

UCLA

UCLA Electronic Theses and Dissertations

Title

The Economic and Educational Impact of Native American Art Markets

Permalink

<https://escholarship.org/uc/item/9dz7w8tw>

Author

Wray, Taylor Elaine

Publication Date

2015

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA
Los Angeles

The Economic and Educational Impact of Native American Art Markets

A thesis submitted in partial satisfaction of the requirements for the degree
Masters of Arts in American Indian Studies

By

Taylor Elaine Wray

2015

ABSTRACT OF THE THESIS

The Economic and Educational Impact of Native American Art Markets

By
Taylor Elaine Wray
Master of Arts in American Indian Studies
University of California, Los Angeles, 2015
Professor Peter Nabokov, Chair

This research will investigate the economical and educational impact of Native American art markets. The information will compare and contrast the approaches of two museum-operated Native American art market programs, the Autry National Center in Los Angeles, California and the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana. Information collected on these market programs included observation, library research and personal interviews. This study will present a brief history of Native American art markets (1880-present) and their emergence in the modern American economy. It will include historical background of the Santa Fe Indian Market in Santa Fe, New Mexico, which writer Tristian Ahtone calls, “the biggest and best-known destination for Native artists and Native art collectors on the planet.”¹ From learning about the Santa Fe Indian Market one can reach some foundational understanding of Native art markets influence on evolution of modern Native American art. The two markets under review in this document have similarities and differences that will be presented. My analysis will identify the impact these Native art markets have on Native American artists, Native and non-Native communities, and American Indian themed institutions that host them.

¹ Ahtone, Tristan. "Dueling Markets Show Native American Art Is Big Business." *NPR*. NPR, 26 July 2014. Web. 22 May 2015.
<<http://www.npr.org/sections/codeswitch/2014/07/26/335395322/dueling-markets-show-Native-american-art-is-big-business>>.

The thesis of Taylor Elaine Wray is approved.

Paul Kroskrity

Stella Nair

Peter Nabokov, Committee Chair

University of California, Los Angeles

2015

Table of Contents

ABSTRACT OF THE THESIS	ii
NATIVE AMERICAN ART MARKET TIMELINE.....	v
METHODOLOGY/PREFACE.....	vi
INTRODUCTION	1
A CHRONOLOGICAL HISTORY OF NATIVE AMERICAN ART MARKETS	4
Institutional Native American Art Markets Begin in Santa Fe.....	7
Rise in the Commercialization of Native American Arts.....	10
Native American Art; 1960-1990	14
Native American Art Markets Today	16
OBSERVATION 1: THE EITELJORG INDIAN MARKET AND FESTIVAL.....	18
Development Strategies of the Eiteljorg Indian Market and Festival.....	23
Staff and Artists at the Eiteljorg Market.....	25
The Eiteljorg Indian Market and Festival Reflection	28
OBSERVATION 2: AUTRY AMERICAN INDIAN ARTS MARKETPLACE	29
Hopi Marketplace	31
Autry Observations and Concluding	35
Los Angeles as Urban Indian Country.....	39
CONCLUSION.....	42
Avoiding Limiting Factors in Research.....	47
Future Research	48
Bibliography	52

NATIVE AMERICAN ART MARKET TIMELINE

1887-General Allotment Act (Dawes Act)

1876-Fred Harvey Company joins forces with Santa Fe Railroad

1881-Santa Fe railroad arrives in New Mexico

1893-Chicago World Fair

1922-Edgar Hewett opens first Southwest and Indian arts fair at Santa Fe Fiesta

1922-Indian Arts Fund formed

1934-New Mexico Association of Indian Affairs takes control of Santa Fe Fiesta

1934-Indian Reorganization Act

1935-Indian Arts and Crafts Board formed

1939-World War II begins

1956-Indian Relocation Act

1962-Institute of American Indian Art formed

1962-Indian Market separates from Santa Fe Fiesta, becomes Santa Fe Indian Market

1989-Eiteljorg Museum of the American Indian and Southwest established in Indianapolis, IN

1990-Indian Arts and Crafts Act

1991-Eiteljorg Museum creates Indian Market and Festival program

1991-Hopi Marketplace established by Southwest Museum in Los Angeles, CA

2003-Autry National Center opens in Griffith Park, Los Angeles, CA

2003-American Indian Arts Marketplace moves from Southwest Museum to Autry

METHODOLOGY/PREFACE

Information on Native American art markets was obtained through library research, observation and interviews. The investigation compared and contrasted approaches of two Native American art market programs. This thesis also served as a comparative study on the effect these programs have on Native artists and their communities as well as institution and their local communities.

Before delving into the observations the reader must learn about the history of Native American art, its rise to commercialization and the impact art markets have on economical and educational efforts surrounding Indian country. I found historical document through library research. This included visiting the Southwest Braun Research library and the American Indian Studies Center library of Los Angeles. With help from Librarian Kenneth Wade, I was able to locate the works of leading Native art market scholars such as Bruce Bernstein, Molly Mullins and Nancy Parezo. As for historical research, I conducted a background inquiry into the Autry National Center and the Eiteljorg Museum of American Indians and Western Art and Southwestern Association of Indian Arts. Without historical context it is difficult to pinpoint the correlation between the emergence of Native American art and the art market venue.

Three observations were made during this study. Using the Santa Fe Indian Market as a precedent, I then compared and contrasted the Eiteljorg Indian Market and Festival to the Autry American Indian Arts Marketplace. I visited each institution during its annual arts market to gain inside perspective, personal experience and understanding of the operation. I traveled cross-country to witness for myself the dynamics of a Native American art market. June 2014 brought me home to visit the Eiteljorg Museum in Indianapolis, Indiana, where in 2010 I served as the Market and Festival intern. That same year I took a weekend road trip in August to the

Santa Fe Indian Market from Los Angeles to New Mexico. A few months later, in November, I made the brief commute across town to the Autry Museum American Indian Arts Marketplace. Anthropological research methods expert Russell Bernard notes that “direct observations provides much more accurate results about behavior than do reports of behavior.”² In this case, direct observation was vital, as little reports have been made about the Autry and Eiteljorg market programs.

The research was carried out in the participant observer perspective. No preconceived notions or biases were considered in drawing conclusions. On sight, new acquaintances were met with a greeting and introduction to the project. Contact information was collected from participants to avoid interrupting the sales process of the artists as informal interviews were conducted via email at a later time. These methods contributed to open-ended conversation and allowed time to develop personalized questions.

Questions were then tailored to each specific artist keeping in mind that they could be from a different tribe, location and have different art mediums. Email was later sent so the interviewee would have time to ponder each question and answer more in depth. The rise in the use of technology to collect information allowed me to carry out the one-on-one interviews online. According to Anthropologist Russell Bernard, “computers-as-interviewers are fine when the questions are clear and people don’t need a lot of extra information.”³ Networking and interviewing off-site worked best for this specific research.

Staff interviews were acquired from each institution with those that work directly with artists in the year round planning of the event. Lisa Watt, former Festivals and Markets

² Bernard, H. Russell. *Research Methods in Anthropology: Qualitative and Quantitative Methods* (Walnut Creek, CA: Alta Mira, 2002), 323. Print.

³ *Ibid.*, 189.

Coordinator at the Eiteljorg, is a personal friend. Lisa also reached out to the connections she made as coordinator via social media to find participants for the research. Her connections eventually provided me with two more artists willing to participate. Patty Carmack, Artist Relations at the Autry, agreed to interview after reaching out to her via email. Carmack was willing to meet over coffee for a face-to-face interview. We stayed connected after the meeting by email as she assisted me in specific questions on the Autry marketplace throughout the writing process.

Formal meetings were set at the museums with Dr. Rick West, Director of the Autry National Center and John Vanausdall, Director of the Eiteljorg Museum, to obtain the institutional standpoint on each market. Mixed interview methods were utilized to meet individual schedule and preference. With the viewpoint and experience of the staff the research could also investigate changes and improvements made in the market between 2008-2014. This aided in measuring the growth, success rate and economic and educational impact each market observed.

In recent decades Native American art markets have expanded out of the Southwest and into more metropolitan areas across the United States. Scholarship on Native American art markets includes that of Southwestern Association of Indian Arts Executive Director Bruce Bernstein's (2012), *Santa Fe Indian Market* and anthropologist Molly H. Mullins (2001), *Culture in the Marketplace*. Few have considered Native American art markets outside of the Southwest. This study will reach further, expanding into the Great Lakes region to shed light on the development of Native American art markets.

INTRODUCTION

Hundreds of tabletops and street rugs lined with Native American hand-made art are scattered in every direction. Endless rows of pop-up tents are filled with visitors browsing carefully in hopes to see it all. This setting is a popular modern day Native American art market. Native art markets are gatherings for artists and buyers to convene for the sale of Native American arts and crafts. Today, art markets like this are utilized for purchasing high quality Native American art in more than a dozen major cities across the country including Phoenix, Seattle, Los Angeles, Santa Fe, Tulsa, Washington D.C. and Indianapolis. Native American art markets are a phenomenon in the twenty-first century. They are not only supporting economic prosperity for participating groups, they are also enforcing public education of American Indian cultures.

Behind the market tables one can find the artists themselves who are willing to engage, educate and assist visitors in purchasing their own art. Native artists use their relational skills to network and gain clientele. Customers are given opportunity to learn about Native culture while purchasing authentic artwork. Patrons have discovered a venue to comfortably acquire quality Native arts and crafts. Institutions hosting these events build relationships with donors, patrons and leading Native American artists. Institutions have the opportunity to fulfill their educational missions by hosting an interactive art market program. In these ways Native American art markets have positive economic, educational and developmental impact on all parties involved.

Annual Native American art markets are opening doors for artists who serve as informative links or liaisons between the Native community and non-Native art admirers. Relationships are cultivated between staff, artists and Native communities at Native American art markets which leads to more collaboration outside the event. Through these art markets,

Native American artists become representatives of their tribal groups and will use this role to educate. By informing the public on current Native life, Native Americans build awareness and support.

A number of American Indian and western-themed institutions are creating market programs such as the Autry National Center in Los Angeles, the Heard Museum in Phoenix, the National Museum of the American Indian in Washington D.C., and the Eiteljorg Museum in Indianapolis. They are following the example of the largest, longest and most successful festival, the Santa Fe Indian Market. Native American art market programs hosted by educationally driven Native-themed institutions are increasing collaboration between Native artists and the Native community. Collaboration strengthens the reputation of Native themed museums by refreshing the accuracy of educational information presented to visitors. It also cultivates relationships between leading Native artists and institutions that wish to acquire art for their own museum collections. Native art markets build support and funding for the hosting institutions, therefore are vital developmental programs for any Native American artist or museum institution.

Native art markets support a larger cause than just art sales. At Native art markets, guests are able to view art that tells many stories of the American Indian. Through these market programs detailed knowledge of Native American life is portrayed. Native American art markets are both educational and economical tools by promoting cultural persistence for Native American communities. In this thesis I will attempt to disclose the evolution, growth and purpose of Native American art markets.

The first major Native American art market in the United States was created in the Southwest. In 1921 Museum of New Mexico directors Edgar Lee Hewett and Kenneth Chapman established the Indian Fair in Santa Fe, New Mexico and the following year it officially opened

to the public. After years of change the Southwest Indian Fair continued into the twenty-first century as the well-known Santa Fe Indian Market. For decades the market would pave the way for other Native inspired institutions to develop their own market programs. Today, the city of Santa Fe sees a significant boost in the economy during the market weekend. Leading in innovation, the Santa Fe Indian Market continues to influence the development of other art markets.

The Autry National Center of Los Angeles is one such museum that adapted a Native art market program. According to their website, the marketplace serves as “the largest Native American arts fair in Southern California, the Autry's American Indian Arts Marketplace features 200 Native American artists who represent more than 40 tribes.”⁴ When Los Angeles’ diverse Native population was formed by enriched United States government-run Relocation programs of the 1950’s, the city became one of several urban centers chosen to assimilate American Indian families into mainstream America.

