



**MAKING HISTORY
1962–2022**

A VISUAL CELEBRATION

Osiyo Friends,

When planning began more than a year ago for the IAIA *Making History 2022* Scholarship Event, we knew this gathering of friends, both old and new, for a celebration of our two landmark anniversaries—IAIA’s 60th and MoCNA’s 50th—would be a magical evening to remember.

We have long held this annual event just before Indian Market weekend to raise critical scholarship funds for our talented Indigenous students and we wanted this year to be more spectacular than ever.

Working with the IAIA Foundation Board and a dedicated planning committee, we are hosting a first-ever live auction of one-of-a-kind artworks by some of our most celebrated alumni artists, reflecting IAIA’s historic six decades. Many worked in collaboration with other alumni artists across generations, sharing with each other in the community they know as IAIA.

I reached out to several alumni artists to lead the creation of collaborative pieces with fellow alums and what transpired has been so extraordinary that we developed this commemorative piece to ensure the artistry could live on well beyond the event. Across the pages of this *IAIA Making History 1962–2022: A Visual Celebration*, we will share striking images of eight works with insights from the artists on the inspiration for their work, the role IAIA played in nurturing their talents, and the importance of scholarship support for the next generation of Indigenous artists and leaders.

Some worked in glass, alabaster, or clay while others took to paint, textiles, or gold and silver. Several had studied with Allan Houser, Dale Chihuly, or Lloyd Kiva New while more recent graduates studied with the lead artist on the collaborative pieces.

This commemorative booklet also celebrates IAIA’s evolution from a high school to an internationally recognized institute of higher learning and MoCNA’s position as the country’s only museum dedicated exclusively to exhibiting, collecting, and interpreting contemporary Indigenous arts. We’ve also compiled archival photographs that will bring warm memories of the first campus where it all began.

Together, let’s look back with pride and celebrate IAIA’s achievements, while planning for the decades of academic and artistic success yet to come.

Wado (Thank You),



Dr. Robert Martin (Cherokee Nation)
President, Institute of American Indian Arts



Our Inspiring Mission Has Fostered Transformative Growth



For 60 years, the Institute of American Indian Arts (IAIA) has provided artistic instruction, personal guidance, inspiration, and career opportunities for thousands of Indigenous students, who have then pursued thriving careers in the arts, creative writing, photography, fashion and textiles, performing arts, filmmaking, and other disciplines.

While many of our graduates have become renowned artists, countless others have chosen careers as curators, educators, business owners, and community leaders, thanks in part to the leadership skills and confidence gained as IAIA students.

The world's only four-year college dedicated to contemporary Indigenous arts and cultures, the history of IAIA is one of momentum building over the



The time capsule images on these pages offer a glimpse into IAIA's evolution, chronicling decades of physical expansion and generations of talented youth—creating, studying, performing, and posing for class photos—and the faculty members who nurtured their gifts while shaping the future of the school.

All historic photographs courtesy of IAIA Archives. research.iaia.edu



decades—from a small high school to an internationally recognized institution offering multiple undergraduate and graduate degree programs.

Even in the school's earliest days, Lloyd Kiva New, Allan Houser, and other renowned artists and visionary leaders taught classes and developed challenging curricula tailored to the needs of Indigenous students, articulating a vision of how Native American arts would thrive in the years to come.

IAIA's growth accelerated in the 21st century. The Institute moved to a permanent 140-acre campus south of Santa Fe in 2000 and added 60,000 square feet of building space in 2010. IAIA has also introduced new undergraduate and post-graduate degree programs, a new Research Center for Contemporary Native Arts, a collaboration with the Jane Goodall Institute, and much more.



Celebrating its 50th anniversary, IAIA's Museum of Contemporary Native Arts (MoCNA) has grown with the school. Relocating in 1992 to its current location off the Plaza in Santa Fe, MoCNA strives to advance scholarship and discourse of contemporary Indigenous art.

From 1962 through today, IAIA has remained true to its mission:
"To empower creativity and leadership in Indigenous arts and cultures through higher education, lifelong learning, and community engagement."

“Our arts teachers were the finest available, both Native and non-Native. We learned under the Apache sculptor Allan Houser; painting and drawing under Fritz Scholder, Mission Indian; studied traditional pottery with Otellie Loloma, Hopi; and graphic arts with Seymour Tubis; learned traditional techniques with Josephine Myers-Wapp, Comanche; theater with Rolland Meinholtz; and many more.”

