacies of their cultures; as individuals, they offer unique insights; and as teammates, they reflect a collective dream for a brighter tomorrow. Although the community at IAIA is comprised of students from diverse backgrounds, the students' voices culminate in a compelling message: "The world needs more of what we got to offer."

Indigenous Presence, Indigenous Futures features the work of Jesus Miguel Avena (Mexican-American, Mexica, Mestizo, Chicano), Brandon Martinez (Jicarilla Apache), Ethan Nopah (Navajo Nation), Simona Rael (Latina, Mexican-American), Brian Taaffe (Taos Pueblo), and Carl H. Tuzroyluke (Tlingit, Nisga'a, and Inupiat).

Each student at IAIA has a unique vision, based on their personal history, cultural background, and worldview. However, despite these differences among individuals, there exist values that unite IAIA students as a community: embracing Indigenous self-representation, combating

Carl H. Tuzroyluke, *Kassanak*, 2023, archival ink print

Learn more at www.iaia.edu/2024mocnabfa.

For more info, contact MoCNA Curatorial Assistant Erika Knecht at eknecht@iaia.edu.

Bell Edmo Named IAIA Student of the Year

Nicole Lawe

"Hard work pays off. It definitely pays off. So, it feels really good to finally get acknowledged," says Institute of American Indian Arts (IAIA) Cinematic Arts and Technology junior Bell Edmo (Pyramid Lake Paiute, Shoshone Bannock, and Blackfeet), who was named as the IAIA Student of the Year at the Student Success Summit. The selection came as a surprise to her. "I was sitting all the way back in the corner. I didn't suspect anything," she says. Despite that, Edmo has steadily been putting in the work at IAIA. In her sophomore year, she applied for the Santa Fe Film Institute's (SFFI) inaugural Imogene Hughes Scholarship and was chosen as one of the recipients. "And through that [award], I ended up getting hired to collaborate on one of their videos to do the next year's scholarship." When asked about her other accomplishments, she shyly suggested talking to Student Success Advisor Karen Redeye (Seneca). "She's a really good mentor because she pushes me beyond my limit of thinking just here and in the now," she asserts.

Edmo's passion for art, combined with technology, came about by chance. In her sophomore year in high school, she was placed in the wrong class—a graphic design architecture class, during which she modeled her childhood home. "I learned that in the span of maybe two months, and then I ended up having to leave from that school," she shares. At a new school in Phoenix, she was placed in a Photoshop class. "…at the end of the semester, my instructor was like, 'You know, I think you're really proficient'… 'I think you could really go somewhere.' I was like, 'Mmm, no, I'm not into art,' because at the time, I just played basketball—like I was just a straight athlete."

When she was attending Riverside Indian School in Oklahoma, it was IAIA's Digital Dome that caught her attention during a college tour. "And I remember seeing the Dome. This—yeah, this was a whole reason why I came to school here."

The teaching style of Cinematic Arts and Technology Adjunct Faculty Ben Shed, who Edmo credits as "such a great instructor," fast-tracked her learning. "I know that Ben creates that safe space of 'Nothing's wrong' and 'Nothing's right.' It's just about, 'Let's see what we can work with.' Everybody has such a different approach with working in this space." Since learning to design for the 3-dimensional environment of the Dome, she has found it hard to go back to a more 2-dimensional format. She even took a Dome class twice to learn more about the technology. "You can create anything that your mind thinks of, but to relay that onto something that's huge—in a huge screen—it's even more amazing because the whole space becomes lit with your art."

"Film has kind of always been one of those things where I knew that I wasn't going to be on the other side of it because I just loved editing," she explains. "I didn't really care in what aspect it was. I just love to edit. Yeah, so it was just one of those things where I guess it kind of found me."

Bell has embraced experimentation inside and outside of IAIA. "As of right now, I really like to make visualizers. Depending on who I'm filming with—what is it—off-campus maybe, or along the lines of just being downtown, I just collect a whole bunch of footage, either off of our phones or do like filming on an actual camera." She also wrote a script for a Native romantic comedy, an underexplored medium, which she plans on bringing to life in her senior year. "…I feel like our love is such a good expression."