Today, Los Angeles is home to many Native groups from across the United States as well as their own indigenous populations such as the Gabrielino-Tongva tribe. Native Americans that moved to Los Angeles during this era strengthened their inter-tribal relations and resisted assimilation. The Autry National Center is a space where Southern California tribes connect and gather and witness the rich diversity in Southern California Native groups during the its annual marketplace. The Autry American Indian Arts Marketplace supports collaboration between institution and local Natives to provide educational and economic opportunities for those involved.

The Eiteljorg Museum of American Indian and Southwestern Art in Indianapolis, Indiana is an example of a Native art market thriving outside the Southwest. This Midwest institution is

⁴ "Overview | Autry National Center." *The Autry*. Los Angeles, CA. Web. 21 May 2015. <<http://theautry.org/american-indian-arts-marketplace/overview>>.

helping visitors to reconsider the present perceptions and stereotypes of Native Americans taught by the United States educational system. The Eiteljorg Indian Market and Festival serves the community by educating on the diversity and tenacity of Native American cultures. The market program allows the Eiteljorg to meet new artists and donors who will in turn support the museum financially.

A CHRONOLOGICAL HISTORY OF NATIVE AMERICAN ART MARKETS

Native American art markets began in Santa Fe, New Mexico at the end of the nineteenth century. American Indian museum scholars Kathleen Howard and Diana Pardue credit the creation of the transcontinental railway system for the emergence of Native arts. According to the duo, “New Mexico’s population tripled between 1880 and 1920.”⁵ Railroads entering New Mexico exposed travelers to Native American cultures. Bruce Bernstein, former Director of the Southwest Association of Indian Arts elaborates: “The trains also brought tourists, whose fear of frontier land began to give away to curiosity. Anglo-American traders took advantage of this situation to sell Native made curios to visitors.”⁶ He also suggests, “traders encouraged Indian artists to make pottery and other items expressly for outsiders. Across the Southwest, Native vendors positioned themselves at railway stations selling souvenirs to tourists.”⁷ Through the railway experience more tourists discovered Native American aesthetics.

⁵ Howard, Kathleen L., and Diana F. Pardue, "Forward." *Inventing the Southwest: The Fred Harvey Company and Native American Art* (Flagstaff, AZ: Northland Pub. 1996), XIV. Print.

⁶ Bernstein, Bruce. *Santa Fe Indian Market: A History of Native Arts and the Marketplace* (Santa Fe: Museum of New Mexico, 2012), 30. Print.

⁷ Ibid.

Formed in Topeka Kansas in 1876, The Fred Harvey Company, a railway food service organization, opened business along railroad stops in New Mexico's Pueblo Indian villages. The company capitalized on their captive clientele by commercializing Native American art. Tourists began to purchase low cost souvenirs from Native artists. The railroad had brought with it a means to generate income for Southwestern Native groups. According to Howard and Pardue, "Native Americans were faced with the need to participate in the cash economy prevalent within the Euro-American population."⁸ Tourists were attracted to the Indian "exotic" culture and began to purchase Native artworks for personal collection. In return these art sales introduced Native Americans to a cash based economy.

Meanwhile, across the country popular national fairs were taking place such as the Chicago World Fair (1893) and the Panama-California Exposition (1915-1917). These celebrations also introduced the modern Native American to the public. Opinions on American Indians were shifting from the "savage Indian" to a more fascinating perception. The allure of Native American culture seen at these fairs was noticed; tourists would visit the Southwest to seek adventure. They would commemorate their experience in the Southwest by taking home Native American hand-made curios. From world fairs and the newly integrated railway system, the Southwest became the center point of Native American arts.

Also during this time it became difficult for Native Americans to devote energy into art production. Because of economic hardship time was spent working laborious full-time jobs rather than creating art for leisure. Anglo-American anthropologist Edgar Hewett realized that the low cost Native souvenirs sold at railway stations were not giving proper credit to the

⁸ Howard, Kathleen L., and Diana F. Pardue. *Inventing the Southwest: The Fred Harvey Company and Native American Art* (Flagstaff, AZ: Northland Pub. 1996), 4. Print.

inherent artistic talent of Native Americans. Hewett and his colleagues wanted to gain awareness for American Indian arts on a national level while preserving traditional Native art methods.

In 1909 the Museum of New Mexico was founded. Bernstein discusses the reasoning behind the formation of their first Indian fair. According to Bernstein these benefactors “began to encourage potters to make pottery modeled on prehistoric and historic pieces that were thought to represent an unsullied or authentic culture.”⁹ The purpose of the market was to safeguard traditional techniques that made quality Native art so special. Hewett and colleagues then set the stage during the 1920’s for Southwest Indians to produce Native arts to be preserved, admired and sold at art markets.

In 1925 Mary Austin, another Anglo-American Native arts advocate, formed the Indian Arts Fund (IAF). According to historians Carter Jones Meyer and Diana Royer, “Austin believed that every effort was needed to protect Native art. To do so would not only lead to the resurrection of the handicraft culture threatened by the machine age, but also a renewed interest in the environment as a focal point of American life.”¹⁰ The Indian Arts Fund strove to renew a sense of accomplishment among Indians in practicing Native artistry. Programs like this and the annual Indian Fair were soon demonstrating their economical reward to relevant artists and the city of Santa Fe.

⁹ Bernstein, Bruce *Santa Fe Indian Market: A History of Native Arts and the Marketplace*. Santa Fe: Museum of New Mexico, 2012. 9. Print.

¹⁰ Meyer, Carter Jones, and Diana Royer. *Selling the Indian: Commercializing & Appropriating American Indian Cultures* (Tucson: U of Arizona, 2001), 193. Print.

INSTITUTIONAL NATIVE AMERICAN ART MARKETS BEGIN IN SANTA FE

After relocating from Colorado to New Mexico in the 1890's Edgar Hewett also realized the need for preserving traditions and culture of American Indians. During the Assimilation Era (1887-1932), the period of United States policies which sought to infuse Native Americans into the general population, Hewett endeavored to support American Indians arts. According to Bernstein, Hewett "used his own position as the Director of The School of American Research and the Museum of New Mexico to organize the Southwest Indian Fair, an annual event first held September 4th, 1922 as part of the Santa Fe Fiesta."¹¹ The Southwest Indian Fair created by Hewett and colleague Kenneth Chapman merged with the longstanding Santa Fe Fiesta, a holiday that honored former Spanish Governor Diego de Vargas. The fair was located in downtown Santa Fe inside the old National Guard Armory. Their position of power influenced the formation of the market and in 1922 the stage was set for a formalized venue to sell "authentic" Native American art.

Hewett did everything in his power to make the market a success. Meyer and Royer discuss his commitment to developing the program. "Indians were already an integral part of the fiesta, but Hewett, in creating the fair, obviously wanted more for them. In particular, this new venture aimed to bolster the Indians' economies through the exhibition and sale of their best arts and crafts."¹² With Native artists participating in the sale of the art, visitors came in personal

¹¹ Meyer, Carter Jones, and Diana Royer. "Commercialism and Indian Reform in the 1920's." *Selling the Indian: Commercializing & Appropriating American Indian Cultures* (Tucson: U of Arizona, 2001), 193. Print.

¹² Ibid.

contact with artists whom artwork they would purchase. This helped Native artists develop business relations.

The public responded well to the art, designs and craftsmanship of the American Indian. In his book dedicated to the Santa Fe Indian Market, Bernstein quoted Hewett speaking of the “importance of fostering and preserving Indian crafts in their primitive beauty and cultural distinctiveness.”¹³ Consumers were aware of the craftsmanship that went into creating Native American art. A communal market allowed easy access for patrons to pick and choose their favorite artworks. Now a local urban setting was available to sell and acquire art by the American Indian.

The second year the fair was held on September 3-5th, 1923. The categories were broken down into several genres, such as: blankets, textiles, baskets, two-dimensional works, pottery and beadwork among others. Pueblo pottery won most of the prizes and awards. The exhibitors made \$1,400 in sales that year, equaling roughly \$19,500 in today’s economy. Sixty category winners were awarded in 1923 totaling \$1,018 in dispersed prize money, around \$14,161 according to the US inflation calculator.¹⁴ The fair was a success; according to Bernstein “one measured the success of the event by the amount of revenue made by vendors and the city.”¹⁵ The revenue from this year boosted New Mexico economy.

¹³ Bernstein, Bruce, quoting New Mexico Art Museum Director, Edward Hewitt. *Santa Fe Indian Market: A History of Native Arts and the Marketplace* (Santa Fe: Museum of New Mexico, 2012), 18. Print.

¹⁴ "US Inflation Calculator." *US Inflation Calculator*. Web. 12 Mar. 2015. <<http://www.usinflationcalculator.com/>>.

¹⁵ Bernstein, Bruce. *Santa Fe Indian Market: A History of Native Arts and the Marketplace* (Santa Fe: Museum of New Mexico, 2012), 73. Print.

Fair success continued as revenue endowments increased in the late 1920's and 1930's. Beginning in 1927, the New Mexico Association on Indian Affairs (NMAIA) took over the fair, as the Museum of New Mexico was no longer associated with the event. Indian arts collector and activist Margretta Dietrich served as chair of the fair committee for over twenty-six years. After 1922, the creation of the Indian Arts Fund gained support from wealthy donors and Native art admirers, such as oil tycoon John Rockefeller. Changes in fair leadership occurred often in the beginning years but revenue continued to increase.

From 1932 to 1935 the Santa Fe Indian Fair was not held. Instead they traveled to local Pueblo communities on their celebration days, or "Feast Days". According to Bernstein, "Changes occurred because Indian Fair organizers worried that not enough people were able to see the prizewinners."¹⁶ At this time the income provided by sales of the artwork was becoming increasingly essential to the everyday life of Pueblo artists. Artists increased production and changed the size of the pottery to be smaller. They were making art faster, less detailed and more transportable for tourists. The local fairs at the Pueblos did not satisfy the committee of New Mexico Association of Indian Affairs. Pueblo art outside the fair setting was mass-produced and lacking aspects common of Native artistry. Changes were made to the program to insure desirable Native arts were produced for sale.

Before the market returned to its previous success it saw a decline. In 1936, Secretary Maria Chabot proposed holding markets weekly during the summer. They were carried out every Saturday in downtown Santa Fe at the house of the Governor on Palace Street, under its porch called "Palace Portal". But in 1940, due to the U.S. involvement in World War II they were cancelled because the event took up too many resources during the war such as time, staff and

¹⁶ Bernstein, Bruce. *Santa Fe Indian Market: A History of Native Arts and the Marketplace* (Santa Fe: Museum of New Mexico, 2012), 85. Print.

money. Other Native art programs were also shut down due to lack of attendees and artists. Many involved in the production of the art market were now preoccupied with working for industrial companies that supplied the war effort. During the 1930's and 1940's revenue decreased for the New Mexico Association of Indian Affairs but public excitement in the program did not.

After the war the Santa Fe Fiesta continued to grow throughout the twentieth century. In 1959 the New Mexico Association of Indian Affairs formally changed its name to the Southwestern Association on Indian Affairs (SWAIA). Although many changes occurred in the fair and its management since 1922, the market persisted and grew.

RISE IN THE COMMERCIALIZATION OF NATIVE AMERICAN ARTS

In other corners of the country, like Los Angeles and New York, the 1930's brought years of growth and support for Native arts. In Manhattan, New York in 1931 the Exposition of Indian Tribal Arts (EITA) opened its Grand Central Station gallery doors to the public. This "first truly American art exposition"¹⁷ was intended to "reimagine American national and regional identities."¹⁸ By now artists were using their positions at art markets to educate visitors on contemporary Native American culture. The Native artists in Santa Fe responded to the consumer demand by creating on a more mass produced, commercial scale. Over the next several decades, Native artists attempted to define art on their own terms.

¹⁷ Mullin, Molly H. *Culture in the Marketplace: Gender, Art, and Value in the American Southwest* (Durham: Duke UP, 2001), 91. Print.

¹⁸ Ibid.

