

IAIA ALUMNI

FALL/WINTER 2018

MAGAZINE

ALASKA NATIVE

FROM HER ART TO HER WORK AT ONE OF ALASKA'S PREMIER
MUSEUMS, MELISSA SHAGINOFF '15 IS WORKING TO CHANGE HOW
WE SEE ALASKA NATIVE ART. BY CHRISTINE TRUDEAU '14

ALUMNI NEWS



IAIA ALUMNI

FALL/WINTER 2018

Nº 3

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Del Curfman (Crow) '17 and **Nami Okuzono** '17 tied the knot in October, 2017 in Washington, D.C. where Del was a fellow at the Center for Native American Youth. After a year in D.C., the couple returned to Santa Fe and both now work at IAIA, Del in the Student Life department, and Nami in Academic Technology. They hope to have another wedding ceremony in the future in Osaka, Japan where Nami's family is from.

In July, **Mary Deleary** (Chippewa) '10 and **Blue Tarpalechee** (Muscogee Creek) '12 moved from Santa Fe to Norman, Oklahoma with their two children ages 13 and 2, where Mary started her first year of a graduate program in Native American Art History at the University of Oklahoma. Both had been working at IAIA, Mary as Balzer Gallery Coordinator and Blue as Housing Director. Blue is in his second year of IAIA's Low Residency MFA in creative writing and is happy to have some time to work on his novel. Mary says one of the reasons she applied to her graduate program was to "spend more time researching the theoretical framework for cultural revitalization work that I do. I'm definitely getting that. But I'm missing the Santa Fe food, especially the posole at El Paraso. I miss the people at IAIA and the campus." And the humidity? "I've been sweating profusely ever since we've arrived." Mary and Blue are excited for this next adventure and would love to connect with other alumni in the area.

Jamison Banks (Seneca-Cayuga/Cherokee) '12 and **Terran Last Gun** (Piikani) '16 were two of six printmakers who collaborated on the show *Imprint* that opened in August at the Ralph T. Coe Center in Santa Fe. The show "brings art to the public and the public to art." The artists shared free, original pieces throughout the Santa Fe community as part of the show. Jamison is also an adjunct professor of studio arts at IAIA.

Rose Simpson (Santa Clara Pueblo) '07 had a solo show *Table of Contents* at Chiaroscuro Gallery in Santa Fe in August and September. **Jeff Kahm** (Plains Cree) '92 was also featured at Chiaroscuro in August and September in the show *Native Visions*. Jeff is a professor in IAIA's Studio Arts program. Fellow professor **Brian Fleetwood** (Muscogee Creek) '12 was awarded a grant from the Windgate Foundation, which he is using to produce his "Symbiosis" jewelry kit where he invites participants to make their own versions of pendants, brooches with the materials he provides. Brian's jewelry is on display in an exhibition at the Center for Craft in Asheville, North Carolina.

In May, jeweler **Tania Larsson** (Gwich'in) '17 presented on "Northern Indigenous Adornment" at the 2018 Society of North American Goldsmiths conference in Portland, Oregon.

At the 2018 Scholarship Dinner and Auction this August over \$330,000 was raised to support student success. Alumni helped raise the most ever at the event. **Roxanne Swentzell** (Santa Clara Pueblo) '79 created a sculpture entitled "Freedom," of a figure who is in the act of sculpting herself. The limited edition bronze sculptures were cast at the Allan Houser Foundry on campus. **James Rutherford** '18 managed the project, which included casting by studio arts faculty member Matthew Eaton.