"I don't think I just want to stay within the realms of just film and screenwriting," reveals Edmo. "I think that there's so many different approaches to film, like you can't really put yourself in one spot. And especially being here, I started to dabble in just the question of 'what if,' or like 'why,' or 'how.' And that's kind of where it led me into this space…right now, I want to go into this whole other field—because, especially talking to Ben—like immersive media and interactive media, it's becoming a whole new thing. So, I would love to learn a lot more in those spaces, and wherever I can, at least gain knowledge and pass that onto other people because I feel like that should be shared."

Edmo plans to expand her working space in the Dome further. "…once we get this little tool that's supposed to move the Dome up, where we can rotate it, those backboards can come up and fill this whole space," she explains. She wants to create a walk-in interactive space filled with color. "Where I would love the space to go is for not only my pieces to just be art pieces themselves, but for the people to be a part of that—I would love them to be a part of the art and immerse themselves in it, to create that beauty and that essence."

Photos: Nicole Lawe

Abe Sanchez Shares Know

Over the past semester, a small group of students, Davidsarah Kaplan (Citizen Potawatomi Nation), Feather Candelaria (San Felipe Pueblo), Whisper Crowdog (Rosebud Sioux Tribe), and Nicole Lawe (Karuk) '16, have been taking Integrated Coil Basketry, a team-taught Indigenous Liberal Studies (ILS) traditional arts colloquia and lab course. Four instructors have led the class—artist-in-residence Abe Sanchez (Purépecha), who specializes in basket revitalization and Indigenous foodways, taught coil basketry three days a week for part of the semester; Assistant Professor of Mathematics Andrea Otero connected geometry to creating designs; Professor of Ethnobotany Dr. Thomas Antonio explained relevant plant science; and artist Leah Mata-Fragua (Northern Chumash) discussed associated environmental concerns.

On November 13, the Integrated Coil Basketry class visited baskets at the Indian Arts Research Center at the School for Advanced Research (SAR). Sanchez, Mata-Fragua, and the students met in one of the vaults, joined by IAIA Museum Studies student Jamie T. Herrell, SAR Education Manager Paloma Lopez, and SAR Ann Ray Interns Maie Thomas (Kanien'keha:ka from Akwesasne) and Rachel Morris (Oglala Lakota Nation). An assortment of materials, basket starts, and eleven baskets were arranged on tables in the vault, ready for analysis.

In just an hour, Sanchez communicated an incredible depth of information about basketry, cementing the importance of observation towards revitalization efforts. The materials used in a basket provide clues about its origins. One basket in SAR's collection featured a Navajo design but was made from palm, revealing it was made in another country—this is a crucial detail to observe to identify Native-made basketry and avoid falsely represented, imitative work. When examining basket starts, Sanchez analyzed techniques and identified materials—variously sumac, willow, and yucca—and pointed out the "belly button" of a particular basket start. Sanchez picked up a damaged Akimel O'odham basket and discussed how the break in the basket revealed further information about materials—this basket was made with devil's claw and willow. The rim of a basket shows the weaving direction, whether clockwise or counterclockwise. When examining one basket, Sanchez pointed to where the pattern began. A coiled Pueblo basket used peeled and unpeeled willow to create a pattern. One basket used willow and devil's claw. The outside of a basket showed that an awl was used. At one point, Sanchez and the class directed their attention to unfinished baskets hanging near the vault entrance. Three rods of willow will create a round coil; one unfinished basket surprised Sanchez because it had four rods instead of the more typical three rods. He noted that the bigger the bundle, the faster the basket grows.