The cultural mystique of Pueblo Indian communities continued to create a consumer demand for Indian-made curios in the early twentieth century. Native arts scholar Zena Pearlstone describes the scene during this time: “For over a century now, this ‘exceedingly picturesque’ landscape inhabited by ‘colorful’ Natives has been endlessly commoditized and consumed.”¹⁹ Pearlstone’s book *Commodified and Appropriated Images of Hopi Supernaturals* investigated the mass production of Katsina spirits into a tangible form for consumers. Katsina, or spirit who brings rain, was customarily made in doll form called Tihu. Pearlstone noted they were first collected in 1858 but popularized in an exhibition at the Museum Northern Arizona in the 1930’s. Tihu dolls found their way into gift shops along Route 66 and were eventually sold to collectors for extensive amounts. Much of the production of Native American art was centered in New Mexico and Arizona. Pueblo and Navajo Indians were also substantial participants in the Santa Fe Indian Fair. Consumer demand remained strong for Native American arts and crafts. Santa Fe Indian Fair provided the best participating artists and quality inventory.

In 1924 the United States government attempted to address poverty in Indian country by conducting studies of its current condition. After years of debate it was determined that changes must be made to reverse U.S. assimilation campaigns. The Indian Reorganization Act of June 18th 1934, also known as the Indian New Deal, would assist in Indian self-determination. According to art history scholar Jennifer McLerran, “it was concluded that improved production of traditional arts and crafts could serve as a particularly viable route to economic and cultural revitalization of indigenous groups.”²⁰ Prior to this legislative change Native American culture

¹⁹ Pearlstone, Zena, and Babcock, Barbara A. *Katsina: Commodified and Appropriated Images of Hopi Supernaturals* (Los Angeles: UCLA Fowler Museum of Cultural History, 2001), 9. Print.

²⁰ McLerran, Jennifer. "The Development of a New Federal Indian Policy." *A New Deal for Native Art: Indian Arts and Federal Policy, 1933-1943*. Tucson: U of Arizona, 2009. 65. Print.

was to be dissolved. Until the New Deal was passed Native Americans were forced to allot their land and transition into the American life by methods of boarding school, vocational arrangement, and religious assimilation. The New Deal promoted persistence of Native aesthetics.

On April 20, 1933 Native rights advocate John Collier would assume leadership of the Bureau of Indian Affairs. As the U.S. reevaluated its current policies towards Native Americans, they created an advisory council on Indian affairs led by Collier. In 1934 he organized the Committee on Indian Arts and Crafts. This organization effected the production of Native American art by involving Native American artists in creating public art and painting mural projects. Government agencies now developed programs in Native arts. Anglo-American advocates like Hewett, Austin, and Chapman led to the promotion and revitalization of Native American art. The Santa Fe Indian Market became one of their greatest achievements.

Following the New Deal, Native art institutions including museums and Indian art schools were formed. American art instructor Dorothy Dunn taught art classes in Santa Fe, New Mexico that promoted a “traditional” Indian style of painting. American Indian art expert Nancy Parezo states, “Highly stylized watercolors of traditional activity, especially dances, came to be accepted and almost fossilized as ‘traditional’ Indian painting.”²¹ This “traditional” style included symbolic patterns, colors and subjects often found on ancient Native American pottery and paintings. As scholar Joy Gritton says, “Dunn was widely known as the coordinator of painting classes held at the Santa Fe Indian School from 1932 until 1937.”²² She taught flat two-

²¹ Parezo, Nancy. "Indigenous Art: Creating Value and Sharing Beauty." In *A Companion to American Indian History*. Ed. Philip, Joseph. Deloria and Salisbury, Neal (Malden, MA: Blackwell, 2002), 220. Print.

²² Gritton, Joy L. *The Institute of American Indian Arts: Modernism and U.S. Indian Policy* (Albuquerque: U of New Mexico, 2000), 35+. Print.

dimensional painting techniques that trained the most influential Native artists throughout the 1940's and 1950's. Their painting styles were found in wall murals on government buildings in cities such as Washington D.C., Albuquerque and Phoenix. Art market collectors admired the work produced by Dunn's students, while the Santa Fe Indian Fair gave them opportunity to acquire the art for themselves.

The Institute of American Indian Arts was formed as the centerpiece for Native arts. Created in 1962 on the grounds of the old Santa Fe Indian School, the institute began to train many of the artists participating in the Santa Fe Indian Market. Dunn's stylistic teachings influenced the commercialization of Native painting. Author Roger Matuz of the *St. James Guide to Native North American Artists* says, "This style of painting was the first real commercialization of Indian art, and it was produced entirely to be sold to non-Indians and therefore to cater to their taste."²³ Dunn's students included popular Native artists Fred Kabotie (Hopi), Oscar Howe (Yanktonai Dakota) and Allan Houser (Chiricahua Apache). These artists developed their own stylistic approaches to modern Native life and influence Native art today.

Dunn's teachings were defined by her understanding of traditional Native arts. Students of the institute went on to evolve their own styles and teach the next generation of artists in the 1970's and 1980's. Indian artists pushed the boundaries of what subjects were communicated. At the institute one could "gain knowledge of old Indian aesthetic feelings"²⁴ and "rearrange such knowledge through the freshness of approach that characterizes creative youth."²⁵ Native art schools and museum institutions served as a space for artists to thrive. Rise in the

²³Matuz, Roger. "Preface." *St. James Guide to Native North American Artists* (Detroit: St. James, 1998), Xi. Print.

²⁴ Gritton, Joy L. "The 1959 Rockefeller Conference." *The Institute of American Indian Arts: Modernism and U.S. Indian Policy* (Albuquerque: U of New Mexico, 2000), 134. Print.

²⁵ Ibid.

commercialization of Native American art and development of Native art institutions went on to support the Santa Fe Indian market for generations to come.

NATIVE AMERICAN ARTS; 1960-1990

At the beginning of the 1960's the Santa Fe Indian Market was considered the greatest place to buy quality Native craft by art connoisseurs. A 1960's SWAIA newsletter offered "the best in fine traditional craftsmanship for which the Indian American is famous and has received worldwide recognition."²⁶ Also at this time the Institute of American Indian Art was sending their students art for European tours. The dynamic style and decorative patterns of Native American art attracted many admirers. Indian art had patrons from Los Angeles to Oklahoma to New York City, even stretching across the Atlantic Ocean. The Pueblo pottery boom of the 1970's was one factor that caused the art market scene to flourish globally. Potter Marina Martinez's (San Ildefonso Pueblo) work was exhibited in museums all over the world, drawing acclaim for her skills in pottery. Native American art appreciation had spread outward from Santa Fe into the metropolitan cities of other countries.

Back in the United States, Native artists and curators began working together to create contemporary and traditional Native American art exhibits. According to Parezo, Native artists were participating in "influential exhibitions at the Denver Art Museum, American Museum of Natural History, Walker Art Center, Heard Museum, Philbrook Museum, Glicrease Institute and

²⁶ Bernstein, Bruce. *Santa Fe Indian Market: A History of Native Arts and the Marketplace* (Santa Fe: Museum of New Mexico, 2012), 111. Print.

the National Museum of the American Indian.”²⁷ Popular institutions were using Native American art to fill their exhibition halls.

The genre of Native American art was becoming more defined and stylized. In turn, wealthy patrons were acquiring “traditional” fine art to decorate their homes. Navajo textiles, Pueblo pottery and the earthy color tones of the desert were trending décor in modern American homes. According to Parezo, they were more often used as “decorative items that grace the living room rather than a kitchen.”²⁸ Institutions, scholars and curators were supporting patronage of Native fine arts in the 1960’s and 1970’s. Back in Santa Fe they too were noticing the increase in patronage. In 1965 the Santa Fe Indian Market continued to grow by expanding out into the Palace Portal. Soon booths spread into the center of the streets. By the 1980’s the Santa Fe Indian Market grew to accommodate 330 booths. Space was an ongoing issue for artists displaying at the market.

Since the beginning of Santa Fe Indian Market in 1922, misrepresentations in art sales were becoming a common occurrence. Scholar Jennifer Upton reports, “Misrepresentation by sale of unauthentic products created by non-Indians, including imports from foreign countries, is a matter of great concern to Indian artisans, who may have to reduce their prices or lose sales because of competition from lower-priced imitation products.”²⁹ A law was passed to secure the sale of reputable Native arts including those transactions at the market. The Native American Arts and Crafts Act of 1990 was created to protect Native American artists and their consumers

²⁷ Parezo, Nancy. "Indigenous Art: Creating Value and Sharing Beauty." In *A Companion to American Indian History*. Ed. Philip, Joseph. Deloria and Salisbury, Neal (Malden, MA: Blackwell, 2002), 220. Print.

²⁸ Ibid., 221.

²⁹ Upton, Jennifer N. *American Indian Arts & Crafts: The Misrepresentation Problem* (New York: Nova Sciences 2012), vii. Print

from violation of rights or misdeeds in art sales. Now art markets served as a formalized space guaranteeing that participating artists inventory would be “authentic” or “quality” art from the top Native artists.

Artists have continued to participate in Santa Fe to this day. “Many earn a substantial portion of their annual income there and speak of the Indian Market weekend as the culmination of a year’s work.”³⁰ Money keeps the artists coming back, but it is the collaboration and opportunity to learn about Native culture that makes the market a well-rounded event. The market has gone through much change and transformation since its first fair. Through administration changes, closure and space restraints it has not only persisted but become stronger than ever. The Native American market venue has trickled out of Santa Fe and into urban cities across America.

NATIVE AMERICAN ART MARKETS TODAY

In Santa Fe, New Mexico hundreds of thousands of people congregate every August for the gathering of the largest Native American art market in the United States. Historian Karl Horig stated that, “With an estimated retail value in the United States of \$1 billion (Shiftman 1988), to say nothing of extensive trade in Europe, Japan, and elsewhere, the Native American arts and crafts market has a significant impact on Native individuals, families, and communities. It also economy the economy of the United States and especially on the regional economy of the Southwest.”³¹ In 2012, SWAIA Director Bruce Bernstein “estimated \$18 million spent on art and

³⁰ Mullins, Molly H. *Culture in the Marketplace; Gender Art and Value in the American Southwest* (Durham: Duke UP, 2001), 128. Print.

³¹ Hoerig, Karl A. *Under the Palace Portal: Native American Artists in Santa Fe*. (Albuquerque: University of New Mexico Press), 4. 2003.

another \$122 million into the Santa Fe and New Mexico economies.”³² The Santa Fe Indian market benefits hotels, restaurants and other tourism attractions around the area. The Santa Fe Indian Market has greatly supported Native artists and New Mexico’s economy.

The Santa Fe Indian Market provides a permanent venue for the sale and promotion of art created by Native Americans. The majority of these artists use local space to create their art at their homes on the reservation, in urban areas or remote off reservation areas. The audience interested in buying authentic Native art will most likely never see a glimpse of an Indian reservation. To publicize, market, and sell their art to a wider audience artists generally must travel from their reservation to a metropolitan area. Urban markets give the public a more accessible arena for purchase.

Every August Santa Fe becomes the setting for the historic Indian Market. The Southwest Association of Indian arts explains their duty:

“Indian art collectors and artists from around the world make the pilgrimage to Santa Fe -- whether they intend to buy or not. The Southwestern Association for Indian Arts (SWAIA) is the current organizer and sponsor of the Santa Fe Indian Market and showcases work from about 1,200 of the top Native American artists from various tribes across the country. They sponsor the event, which is estimated to bring more than 80,000 people and over \$100 million in revenues to the state and region.”³³

Planning the event is a non-stop job so they have permanent staff to carry out their mission: “to develop, sponsor, and promote the Santa Fe Indian Market and other educational programs and events that encourage cultural preservation, inter-cultural understanding, and economic opportunities for American Indians through excellence in the arts, with an emphasis of Indians in

³² Bernstein, Bruce *Santa Fe Indian Market: A History of Native Arts and the Marketplace* (Santa Fe: Museum of New Mexico, 2012), 115. Print.