*—Joy Harjo (Mvskoke Nation) '68,
23rd Poet Laureate of the United States*



First Day

Lead Artist: Tony Abeyta (Navajo) '86 and '13 (Honorary Doctorate)

Collaborating Artist: Ofuskie (Mvskoke Nation) '15

For IAIA alumni, this painting beautifully encapsulates that exciting moment of anticipation when students walk to class for the first time. It's a powerful testament to IAIA's legacy that has stayed with Tony Abeyta—a world-renowned artist whose work is shown in many museums including the Smithsonian's National Museum of the American Indian.

His choice of collaborator was a natural choice. Abeyta has been mentoring Ofuskie for a decade, a commitment the younger artist sees in all of IAIA's faculty and alumni. They motivate their students to challenge themselves, while providing the moral support and professional guidance necessary to pursue careers in the arts, often well beyond graduation. "I'm still in contact with many of them on a day-to-day basis," the 2015 graduate says. "They really inspired me to be the artist I am today."

Both artists believe the artistic and leadership training, career opportunities, and personal empowerment an IAIA education provides are invaluable to the futures of Indigenous students. "I think scholarships are important mainly because they allow for a level playing ground, and without them a lot of people would not be able to go to school because they don't come from high-income families," Ofuskie says.

Tony Abeyta (Navajo) '86 and Ofuskie (Mvskoke Nation) '15; *First Day*, 2022; acrylic and oil on linen; 24 in. x 30 in. Photograph by Addison Doty.



Hero and Legends Cape

Artist: Wendy Ponca (Osage) '78

“I named my piece *Hero and Legends Cape* because everyone who graduates from IAIA is both a hero and a legend,” says fashion designer Wendy Ponca, a 1978 graduate of IAIA high school who returned in 1982 to teach traditional weaving techniques, fiber arts, and design. She also served as Alumni Council President for four years before leaving in 2000 to pursue her career in fashion full-time.

Through the decades, IAIA’s campus and its curriculum have evolved beyond her imagination, but she believes the challenges many Indigenous students face are greater than ever, accentuating the essential need for scholarship support. “I think it is extremely important for donors to help support IAIA scholarships because the students don’t get the funding we used to get when I was in high school there,” the designer says.

Hand-sewn, silk-screened, and lined in bright, multi-colored satin, Ponca’s spectacular cape features hand-printed symbols on a white exterior. Each figure is an aspect of Osage beliefs, including the Earth-and-Sky symbol, representing the belief that Osage ancestors descended from the stars and mated with Earth people; and the Hoga, “the hand which catches the breath of life.”

Hero and Legends Cape is a joyful tribute to IAIA graduates and the strength they all have.

Wendy Ponca (Osage) '78; *Hero and Legends Cape*, 2020; cotton canvas, satin, hand silk screen printed; 55 in. x 102.5 in. Photograph by Molly Wagoner.



IAIA Family

Lead Artist: Monte Yellow Bird Sr./Black Pinto Horse (Arikara and Hidatsa) '78

Collaborating Artists: Don Montileaux (Oglala Sioux) '66,
James Black (Cheyenne) current student

In *IAIA Family*, lead artist Monte Yellow Bird Sr. has integrated his passion for ledger art with collaborators Don Montileaux and current IAIA student James Black to create a cross-generational work that honors the school's early days while celebrating the unique style of each contributing ledger artist.

"IAIA was a staging point for growth for me as a young man. I left home when I was 16 years old, and IAIA really gave me an opportunity to see the world and to embrace the gift I was given," says Yellow Bird.

An IAIA Foundation Board member, Yellow Bird believes donating to scholarships is an investment in a life-changing educational opportunity for Indigenous students.

"Some talk about Ivy League schools being the best. In my mind, IAIA rivals an Ivy League school. It's the most prestigious institute of its kind in the world."

Monte Yellow Bird Sr. (Arikara and Hidatsa) '78 with Don Montileaux (Oglala Sioux) '66 and James Black (Cheyenne) current student; *IAIA Family*, 2022; vintage ledger, color pencil, marker; 18.25 in. x 25.5 in. Photograph by Addison Doty.

REGISTER OF INDIAN FAMILIES.

Agency.

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Staff IATA 1966

1979 IATA Staff

Lloyd Kun New
 James Mckrack
 Stelli Toloma
 Ralph Garton
 Fritz Holder
 Alan Houser
 Kay Wuit
 Louis Ballard
 Neil Parsons
 Seymour Sabie
 Roland Minaholt
 L. O. Allen
 Josephine Wapp
 Ed Wapp, Jr.
 Minda M. ...
 Leo ...