Keri Ataumbi (Kiowa) '96 and **Lorraine Lewis** (Laguna Pueblo/Taos/Hopi) '83 were instrumental in the success of the Scholarship Dinner and Auction as Foundation Board members and chairs of the Art Committee. Keri and Lorraine worked to secure art donations from over 30 alumni, highlighted by the Alumni Treasurebox which featured work by **Dennis Esquivel** (Grand Traverse Band Ottawa) '97, **Fritz Casuse** (Navajo) '96, **Terese Marie Mailhot** (Seabird Island First Nation) MFA '16, **Tony Abeita** (Diné) '86, **Kelly Church** (Grand Traverse Band) '96, **Jamie Okuma** (Luiseno/Shoshone-Bannock) '95, **Nocona Burgess** (Comanche Nation) '91, **Wanesia Misquadace** (Fond du

ALUMNI NEWS

Lac Band Chippewa Tribe) '02, and **Rose Simpson**.

In July, IAIA Academic Dean **Char Teters** (Spokane) '86 was celebrated with a Frederick Douglass 200 Award. The Frederick Douglass 200 is a project by the Frederick Douglass Family Initiative and American University to honor the impact of 200 living individuals whose work best embodies Douglass's legacy of social change. The award recognized Char's work in the fight to end racist stereotypes of Native Americans in sports and the media.

Esther Belin (Diné) '95, whose second book of poetry *Of Cartography* came out in 2017 from the University of Arizona Press, will be featured in Colorado College's Visiting Writers Series in November.

Sydney Isaacs (Tlingit) '16, was recently awarded the IAIA/WGBH Fellowship on the PBS KIDS series *Molly of Denali*, a new animated series that will debut nationwide in summer 2019 on PBS stations. The show is advertised as an action-adventure comedy and is the first nationally distributed children's series in the U.S. to feature an Alaska Native lead character.

In March, **Heather Ahtone** (Choctaw/Chickasaw) '93 became the senior curator at the American Indian Cultural Center Foundation in Oklahoma City. As senior curator, Heather will lead a team of exhibition consultants in creating meaningful stories and experiences from the American Indian perspective. This spring she also earned a doctoral degree in Interdisciplinary Studies in Art History, Anthropology, and Native American Studies from the University of Oklahoma. Previously Heather was the Associate Curator of Native American and Non-Western Art at the Fred Jones Jr. Museum of Art.

The art collective HUMBLE, which has origins at IAIA, is having a show at BronxArtSpace in the Bronx, New York from September 1 – October 13. While attending IAIA, HUMBLE collective came to life as a creative incubator, a reaction to the lack of unadulterated creative spaces. Artists featured in the exhibition are **Razelle Benally** (Lakota/Diné) '17, **April Holder** (Sac & Fox) '08, **Frank Buffalo Hyde** (Onondaga/Nez Perce/Assiniboine), **Jacinthe LeCornu** (Haida), **Cannupa Hanska Luger** (Mandan/Hidatsa/Arikara) '11, **Dylan McLaughlin** (Diné) '11, **Rose Simpson**, **Hoka Skenandore** (Oneida/Luiseno) '06, **Douglas TwoBulls** (Oglala Lakota) '06, **Marty TwoBulls** (Oglala Lakota) '11, **Micheal TwoBulls** (Oglala Lakota), **Rory Wakemup** (Ojibwe) '09, and **Micah Wesley** (Kiowa/Creek) '09.

Jake Skeets (Diné) '18 was one of five poets awarded the National Poetry Series Award. There were over 1,500 submissions in the contest. The award comes with publication of Jake's first book of poetry *Eyes Bottle Dark with a Mouthful of Flowers*. His book will be published in 2019 by Milkweed Editions. Of his study in the MFA program Jake says, "I specifically chose IAIA because I knew I could spend time there crafting my poems instead of explaining my poems. The institute has been such a gift to me. My poems flourished because I was able to focus only on craft."

In August, **Alli Moran** (Cheyenne River Sioux) '15 announced she is running for South Dakota State Senate. In her Facebook announcement, Alli wrote, "I owe my life to my ancestors who always had the people's best interest at heart, it is with those strong values in which I do the work that I do." The election will be held on November 6, 2018.

