

Inside: *Native Arts Magazine* • Performing Arts Special • 135+ Galleries and Museums

# santa fe an

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## arts + culture

# creative conversation

## Eiteljorg fellowship showcases five contemporary Native artists

INDIANAPOLIS'S EITELJORG Museum of American Indians and Western Art considers its renowned collection of contemporary Native art one of its greatest accomplishments. Since 1999, the biennial Eiteljorg fellowship program honors five Native American artists with a \$25,000 unrestricted grant and a juried group exhibition of their works.

The museum purchases some of the fellowship artists' pieces for its permanent collection, resulting in an impressive 200 works of contemporary art by more than 40 of the world's leading artists.

Opening November 14, *Conversations: Eiteljorg Contemporary Art Fellowship 2015* will feature installations by Luzene Hill (Eastern Band of Cherokee); sculptures and installations by Brenda Mallory (Cherokee); sculptures by Holly Wilson (Delaware Tribe of Western Oklahoma, Cherokee); sculptures and installations by Da-ka-xeen Mehner (Tlingit); and paintings by invited artist Mario Martinez (Pascua Yaqui).

"The theme of the exhibit grows from the common threads we find between the five selected fellowship artists," says Ashley Holland, Eiteljorg Assistant Curator



Da-ka-xeen Mehner (Tlingit), *Call and Respond 1 & 2*, 2014, wood, rawhide, with video projection, 20 x 20 x 8" (each). Collection Eiteljorg Museum.



Above: Luzene Hill, *Retracing the Trace*.



Left: Brenda Mallory (Cherokee Nation) *Undulations—Red*, 2012, waxed cloth, nuts, bolts, welded steel, 48 x 80 x 7". Collection Eiteljorg Museum.

Common threads found between the five selected fellowship artists and a piece by Mario Martinez called *The Conversation* determined the exhibit's theme, says Ashley Holland, assistant curator of contemporary art



Above: Mario Martinez (Pascua Yaqui Tribe of Arizona), *The Conversation*, 2004, acrylic and charcoal on canvas, 84 x 132". Collection Eiteljorg Museum.



Luzene Hill (Eastern Band of Oklahoma), *Retracing the Trace*, 2011–2015, cord, ink, pastel, dimensions variable. Collection Eiteljorg Museum.


Right: Holly Wilson (Delaware Tribe of Western Oklahoma/Cherokee), *Belonging*, bronze and geode, 9.5 x 10 x 6". Collection Eiteljorg Museum.



of Contemporary Art "This year's theme is based on a piece [called *The Conversation*] by Mario Martinez that centers around his being a Yaqui man living in New York City and traveling to Arizona, and how those different identities work together." Scholarly articles analyzing each artist's contribution in the exhibit will be published in a catalog alongside in-depth essays about the artists.

The permanent collection of Native American art at the Eiteljorg includes a gallery called *Mihtohtseerionki*, which means "the people's place" in the Miami language. Visitors will find displays illustrating the history and culture of the local Indiana tribes, including the Potawatomi, Delaware, Kickapoo, and more, as well as a wide range of art and objects from tribes spanning the continent from Canada to Mexico.

The museum's vast holdings originated with the personal collection of its founder, Harrison Eiteljorg, and the Museum of Indian Heritage in Eagle Creek Park, Indiana. Including everyday functional objects such as clothes, baskets, and weapons to cultural and traditional carvings, sculpture, and jewelry, the Eiteljorg houses noteworthy collections of Southwestern art, Navajo saddle blankets, and katsina carvings.

Every June, the Eiteljorg Museum hosts the Indian Market and Festival for a weekend of live music and storytelling, cooking demonstrations, traditional foods, community art activities and fine art exhibitions; and in December, a Winter Market is held. 

Eiteljorg Museum of American Indians and Western Art, 500 W Washington, Indianapolis, Indiana, [eiteljorg.org](http://eiteljorg.org)

| DAY TRIP |

# Pecos National Historical Park



Just 25 miles east of Santa Fe, the Pecos National Historical Park boasts a cultural cross-section of ruins and an informative visitors' center detailing the significance of the place. Once a significant gateway for trade and travel through the southernmost Rocky Mountains, the 350-square-mile Pecos Wilderness is home to more than just towering peaks, spectacular waterfalls, and a myriad of wildlife. The Plains Indians, Pecos Puebloans, and Spaniards all passed through and lived at this crossroads where original pueblo foundations, reconstructed kivas, and mission churches still stand. By the mid-1400s, the economically powerful settlement supported 2,000 inhabitants who lived in four-story structures along a quarter mile of ridgeline. Spanish Franciscans angling to convert Indians to Christianity built missions and lived alongside the tribes until the Pueblo Revolt of 1680; by the mid-1700s the community declined as a result of disease, Comanche raids, and migration. Visitors can walk a paved path among the many ruins and relive a piece of New Mexico's unique history and culture, guided by interpretive signage and a little bit of imagination.—*Cristina Olds*