LLOYD KUNNEW
 Gene Fuginzi
 Ron Porterfield
 Sayne Porter
 Sally Porter
 Jimmy Zapie
 L. Wilson
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BACK OF ...
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Making History

Artist: Cara Romero (Chemehuevi Indian Tribe) '05

IAIA's rich history is encapsulated in award-winning photographer Cara Romero's panoramic photograph. In a composition that reveals new surprises with each viewing, Romero celebrates six decades of the multi-faceted artists who have shaped the evolution of IAIA and MoCNA.

Making History features 40 former IAIA students who have become renowned artists, writers, filmmakers, performers, educators, and inspirational leaders, including Fritz Scholder (Luiseño), Linda Lomahaftewa (Hopi and Choctaw) '65, David Bradley (Chippewa) '79, Joy Harjo (Mvskoke Nation) '68, Dan Namingha (Hopi-Tewa) '69, George Rivera (Pojoaque Pueblo) '84, and Rose B. Simpson (Santa Clara Pueblo) '18.

"When we as Native people explore new artistic tools and techniques, such as photography, we Indigenize those media," writes Romero in her artist statement. "Our vision and intimate relationship to our communities are precisely what make Native photographers the people best equipped to convey the allure, strength, and complexity of contemporary Native life."

Cara Romero (Chemehuevi Indian Tribe) '05; *Making History*, 2022; #1 of 7; archival pigment photograph mounted on Dibond, UV laminate overlay, floater 35 in. x 89 in.





Wildflowers

Lead Artist: Doug Hyde (Nez Perce) '64

Collaborating Artist: Kathleen Wall (Jemez Pueblo) '14

The finest aspects of 20th and 21st century Indigenous sculpture guided the talented hands that crafted this piece. Lead artist Doug Hyde was a member of one of IAIA's earliest graduating classes. During his days as an IAIA student, Hyde trained under influential Apache sculptor Allan Houser, a key figure in the development of the school. Houser became both a mentor and life-long friend.

Kathleen Wall, who has achieved international fame for her ceramic sculptures collected by museums, was inspired by the opportunity to collaborate with Hyde, an artist she's known and admired for many years.

The sculpture seamlessly blends their signature styles, both of which draw from traditional Indigenous art forms. Distinct patterns and colors in the alabaster, which resembled a field of flowers, inspired the piece. "There was little work that needed to be done; we just followed the stone," Hyde says.

Hyde and Wall appreciate the impact that Houser, Lloyd Kiva New, and IAIA's other visionary leaders have had on their work, and the creative opportunities IAIA helped make possible. Wall adds, "contributing to the scholarship fund is very personal to me. I not only benefitted from the scholarship fund when I was a teenager, but I also have a lot of family members who have benefitted from scholarships too."

Doug Hyde (Nez Perce) '64 and Kathleen Wall (Jemez Pueblo) '14; *Wildflowers*, 2022; alabaster and clay; 26 in. x 18 in. x 9 in. Photograph by Addison Doty.



IAIA Treasure Necklace

Lead Artist: Steve LaRance (Hopi and Assiniboine) '81

Collaborating Artists: George Rivera (Pueblo of Pojoaque) '84,
Kenneth Johnson (Muscogee and Seminole),
Marian Denipah (Navajo and Ohkay Owingeh) '83,
Tony Abeyta (Navajo) '86,
Denise Wallace (Chugach Aleut) '81

A team of six extraordinary artists, led by Steve LaRance, have created the IAIA Treasure Necklace, a piece of a lifetime. Alternating between Sterling Silver and 18K gold, the chain is composed of intertwined delicate hoops representing the Circle of Life while paying homage to the Denipah-LaRance family who are dedicated to spreading the art of Hoop Dancing.

Six unique pendants, each created by one of the six artists, adorn the chain. The pendants feature a thunderbird, a sun shining light onto IAIA, and other evocative symbols reflecting the artistic perspectives and backgrounds of the collaborating artists. IAIA Treasure Necklace honors the college's six historic decades in a deeply personal way.

Many of the pendants were created by tufa-casting, thought to be one of the oldest Native American jewelry making methods. Steve and Marian gathered the Tufa themselves from San Francisco Peaks in Flagstaff, AZ.

Steve LaRance and his collaborating artists were happy to donate this necklace to benefit the next generation of artists coming out of IAIA.