In July, **Jennifer Foerster** (Muscogee Creek) '03 was appointed as the Interim Director of the IAIA MFA in Creative Writing, taking over from Jon Davis, who retired after 28 years of teaching creative writing at IAIA. Jennifer's second book of poetry, *Bright Raft in the After-weather* was published in February by University of Arizona Press.

As of press time, **Tommy Orange's** (Cheyenne) '16 debut novel *There There* had been on the New York Times Best Seller list for hardcover fiction for ten weeks. The novel is told from many points of view, mostly of Native characters, who come together at a powwow in Oakland. In April, *Heart Berries*, the memoir by **Terese Marie Mailhot** (Seabird Island First Nation) '16 made the New York Times Best Seller list in hardcover nonfiction. Terese writes about growing up on a reserve in British Columbia and how she navigated relationships with troubled family and damaged lovers to become the writer she is today. Both Tommy and Terese are graduates of IAIA's MFA in Creative Writing.

On September 20, the Creative Writing department and Alumni Relations office co-sponsored the second annual Alumni Journalist Talk. The lecture and Q&A featured **Tristan Ahtone** (Kiowa) '06, associate editor at the High Country News, and **Christine Trudeau** (Prairie Band Potawatomi) '14, reporter for radio station KYUK that serves Inuit villages in the area around Bethel, Alaska. Alumni Relations Manager **Chee Brossy** (Diné) '12 moderated the event.

On August 17 the Annual Alumni Luncheon during Indian Market was held at the IAIA Museum in downtown Santa Fe. More than 80 alumni attended the luncheon, occupying every available seat. The program included an Alumni in Leadership panel with **Deleana OtherBull** (Crow) '06, Executive Director of the Coalition to Stop Violence Against Native Women, **Karl Duncan** (San Carlos Apache) '09, Executive Director of the Poeh Cultural Center and **Melvin Sarracino** (Laguna Pueblo) '09, Museum Specialist at the Haak'u Museum at Acoma Pueblo. **Chee Brossy** moderated the panel.



THE PITCH

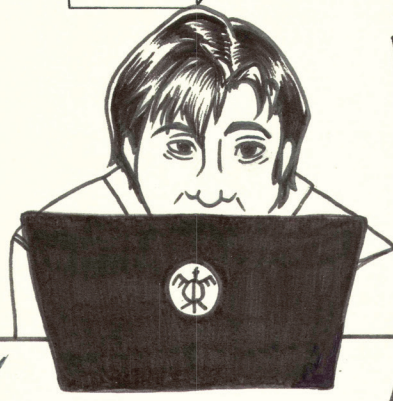
BY JACOB TYNDALL (OMAHA) '19



So I was thinking...
Zombie powwow!



Red corn syrup
on regalia?
Good luck.



Another Zombie
movie? You just
made one.



Aye Zombie
M.C...
That's me!



I love it!
I can see the
drone shot now...



UPDATING ALASKA'S ART WORLD

PAINTER, JEWELER AND CURATOR

MELISSA SHAGINOFF '15

BRINGS A NOVEL APPROACH

TO HER MUSEUM CURATION

BY CHRISTINE TRUDEAU (PRAIRIE BAND POTAWATOMI) '14



Almost half of the nation's 562 federally recognized tribes are located in Alaska, yet Alaska Natives still struggle with the popular perception that they are more or less one group. Similar to the idea of pan-Indianism that Indigenous people face in the American "lower 48" states, Alaska Natives are trying to get out from under the shadow of the pan-Alaska Native stereotype. Melissa Shaginoff (Ahtna Athabascan/Paiute) '15 is doing her part to change that.

"Everyone sort of has this pan-Eskimo idea," Shaginoff says from her home in Anchorage, Alaska. "When we perpetuate these ideas that 'We all act the same,' or 'We all have the same values,' we're just furthering the distance it takes for Indigenous people to represent themselves."