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# Sean Wimberly

inspired by nature

by Cristina Olds photographs by Stephen Lang



The artist in his east mountains studio in front of *Chamisa Canyon*, acrylic on canvas, 48 x 60"

SEAN WIMBERLY can often be found strolling the tree-lined trails near his Albuquerque home. "I like to paint a more intimate view of New Mexico landscapes," he says, "such as walking down a colorful pathway through an aspen forest, wondering what lies around the bend, or looking through a shady, partially open Santa Fe gate and into the garden beyond."

The self-taught acrylic artist developed his impressionistic style of laying thick strokes of color on canvas with a palette knife after years of trial and error; today his work can be found in the New Mexico State Fair permanent collection, and as prints for the Albuquerque Convention and Visitors Bureau and the Weems Artfest. In Santa Fe, he's represented by Bill Hester Fine Art where he's pictured (opposite, top) painting *en plein air* as part of last year's Paint Out event. ■

Bill Hester Fine Art, [billhesterfineart.com](http://billhesterfineart.com)



Wimberly works full-time as an engineer for the water authority in Albuquerque and paints in the evenings and on weekends.

*Autumn Drive*, acrylic on canvas, 60 x 72"



Wimberly painting *Golden Sunset*, acrylic on canvas, 24 x 24"

"I like to paint a more intimate view of New Mexico landscapes," says Sean Wimberly.



# M O D E R N C L A S S I C S



Rose B. Simpson,  
*To Let Go*, ceramic,  
leather, mixed media,  
39 x 20 x 11"

## Chiaroscuro Contemporary Art

As well as holding degrees from UNM, IAIA, and Rhode Island School of Design, Santa Clara Pueblo artist Rose B. Simpson just completed an automotive science program at Northern New Mexico College. "Growing up in Española, the car was more than utilitarian; it was also an aesthetic experience," she says. From paint and bodywork to engine swaps, Simpson does complete auto customization. She is a poet, lecturer, and caretaker of a permaculture site at her Pueblo, and plans to join IAIA's creative writing program this fall. The mixed-media ceramic artist is represented by Chiaroscuro in Santa Fe, where her recent SITE Santa Fe installation of two totemic nine-foot figures, called *Alter*, is displayed. This summer, she has a collaborative show with Virgil Ortiz to deconstruct gender stereotypes in fashion, at the Museum of Contemporary Native Arts. —Cristina Olds

[chiaroscurosantafe.com](http://chiaroscurosantafe.com)



  
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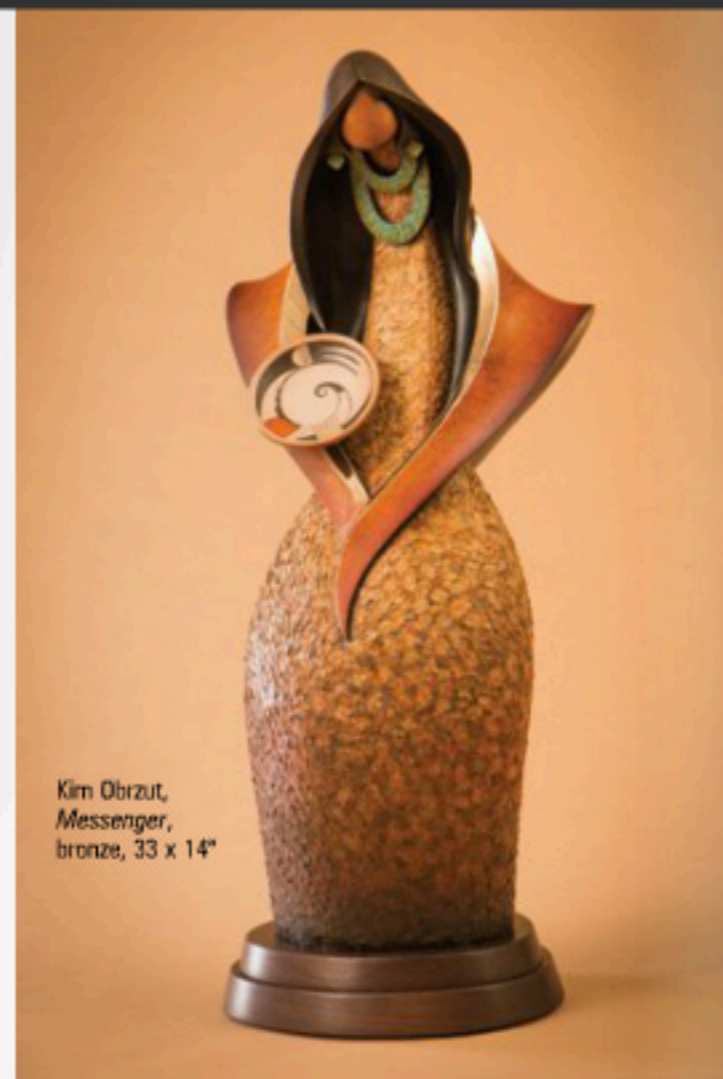
Greg Overton, *Ghost of Wounded Knee*, oil, 84 x 48"