³³ “SWAIA - Indian Market." About SWAIA. (accessed June 2, 2014). http://swaia.org/About_SWAIA/index.html

the Southwest."³⁴ The association continues to serve as the backbone of the Indian Market. The Southwest Association of Indian Arts may implement the market each year but it is the artists, patrons and Native communities who hold the final say in its future.

It is apparent that the Indian Market is vital to Santa Fe and the New Mexico economy. But revenue provided by the Santa Fe Indian Market does not stop with local and state economic development. The market supplies opportunities for Native American artists from rural reservations traveling to Santa Fe each summer to boost their livelihood. Artists bring their entire families as the market forms a socio-economic environment of cultural exchange. The event is utilized as a economic tool for artists as well as a time to reunite with friends and family.

Now my investigation will go beyond Santa Fe to explore two venues that have emerged in the last decades as leading Native American art markets. I researched the Autry and Eiteljorg art markets by participant observation as well as formal and informal interviews of artists and staff members. Both markets have growing rapidly since first opening in 1991. The following sections will expose their impact on educational and economic development.

OBSERVATION 1: THE EITELJORG INDIAN MARKET AND FESTVIAL

Every June in downtown Indianapolis, Indiana, the city hosts hundreds of Native artists from all over North America. On the weekend of June 26th and 27th of 2014, the Eiteljorg Museum of American Indian and Western Art celebrated its 24th annual Indian Market and Festival. Located on White River State Park's Memorial Park lawn, the market provides opportunity to witness a powerful cultural exchange each year. Artists display their finest pieces in attempt to earn money and educate non-Natives on American Indian cultures. Native

³⁴ "SWAIA - Indian Market." Mission statement (accessed June 2, 2014). http://swaia.org/About_SWAIA/SWAIA_Mission_Statement/index.html

American artists from all over unite to display the foods, arts, stories, dance and music of their vibrant culture.

The size of the Eiteljorg market is much smaller than that of the Santa Fe Indian Market. According to the Eiteljorg website, the market hosts “Native performers and more than 150 artists from more than 60 tribes”³⁵ and also that the “the Indian Market and Festival is a one-of-a-kind cultural experience right here in the Midwest.”³⁶ Although on a more modest scale than that of Santa Fe, the market is still supporting education and cultural revitalization of Native American groups outside the Southwest.

To this day, U.S. history has often discredited the large Native culture base in the Midwest. United States public schools seldom acknowledge Native perspective in American history curriculum. In fact, a number of diverse Native villages were scattered amongst the Great Lakes region. Indiana historian Stewart Rafert elaborates on the presence of Midwest Indians mentioning the “Miami, Illinois, Potawatomi, Mascouten and other groups who found themselves caught between the Iroquois to the east and the Lakota to the west.”³⁷ With extensive water and food sources Native American tribes have inhabited these areas for centuries. To educate the public on accurate and contemporary Native American life an additional institution had to be imagined.

One Indianapolis philanthropist and businessman advocated for an educational space to celebrate Native American culture in the Midwest. Harrison Eiteljorg set out to create a Native

³⁵ "Indian Market and Festival." *Indian Market and Festival*. Eiteljorg Museum. Web. 05 Mar. 2015. <<http://www.eiteljorg.org/explore/festivals-and-events/indian-market-festival>>.

³⁶ Ibid.

³⁷ Rafert, Stewart. "Miami Refugees 1654-1700." *The Miami Indians of Indiana: A Persistent People, 1654-1994* (Indianapolis: Indiana Historical Society, 2003), 5. Print.

American museum in Indiana. According to Indianapolis reporter Katelyn Coyne, the Eiteljorg “worked in tandem with Eli Lilly and Company to secure funding from Lilly Endowment Inc. to create the Eiteljorg Museum of American Indians and Western Art. The museum, in Eiteljorg’s mind, was to capture the diversity and unique aesthetic of the old frontier.”³⁸ In 1989 Eiteljorg founded the Eiteljorg Museum of American Indian and Western Art in hopes of share his interest in Native American and southwest culture with the local community.

The institutions exterior architecture portrays a southwest inspired adobe. Inside the building beautiful mohagonay trim lines the galleries and halls. The structure is situated next door to the Indiana State Museum on White River State Park, a clean and beautiful section of downtown Indianapolis. The park is part of an entertainment district with multiple museums, concert venues, sporting events and outdoor activities for visitors. The Eiteljorg Museum is seperated from the market grounds by the White River canal. This divide provides the market with abundant space that can be limiting for many Native art markets.

The Eiteljorg Museum is widely acknowledged as a leading institution of Native American arts. The museums mission, according to its website, is “to inspire an appreciation and understanding of the art, history and cultures of Indigenous peoples of North America. The Eiteljorg Museum collects and preserves Western art and Native American art and cultural objects of the highest quality and serves the public through engaging exhibitions, educational programs, cultural exchanges and entertaining special event.”³⁹ The Eiteljorg museum continues to focus efforts and funding into the growth of its educational programs. The museum utilizes its

³⁸ Coyne, Katelyn. "Harrison Eiteljorg: Indianapolis Businessman and Philanthropist" *Indianapolis Indiana*. Fun City Finder, 19 Apr. 2009. Web. 28 Feb. 2015. <<http://indianapolis-indiana.funcityfinder.com/2009/04/19/harrison-eiteljorg-businessman-and-philanthropist/>>.

³⁹ *The Eiteljorg Museum*. Indianapolis, In. Web. 14 May 2015. <<https://www.eiteljorg.org/about/the-museum>>.

annual Indian Market and Festival to educate the local community on Native American culture in an engaging, interactive and entertaining format.

In 1991, two years after establishment of the museum, the Eiteljorg museum advisory board formed a Native American art market program. The Eiteljorg duplicated Santa Fe Indian Market success by creating a Midwest Native arts market. Today the Eiteljorg Indian Festival and Market serves as a platform for the diverse Native and non-Native communities across the country to unite through art and education.

The physical structure of the Eiteljorg Indian Market and Festival is arranged with logic. The designated space for the market is located behind the museum to the north at Military Park. The space is shaded, open and grassy, ideal for hosting an outdoor event in a humid climate. Artist booths are arranged in a zig-zag pattern under three large tents. Artists are given equal space to display his/her artwork. Since the market is separated from the museum, temporary bathroom facilities, food and drinking water are located on site for visitor convenience. The design and layout of the park has everything needed for a successful and engaging art market.

The Eiteljorg museum makes it easy for anyone to attend the market. In 2015 an anticipated 7,000 guests will visit the museum during the festival. Visitors have several options to purchase tickets including onsite at the N. West Street market entrance, the front museum entrance or online. In 2014, advance purchase of a market ticket cost \$10.00 and at the gate \$12.00, while Eiteljorg Museum members get in for free. Included in the ticket purchase price, market visitors gain access to tour the museum. Attending the market is convenient, affordable and accessible.

If art were not enough to lure you down to White River State Park during the market then the food most certainly will. The market offers a unique dining experience. Indoors, the Eiteljorg Museum café offers fine dining with options of Southwestern flavors and Native American

inspired foods. Onsite, food booths are scattered amongst the festival. At the market one can find something to satisfy taste buds with Native favorites such as tamales, Indian tacos, fry bread, corn on the cob and kettle corn. For the formal events like the pre-market dinner with staff and artists, the Eiteljorg hires in an outside caterer. Overall the market offers a unique dining experience for all its visitors.

The weekend of the market the Eiteljorg transforms into a bustling cultural interchange. The spike in museum visitors during market weekend also boosts revenue for the museum gift shop, café and annual membership sales. The market opens its doors promptly at 10:00 AM on Saturdays and Sundays and closes around 5:00 PM, therefore the artists must prepare for long workdays in the June heat. Dozens of volunteers assist artists by booth sitting during their breaks. Artists, staff and volunteers are given food vouchers each day to use at the onsite vendors and hotels are conveniently located across the street from the museum for artists. While artists are guaranteed little rest, the benefits of making money and educating the public keep them coming back year after year. The Eiteljorg Museum, staff and artists work together to make the market an enjoyable experience.

The entertainment schedule during the weekend market is non-stop. Dancers, singers and storytellers perform periodically for the influx of audience. The performances are located outside in an entertainment tent and also indoor the museum's Eagle Commons Hall and Clowes Ballroom. In 2014, the children's area was themed after a current museum exhibit. According to *Indian Country Today*, the Dogbane family activity area is full of "museum-based art activities for all ages to make and take home will be offered."⁴⁰ Children are engaging and learning at the

⁴⁰ "Celebrate Native Art and Culture at Eiteljorg Indian Market and Festival." *Indian Country Today Media Network.com*. ICTMN Staff, 20 June 2013. Web. 28 Feb. 2015.
<http://indiancountrytodaymedianetwork.com/2013/06/20/celebrate-native-art-and-culture-eiteljorg-indian-market-and-festival-150012>

Eiteljorg art market. The market creates an interactive and educational environment for all ages.

The judging process is an important part of every Native art market. The most prestigious awards at the Eiteljorg market are that of the Harrison Eiteljorg Purchase Award, Best of Show and the Helen Cox Kersting Award. In 2014, Purchase award winners included one Antonio Grant of the Eastern Band Cherokee. His winning piece was titled, *Doyunis* (The Water Spider) wampum necklace. The second Purchase award was won by the duo of Ronni Leigh and Stonehorse Goeman of the Onondaga tribe for their work titled *Blue Herons Basket*. Also, Ronni Leigh and Stonehorse Goeman took Best of Show for *He Takes His Place*. Artist Brian Szabo won the Helen Cox Kersting for his piece titled, *Circular Feathers Set*. Being a prestigious award winner creates opportunity for more money in sales and acclaim as a fine artist. Besides competing for prize money, the artists hold vital roles during the market such as judge, demonstrator and educator. The Eiteljorg includes Native artists in all aspects of the market.

DEVELOPMENTAL STRATEGIES OF THE EITELJORG INDIAN MARKET AND FESTIVAL

In 2014 the *Santa Fe Indian Market Magazine* posted an advertisement for the Eiteljorg Museums exhibit, *Modern Spirit, The Art of George Morrison*. The exhibit closing date, September 14, 2014, closely coincided with their annual market. This magazine advertisement reached a national audience of Native art collectors and helped spread word of the Eiteljorg. Other types of marketing included popular social media such as Pinterest and Facebook. Days leading up to annual market the Eiteljorg staff attempt to spread word of market by appearing on several local news stations for promotional interviews. With continued marketing and outreach,

the museum and its market artists have the opportunity to make more money and educate a broader audience.

2014 marked the 25th anniversary of the Eiteljorg Museum. The market also coincided with the highly anticipated exhibit *Ansel Adams: A Lifetime Portfolio*. According to Eiteljorg Press Relations Manager DeShong Perry-Smitherman, “More visitors experienced the Eiteljorg Museum of American Indians and Western Art in 2014 than in any year in the institution’s 25-year history.”⁴¹ The Eiteljorg Museum can attribute its rise in attendance to programs like the Indian market that reimagine new ways to educate the public. For example, the Eiteljorg’s 2012 annual report revealed their up-and-coming developmental projects, stating, “In 2010, in response to a dismal economic outlook, the Eiteljorg Museum launched *Project New Moon*, a multifaceted effort to enliven the museum with activity, increase awareness in local markets, drive attendance and broaden the audience and appeal of the museum.”⁴² The Eiteljorg is delivering new and exciting programs each year that educate the community and entice a new audience.

The Eiteljorg Museum hosts the “largest Indian market in the Midwest.”⁴³ With only a handful of formal markets in the region, the Eiteljorg museum serves a local market with a large number of artists from the Great Lakes. In 2014’s *Official Santa Fe Indian Market Magazine*

⁴¹ Perry-Smitherman, DeShong. "Blog." *Blog*. Eiteljorg Museum, 11 Jan. 2015. Web. 19 May 2015.
<http://www.eiteljorg.org/interact/blog?propertyName=category&taxonomy=categories&taxon=%2Findian-market-and-festival>

⁴² *Eiteljorg Museum: Amazing Stories*. Annual Report. n.p., 2012. Print.