Historically, museums and institutions have contributed to this flawed narrative by not bringing Indigenous perspectives to the table. But at the Anchorage Museum at Rasmuson Center, where Shaginoff, is the museum's first Curator of Contemporary Indigenous Arts & Culture, she's working to change that.

Shaginoff, 30, was born on the Pyramid Lake Paiute Reservation in Nevada, but grew up in Kenai, Alaska. As a child, Shaginoff was artistically driven, and connected with her Indigenous cultures and their rich artistic histories. After high school, Shaginoff wanted to pursue an arts degree, but when she applied to a BFA program in Alaska, she was turned down. When Shaginoff approached the application committee about her rejection, she was told she "didn't need a degree if she was just going to do Native art." "It kind of destroyed my sense of self in a way," Shaginoff says. "Art was the thing that I was good at. I expressed my Indigenous culture through my art."

Devastated, Shaginoff then decided to get her bachelor's degree in psychology at the University of Alaska Anchorage. After university, she became a social worker for a few years but felt something was missing. "I really needed to return to art," Shaginoff says.

She applied to the Institute of American Indian Arts for the fall of 2013, and before hearing if she got in, Shaginoff bought a one-way ticket to New Mexico. "I was like, 'Okay, well I'm just gonna show up,'" Shaginoff says. She received her acceptance email as she boarded her flight. "I finally had the space where I could really think about my voice and purpose as an artist," she says. "And I could bring in my culture and my Native heritage without question."

At IAIA Shaginoff learned how to speak about her work and develop her process. She suddenly had access to artworks from all over Indian country and the world. Shaginoff learned she is driven and inspired by viewing and interacting with pieces of art in person. She graduated in December of 2015 with a degree in Studio Arts. Her senior show featured large-scale portrait paintings with her sister as the subject—the light in the paintings plays dramatically on her sister's face. The other major element in her show was an installation where she hung carved and shaped objects that she'd made out of traditional materials like horn, bone and rawhide in an array from the ceiling. In a nod to her psychology training, she titled the show "Apophenia," or the ability to perceive connections between seemingly unrelated things.

"IAIA really supported what I needed," says Shaginoff. "Which was to be surrounded by Native artists so I could learn how to speak and learn how to create something with more depth."

Moving back to Kenai, Alaska, after graduation Shaginoff got to work on her professional career as an artist by attending residencies, making jewelry and screen-printed work. She joined "Alaska Native Place," an Alaska Native artist group in Anchorage, and participated in numerous shows like "Decolonizing Alaska," which is currently on a national tour.

Shaginoff commuted to the Ahtna Athabascan Chickaloon Village, an hour and a half drive northeast of Anchorage, where she spent time learning traditional harvesting and craftwork while also working as a cultural teacher.

"I didn't grow up there, so I was really just learning traditional arts and practicing them," says Shaginoff, "particularly learning about how to process a moose from start to finish."

Shaginoff grew up knowing the importance of the moose through ceremony and potlatch, but processing the hide took her connection to honoring the animal to a new level. She now shares her hide knowledge with the Smithsonian Arctic Study Center in its Material Traditions program. Last year she brought the practice of moose hide processing to the Alaska Federation of Natives annual conference in Anchorage.

"It was funny," said Shaginoff with a laugh, "because the next day [electronic music group] A Tribe Called Red was going to be performing in that space, and some of the people were a little bit worried [about the smell from the hide tanning process] and I guess they showed up and were just like 'Ah, smells like home.'"

It was around this time that Shaginoff stopped by the Anchorage Museum at Rasmuson Center, a place of special import to her. When she was eleven on a school trip from Kenai, she sat and looked at a famous painting of the Alaskan landscape by Sydney Laurence. She says, "I decided right there that I wanted to do something like that."

So when she returned to Anchorage she checked to see if they had any job openings. They did—a new position called the Curator of Contemporary Indigenous Arts & Culture. After some initial apprehension, Shaginoff applied and got the job in the winter of 2017.