## Mountain Trails Fine Art

Greg Overton has been creating Western art since elementary school, when he emulated the works of Charles M. Russell and Frederic Remington. He's particularly fascinated with the history of Native American warriors and does extensive research, studying tribal histories and old photos for all his paintings to understand his subjects and maintain authenticity in his work. He frequently attends powwows and Native American ceremonies.

Many of his paintings are based on historical figures such as Sitting Bull, Red Cloud, and Geronimo. Native American friends serve as models. "I'm so inspired by these warriors," says Overton, whose work is shown at Mountain Trails Fine Art.—EVC

[mountaintrailsfineart.com](http://mountaintrailsfineart.com)



Kim Obrzut, *Messenger*, bronze, 33 x 14"

## The Signature Gallery

Bronze sculpture has been a satisfying medium for Kim Obrzut (Hopi), who grew up in Arizona and began her art career painting figures on rocks that she found. She started sculpting Hopi maidens more than 20 years ago and is still fascinated by women's important role in Hopi society. "Not only do my sculptures reflect the history of the Hopi people, they transcend the traditions of an ancient people into an ancient art form of bronze," she says. Obrzut, an award-winning artist who is represented by The Signature Gallery, has had her work featured in national magazine articles and books about Southwestern art. "My work seeks to capture and symbolize the spirit of my Hopi culture," she says.—EVC

[thesignaturegallery.com](http://thesignaturegallery.com)

## Sorrel Sky Gallery

Contemporary Navajo jeweler Cody Sanderson finds inspiration for his works in his children's toys and from people on the street. "My pieces are not serious, religious, or political," he says, "but they are a good time, and I enjoy making them." Sanderson has shown his silver bracelets, necklaces, and rings at the Santa Fe Indian Market since 2002, and is represented in Santa Fe by Sorrel Sky Gallery. "Like many artists or anyone who creates, I have ideas that [lie] dormant until something sparks my memory and I am able to incorporate that idea into a physical form," Sanderson says. Among other accolades, in 2008 he won Best in Show at the prestigious Heard Museum Guild Indian Fair and Market for a sterling silver Rubik's Cube.—CO

[sorrelsky.com](http://sorrelsky.com)



Doug Hyde, *Spring and Autumn*, bronze, 22 x 10 x 7"

## Nedra Matteucci Galleries

Born in Oregon of Nez Perce, Assiniboine, and Chippewa ancestry, Doug Hyde graduated from the Institute of American Indian Arts in the 1960s when it was still a high school and he was just 17. He studied sculpture there under his mentor and friend, the late Allan Houser, and later became an instructor himself at IAIA. His long and industrious career is filled with awards, and his work is in numerous collections—including two large bronze sculptures at the Smithsonian's National Museum of the American Indian. He's currently working on some Portuguese marble pieces featuring leaping salmon that are inspired by childhood memories of the Columbia River waterfalls, where tribal people still gather to fish. "I go to Nez Perce in summer and teach art classes to give back to the tribe," he says, "and it's salmon time when I'm there. Salmon's been an integral part of our diet and culture." Hyde has been represented in Santa Fe by Nedra Matteucci Galleries since 1973.—CO

[matteucci.com](http://matteucci.com)



Cody Sanderson, *Double Dragon Back Cuff Bracelet*, sterling silver

# Don Redman

putting mettle to metal

by Cristina Olds

photographs by Stephen Lang

WITH HIS LARGE-SCALE sculptures, Don Redman, winner of the 2014 Governor's Award for Excellence in the Arts, strives to engage and inspire the viewer. After 30 years of working with kinetic sculpture, Redman now focuses on making static components mimic kinetic energy. "I wanted [the sculptures] to still be kinetic, so I'm using the elements of light and water to create movement onto mosaic glass tile. Sunlight penetrates through the stencils and casts shadows that refract onto the water and tile, creating different effects throughout the year," he says.