⁴³ "Largest Indian Market in Midwest Celebrates 21 Years of Art, Music and Native Inspiration." *Native Times*. N.p., 27 May 2013. Web. 31 May 2015.
<<http://www.nativetimes.com/index.php/culture/art-23/8755-largest-indian-market-in-midwest-celebrates-21-years-of-art-music-and-native-inspiration>>.

reporter Virginia Campbell interviewed six Great Lakes artists who traveled all the way to Santa Fe to sell art. As Campbell explains the “Woodland style”:

“The Woodland style that is expressed in many individual art for and Native traditions in the Great Lakes region emphasizes images of distinctive flora and fauna from that lake-, river-, and forest-rich environment. The region’s art also displays shapes such as the longboat that set apart its northern art. The prevalence of blues and greens stands out against the reds, oranges and yellows and turquoise that dominate in Southwest styles. With their differing approaches to art, all of these artist face the same challenge in August; how to get their work from way up north down to the Southwest.”⁴⁴

The Eiteljorg market represents the local Woodland artists. As a hub for Native art sales in the Midwest, the market satisfies collectors in search of this specific Woodland style.

STAFF AND ARTISTS AT THE EITELJORG MARKET

The Eiteljorg Indian Market and Festival employs staff dedicated to the year round planning of the event. Market employees must constantly be mindful of duties and tasks to be completed months in advance. Led by longtime Manager Jaq Nigg, the department works non-stop to create a successful art market. To gain inside perspective of implementations, former Market and Festival Coordinator Lisa Watt (Choctaw) agreed to an interview. Lisa started working in the Market and Festival department as an intern for two years before taking on a part-time position. Her family has ties in the Mississippi Band of Choctaw, the Choctaw Nation of Oklahoma and The Porch Band of Creek Indians in Alabama. According to Lisa, “Market days begin early. Anything can happen and usually does. You have to prepare for the worst and hope

⁴⁴ Campbell, Virginia. "Road Trip: 6 Native Artists From the Great Lakes Region." *Official Santa Fe Indian Market Magazine*. Aug. 2014: 76-81. Print.

for the best.”⁴⁵ For the market to run smoothly, it takes a talented team willing to juggle any task thrown at them.

Quality relationships are built between the Eiteljorg staff and Native artists at the market. Lisa’s role in the festival was crucial in market success. From her experience, Lisa was able to speak of the connections formed between the artists and the Eiteljorg. “I have been to the Heard, the Cherokee art market and to Santa Fe; I think that the Eiteljorg market is special. There are a lot of small touches that make it different. The other markets are so much bigger and impersonal. We do bagels and coffee every morning for the artists; Belinda (artist support) knows each artist by name and knows what their special requests are going to be. We try to accommodate special requests and take time to take to each artist during the day of the event.”⁴⁶ Year after year artists are met with a sense of community when participating in the market.

Artists interviewed for this study attest to the personal networks built at the Eiteljorg Market. Peter Boome (Upper Skagit) a Coast Salish artist has participated in the market for several years now. During his interview he spoke of his personal experience at the Eiteljorg market and discusses the relationship the staff builds with its artists. Boome says,

“My friend, and amazing artist David Boxley suggested I go the the Eiteljorg market. I was skeptical at first because it didn't make sense for a successful market to exist someplace so far from Indians, but I took his word for it and applied. It has been consistently one of my best markets and I've met several friends in Indianapolis. I also have a number of collectors in the area, which is pretty amazing. Because of David I met many of the organizers for Eiteljorg and keep in regular communication with them (Lisa became a friend right away) it is these types of connections that really are helpful in all the different markets.”⁴⁷

⁴⁵ Lisa Watt, (former Markets and Festivals Coordinator), e-mail interview, 9 Feb. 2014.

⁴⁶ Ibid.

⁴⁷ Peter Boome, (Coast Salish Artist) E-mail interview. 28 Jan. 2014.

The Eiteljorg stands out in the way it builds vital and lasting relationships with its artist and families. Boome also stated, “The people at Eiteljorg treat me exceptionally well and I’ll be honest, that helps bring me back every year.”⁴⁸ Close relationships created between staff and artists can attribute to the size and success of the market.

The Eiteljorg chooses to execute the market at a different time than their competition. The event occurs in June prior to most Indian art markets during the high heat and humidity of the Midwest summers. But this has not stopped artists and visitors from attending the outdoor market. “Eiteljorg isn't my best market but it is consistent and that really helps, added to the fact that it's at a time of year when other markets aren't happening.”⁴⁹ It gives artists the opportunity to make money during a time when business is slow. This implementation has been successful thus far.

The Eiteljorg Museum uses the art market to make many new connections. They attempt to reach an audience at a national level by networking with patrons, supporters and donors from across the country. Eiteljorg Director John Vanausdall states, “The artists from around the country know us, they like the museum, like the experience and hear good things about us and that filters out to the rest of Indian country and out to people who are just interested.”⁵⁰ The art market supports future development of the institution.

⁴⁸ Peter Boome, (Coast Salish Artist) E-mail interview. 28 Jan. 2014.

⁴⁹ Ibid.

⁵⁰ John Vanausdall (Eiteljorg Museum of American Indians and Western Art Director), personal interview. 1 May 2015.

EITELJORG INDIAN MARKET AND FESTIVAL REFLECTION

From personal experience as an intern in the Indian Market and Festivals department I saw first-hand the dedication the Eiteljorg as an institution puts into hosting a successful market. Everyone on the entire museum staff stops their individual work to assist with the implementations of the market. As for the Festivals and Markets Department, sleep is few and far apart in the days leading up to the event. From observation it is apparent that collaboration must be credited for much of the markets success.

In 2010, the Eiteljorg funded a research trip for the market department to travel to Santa Fe, New Mexico. On this trip they observed implementations of the Santa Fe Art Market. They conversed with familiar artists and new artists who have yet to participate in the market, exposing them to the opportunity. The Eiteljorg invested in researching markets as they attempted to build a larger artist base. The Indian Market and Festival is a program that impacts the future development of the institutions.

As a public institution, the Eiteljorg is obligated to improve the museum collection. By working with up-and-coming artists are paving a way to acquire some of the best Native art from artists producing today. In turn the museum supports creative environments for these artists to produce. Director Vanausdall is quoted in the Eiteljorg 2014 Annual Report saying,

“Through the Eiteljorg, museum visitors connect directly with Native American artists who are creating some of today’s most exceptional creative expressions. The Artist-in-Residence program invites visual and performing artists in both traditional and contemporary genres to engage with our guests and area residents. Six cultural ambassadors shared their love of Native American art and cultures during one and three-week periods in July, September, October and November, onsite and at other cultural organizations and schools. They enabled 3,500 individuals to get an inside look

at the creative process introducing some of them to the Eiteljorg and Native art for the first time.”⁵¹

The Artist-in-Residence program recruits artists directly from the market. Vanausdall stated, “It’s fair to say that most of the Artists-in-Residence either are or at one time been part of the Indian market.”⁵² Again, the market serves as a networking tool meet up and coming artists.

The Eiteljorg Indian Market and Festival is used as an educational and economic tool by everyone involved. For the institution, the festival cultivates relationships with donors, patrons, artists and the community. It does not profit directly from the program but benefits in future development and satisfies its educational mission. “I think the real reason we do it is as a cultural exchange, non-Indian people get to meet Indian peoples, learn from them, its very inspirational.”⁵³ The market contributes to the education of non-Native public and the local community who, in return, have a better understanding and appreciation of Native culture and life.

OBSERVATION 2: THE AUTRY AMERICAN INDIAN ARTS MARKETPLACE

The next market observation is located over 2,000 miles from the Eiteljorg Museum. The Autry National Center is also a Native American and Southwest themed institution. It is measured at 148,000 square feet, larger than the Eiteljorg by 30,000 square feet. As for the

⁵¹ *Eiteljorg Museum: Amazing Stories, Annual Report*. Indianapolis, In. 2012. Print.

⁵² John Vanausdall (Eiteljorg Museum of American Indians and Western Art Director), personal interview. 1 May 2015.

⁵³ Ibid.

market it too is bigger than the Eiteljorg, with an average of 200 artists compared to the Eitejorg at 150. However, the Autry must work with far less space to execute their annual market. The Autry's American Indian Arts Marketplace has built a renowned and unique Native American art market.

The Autry National Center, located at Griffith Park in Los Angeles, California has been host to a vibrant and growing art market for the past twelve years. On Saturday November 9th, 2015, the Autry Marketplace reached its 24th year serving the Los Angeles community. Prior to the creation of the Autry, the marketplace was hosted by the long-standing Southwest Museum in the Los Angeles neighborhood of Mt. Washington.

The American Indian Arts Marketplace, according to the Autry website is “the largest Native American arts fair in Southern California, this high-end marketplace features 200 artists representing more than 40 tribes. Browse and buy sculptures, pottery, beadwork, basketry, photography, paintings, jewelry, textiles, wooden carvings, and mixed-media works from established and emerging artists. Beyond the 25,000-square-foot tent, experience the best dance performances, film, theater and storytelling from Indian country.”⁵⁴ The weekend celebration offers the community a glimpse at the thriving urban Native population that inhabits Southern California. The marketplace has evolved into a successful developmental program that contributes to social and economic prosperity of American Indian artists, as well as the growth of the Autry National Center.

On December 31, 1907, well before the Autry was built, the Southwest Museum of Los Angeles, California was established. According to historian W.W. Robinson, “California State

⁵⁴ *What's Next, An Autry Calendar*. Los Angeles: Autry National Center, 2015. Print.

Secretary C.F. Curry sent a telegram to Charles F. Lummis of Los Angeles.”⁵⁵ The telegram said: “Southwest Museum Filed This Date Certificate Issued.”⁵⁶ As the oldest museum in the city the market represented Native American peoples to a broad audience. The museum ground breaking happened five years later on November 16, 1912. To this day, the museum is still operating. The museum collection holds over 350,000 American Indian artifacts. “The Southwest Museum building is now listed on the National Register of Historic places and the California Register due to its association with its founder, Charles Fletcher Lummis, as well as its unique architectural style, which has remained virtually unchanged since its construction in 1914.”⁵⁷ Lummis was a supporter of the Santa Fe Indian Market. In 1991 the Southwest museum would go on to host its first Native art showcase titled, Hopi Marketplace.

HOPI MARKETPLACE

The Hopi Marketplace at the Southwest Museum debuted on November 1-3, 1991. The Southwest Museum newsletter found in on-site archives explains its original mission: “Hopi Marketplace is part of the museum’s year-long program of events, lectures, and exhibitions highlighting Hopi Indian culture. Through this series, the museum serves as an educational and artistic vehicle emphasizing the creativity and innovativeness of both traditional and

⁵⁵ Robinson W.W., *The Story of the Southwest Museum*, (Ward Richie Press, Los Angeles. 1960), 6. Print.

⁵⁶ Ibid.

⁵⁷ "Southwest Museum Exhibit Timeline Text." Written by the *Los Angeles Times*. 22 April 2004: Photo.

contemporary Hopi artisans.”⁵⁸ The program went on to operate as one of the leading educational programs for both the Southwest and Autry museums.

The marketplace relocated multiple times in the 1990’s. In 1992 the Hopi Marketplace was renamed to Intertribal Marketplace to accommodate the participant’s tribal diversity. Chief Curator Kathleen Whitaker discusses the limit of the number of participating artists in its first year. “Its too bad we don’t have a bigger space. We would have had 150 here other than just the 35 we do have.”⁵⁹ Space restraints were obvious to management from the beginning. The program would soon outgrow its location atop Mt. Washington.

Orchestrated by Whitaker, and with the help of many volunteers, the Hopi Marketplace brought in a large crowd. “While a complete count (based on proceeds from the entrance fee and the food concessions) is still uncertain, it is believed that between 8,000-10,000 people attended.”⁶⁰ The Hopi Marketplace at the Southwest museum was established as a tool to connect the Native communities to the local community. Whitaker said, “We developed the marketplace out of two needs, one was to integrate the museum into the contemporary community. We wanted people to realize that Native American cultures are dynamic and growing and changing.”⁶¹ The market satisfied educational goals of the institution.