"It's the perfect opportunity to be involved with Alaskan artists," Shaginoff says. "IAIA gave me the starter kit. It gave me the artists that are involved in Santa Fe, but I really wanted to start working with communities and branching out to people who don't really have the tools to become professional artists because that's really how

I felt growing up. I was stopped in my tracks as a young person [on my path to becoming an artist] and I'm just so lucky that I decided to go back to IAIA because it completely changed the course of my life."

With the space and freedom to lead her own projects at the Anchorage Museum, Shaginoff has focused on incorporating community and language revitalization, and developed her own style of curation she calls "Potlatch Curation."

Shaginoff's current project with the museum employs this style with the exhibition Object Is. In accordance with Shaginoff's outline, the museum meets several times with elders to co-curate a selection of cultural objects from the museum collection that will then travel to rural communities. In her project description, Shaginoff writes, "By utilizing our collection as a device of conversation, instruction and story, we provide moments of cultural exchange in the original homeland of both the object and the people."

"The issue with institutions is that you have only these fragmented knowledges," she says. "And often times museums don't understand that it's fragmented because the only knowledge they have is from this third party perspective on a culture or on an object. But in reality they're only covering half of the story."

That's not all Shaginoff is working on at the Anchorage Museum. The museum just built a new storage unit for their collections, where objects in the collection will be blessed and sung to by people from the appropriate tribes.

"That's so important," Shaginoff says. "We need to stop thinking about objects just as these markers of past time and more as something that's a part of a living culture that opens the door to so many other things. That's good for both the museum and the people." 🍄



SHAGINOFF SCRAPING MOOSE HIDE



"HOW LONG," A PAINTING BY SHAGINOFF

WE ARE THE MUSIC

FROM MUSIC TO PLAYS TO SIGN LANGUAGE,
TASH TERRY '91 HAS DISCOVERED HOW TO TELL
HER OWN STORY

BY
CHEE BROSSY
(DINÉ) '12

PHOTOGRAPHS BY
JASON S. ORDAZ



Tash Terry '91 sings in Navajo. In “Grandmother Earth, Grandfather Sky,” she sings of her grandmother, one of the key influences in her life. She accompanies herself on guitar, the best instrument, she says, for writing songs. The tune makes you want to nod your head, tap your feet. She bridges the lyrics with the Navajo vocables way-nah, hey-ney. She sings about the stories she’s heard and remembered, the Navajo way of living with the land, living a spiritual life. Terry, 50, is a musician, writer, playwright, activist, and community organizer.

She is also a certified sign language interpreter for the deaf and hard of hearing. She learned to sign from a Navajo woman from Tsaile, Arizona, on the Navajo Nation where Terry grew up. As she talks, her hands sometimes accentuate what she’s saying, naturally making the sign for a word or phrase. Terry befriended the woman, Arletta, one summer when she was 11. Arletta’s deaf husband came looking to buy Terry’s family’s broken down Volkswagen bug that he’d seen in the yard. She recalls being startled when he tried to sign to her and then stepping back when he tried to talk to her. “I was scared of the sounds coming out of his mouth.” He had his two sons with him, bi-racial like Terry was, with a Navajo mother and white father. She was struck by these little boys who had their hair in traditional tsiyíéél buns and spoke to each other in Navajo. They were “codas” or children of deaf adults. Fascinated by this new world, Terry set out to find Arletta. What she found opened her eyes.

“When I met them, then I had a life,” Terry says. It was a whole new way of being. She spent much of her free time learning sign language from Arletta.

“There wasn’t much to do in Tsaile in the summertime,” Terry says. It was also a way to get away from the alcoholism and resulting violence that could flare up unexpectedly in her home. She found purpose with Arletta and her sons. “I fell in love with that family,” she says.