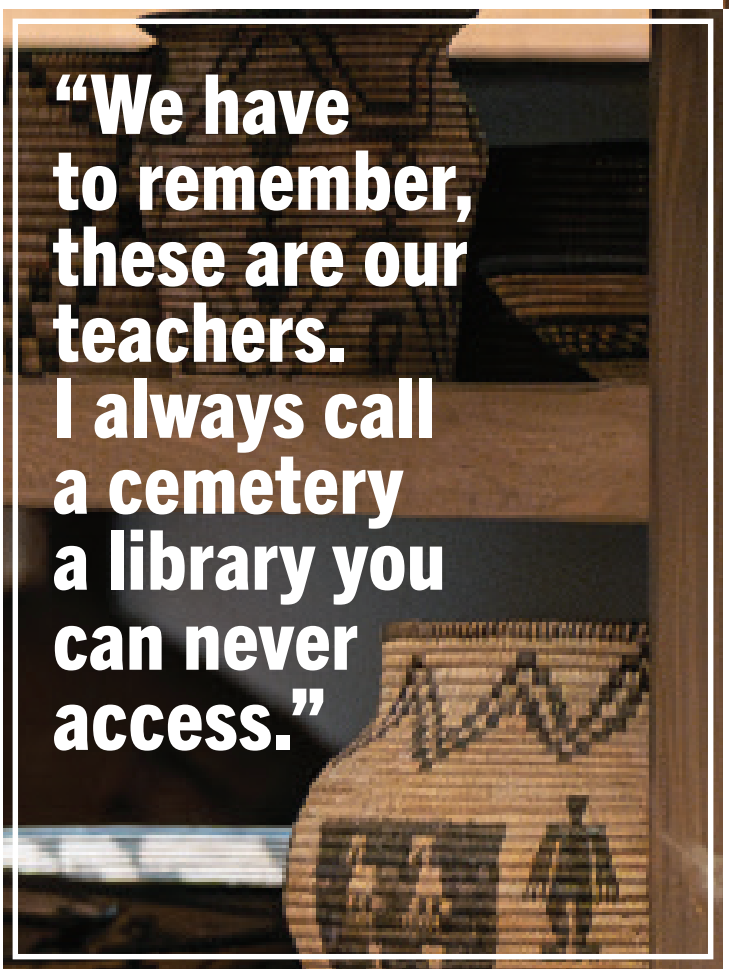
vledge with IAIA Students

While the uninitiated can take an expertly made basket for granted, a basket with an uneven pattern demonstrates the importance of math and formulas for creating a cohesive pattern—basket-making can involve addition, subtraction, multiplication, and division. One can potentially identify the age and experience level of a maker through careful examination of a basket; as Sanchez pointed out, the basket with an uneven pattern was nonetheless skillfully woven, perhaps indicating that an older, experienced weaver with diminishing eyesight had made it.

Forms, designs, and materials—from dyes to plants used—indicate historical contexts. An Apache-made basket in the shape of a hat could be tied to the history of the railway system in the 1900s and its accompanying tourists, meaning that the hat was specifically made to sell to incoming visitors. The aniline dyes used also connected to the flow of commerce. Another basket could be identified as using aniline dye due to the purple tint of the colored sumac. Additionally, the pictorial design indicated it was made to sell to external buyers—"collectors of baskets love stories," Sanchez quipped. One basket was shellacked, which Sanchez deduced from the deeper coloration of the black design, a practice that some collectors historically engaged in. At one point, Sanchez grabbed a flat basket from a shelf—the "hot plate" design had likely been made for tourists. Another basket with a vase shape and a flared base would have been made after European contact. Sanchez emphasized the importance of understanding history and context when researching basketry and images in books. He gave the example of one man wearing the clothes of another tribe for monetary purposes, which could be interpreted as being original. "When you're researching things, you have to be very careful…" he said.

The foundation of Sanchez's discussion was situating basketmaking within a greater context of cultural revitalization, which extends far beyond a weekend workshop. "You really need about a year to understand the whole process," he shared. Noting how baskets were mostly made by women, he pointed to a larger relationship between women and the plants that they cared for through harvest time. Sanchez shared that the Tohono O'odham hybridized devil's claw, an annual with edible seeds, to grow longer so that there would be more material to create designs. The smooth, peeled willow used in one basket indicated that the willow was harvested in spring due to the bark being easily peeled at that time. Alternatively, willow with small, shaved hairs indicated that it had been picked at another time and scraped.