⁵⁸ *Southwest Museum News*. Newsletter from Braun Research Library archives. October-December, 1991, VOL XI, NO.4

⁵⁹ Whitaker, Kathleen. *An Audio Tour of Hopi Marketplace*. Interview (FM 89.3. Los Angeles, California, 1991), Radio. Transcript.

⁶⁰ *Southwest Museum News*. Newsletter from Braun Research Library archives. January-March, 1991, Vol. X, No. 1

⁶¹ Whitaker, Kathleen. *An Audio Tour of Hopi Marketplace*. Interview (FM 89.3. Los Angeles, California, 1991), Radio. Transcript.

During the 1960's space constraints limited the collection of contemporary Native works at the Southwest Museum. The marketplace program filled the voids of a limited collection. According to Whitaker the second need for developing the marketplace was "bringing Indians to the Southwest Museum. The museum has long stood apart from the community."⁶² The original education mission of the Southwest Museum put forth by Lummis in 1908 would continue in the marketplace program.

On November 6-8th, 1992 the Southwest Museum hosted its second annual market. With the markets redesign to accommodate broader groups of American Indians, more Native artists were able to participate. The Southwest Museum newsletter explained to the public the revamping of the market.

"This yearly event follows the highly successful Hopi Indian Marketplace and Urban American Art Expo. Its purpose is to emphasize the creativity and innovativeness of American Indian artisans, while reaffirming the Southwest's Museums commitment to this community by continuing to advance the general public's awareness about the importance of modern American Indian cultures."⁶³

The Southwest Museum was using the marketplace to reach a larger audience. In return, a wealthy collector base was now recognizing up-and-coming Native artists. The marketplace program was aiding the development of artists and the museum.

In 1992, over 8,000 people attended including fifty-five artists. The non-artist Native community in Los Angeles too saw effects from the marketplace program. Through this newly structured event Native community based programs were gaining recognition. These groups included the Intertribal Veterans of Los Angeles County, the Southern California Indian Center

⁶² Whitaker, Kathleen. *An Audio Tour of Hopi Marketplace*. Interview (FM 89.3. Los Angeles, California, 1991), Radio. Transcript.

⁶³ *Southwest Museum News*. Newsletter from Braun Research Library archives. October-December, 1992, Vol. X, NO.4

and the Indian Health Community Program. In 1994, the museum hosted a religious freedom pow-wow in conjunction with current amendments in the American Indian Religious Freedom Act. While attending the marketplace guests learned about contemporary issues in Indian country.

In 1993, the market grew to over sixty artisans participating. In 1994 marketplace staff secured tents over the entire parking lot of the Mt. Washington Campus and the event was larger than ever. The museum newsletter blasted an announcement for marketing volunteers to assist in promoting the market. In 1995, the Intertribal Marketplace became an invitational only event. Changes were occurring every year within the program to adapt to the growth.

In 1995 *Southwest Museum News* introduced several new programs. A symposium including, “four American Indian artisans, four museum specialists, and four art dealers will discuss and debate their own ideas about the creativity and investment value of American Indian Art.”⁶⁴ This addition satisfied the growing collectors base. Also an appraisal clinic was included to provide opportunity for patrons to review their entire collection. The program was adapting and changing every year.

In 1998 the marketplace outgrew the Southwest Museum and relocate to the Los Angeles County Museum of Art (LACMA), 6067 Wilshire Blvd. West, Los Angeles. The following year the marketplace moved back to Mt. Washington to celebrate its 10th anniversary. More artists were participating every year as space constraints grew tighter. Finally the Southwest Intertribal Marketplace permanently relocated to accommodate the number of visitors and artists. In 2003, the Southwest Museum and newly built Autry National center merged. The Autry Museum

⁶⁴ *Southwest Museum News*. Newsletter from Braun Research Library archives. October-December 1995, Vol. XIV, NO. 4

hosted the art market and attempt to accommodate the large urban Native population of Los Angeles.

AUTRY OBSERVATIONS AND CONCLUDINGS

Today's Autry marketplace has an entire department devoted to the operations of the annual event. During an interview Patty Carmack, Assistant Producer of Programs and Public Events, revealed her inside perspective on the marketplace. Carmack, along with Robyn Hetrick, Director of Programs and Public Events, have developed a successful and growing marketplace at the Autry. Carmack elaborated how the program has grown under their watch: "We took a small relatively unknown show has turned it into the largest American Indian show in Southern California. Many high-end artists who had never attended now attend regularly."⁶⁵ Carmack also concluded: "When we started we were concerned about having enough artists and now we must turn many away. Collectors have responded very positively in the last few years."⁶⁶ The market has grown exponentially since the Autry took over.

The number of artists who want to be involved with the Autry's marketplace has increased since its relocation. Today the Autry has to turn down a number of applicants due to space constraints. The area on the south lawn of the Autry where the event operates is at full capacity during the marketplace, as it cannot accommodate any more artists. On average there are 175-225 artists participating in the marketplace, compared to the thirty-five in the first year at the Southwest Museum. As the most expensive and extensive program, the Autry as an

⁶⁵ Patty Carmack (Assistant Producer, Programs and Public Events at the Autry National Center), Personal interview. 20 Jan. 2015.

⁶⁶ Ibid.

institution according to Director Dr. Rick West “now generates profit from the marketplace.”⁶⁷

This is due to greater community awareness and more advanced artists willing to participate.

With the marketplace the institution and Native community are increasing educational outreach to non-Natives.

Carmack has seen much change during her tenure but attributes its success to the sense of community created between artist, collectors and the staff. According to Carmack, the most rewarding aspect of working in the marketplace is “watching new artists grow and succeed in the art world. Each year there are young artists who are displaying for the first time.”⁶⁸ It is her job to create a positive environment and relationship with the artists so they keep coming back each year. As word spreads of the Autry’s innovation and professionalism one expects continued growth in the marketplace.

After the marketplace expanded to Griffith Park in 2003, years of growth followed. The Autry Marketplace consisted of about 100 artists with programs such as interactive children’s song and dance, as well as “Demonstration Row” where artists showed off their craft and told stories of oral traditions. Three smaller tents, a family activity space, three food tents and a stage made up the market in 2008. In 2009 the market grew even larger as more artists would apply to participate. To accommodate these numbers a large canopy tent served as the primary structure housing the artists. Four rows of booths were positioned along the outside walls and a back-to-back isle was formed in the middle of the tent. Carmack explains, “The original tent was 12,800

⁶⁷ Dr. Rick West (Director of the Autry National Center), personal interview. 11 Feb. 2015.

⁶⁸ Ibid.

square feet when Robyn and I took over in 2007, the tent last November was 27,400 square feet.”⁶⁹ Autry market staff has adapted to the increase in talented artists willing to participate.

Since its creation in 1991 the marketplace has grown in size leading to a larger educational impact. It is the contribution from staff and artists that continue to fuel its success. Carmack revealed a detailed timeline of events during the weekend. The process of executing an art market is extensive. From mailing out "save the date" cards in January to finalizing permits in September, organizing the market is a non-stop operation.

The weekend of the market turns the Autry museum into a bustling ground. Artists arrive early the Friday before the market in the morning for setup. Staff must work well over twelve hour days to ensure the event runs smoothly. Jurors review the submitted artwork in the early afternoon on Friday. Also on Friday night, the museum hosts a dinner for the artists to catch up with fellow artists and relax before the show. The first night schedule for staff and artists is full of events and preparation. The market takes coordination and regular communication between staff, volunteers and artists.

Saturday marks the first official day of the marketplace as artists and staff arrive as early as 6:30 AM to prepare the booths. Autry members are provided with marketplace shopping time prior to the public opening. At 10:00 AM staff opens the doors to be met with a line of guests. During the day visitors can catch a performance such as hoop dancing or a community bead workshop. The market will run as late as 5:00 PM on both Saturday and Sunday. On Sundays the schedule is similar, with exception of the pre-market breakfast between artists and staff.

Observation of the Autry National Center Marketplace in 2014 was necessary to uncover the whole market experience. Observation started 11:00 AM on Sunday November 8th, as a line

⁶⁹ Patty Carmack (Assistant Producer, Programs and Public Events at the Autry National Center), e-mail. 20 Jan. 2015.

was already building at the entrance. Patrons are greeted with the opportunity to sign up for a membership on site at a discounted price. This would conveniently waive the market fee of \$12.00 allowing one to skip the long entrance line, gaining all the perks of annual membership. The marketplace lured some to visit the museum for the first time and discover more of what the Autry has to offer. The vibrant colors, smells and music could stimulate anyone's senses. The market experience is like no other as the institution comes alive. Both Saturday and Sunday are lined with opportunity for the public to acquire art and learn about Native American culture and life.

One particular artist was readily engaging customers at the market. Contemporary pop artist Rodger Perkins (Mohawk) was willing to discuss his artistic influences. Rodger had relocated from New York to San Francisco where he currently works as an artist. Rodger's work was captivating because of his usage of colors and subject. His subjects were of traditional Native experience intertwined with his modern life experiences. Perkins is just one of the many artists that strives to "educate through art". "I create with a specific message and teaching in mind: to inspire and unite all."⁷⁰ Artists inspire visitors while teaching them about Native aesthetics.

As an institutional development tool the Autry National Center factors the success of the marketplace as future success of the museum. Autry Director Dr. W. Richard West Jr. (Cheyenne/Arapaho) agreed to an interview to speak as representative of the institution. Dr. West elaborated on the museums role in telling the story of the American West, which could not be told without Native American influence. West held experience with Native marketplaces during his tenure as Founding Director of the Smithsonian National Museum of the American

⁷⁰ "Roger Perkins Art Exhibit." *La Pea Cultural Center*. Roger Perkins, 19 Apr. 2014. Web. 08 Apr. 2015. <<http://lapena.org/event/roger-perkins-art-exhibit/>>.

Indian in Washington D.C. During the interview Dr. West discussed some of the primary goals of the Autry Marketplace. These goals included continued educational outreach and meeting the responsibility of collecting art for the future. The market is a way for the Autry to build relationships with living artists that will one day fill the galleries of the Autry with their art. The institution is using the marketplace in more ways than just economical. The art market is a networking tool to meet future artists and patrons.

The marketplace has a role in the personal lives of Native American artists as well. Dr. West states, “From an economic facet, artists need to make a living and the Autry provides a space for such ventures.”⁷¹ With portrayals of poverty and economic hardship Native American artists are configuring shunning romantic images in favor of a more realistic portrayal of Indian economic hardship. They too, like most people, need money to survive. Producing art for sale creates opportunity for artists to prosper economically. Simultaneously there is chance to celebrate Native American life. According to Dr. West Native artists are “culture bearers for Native communities these artists are working to produce art and create their own cultural identity.”⁷² The market celebrates Native life while educating non-Natives on the contemporary American Indian.

LOS ANGELES AS AN URBAN INDIAN COUNTRY

In 1956 United States congress passed the Indian Relocation program. The goal of the program would fulfill prior United States assimilation policies. By moving these indigenous

⁷¹ Dr. Rick West (Director of the Autry National Center), personal interview. 11 Feb. 2015.

⁷² Ibid.

groups away from their land and reservations, Native Americans would be separated from a familiar environment used to practice rituals and exchange cultural traditions. Since being relocated into urban centers Native Americans have derived their own cultural identity. Artist Chris Pappan (Kaw/Osage/Cheyenne, River Sioux) in an interview in the 2014 Santa Fe Indian Market magazine stated, “We as Indian people have survived because we adapted, and I think part of that is because we are of mixed heritage.”⁷³ Eighty percent of Native Americans today live in urban environments, in part due to the 1956 Urban Relocation Act.

The relocation program included adult vocational programs that would employ Native Americans in attempt to thrust them into the industrial era. Policies of assimilation such as the Dawes Act of 1887 are still influencing Native identity and art today. Through these adversaries Natives have adapted to the changing culture and continue to use art to express identity and evolution of the Native American peoples. In his book *Reimagining Indian Country* scholar Nicholas Rosenthal states, “Early twentieth century urban Indian organizations contributed to a nascent reimagining of Indian country. The organizations of the postwar period and subsequent decades firmly claimed and defined the city as part of Indian country.”⁷⁴ Los Angeles was one of a handful of relocation centers chosen by the Bureau of Indian Affairs. Native Americans that relocated Los Angeles have adapted and made it their own.