But there was also heartbreak in the deaf world—and injustice. Arletta’s mother was a hand-trembler medicine woman. “And I assumed she was taught the traditional teachings,” Terry remembers. “But because she was deaf, she wasn’t. Nobody taught it to her. Can you imagine? Being in the sweatlodge, in that blackness and heat with no way to hear or understand what’s happening and why? No one told her. No one. Nothing about the hozhóójígo [Beauty Way ceremony]. Nothing. That is unconscionable.”

Terry is bi-racial, born to a Diné mother and white American father. She says how this heritage informed so much of her young life, and how she had conflicting feelings about her white heritage, especially growing up in the Navajo Nation where sometimes people would snicker when she introduced herself as “Bilagáana báhshíchíín,” “born for the white people.”

“I was shameful of being half white,” Terry says. “I was shat-tered. There’s something that happens in a young person’s mind when their elders laugh at them, when people ridicule them.”

It was a complex, conflicted history that made some people react that way, Terry learned later, a history of oppression, violence, pain. But she found solace on her family’s sheep camp in Black Mesa, Arizona.

“There was protection up there,” Terry says, “with the elders who all spoke Navajo. It was really good, hard living. There was no running water, no electricity. I have a lot of good memories from that place and time. Walking to the outhouse at night with my grandma so the skinwalkers wouldn’t get me. Taking care of the sheep, taking them through the sheep dip, carding wool. Every day was all about the livestock, all about the seeds, the corn coming out of the ground.”

In 1987, at 19 years old, she found the courage to come to IAIA and pursue an artistic education. All she’d known up to that point was the Navajo setting, culture, and environment, one that didn’t trust non-Navajo or white people and places. “I felt like one of the kids from the late 1800s taken to boarding school,” Terry says. “I had learned to hate the colonizers, to hate the government. So when I left the [Navajo] four Sacred Mountains and came to Santa Fe, I was like this—” and here she puts her hands out as if to ward someone off.

So getting her AFA at IAIA was about struggling to find her identity, wrestling with things inside herself as well as a new world. Being at IAIA and living on her own in Santa Fe opened her eyes and Terry was able to explore. After an interlude in which she went home to Chinle and taught at a local school as an acting speech therapist, she returned to IAIA and finished her degree in creative writing in 1991.

“I’ve always had stories in my head,” Terry says. So much so that she was known to go off into the woods with a notebook, sit on a rock and write. She produced her first play in high school, called “The Impossible.” It was about Janis Joplin, Jimi Hendrix, Elvis Presley, and Marilyn Monroe coming together for a battle of the bands. It ends when they go their tragic separate paths of substance abuse. Already Terry was dealing with the heavy issues she saw around her.

After her degree, Terry spent the next few years working at restaurants around town and learning music and playing in bands. Terry eventually gravitated back to the world of the deaf and hard of hearing, and wanted to go into sign language interpreting. But to be a professional interpreter, she had to have a bachelor’s degree. So she returned to IAIA again, this time to get her BFA. She received her BFA in 2007 and went on to get her interpreter’s certificate in American Sign Language. She also used the post-graduation time to tour with her music, having formed the duo Indigie Femme with her Maori partner Elena Higgins. It was during this time of touring that Terry visited her Anglo relatives in upstate New York where she learned that they were admirable people, too. She was able to come to terms with her own heritage, to make peace with the sides that seemed to be at war inside her. But not until she had done one more thing. “I went to where they were buried and I cussed out my grandparents. Then I made peace. Then I said prayers. And it was funny, after I’d had my ceremony, I felt a weight off my shoulders. And when I was out and

performing I would feel good introducing myself with both my Navajo and white sides.

“Now I come from a place of love when I sing my songs and speak out,” Terry says. “Not a place of hate. That is the way I apply the Diné Hozhó ideals, how I try to ‘walk in beauty.’”

Terry says she wants to share what she’s learned on her journey with young Native musicians and artists, that it’s possible to let go of the inner conflict, and to be a better person and artist because of it.