Creating a basket is itself a time-intensive process. Sanchez noted that just one row of a particular basket would potentially take him four hours to do, and he estimated that the braid on top of the basket would take him eight hours spread over two days. He explained that the Great Depression reduced the market for baskets, and it hasn't recovered since. Many people no longer invest the time it takes to make baskets. "The enemy we have today is that we live in a very fast-paced society," he stated.



Sanchez said of the baskets, "We have to remember, these are our teachers." He emphasized the value of studying materials directly, even if knowledgeable makers have passed on. "I always call a cemetery a library you can never access," he said. Experimentation is a part of the process, especially since written records may include incomplete or erroneous information. For example, a publication suggested soaking Juncus for a long time, and until Sanchez tried it himself, he didn't know the information was wrong. For another example, to create a successful twined water basket, one must get the pitch recipe just right, with a proper tar-to-pine pitch ratio. Too much one way or the other leads to leeching or stickiness. Learning this relies on "trial and error." Sanchez urged the class to document living artists and to freely share information when they figured something out.

After the talk concluded, students had free time to visit with baskets in the vault. "Look at the math on that one!" a group member exclaimed. ✦

Jason S. Ordaz

Elysia Escobedo's Art Installed at the Office of Dyron Murphy Architects

On January 30, Dyron Murphy Architects (DMA) held an award ceremony at their offices for Institute of American Indian Arts (IAIA) Cinematic Arts and Technology second-year student Elysia Escobedo (Kha'P'O Owingeh, Cochiti, and Hopi). Escobedo won DMA's art competition to "reflect Native American culture, IAIA branding or campus elements, and DMA branding" with her preliminary acrylic painting *You Can Start Here*. DMA is the architectural planning and design firm behind many of the buildings on the IAIA campus, including the Lloyd Kiva New Welcome Center, the Performing Arts and Fitness Center, IAIA Student Housing, the Center for Lifelong Education, the IAIA Research Center for Contemporary Native Arts (RCCNA), and the Mixed-Use Housing Facility currently under construction. Escobedo created *You Can Start Here* at 4' x 6' with supplies provided by DMA and was awarded a $1,000 check at the ceremony. The final painting is now displayed at the DMA offices in Albuquerque, NM.

"I've been painting since, like, five years old," Escobedo shared at the event. "My dad was the one that taught me, and growing up as a kid, I was really quiet. And so, art was the medium of choice for me to communicate to others and relate to people ... I can't imagine my life without doing it." Escobedo titled her winning piece *You Can Start Here* because, as she said, "…IAIA was a big start for me. I didn't know what I was going to do, but I knew I was pursuing art. I just kind of want other people to know that—who are kind of up in the air—that this is a place to go to, to discover yourself and develop any kind of artistic ability—that pretty much everybody has."

Escobedo rendered a magical sky in the upper half of *You Can Start Here* with a blend of purples, blues, yellows, and greens depicting a variety of cloud formations and rain. She simultaneously represented night and day with a sun-moon surrounded by fanciful rays in a star-like formation. Below the sky, Escobedo painted a repeat of the abstracted mountains of the DMA logo. At the intersection of these mountains, a giant red hand touches down on the grass in the Dance Circle. The entire scene is set looking out from the landing of the Cinematic Arts and Technology classrooms, and the staired pathway extends from the bottom of the canvas toward the central hand. On the left is the Library and Technology building, and on the right is the Academic Building. The landscape is filled with lush, detailed depictions of plant and tree life.

"Any time you create, it's a sacred thing, as you know," Murphy said to Escobedo. "And whether it's through art, or what we do in architecture, what our profession is, it's an undertaking that inspires, or it affects people wherever you go." ✦

Read the full story at www.iaia.edu/escobedodyronmurphy.

IAIA COMMUNITY NEWS

Jason S. Ordaz

Our IAIA community is brimming with talent, and the Community News captures a monthly glimpse of their noteworthy accomplishments. Our students, alums, staff, faculty, trustees, and other IAIA community members are recipients of awards, scholarships, fellowships, grants, and art residencies. They are highlighted by the press and interviewed on television, radio, and podcasts. They have been published and featured in books, anthologies, magazines, and online publications. Our community participates in art markets, fashion shows, exhibitions, readings, film festivals, and screenings. They create moving artwork, perform, give presentations, organize events, write plays, direct films, curate exhibitions, and act in shows. They regularly win ribbons at art markets.

