

Georgia O'Keeffe Museum Announces *Tewa Nangeh/Tewa Country*

*Fall exhibition examines O'Keeffe's Northern New Mexico
artwork and narrative through Indigenous lens*

FOR IMMEDIATE RELEASE—July 15, 2025—(Santa Fe, NM)—The Georgia O'Keeffe Museum is proud to announce the opening of *Tewa Nangeh/Tewa Country* on November 7, 2025. The first-of-its-kind exhibition at the Museum is co-curated by the O'Keeffe's Bess Murphy, Luce Curator of Art and Social Practice, and artist Jason Garcia (Kha'p'o Owingeh/Santa Clara Pueblo).

Featuring newly created works by artists, scholars, and culture bearers from the six Tewa Pueblos—Nambé, Pojoaque, San Ildefonso, Ohkay Owingeh, Santa Clara, and Tesuque—*Tewa Nangeh* opens a critical dialogue around sacred landscapes, Indigenous belonging, and cultural ownership.



Michael Namingha. *Disaster #8*, 2025.
Silkscreen on Canvas. 58 x 90 in.

Georgia O'Keeffe, one of America's most iconic modernist painters, first visited New Mexico in 1929, eventually made the state her permanent residence, and spent much of the last 37 years of her life between Abiquiú and Ghost Ranch, where she owned homes on modest parcels of land. During her trips and time as a resident, her artwork was heavily influenced by the land that surrounded her—land that has been the continuous home to Tewa people since time



Malcolm Varon. *Georgia O'Keeffe at Ghost Ranch, Pedernal in Background*, 1977.
© Georgia O'Keeffe Museum.

immemorial. While O'Keeffe was deeply inspired by the high desert, red cliffs, river valleys, and atmosphere of places that seemed isolated, *Tewa Nangeh* recognizes that these landscapes were not empty or “untouched.” They are deeply rooted in Tewa history and daily life. The greatest example is the flat-top mountain that dominates the horizon view at O'Keeffe's Ghost Ranch home. Formally referred to as Cerro Pedernal—or simply Pedernal—its Tewa name is *Tsí Pín*.

The striking peak within four natural boundaries of the traditional Tewa land, making it a significant sacred landmark for members of Tewa pueblos.

Understanding O’Keeffe’s relationship to Tewa lands requires honoring Indigenous viewpoints and recognizing the need for more inclusive storytelling that centers Native perspectives in interpreting both the land and the art it inspires.



Georgia O’Keeffe. *My Front Yard, Summer*, 1941. Oil on canvas, 20 1/16 x 30 1/8 inches. Georgia O’Keeffe Museum. Gift of The Georgia O’Keeffe Foundation. © Georgia O’Keeffe Museum. [2006.5.173] Photo: Tim Nighswander/IMAGING4ART

“*Tewa Nangeh* is not about condemning O’Keeffe. Rather, it’s a deep engagement with O’Keeffe’s vision of the land that is also the setting for memories and experiences of Tewa people. Including Tewa perspectives in the Georgia O’Keeffe Museum is an important response that centers other voices and stories that have been historically excluded from the widespread artistic presentations of Northern New Mexico,” said Garcia.

The show brings O’Keeffe’s art and personal belongings into conversation with contemporary Tewa scholars and artists’ responses, illuminating themes of sacred space, identity, memory, and storytelling. After more than two years of development and planning, the exhibition reflects a collaborative process rooted in community, respect, and cultural continuity.



Unknown. *Georgia O’Keeffe*, 1940–1960. Gelatin silver print, 8 13/16 x 7 3/16 inches. Georgia O’Keeffe Museum. Museum Purchase. [2014.3.93]

Tewa Nangeh/Tewa Country invites audiences to reconsider dominant art historical narratives and recognize the living presence of Tewa culture in the very landscapes long celebrated through O’Keeffe’s iconic images.

“O’Keeffe’s art romanticized the Southwest for wider American and international audiences, but often without acknowledgment of any Indigenous presence and sovereignty of the land,” Murphy said. “Her connection to the region brought attention, yet it also reflects the broader complexities of settler artists interpreting Indigenous spaces.”

The exhibition honors the enduring presence, culture, and creativity of the Tewa people and challenges the long-standing erasure of their history in narratives surrounding Georgia O’Keeffe’s work and life in Northern New Mexico.

Participating artists include:

Dr. Joseph Woody Aguilar (San Ildefonso Pueblo)
Samuel Catanach (P'osuwageh Owingeh/Pueblo of Pojoaque)
Jason Garcia (Kha'p'o Owingeh/Santa Clara Pueblo)
John Garcia Sr. (Kha'p'o Owingeh/Santa Clara Pueblo)
Charine Pilar Gonzales (San Ildefonso Pueblo)
Marita Hinds (Tesuque Pueblo)
Dr. Matthew Martinez (Ohkay Owingeh)
Arlo Namingha (Ohkay Owingeh, Hopi)
Michael Namingha (Ohkay Owingeh, Hopi)
Eliza Naranjo Morse (Kha'p'o Owingeh/Santa Clara Pueblo)
Martha Romero (Nambé Pueblo)
Randolph Silva (Kha'p'o Owingeh/Santa Clara Pueblo)

Tewa Nangeh/Tewa Country is funded through generous support from The Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, New Mexico Humanities Council, the Terra Foundation for American Art, and the Henry Luce Foundation.



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Images for *Tewa Nangeh* can be found [here](#).

ABOUT THE GEORGIA O'KEEFFE MUSEUM: Since 1997, the Georgia O'Keeffe Museum celebrates the art, life, and independent spirit of Georgia O'Keeffe. Located in Santa Fe, New Mexico, where Georgia O'Keeffe lived the final decades of her life, the O'Keeffe has sites and experiences in two historic destinations, Santa Fe and Abiquiú. For more information, please visit gokm.org