Native Americans would need to unite to create a common space in Los Angeles. “Frequent movements of American Indians throughout the cities, towns, and rural spaces of the United States call for ‘reimagining Indian country’ beyond the reservations and rural

⁷³ Hudetz, Mary. "From the Editor." Editorial. *Official Santa Fe Indian Market Magazine* Aug. 2014: 26. Print.

⁷⁴ Rosenthal, Nicolas G. *Reimagining Indian Country: Native American Migration & Identity in Twentieth-century Los Angeles* (Chapel Hill: U of North Carolina, 2012), 12. Print.

communities where scholars, policy makers, and popular culture tend to conceptualize it.”⁷⁵

Natives would come together to share the diversity and tradition of their villages. The Autry marketplace program is one such space to express their urban Native identity. At the marketplace the public is introduced to a new paradigm of the modern American Indian.

Native American artists left the reservation for Los Angeles with knowledge that they would eventually pass on in stories. American Indians around the United States use the Autry art market as a gathering to exchange ideas and stories. The Autry has collaborated with local Native American groups to create this ideal space. The marketplace allows Native artists to express creativity and innovation in this arena. It has become a learning environment for the Native community to educate and inform the public of their rich and evolving cultures. The Autry Marketplace is adapting to meet the innovation of Native artists. The museum is creating new and innovative categories that tailor to the evolution of style, subject and new media imagined by Native American artists.

In its few short years the Autry’s American Indian Arts Marketplace has grown exponentially in the number of local artists participating. Dr. West is aware of the need to support these artists. At the beginning of the marketplace the Autry was not utilizing as much of the local Native population. The Autry has taken into consideration the suggestions of the artists in how they market to the public. The museum now advertises on a national scale but also attempts to satisfy a wealthy Los Angeles collector base and the local community. Because of this collaboration the Autry has built relationships with artists. The museum is able to expand, becoming larger and more successful while bringing in a profit and attracting more artists.

⁷⁵ Rosenthal, Nicolas G. *Reimagining Indian Country: Native American Migration & Identity in Twentieth-century Los Angeles* (Chapel Hill: U of North Carolina, 2012), 12. Print.

The Autry Marketplace has seen success in that the number of artists willing to participate has more than doubled since 2003. From local and national advertising more consumers and patrons are venturing to the Autry during its annual marketplace. With continued innovation, Native input and collaboration the marketplace will witness success and growth well into the future. The Autry must constantly work towards developing new programming and locating new funding. Los Angeles hosts one of the largest Native art marketplaces in the Southwest. This venue is assisting in self-determination and economic prosperity of Native communities. Native Americans will continue to utilize the Autry Marketplace to portray a more accurate paradigm of Native American culture.

CONCLUSION

Through historical background, interviews and direct observation the research uncovered similarities and differences between the Autry and Eiteljorg museum art market programs. Both programs started in 1991 and have continued to grow into an important developmental tool. But it is what the art market does for the institutions themselves that keep it as an important part of their programming. The art markets are not making these institutions a great deal of money. What they are achieving in is satisfying education missions and increasing networking with Native artists and donors. Through this observation it becomes clear that American Indian art markets are utilized as institutional developmental tools supporting their growth into the future.

It is difficult to say that every local economy benefits from a Native American art market. The Santa Fe Indian Market is a large factor in the New Mexico and Santa Fe economy because of the sheer size of the event. It takes over everything during market week. The Eiteljorg and Autry markets are harder to measure because their sizes are much smaller. Although the local

economy may not be as greatly influenced as Santa Fe, the Eiteljorg and Autry are well aware of the educational impact it has on the local economy.

Many of the positive impacts concluded from this research on Native American art markets are intangible. For example, for many decades prior to Native art markets Native American art was considered “primitive” or a craft and not specialized. Native Americans as a group held no power in anything social, economical and political until some specific tribes were granted federal recognition and now hold the opportunity to sovereignty. Today, with the institutional development of programming such art markets, innovation in Native American art is supported. The development of Native American art markets creates a platform for Native artists to express personal identities through art. With art markets, artists can network, build a following of patrons, cultivate a supportive audience, make money, educate non-Natives and gain admiration and respect as a fine artist.

Native American art markets have helped define Native American art as a genre. There are many instances in the early history of Native American art markets where contemporary Native art was excluded for being too experimental. “As early as 1924 the Santa Fe Fiesta (Indian Market) separated the innovative art from traditional. Buyers would pay more for an older pot than a newer piece. The older piece came from the past, a time when buyers believed all pottery was more authentic and made for home use. Older pots were thought to be more pure or more Indian.”⁷⁶ This has changed since the adoption of the art market as a venue of quality and standards. Native art has evolved to hold more defined stylistic categories as the art market serves as its space of formalization.

⁷⁶ Bernstein, Bruce. *Santa Fe Indian Market: A History of Native Arts and the Marketplace* (Santa Fe: Museum of New Mexico, 2012), Pg. 33. Print.

Many positive impacts were determined from observing Native art markets. As for the patrons and collectors, they too benefited from the development of a formalized market venue. One example of patron gain is the appraisal classes. The Southwest Intertribal Marketplace offered a program for visitors to bring in their current collection to be assessed by professional art appraisers. Collectors also benefited with the ease of purchasing art from an assessable market setting. They are guaranteed authenticity and convenience when acquiring art from a condensed group of talented Native artists.

Authenticity in American Indian art is a current and ongoing debate drawing issues between merchants and their consumers. According to scholars Tressa Berman and Lea S. McChesney, “much of the tension in the art-artifact debate that surrounded the institutionalization of traditional Native American art centered on the question of ‘authenticity’ and the relationship of Indigenous objects to a tradition defined as *separate* from western civilization and its artistic tradition.”⁷⁷ Western ideology has determined that without “authenticity” in indigenous art it cannot be valued. Museum curators, scholars, academia and art dealers all debate what makes an art piece “authentic”, “quality” that is worth collecting. This idea can be contested and refigured but what we do know is that purchasing at a Native art market allows the visitor to personally determine its “authenticity”. Native American art markets are gatherings of the most talented Native American artists. Collectors spend a substantial amount to receive authentic Native art and can rest easy when purchasing at a credited art market venue.

Consumers at the Autry Marketplace and Eiteljorg Market and Festival hold opportunity to purchase directly from the artists and learn about the inspiration behind the art. Native

⁷⁷ Berman, Tressa Lynn. and McChesney Lea S. *No Deal!: Indigenous Arts and the Politics of Possession* (Santa Fe: School for Advanced Research, 2012), 4. Print.

American art markets allow visitors to view artwork from up and coming artists that create subjects of contemporary Native life. The audience at these art markets absorbs the subjects and themes depicted in Native American art. In turn a well-informed citizen emerges. Informing the public gains support in the legal and federal arena, such as lobbying, federal recognition, funding for revitalization projects, healthcare, youth and higher education and much more. There is a correlation between the educational outreach in Native art markets and the well being of Native communities.

For visitors and patrons, the markets provide a relaxed social setting to learn about Native America while acquiring art. For artists there is economic factor, “Art production has given Indian men and women an edge against poverty – a way to obtain cash and maintain economic flexibility, while living on the margins of expanding industrial, post-industrial, and now service economies.”⁷⁸ Art markets promote socio-economic prosperity for Native artists and their communities. As for institutions the art market program is aiding in fulfillment of their educational missions. Native American art markets positively influence both Native and non-Native communities, Native artists and participating institutions.

Artists benefit from the obvious economic impact from art markets but also in less obvious ways. They are able to educate non-Natives on Native life. Contemporary Native American artists who participate in the art markets such as Roger Perkins and Peter Boome create art that is intertwined with stories that depict traditional values and beliefs. Native art communicates to its viewer. According to Mithlo, “Good Indian art is the art that successfully

⁷⁸ Parezo, Nancy. "Indigenous Art: Creating Value and Sharing Beauty." In *A Companion to American Indian History*. Ed. Philip, Joseph. Deloria and Salisbury, Neal (Malden, MA: Blackwell, 2002), 222. Print.

conveys the unique cultural experiences of indigenous life in America.”⁷⁹ This story can be that of the past or modern Indian. As educators, artists communicate Native knowledge. Art markets also allow artists to communicate with the public but also to network with clientele, patrons and critics that could help their career. Native American art markets benefit artists economically, professionally, and socially.

Lastly, art markets have positively influenced the future of the hosting institutions. Each museum observed uses Native art markets to reach contemporary artists. These artists one day could produce the artwork that will fill the gallery walls. This artwork will continue to communicate the Native American story. Institutions also use the art market as a way to meet new patrons and donors and stay connected with old ones. Besides the social aspects, annual Native art markets are allowing each institution to make an extensive educational impact on the community. Institutions such as the Autry and Eiteljorg museums are advancing from these art market programs.

Native American art markets are expanding and thriving in the twenty-first century. This thesis has explored Native American art programs of the Autry and Eiteljorg museums. These markets have been proven to build networks between institutions, artists and patrons. The research has supported the obligation of collaboration between artist, Native communities and institution. Each position holds a vital role in educating non-Natives on Indian life.

Through the compilation of personal interviews, research and observation at these art markets the research was compared and contrasted. It attempted to uncover the success and growth of Native American art and the art market in the past century. Most importantly this thesis examined how these art markets support artists, community and institutions. Native

⁷⁹ Mithlo, Nancy M. *New Native Art Criticism: Manifestations* (Santa Fe, NM: Museum of Contemporary Native Arts, 2011), 23. Print.

American artists are using art markets to display their inherent artistic abilities and prosper economically. Art markets promote self-determination that will allow artists to define themselves as artists. Native Americans can use the art market as a tool to survive economically. They also have chance to practice aesthetic traditions while participating. Art markets bring convenience in learning about new cultures to the local community. The institutions are able to develop strong relationships for the future while fulfilling their educational mission. The positive educational and economical impact of Native art markets will continue to support the next generation of Native artists and avid admirers. I hope the research provided to you as the reader has enforced my argument and conclusions.

AVOIDING LIMITING FACTORS IN RESEARCH

During the time spent interviewing and collecting information methods were used that included decolonized techniques. In scholar Linda Tuhiwai Smith's *Decolonizing Methodologies (1999)* she addresses the negative impact of western research methods faced by the Maori indigenous group of New Zealand. According to Tuhiwai Smith, the Maori have developed "attitude towards theory and academic knowledge, attitudes which have led some Maori at least in the direction of rejecting all theory and all research."⁸⁰ This goes for research in Indian country. For decades Indians have had academics telling them what is best for them, leaving them with little explanation or return of research outcomes. I incorporated the interviewed Native artists in the writing process to be sure not to misinterpret or misinform.

The next step to support a successful, decolonized investigation is to make sure the

⁸⁰ Smith, Linda Tuhiwai. " Chapter 10: Towards Developing Indigenous Methodologies: Kaupapa Maori Research." *Decolonizing Methodologies: Research and Indigenous Peoples*. (London: Zed, 1999), 183. Print.

research is giving back to the Native communities. In the future I would first like to consult surrounding Native communities to gain their perspective on Native American art markets. Consulting the Native communities shows respect for their cultural sovereignty. Presenting them with findings and conclusions in research allows for the information to be used in more impactful ways.

This research used decolonized methods with each interviewee so participants had the chance to explore their own thoughts and suggestions on how and why Native American participants of art markets and the Native community can benefit from success and growth of the program. They also had opportunity to define the meaning of “success” for the individual artist and the art markets they use as avenues for sale. Decolonized research is intended to give back to the Native community. From this research one can identify the importance of Native American art markets on cultural preservation and economic prosperity for American Indian communities.