Our community members serve as integral parts of cultural institutions, serving on boards, running administration, and fundraising. From designing airplane graphics to being shown in national museums, our community has done it. IAIA's Community News also recognizes community members who have passed.

The following contains information about recent happenings and news within the IAIA community. If you would like to be included in the community news or share information about an IAIA community member, please submit a form.

To view the Community News and access digital links, or submit a news item, visit www.iaia.edu/communitynews.

Jason S. Ordaz

▲ IAIA Alum **Patricia Michaels** (Taos Pueblo) '89 named the 2024 Museum of Indian Arts and Culture (MIAC) Living Treasure

Clearly Indigenous: Native Visions Reimagined in Glass, an exhibition originating at the Museum of Indian Arts and Culture (MIAC) which features work from the IAIA Museum of Contemporary Native Arts' (MoCNA) permanent collection by **Tony Jojola** (Isleta Pueblo), is currently on view at the Cincinnati Art Museum

IAIA Community member **Sydney Freeland** (Navajo) featured in the *Los Angeles Times'* article "Sydney Freeland grew up with powwows and comic books. In 'Echo,' she brings them together"

IAIA Alum and MFACW Student **Charine Pilar Gonzales** (San Ildefonso Pueblo) '21 co-produced a short documentary film, *Winding Path*, that will premiere at the 2024 Sundance Film Festival under the Documentary Short Film Program

IAIA MFACW Director **Deborah Jackson Taffa's** (Kwatsaán and Laguna Pueblo) book, *Whiskey Tender*, and IAIA Alum **Tommy Orange's** (Cheyenne and Arapaho) '17 book, *Wandering Stars*, featured in The New York Times' 17 New Books Coming in February List

IAIA Alum **Vivian Mary Carroll** (Cherokee Nation) '20 to present poetry at Jules' Poetry Playhouse, highlighting poets from Casa Urraca Press

Marvel Entertainment's special private screening of Hulu and Disney+ series *Echo* for IAIA students featured in *Char-Koosta News'* story "Native American Representation Debuts in Marvel Entertainment's 'Echo'" written by IAIA Alum **Sam Sandoval** (Salish and Navajo)

Gallery Hózhó opens *Heart of Glass: New Works in Glass*, an exhibition featuring original glass work by **Russell Frye** (Pueblo of Tesuque) '15, **Ira Lujan** (Taos Pueblo and Ohkay Owingeh Pueblo), and **Adrian Wall** (Jemez Pueblo) '14

IAIA Land-Grant Extension Educator **Melanie Kirby** (Tortugas Pueblo) a featured guest on KSFR's *The Garden Journal*, a local radio project of the Santa Fe Extension Master Gardeners

IAIA alum **Mikayla Patton** (Oglala Lakota) '19 featured in the Winter 2023 issue of *Hand Papermaking*

IAIA Alum **Jonathan Loretto** (Jemez and Cochiti) '22 featured in exhibition, *Reflective Presence: The Art of Jesse Littlebird & Jonathan Loretto*, at the Indian Pueblo Cultural Center in Albuquerque, New Mexico, with an opening reception on Friday, March 15 from 6–8 pm

Jason S. Ordaz

▲ Professor Emerita **Charlene Teters** (Spokane) '86 to give School of Art & Design Distinguished Alumni Award Presentation and Lecture at the University of Illinois on Thursday, Mar 21, 2024

Creative Capital names IAIA community members **Nanibah "Nani" Chacon** (Diné and Chicana), **Jordan Ann Craig** (Northern Cheyenne), **Chris Eyre** (Cheyenne and Arapaho Tribes), **Chaz John** (Winnebago Tribe of Nebraska, Mississippi Band Choctaw, and European), **Erica Lord** (Athabaskan), and **Dyani White Hawk** (Sičáŋgu Rosebud Sioux) '08 among 54 artists who received the 2024 "Wild Futures: Art, Culture, Impact" Awards in Visual Arts and Film/Moving Image

