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**Cécile Ganteaume:** From the National Museum of the American Indian, welcome to the *Developing Stories: Native Photographers in the Field* podcast.

I'm Cécile Ganteaume, NMAI curator and curator of the *Developing Stories* exhibition. This exhibit is on view both in New York and Washington, D.C., and it is also available online. This exhibit presents photo essays by Native photo journalists Russel Albert Daniels and Tailyr Irvine. These two photographers are enormously talented and have very distinct styles. However, like other socially concerned Native photographers, they do share two fundamental objectives: one, to break down stereotypes of Native peoples still prevalent in the mainstream media and, two, to portray stories that capture the diversity and complexity of Native peoples' contemporary lives.

I'm delighted today to be talking with Russel Daniels, the first photographer to be featured in the *Developing Stories* exhibition. Russel's photography has appeared in both local and national newspapers, including the *New York Times*, *Washington Post*, *Latino USA*, *Wall Street Journal*, *L.A. Times* and *High Country News*. His photo essay is titled *Genízaro Pueblo of Abiquiú*. Russel, welcome. I've been looking forward to this conversation for a long time, and I have a lot to ask you about.

**Russel Daniels:** Thank you. I'm very excited and honored to be here with the National Museum of the American Indian and with you, Cécile.

**Cécile Ganteaume:** Well, thank you. So, Russel, before we dive into your photo essay, I want to ask you a few questions about your background. Tell us, if you would, a little bit about your personal history. Where were you born and raised?

Where did you go to school? And when and how did you first realize that you had a very serious interest in photography?

**Russel Daniels:** I was born and raised in the suburbs of Salt Lake City, Utah, primarily in a very conservative LDS neighborhood, which a lot of these suburbs are. LDS is the Latter Day Saints, a.k.a, the Mormon Church. In high school, at about the age of 15, I discovered the camera and the dark room and that provided a space for me for self-expression. I wasn't into sports, wasn't super popular. I was pretty shy and introverted and found a lot of comfort in the dark room making prints of the pictures I made. That's really where my interest began and hasn't really stopped since.

**Cécile Ganteaume:** Well, when you made the conscious decision to be a professional photographer, what did you think you were going to achieve through photography? What were you out to accomplish?

**Russel Daniels:** After leaving high school, I knew I didn't want a desk job or a labor job. I studied a lot of photographic history and the photographers that came before me and realized that there is a power you find in photojournalism and in documentary photography. And the power was to promote public discourse and encourage positive social change, and I wanted to figure out a way to harness that power in my own work. At the time, though, I didn't really have the tenacity to tell a more advanced or evolved story. So it took another 15 years before I went back to school. I chose the University of Montana because of the student body there. There's a large percentage of it is Native American. There's a lot of reservations there in Montana, and the School of Journalism focuses on these different reservation communities. And I just wanted to jump into it and figure out what I was doing and find the different avenues I could go down to explore Indigenous stories.

**Cécile Ganteaume:** So today, how would you describe your photographic style, and do you see it fitting into any photographic tradition?

**Russel Daniels:** I see myself mostly as a documentary photographer and, to me, that also encompasses photo journalism, but it also encompasses my love for fine art photography, for portrait photography. It encompasses different avenues of storytelling, combining text with image and sometimes moving image, like video. And, in the end, I think I'm more of an artist, really, that uses photography and documentary photography and photo journalism to tell stories from mostly marginalized communities.

**Cécile Ganteaume:** Well, could you name maybe one or two photographers who have influenced your approach to making images?

**Russel Daniels:** Yeah. In between school—high school and going to college at the University of Montana—I moved to Manhattan to New York City and worked in a dark room there. And it was a custom black-and-white dark room where we printed very large murals for galleries, museums, and for artists. And one of the artists that I discovered working there, and had the chance to work with, was an American photographer by the name of Basel Shake. And his work still has a profound effect on me. He is a documentary photographer who mostly works with portraiture, but he is committed to long-term projects in communities that are often marginalized and overlooked, which include East Africa, Pakistan, Afghanistan, Brazil, Cuba. And the last couple years he's actually been working here in Utah on a story about Bears Ears. And none of that work's available yet. But his method, his intention, his passion, his talent has been a huge influence on the way I approach projects. And also Robert Adams. He's another American photographer whose works focused on the changing landscape of the American West. He's had another big influence on my work. So I kind of balance my own work between portraiture and landscape work. My landscape work, though, is often centered around human involvement in the landscape.

**Cécile Ganteaume:** Russel, you have a preference for black-and-white photography. Why is that?

**Russel Daniels:** For a couple reasons, I gravitate towards black and white. I feel that color is often distracting of the content in the image, and I feel like when you

remove color, you can really get to the point of what you're trying to say with your photo or your photo project.

**Cécile Ganteaume:** So today, do you shoot with film or digitally?

**Russel Daniels:** With this project, I shot digitally. A lot of projects I do recently are digitally. But I do experiment and play with film as well. But when I work on these long-term projects like this, I choose to shoot digitally and use a computer to edit my images and also to make prints.

**Cécile Ganteaume:** Russel, do you almost always photograph Indigenous peoples and issues or are there non-Native subjects that attract your attention?

**Russel Daniels:** The last few years I've done most my work towards photographing Indigenous people, Indigenous communities, and Indigenous stories because that's what I feel needs my attention, and that's where I want to put my energy into.

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**Cécile Ganteaume:** Okay, Russel, let's dive into your photo essay, *Genízaro Pueblo of Abiquiú*. Because the topic is a little bit complicated, Russel, if you don't mind, I'd like to summarize it as succinctly as I can and then ask you to characterize more fully what it's all about. Okay?