FUTURE RESEARCH

To be honest, the Autry Marketplace and Eiteljorg Festival and Market were chosen for research because of logistical accessibility. There are so many more art markets to be observed. To the individuals interested in investigating promising art markets still under the radar it is suggested that they also have personal connections, accessibility or purpose for research. Little scholarship has been written on Native American art markets. Those interested in further research on art markets have a vast number of venues to investigate.

From programs at leading institutions, to small community venues, art markets are found scattered all over North America. The research was not able to determine if locality or geography of the market has an effect on the success and profit of the artists. The scope of the observation

was not large enough to expose the existence of an unsuccessful Native art market. To continue this study, a greater number of institutions hosting Native art markets must be observed. No matter what developmental stage the program lies, or in what condition the art market is in, more examples help determine overall educational and economical impact of Native art markets.

In addition to finding more contrasting experiences, Native American art markets have a lot of theoretical questions yet to be answered. The rise in popularity of the genre of Native American art in the past several decades cannot be overlooked. According to Native arts scholar Nancy Parezo, “The collection of Native American art is especially extensive and complex, reflecting as it does issues of race, gender ethnicity, culture and elitism.”⁸¹ In continued research on Native American art markets, theories such as Marxism, social art history and post-colonialism should be examined in comparison with the Native American art growth, commodification, emergence and its potential impact on Indian country.

In regards to power one must examine post-colonial art theory in the marketplace. Until recently, Native American art was considered “primitive” or a craft and not equal to Western genres art. When examining “primitive” art according to art history theorists Michael Hatt and Charlotte Klonk, “accounts tended to proceed as if these objects that simply appeared from nowhere and were no more than formal exemplars that allowed artists to rethink style and aesthetics,”⁸² and it is thought that “history only happens in the West, and the rest of the world is

⁸¹ Parezo, Nancy. "Indigenous Art: Creating Value and Sharing Beauty." *A Companion to American Indian History*. By Philip, Joseph Deloria and Salisbury, Neal. Malden, MA: Blackwell, 2002. 222. Print.

⁸² Hatt, Michael and Klonk, Charlotte. *Art History: A Critical Introduction to Its Methods*. (Manchester: Manchester UP, 2006), 225. Print.

merely a repository for interesting and exotic objects.”⁸³ This idea is contested at art markets by showcasing art from a number of diverse artists with their own individual identities. Native American art markets are platforms for artists to challenge the economic and educational inequalities that suppress many Native Americans today.

Native Americans are rewriting the guidelines set by Anglo-American art critiques and determining the future of Native American art. Art markets encourage autonomy and alter the framework of art in regards to wealth, power and artistic knowledge set by Anglo-American scholars. With the emergence of Native American art into the mainstream there has been a development of Native scholars, critical critiquing, and reimagined space to promote Native sovereignty in interpreting art. Hatt and Klonk “examine the ways social and economic powers rule the way art has looked over its strong history.”⁸⁴ Social art examines the influence of different social class types effects on ideas and ideology of art history. It examines what we as patrons and conessiors value and why. These are all factors impacting the evolution of Native American art market and must be examined further.

Another scholar looking closer at Native visual and expressive culture these concepts is anthropologist Tressa Berman in *No Deal~ Indigenous Art and the Politics of Possession (2012)* supports how Native American art markets are crucial to American Indian economics. Berman also shares her thoughts on social art history theory, ideas of possession and its impact on Native American art. Native Americans, too, must question the impact Marxism and colonialism has had on the evolution of contemporary Native American art. I suggest that any future scholarship on Native American art markets examines the foundation of Western-ideology and political

⁸³ Hatt, Michael and Klonk, Charlotte. *Art History: A Critical Introduction to Its Methods*. (Manchester: Manchester UP, 2006), 225. Print.

⁸⁴ Ibid.

agenda on which the market was built. In regards to searching for answers to questions like “authenticity”, “primitivism” and Native American scholars must look for answers from within. Post-colonial, social art history and Marxism all question the relation of race, power and money and challenge outside authority ruling what type and how much Native American cultural knowledge can be shared. Native artists are the gatekeepers within their communities. They must be the final authority and assert their sovereign powers in the art market setting.

BIBLIOGRAPHY

Ahtone, Tristan. "Dueling Markets Show Native American Art Is Big Business." *NPR*. NPR, 26 July 2014. Web. 22 May 2015.
<<http://www.npr.org/sections/codeswitch/2014/07/26/335395322/dueling-markets-show-Native-american-art-is-big-business>>.

Berman, Tressa Lynn. and McChesney, Lea S. *No Deal!: Indigenous Arts and the Politics of Possession*. Santa Fe: School for Advanced Research, 2012. Print.

Bernard, H. Russell. *Research Methods in Anthropology: Qualitative and Quantitative Methods* (Walnut Creek, CA: Alta Mira, 2002). Print.

Bernstein, Bruce. "Context for the Growth and Development of the Indian Art World in the 1960's and 1970's." In Jackson, W. Rushing. *Native American Art in the Twentieth Century* (London: Routledge, 1999). Print.

Bernstein, Bruce. *Santa Fe Indian Market: A History of Native Arts and the Marketplace* (Santa Fe: Museum of New Mexico, 2012). Print.

Campbell, Virginia. "Road Trip: 6 Native Artists From the Great Lakes Region." *Official Santa Fe Indian Market Magazine*. August 2014: Print.

Patty Carmack (Assistant Producer, Programs and Public Events at the Autry National Center), Personal interview. 20 Jan. 2015.

"Celebrate Native Art and Culture at Eiteljorg Indian Market and Festival." *Indian Country Today Media Network.com*. ICTMN Staff, 20 June 2013. Web. 28 Feb. 2015.
<<http://indiancountrytodaymedianetwork.com/2013/06/20/celebrate-Native-art-and-culture-eiteljorg-indian-market-and-festival-150012>>.

Coyne, Katelyn. "Harrison Eiteljorg: Indianapolis Businessman and Philanthropist -..." *Indianapolis Indiana*. Fun City Finder, 19 Apr. 2009. Web. 28 Feb. 2015. <<http://indianapolis-indiana.funcityfinder.com/2009/04/19/harrison-eiteljorg-businessman-and-philanthropist/>>. *Eiteljorg Museum: Amazing Stories, Annual Report*. Indianapolis, In. 2012. Print.

Gritton, Joy L. *The Institute of American Indian Arts: Modernism and U.S. Indian Policy* (Albuquerque: U of New Mexico 2000). Print.

Hatt, Michael, and Charlotte Klonk. *Art History: A Critical Introduction to Its Methods* (Manchester: Manchester UP, 2006). Print.

Hoerig, Karl A.. *Under the palace portal: Native American artists in Santa Fe* (Albuquerque: University of New Mexico Press, 2003). Print.

Howard, Kathleen L., and Pardue, Diana F., *Inventing the Southwest: The Fred Harvey Company and Native American Art*. Flagstaff, AZ: Northland Pub, 1996. Print.

Hudetz, Mary. "From the Editor." Editorial. *Official Santa Fe Indian Market Magazine*. August. 2014. Print.

The Eiteljorg Museum. Indianapolis, In. Web. 14 May 2015.
<<https://www.eiteljorg.org/about/the-museum>>.

Indian Market and Festival. Eiteljorg Museum, n.d. Web. 05 Mar. 2015.
<<http://www.eiteljorg.org/explore/festivals-and-events/indian-market-festival>>.

"Largest Indian Market in Midwest Celebrates 21 Years of Art, Music and Native Inspiration." *Native Times*. N.p., 27 May 2013. Web. 31 May 2015.
<<http://www.nativetimes.com/index.php/culture/art-23/8755-largest-indian-market-in-midwest-celebrates-21-years-of-art-music-and-native-inspiration>>.

Lisa Watt, (Markets and Festivals Coordinator), E-mail interview. 9 Feb. 2014.

Matuz, Roger. "Preface." *St. James Guide to Native North American Artists* (Detroit: St. James, 1998). Print.

McFadden, David Revere. and Taubman, Ellen Napiura. *Changing Hands: Art Without Reservation* (New York: Museum of Arts & Design, 2005). Print.

McLerran, Jennifer. "The Development of a New Federal Indian Policy." *A New Deal for Native Art: Indian Arts and Federal Policy, 1933-1943* (Tucson: U of Arizona, 2009), Print.

Meyer, Carter Jones, and Royer, Diana. "Commercialism and Indian Reform in the 1920's." *Selling the Indian: Commercializing & Appropriating American Indian Cultures* (Tucson: U of Arizona, 2001). Print.

Mullins, Molly H. *Culture in the Marketplace; Gender Art and Value in the American Southwest* (Durham: Duke UP, 2001), Print.

"Overview | Autry National Center." *The Autry*. Indianapolis, In. Web. 21 May 2015.
<<http://theautry.org/american-indian-arts-marketplace/overview>>.

Parezo, Nancy. "Indigenous Art: Creating Value and Sharing Beauty." Ch. 3. *A Companion to American Indian History*. By Philip J. Deloria and Salisbury, Neal (Malden, MA: Blackwell, 2002), Print.

Pearlstone, Zena, and Babcock Barbara A.. *Katsina: Commodified and Appropriated Images of Hopi Supernaturals*. Los Angeles: UCLA Fowler Museum of Cultural History, 2001. Print.

Perkins, Rodger "Roger Perkins Art Exhibit." *La Pea Cultural Center*. 19 Apr. 2014. Web. 08 Apr. 2015. <<http://lapena.org/event/roger-perkins-art-exhibit/>>.

Perry-Smitherman, DeShong. "Blog." (Eiteljorg Museum, 11 Jan. 2015), Web. 19 May 2015. <<http://www.eiteljorg.org/interact/blog?propertyName=category&taxonomy=categories&taxon=%2Findian-market-and-festival>>.

Peter Boome, "Coast Salish Artist." E-mail interview. 28 Jan. 2014.

Rafert, Stewart. "Miami Refugees 1654-1700." *The Miami Indians of Indiana: A Persistent People, 1654-1994*. Indianapolis: Indiana Historical Society, 2003. Print.

Robinson, W.W. *The Story of the Southwest Museum*, the Ward Richie Press, Los Angeles. 1960. Print

Roche, David M. "Native Art at Auction: The Role of Commercial Marketplace in Developing Contemporary Native Art." *Changing Hands: Art without Reservation*. By David Revere. McFadden and Taubman, Ellen Napiura. (London: Merrell, 2002) Print.

Rosenthal, Nicolas G. "Introduction." *Reimagining Indian Country: Native American Migration & Identity in Twentieth-century Los Angeles*. (Chapel Hill: U of North Carolina, 2012), Print.

Smith, Linda Tuhiwai. "Chapter 10: Towards Developing Indigenous Methodologies: Kaupapa Maori Research." *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed, 1999), Print.

"Southwest Museum Exhibit Timeline Text." *Los Angeles Times* 22 Apr. 2004: Print.

Southwest Museum News. Newsletter from Braun Research Library Archives (Southwest Museum, Los Angeles), Print.

January-March, 1991, Vol. X, NO. 1

October-December, 1991, Vol. XI, NO.4

October-December, 1992, Vol. X, NO.4

October-December, 1995, Vol. XIV, NO. 4

"SWAIA - Indian Market." About SWAIA. SWAIA. <http://swaia.org/> (accessed June 2, 2014).

"SWAIA - Indian Market." Mission statement. SWAIA. <http://swaia.org/> (accessed June 2, 2014).

Upton, Jennifer N. *American Indian Arts and Crafts: The Misrepresentation Problem* (New York: Nova Science's, 2012), Print.

US Inflation Calculator." *US Inflation Calculator*. Web. 12 Mar. 2015. <<http://www.usinflationcalculator.com/>>.

John Vanausdall (Eiteljorg Museum of American Indians and Western Art). Personal interview. 1 May 2015.

Dr. Richard West (Director of the Autry National Center). Personal interview. 11 Feb. 2015.

What's Next, An Autry Calendar (Los Angeles: Autry National Center, 2015), Print.

Kathleen Whitaker (Head Curator at the Southwest Museum) Interview. *An Audio Tour of Hopi Marketplace* (FM 89.3. Los Angeles, California, 1991) Radio Transcript.