Her musical career has taken off since her graduation in 2007. Indigie Femme now boasts eight music awards, eight albums, and tours locally as well as internationally. Terry also cofounded the non-profit Indigenous Solutions with Higgins, which will be presenting the inaugural Indigenous Solutions festival in Chinle, Arizona, on August 11. They’ll bring Navajo and other Native musicians, comedians, and performers for a day of civic-minded entertainment. Terry is particularly proud that the festival will be accessible to the deaf and hard of hearing through a team of American Sign Language interpreters.

Terry also works at IAIA as a sign language interpreter and can be seen on stage at events like the IAIA Commencement, wearing simple black clothing, her hands free of jewelry and any visual other visual distractions, signing.

She has come back to IAIA as a student for a third time, this time for an MFA in creative writing. “I’m now at a place in my life where I want to write,” she says, “about cross cultural exchange, about living in different moccasins, conflict, disaster, recovery.”

“It brings me to tears on that [IAIA] campus when I’m interpreting for students,” Terry says. “I get nostalgic. I look at their faces and I see myself from 30 years ago and I wonder where they’re at with their identities.”

Does she wish she was young again? “No,” she says. “I was in crisis back then. Now I’m having a good time.” And here she smiles. “Now I sing about love.”

Her song about her grandmother ends with a Navajo refrain: Nahasdzáán nihimá/Yádihil nihizhé’é danihíí, “We are our mother, the earth/We are our father, the sky.”





HEIDI K.
BRANDOW

IAIA Peer Mentorship Program

Dear Alumni,

IAIA has a long history of educating and impacting students who have gone on to become you, our illustrious alumni. So much of our success over the years has come from students making connections with faculty, staff, fellow students and alumni. These connections, and the mentors behind them, influenced our work in the studio, encouraged us to overcome obstacles, and allowed us to envision new dreams and goals. With these past successes in mind, we would like to ask alumni to participate in our Peer Mentorship Program.

The Peer Mentorship Program, hosted by our Student Success Center, seeks to fortify a healthy and supportive network for students. Mentoring is an important strategy for assisting First Year students during their transition to college.

Mentors can help students

- Develop and enhance a sense of identity
- Effectively integrate into the IAIA Community
- Articulate a sense of purpose at college
- Acquire the necessary skills for self-advocacy, independence, and life-long learners
- Identify campus and community resources

IAIA's alumni network is an invaluable resource that enriches the fabric of IAIA's community. Integrating IAIA alumni into the Peer Mentorship Program is an important component of this program. Our students need more positive role models and support. Alumni participation can be as simple as a studio tour, an artist workshop, an artist lecture, or the hosting of an occasional home cooked meal. We are also open to your ideas for ways to participate. If you are interested, or for more information, please feel free to contact me.

Sincerely,

Heidi K. Brandow (Diné/Native Hawaiian) '13
IAIA Alumni Council President & IAIA Retention Specialist
505.424.2328 / heidi.brandow@iaia.edu.

IAIA Continuing Education Program

IAIA's CE program offers a diverse range of courses in professional development (such as entrepreneurship and social media marketing), personal enrichment, film and television and computer science and technology. Many courses are offered for free and some courses are available through web conferencing. Go online to www.iaia.edu/ce to see course descriptions and more information.

One highlighted course this fall is the Stunt Workshop on Oct. 27 with **Eugene Brave Rock** (who starred in *Wonder Woman* and was a stuntman in *The Revenant*). Also of note is the Deaf Awareness in Native Communities Workshop that will be held at IAIA during Deaf Awareness Month on Oct. 19.

If you have interest in participating or would like more information, please check the IAIA Continuing Education website www.iaia.edu/ce or contact **Jonathan Breaker** (Blackfoot/Cree) at the Continuing Education office at (505) 424-2308.