► IAIA Land-Grant Extension Educator **Melanie Kirby** (Tortugas Pueblo) appointed by U.S. Secretary of Agriculture, Tom Vilsak, to the inaugural Pollinator Subcommittee of the National Agriculture Research, Extension Education, and Economics Advisory Board, managed by the Office of the Chief Scientist for the USDA

IAIA Alum **Melissa Melero-Moose** (Fallon Paiute-Shoshone Tribe) '09 to lead a 2024 Summer Arts Workshop, *Abstracting Landscape with Mixed Media Painting*, at University of Nevada's Holman Arts & Media Center

IAIA Alum **Joy Harjo** (Mvskoke Nation) '68 pays tribute to N. Scott Momaday in *The Washington Post*

IAIA alums **Mikayla Patton** (Oglala Lakota) '19 and **Cara Romero** (Chemehuevi) '05 featured in Ucross Art Gallery's exhibition, *Celebrating Complexities*, which includes work by the recipients of the Ucross Fellowship for Native American Visual Artists in 2022 and 2023

IAIA Alum **Tommy Orange's** (Cheyenne and Arapaho) '17 book, *Wandering Stars*, named among *TIME Magazine's* 25 Most Anticipated Books of 2024 list

IAIA MFACW Director **Deborah Jackson Taffa** (Kwatsaán and Laguna Pueblo) featured in *Elle's* "The Best (and Most Anticipated) Nonfiction Books of 2024, So Far"

Jason S. Ordaz

IAIA Community Members **Tiffany Adams** (Chemehuevi, Koyoomk'awi, and Nisenan) '19, **George "Ofuskie" Alexander** (Muscogee Creek) '15, **Terrance Clifford** (Lakota) '16, **Leah Mata Fragua** (Yak Tityu Tityu Yak Tiłhini (Northern Chumash)), **Sabrina Saleha** (Diné) '23, and **Anangookwe Wolf** (Lac Courte Oreilles Ojibwe, Fort Peck Assiniboine, and Dakota) '19 named among the 2024 First Peoples Fund Cultural Capital and Artist in Business Leadership Fellows

Performance Santa Fe presents *The Aunties: Women of the White Shell Water Place*, a multimedia storytelling experience conceived and created by Indigenous Performance Productions, which features MFACW Director **Deborah Taffa** (Quechan [Yuma] Nation and Laguna Pueblo)

IAIA Alum **Vivian Mary Carroll** (Cherokee Nation) '20 to read poetry at the premiere of 2022–2023 Taos Poet Laureate Joshua Concha's film, *Taos Poetry in Motion*, at the Harwood Museum on April 27 at 7 pm

Nicole Lawe

2024 Spring IAIA Graduating Senior Exhibition, *Origins*, on view April 11–May 10, 2024 at the IAIA Balzer Contemporary Edge Gallery, with an opening reception on Thursday, April 11, 5:30–7:30 pm

MoCNA's 2024 Winter Exhibitions, ***Inuk Silis Høegh: Arctic Vertigo*** and ***Womb of the Earth: Cosmovision of the Rainforest***, featured in *New Mexico Magazine*

IAIA MFACW Director **Deborah Jackson Taffa's** (Kwatsaán and Laguna Pueblo) book, *Whiskey Tender*, featured in the *Santa Fe Reporter*

▲ IAIA's **MFA in Studio Arts** (MFASA) program featured in *Hyperallergic*

2024 Santa Fe International Literary Festival to feature several IAIA Community members, including **Ramona Emerson** (Diné) '15, **Jamie Figueroa** (Boricua) '16, **Tommy Orange** (Cheyenne and Arapaho Tribes of Oklahoma) '16, **Arthur Sze**, and **Luci Tapahonso** (Diné)

Action/Abstraction Redefined: Modern Native Art, 1945–1975, MoCNA's traveling exhibition, opens at the Arkansas Museum of Fine Arts

MoCNA exhibition, ***Inuk Silis Høegh: Arctic Vertigo***, featured in the *Santa Fe New Mexican's Pasatiempo*