Steve LaRance (Hopi and Assiniboine) '81 with George Rivera (Pueblo of Pojoaque) '84, Kenneth Johnson (Muscogee and Seminole), Tony Abeyta (Navajo) '86, Denise Wallace (Chugach Aleut) '81, and Marian Denipah (Navajo and Ohkay Owingeh) '83; *IAIA Treasure Necklace*, 2022; sterling silver, 18K gold; 23 in. chain. Photograph by Carolina Mama.



Thunderbird Fetish Olla

Lead Artist: Adrian Wall (Jemez Pueblo) '14

Collaborating Artists: Tony Jojola (Isleta Pueblo) '76,
Jody Naranjo (Santa Clara Pueblo) '90

“The history of glass at IAIA is profound,” says sculptor Adrian Wall, who led the artists who created the spectacular Thunderbird Fetish Olla. This piece is inspired by legendary glass artist Dale Chihuly, who helped launch IAIA’s glass program in the 1970s at the request of President Lloyd Kiva New.

The glass work was blown by Tony Jojola and features Wall’s distinctive fetishes, complimented by Tewa potter Jody Naranjo’s intricate sgraffito work. The Chihuly connection runs deep—as a renowned glass artist, Jojola apprenticed and collaborated with Chihuly for several years after graduating from IAIA.

“This piece is based on our individual talents and what inspires us to work with glass. It’s exciting to be part of this project and help bring it full circle,” Wall says.

Adrian Wall (Jemez Pueblo) '14 with Tony Jojola (Isleta Pueblo) '76 and Jody Naranjo (Santa Clara Pueblo) '90; *Thunderbird Fetish Olla*, 2022; glass; 13 in. x 13 in. Photograph by Molly Wagoner.



In This Together

Lead Artist: Rose B. Simpson (Santa Clara Pueblo) '18

Collaborating Artists: April Holder (Sac and Fox Nation) '08,
Marty Two Bulls Jr. (Oglala Lakota) '11

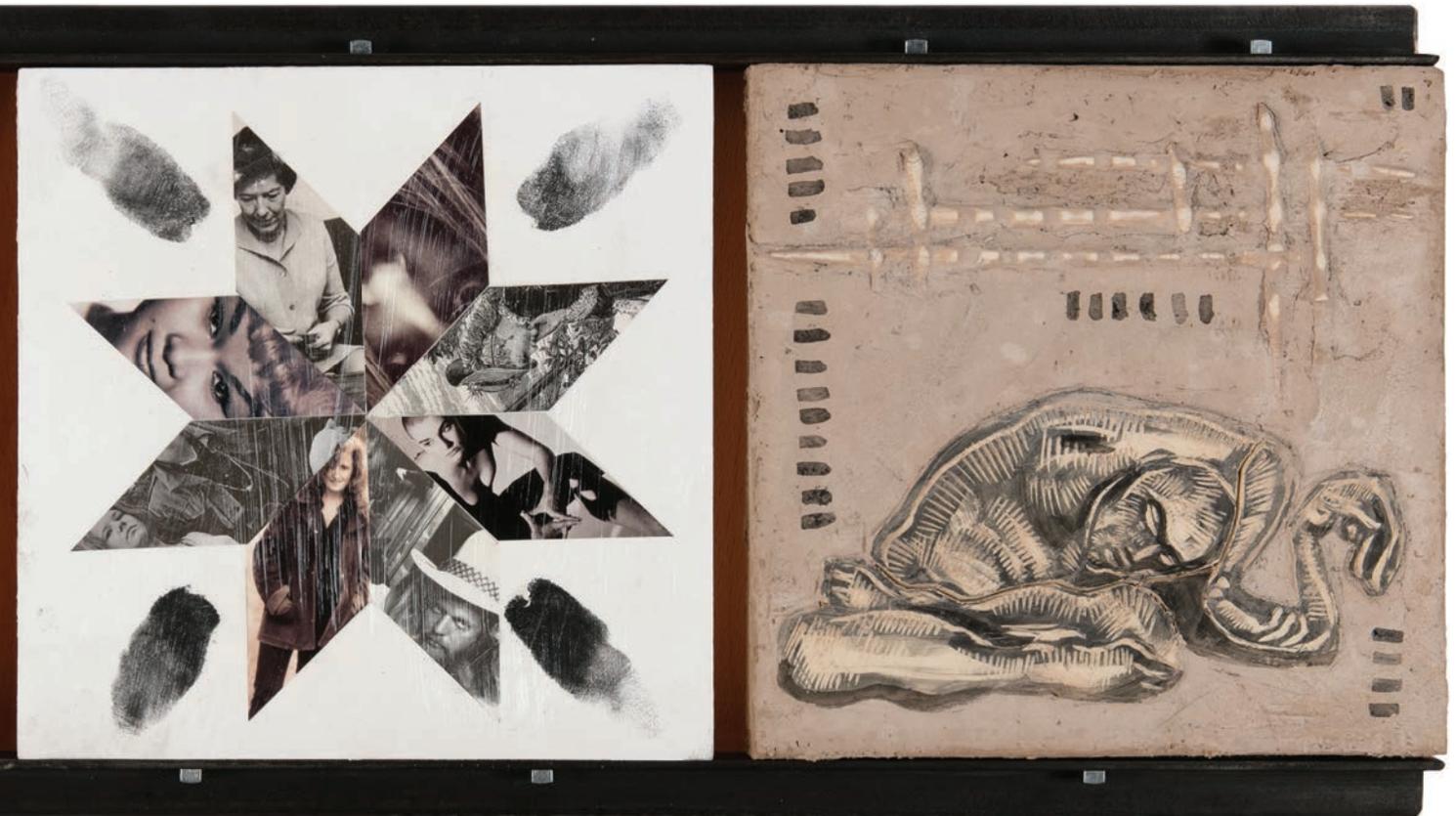
The title *In This Together* references the three pieces featured in this collaborative artwork and the challenges overcome by Rose B. Simpson, April Holder, and Marty Two Bulls Jr. to complete their educations and establish reputations in the art world.