LOOKING AHEAD

November 7

Alumni Council Meeting. First of final four meetings for the current Council. Councilors: **Heidi Brandow** (Navajo/Native Hawaiian) '13 – President, **Tahnee Growingthunder** (Kiowa/Mvskoko/Seminole) '15 – Vice President, **Kevin Locke** (Leech Lak Ojibwe) '13, **Cynthia King** (Red Lake Nation) '73, **Tristan Ahtone** (Kiowa) '06, **Rose Simpson** (Santa Clara Pueblo) '07, **Linley Logan** (Seneca) '85.

November 8

IAIA Open House. Featuring bronze pour, studio demos, Native foods.

December 15

IAIA Holiday Market. Over 70 students, alumni, and other Native artists.

2019

January 7-13

IAIA Writer's Festival. Readers every night, including **Sherwin Bitsui** '99 and **Santee Frazier** '06.

May 18

Commencement

June 19

Alumni Council candidate nominations open for three seats

August 16

Alumni Luncheon at Indian Market

Alumni Association

This year the college is establishing an Alumni Association, of which all alumni will automatically be members. Here are some of the benefits:

- Free access to the new IAIA Fitness Center
- Alumni checkout privileges with the IAIA Library
- Alumni Newsletter
- August Alumni Luncheon
- Networking Opportunities
- Access to other alumni relations events

Welcome to the alumni community! Go to our website www.iaia.edu/philanthropy/alumni or call (505) 424-5704 for more info.

IAIA

INSTITUTE OF
AMERICAN INDIAN ARTS



CHAR TETERS



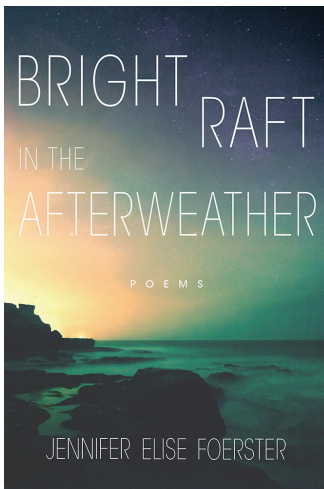
NAMI OKUZONO
+ DEL CURFMAN



DENNIS ESQUIVEL
+ JUDITH PEPPER



ALLI MORAN



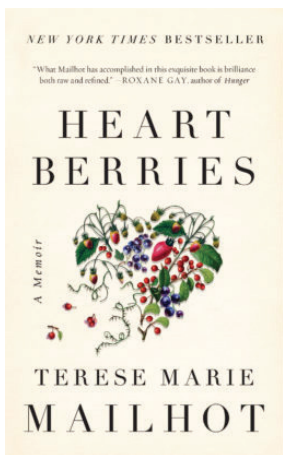
BRIGHT
RAFT
IN THE
AFTERWEATHER

POEMS

JENNIFER ELISE FOERSTER



BRIAN FLEETWOOD



NEW YORK TIMES BESTSELLER

"What Mailhot has accomplished in this exquisite book is brilliance both raw and refined." —ROXANE GAY, author of *Hunger*

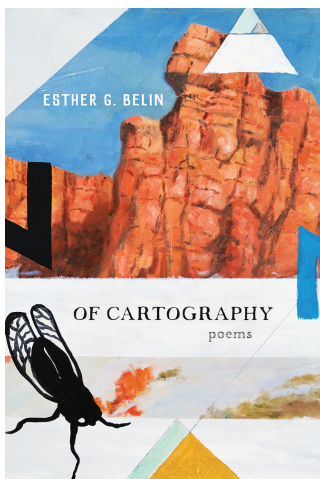
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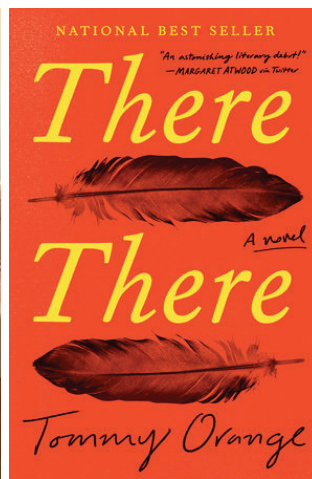


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