Former IAIA Board of Trustees Member and Chair, **Robert "Bob" H. Piestewa Ames** (Hopi), passes away (February 26, 1929–December 5, 2023)

Pulitzer Prize-winning author, poet, storyteller, and friend **N. Scott Momaday** (Kiowa) passes on (February 27, 1934–January 24, 2024)

Robert H. Piestewa Ames // Image courtesy of the Ames family

Remembering Former Trustee Robert H. Piestewa Ames

Robert "Bob" H. Piestewa Ames (Hopi; 1929–2023), a beloved former IAIA Board of Trustees Member and Chair, passed away peacefully in Salinas, California on December 5, 2023, at the age of 94. Ames's zest for life, love for his family, and contributions to all the communities he served leave an enduring legacy. He was born in Winslow, AZ, on February 26, 1929, to Mary Meade Holloman Piestewa and Harry Piestewa. Ames led a truly remarkable life for a Native person born just before the Great Depression. In 1991, US President George H.W. Bush nominated Ames to the IAIA Board of Trustees, and after a full Senate confirmation in 1992, he was sworn in at the US Supreme Court by Sandra Day O'Connor, a fellow Stanford alumna. This appointment solidified what became an over-40-year passion for all that was Santa Fe for both Ames and his wife Emmy (née Badger) and their family.

Ames excelled in football, basketball, tennis, and baseball at Winslow High School, graduating in 1947. He was also one of the first Eagle Scouts in Arizona. In 1947, he headed for Stanford University and became the first in his family to attend college. Ames received his BA in Economics in 1951 and, while attending Stanford Law School, served as the "house-mom" for Theta Chi. After graduating from law school and preparing to take the bar in 1954, he worked in construction, contributing to the building of Crothers Memorial Hall on the Stanford campus. When Ames received his JD in 1954, he became the first American Indian graduate of the Stanford Law School and the first Hopi to become a lawyer. He joined the Salinas law firm of Stave and Bryan in Salinas, CA. In 1963, Ames received state and national attention for his successful defense of a migrant agricultural bus driver in what was at the time the worst bus and train accident in the United States—the case helped change the farm labor bus laws and regulations as well as accelerated the end of the "Bracero Program." Eventually, Ames became a partner at Pioda, Leach, Stave, Bryan, and Ames. Ames was deeply involved in Salinas' civic life.

In the late '60s, Ames was approached by the elders of the Hopi Tribe as they looked to advance the reservation's judicial system. Serving as the Tribal Court Chief Judge for 20 years from 1973, Ames traveled monthly to Second Mesa/Keams Canyon, AZ, to preside over cases. As the leader of the Hopi judiciary, Ames worked very hard to make the courts something that the Hopi people could understand and use only when it became necessary. He always hoped that the people would continue to practice their customs and traditions as they did in the past in resolving disputes. Ames also spent a short time in 1969 on Alcatraz during what is regarded as a major turning point in American Indian political power. Ames was there to offer his legal assistance in hopes of bringing a peaceful end to the American Indian occupation such that it would benefit all tribes.

Ames's impact reached beyond the Hopi reservation, as he lectured on comparative native law at Stanford and Texas Tech University, assisted the Southern Ute Nation with their legal system, and served on the boards of the Museum of Arizona in Tucson and The Heard Museum in Phoenix. Ames's unwavering loyalty to Stanford was manifested through over 60 years of volunteer service, which was recognized in 2011 with only the 16th "Stanford Medal" ever conferred. He was also an ardent supporter and mentor at Stanford's Native American Cultural Center, earning induction into the Multicultural Hall of Fame in 2004.

"Bob Ames's accomplishments—including being the first Native American to graduate from Stanford Law School, and the first Hopi to become a lawyer—were groundbreaking. He brought his considerable talents and wisdom to IAIA as a trustee and board chair and was very proud of his Presidential appointment and service to IAIA, and to Indian Country as a whole. He also brought his warm spirit, self-effacing presence, and friendship to everyone he met and every endeavor he took on. We would like to thank Emmy and the entire Ames family for sharing a lovely human being with us."

Loren Kieve (Cherokee Nation)
IAIA Board of Trustees Chair

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