Redman works with a variety of material—stainless steel, paper, Corten, wood, glass—depending on the concept. The sculptor trained to make objects that last three times his lifetime, he says, "because it proves the master of the collaboration between artist and his medium." ■

Don Redman, [donredman.com](http://donredman.com)



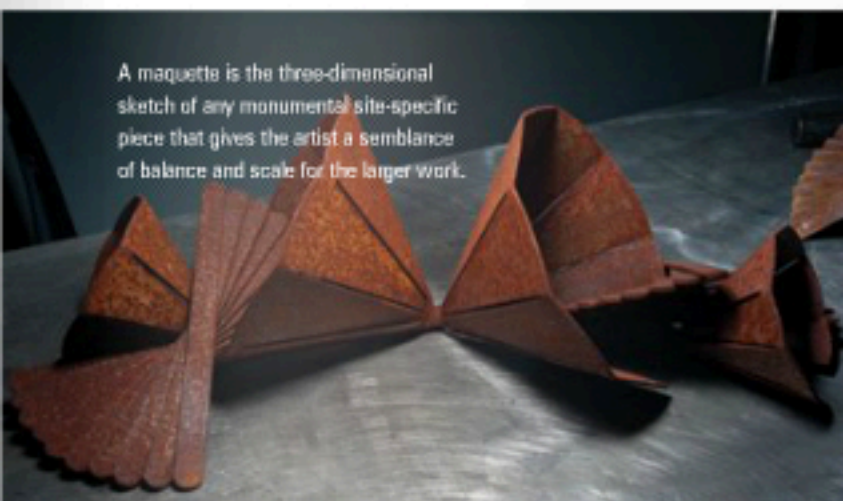
After 40 years of trial and error, Don Redman now feels as if he's following his work into an expansive evolution that naturally grows by building a sculpture piece by piece.



Grinding each of the 90 pieces is part of Redman's refinement and customization process to ensure that each component works.



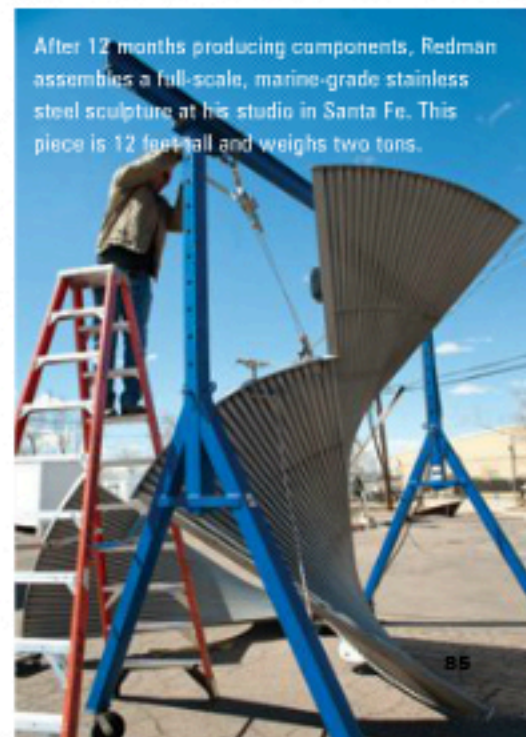
Changes are often made between the maquette (model) phase and the final phase (above).



A maquette is the three-dimensional sketch of any monumental site-specific piece that gives the artist a semblance of balance and scale for the larger work.



Earlier works hanging in Redman's studio represent his exploration with wind and kinetic energy.



After 12 months producing components, Redman assembles a full-scale, marine-grade stainless steel sculpture at his studio in Santa Fe. This piece is 12 feet tall and weighs two tons.

## Gallup

As the urban hub for several nearby pueblos, the Four Corners town of Gallup hosts the longstanding Inter-Tribal Indian Ceremonial festivities every August, celebrating Native American culture and identity via art, food, and dancing. Visitors also flock to Gallup to buy locally made Native American jewelry and fine art at the monthly ArtsCrawl and the Saturday flea market, and to witness the traditional Indian dances that fill the courthouse square nightly from May through September. Other annual events include rodeos, running and cycling races, and a hot air balloon rally at Red Rock Park, to name just a few. In the past few years, Gallup has reinvented itself as a year-round recreational oasis for mountain bikers, hikers, and sightseers. Besides the flowing high desert trail system and the network of ponderosa- and aspen-lined trails in the McGaffey forest area, the Church Rock and Pyramid Rock trails offer moderate hikes through deep, vertical canyons with 360-degree views of towering cliffs and bluffs.

In addition, several national monuments—including El Morro, El Malpais, and Canyon de Chelly—are only a short drive away. For more information, visit [adventuregallup.org](http://adventuregallup.org).

—Cristina Olds