“Scholarships supported my journey through IAIA and were vital,” Simpson says. “And now look at me and my peers. If we hadn’t had that support, in so many ways we wouldn’t be on the journey we’re on and making the change we’re making.”

As IAIA embraces different voices, so does *In This Together*. From paint to chine collé and grout, each artist used different media to express their sentiments. In Simpson’s words, “this collaborative piece honors how all of our voices together create a chorus that is vital to IAIA.”

Rose B. Simpson (Santa Clara Pueblo) '18 with April Holder (Sac and Fox Nation) '08 and Marty Two Bulls Jr. (Oglala Lakota) '11; *In This Together*, 2022; wood, paint, chine collé, ceramic tile, grout, steel, hardware; 9.5 in. x 25 in. Photograph by Addison Doty.





A Poet's Perspective on IAIA's History and Impact

Everyone at the IAIA *Making History 2022* Scholarship Event had the privilege of hearing U.S. Poet Laureate Joy Harjo (Mvskoke Nation) '68 read from *Catching the Light*, her highly anticipated memoir, which will be published this fall. These condensed passages from Harjo's reading recount her experience as a student during the turbulent 1960s and IAIA's impact on her personal and artistic development through the years.

Joy Harjo's *Catching the Light (Why I Write)* will be published October 4, 2022, by Yale University Press.

"My origin story of writing poetry would begin in 1967, after I arrived in Santa Fe at the Institute of American Indian Arts (IAIA), which was then a Bureau of Indian Affairs residential arts high school with a two-year postgraduate program. We were Native students from tribal nations throughout what is now called the United States, all of us there because of a demonstrated proficiency in the arts.

That fall when I began at IAIA, there were race riots across the country. The Vietnam War was blazing. Jimi Hendrix's first album, *Are You Experienced*, was released. Jim Morrison and the Doors followed with *Light My Fire*, and Thurgood Marshall was sworn in as the first Black justice of the U.S. Supreme Court. The free-love explosion was traveling from Haight-Ashbury in San Francisco all over the country, including Santa Fe's Canyon Road. Native rights movements were stirring in the wake of the Civil Rights Movement, and Alcatraz would soon be occupied. I arrived at the main dorm on the Cerrillos Road campus of IAIA with my metal army footlocker, carrying everything I owned from Tulsa. When I walked up that wide, tall porch and signed in, I did not look back.

What I learned as a student at IAIA in the late 1960s became central to my consequent journey as a Mvskoke poet, writer, playwright, musician, and teacher. We were inspired and directed to make our original art, born of major traditions in arts and cultures, even as we were venturing out for fresh ideas, images. We were wounded, but it was in the wounding that we would find our strength. As we practiced our arts, we realized that we had a hand in revising the story of who we are as indigenous nations, who we were, and who we were becoming.

We would come to learn that our indigenous arts and lifeways are crucial to a healthy and dynamic American story. There is no America without us. And our arts, the arts of all our citizens, show the way to a meaningful future."



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