**Russel Daniels:** Alright.

**Cécile Ganteaume:** Okay, so briefly, the essay explores the present-day lives of Genízaro peoples that live on a tract of land in northern New Mexico that's known as the Abiquiú Pueblo land grant. And it's been extremely well documented that Genízaro's genesis lies in the extreme violence and slavery that was brought about by the intrusion of Spanish colonists into the region in the late 15- and 1600s. And the ancestors of the Genízaro people are Native peoples, mainly women and children war captives of various tribal backgrounds who were taken

by the Spanish into their settlements. They were baptized, they were given Christian names, and they were taught Spanish. They were also forced into servitude and to serve as militia to protect Spanish settlements, and many of them suffered physical and sexual abuse. Eventually, they and their children, many fathered by Spaniards, were freed and over time they formed their own communities on land grants that they were able to acquire from the Spanish. So your essay explores the lives of Genízaro people who have been living on the Abiquiú Pueblo land grant for the last 266 years. Fair enough summary, Russel?

**Russel Daniels:** Very fair. That's great. There's a lot of different definitions out there with who the Genízaro people are in New Mexico, and that's a great one that you just gave. To me, it's a story of a 300-year-old community that is finding power and meaning in their Genízaro identity. It's also a story about resilience and erasure and reconciliation and also a story about this community being in control of their own narrative as a revitalization and understanding to their own community.

**Cécile Ganteaume:** Let me ask you a few quick questions. How rural is this community?

**Russel Daniels:** This community is an hour north of Santa Fe on highway 84. It's pretty rural up there. There's a lot of traffic on 84; it's a major corridor. It's a historical corridor that dates back to the Ice Age, really—people migrating through the area—and it's just a natural river basin. The Rio Chama has been flowing through there for a long time, and people have been going up and down that area. And with that said, today there's—you know, you can't go more than a mile or two without seeing a home or a farm or a ranch. But it is rural. The town of Abiquiú has in the last census, has 231 people.

**Cécile Ganteaume:** How do most people support themselves? Is it by ranching?

**Russel Daniels:** There's a lot of people in town and in the Abiquiú area who commute every day to the Los Alamos National Laboratory. Ranching, farming.

There's a bunch of artists, Genízaro artists. There's a handful of dollar stores. And probably the most notable place is Bode's Market and it's right at the bottom of the hill from the Pueblo Abiquiú, and it's a historical market that earned its fame from being on the Spanish trail.

**Cécile Ganteaume:** So you make the decision to go to Abiquiú at two specific times in the year. I think it was in July and November. And why was that?

**Russel Daniels:** I based my photo essays around those times of year because those are the two times a year they have special feast days. And July was the Santa Rosa Feast Day, and in November is the Santo Tomás Feast Day, and both of those days are two highlights of the year for the community. And people come from all over to attend the mass that happens, to attend the celebrations that happen, and to watch the Indigenous dancing and cultural performances that happen on those days, as well as the great feasts that happen.

**Cécile Ganteaume:** The opening image of your photo essay is of a gentleman named Delvin Garcia, and he's standing in the remains of the Santa Rosa de Lima church. When was that built and why is that important to the Genízaro?

**Russel Daniels:** The Santa Rosa church was built in the early 1700s before Abiquiú was a pueblo yet. It was the first establishment in the area along the Rio Chama—in the Rio Chama corridor there I was talking about earlier—and it suffered multiple raids and attacks from some of the more northern nomadic tribes who were trying to make their way into Santa Fe and Santa Cruz.

**Cécile Ganteaume:** Yeah. How long have the Genízaro been going to the remains of this church on the Feast Day of Santa Rosa de Lima?

**Russel Daniels:** The Abiquiú community has been going to the Santa Rosa church, which is now in ruins, to celebrate mass for a couple hundred years, just as their ancestors did on her feast day.

**Cécile Ganteaume:** Russel, if you will, will you talk about the festivities that are held on the Feast Day of Santo Tomás and why that's significant?

**Russel Daniels:** In November's Santo Tomás Feast Days—that's really the largest and most celebrated feast of the year. And, once again, it's a combination of Indigenous cultural performance and Catholic ceremony. Really, it's kind of spread out over about three days. There's a mass on the Friday before, which includes a rosary and also some cultural performance by the young dancers from Abiquiú. The next day is the big day, when everyone from the surrounding communities are invited to come and watch cultural performances, which include dancing and singing, praying by the locals there in Abiquiú who spend, oh, a good two months in advance preparing for all of these activities.

**Cécile Ganteaume:** And talk about a little bit, if you will, the reenactment of the ransoming of their ancestors.

**Russel Daniels:** During Santo Tomás Feast Day, there's an interesting dance there, the Cautivo dance, and it's a dance that recognizes the Indigenous connection in the pueblo.

**Cécile Ganteaume:** Russel, I think it's really interesting and important to say that the Genízaro people that live on the Abiquiú land grant—they've never lived in isolation because, historically, Abiquiú has always been something of a nexus within the region. It was always an important center for trade, for ceremonial activity, and there was a lot of intermarriage between Genízaro and neighboring Indigenous peoples. And then, of course, in the 1800s the US government set up an Indian agency there. So could you talk a little bit about how Abiquiú has really, historically, always been a hub of activity?

**Russel Daniels:** You know, and part of that being a hub is where it's located. There are many Genízaro communities that were established in the 1700s, Abiquiú being one of them, and it has become kind of the principal example of the Genízaro community. Abiquiú is located on the historical trails that went in and out of the area, including many Ute and Navajo trade trails. And [these trails] eventually became known as the Old Spanish Trail, which, at the

time, was neither old nor Spanish but was used primarily by a lot of Spanish trade. But also the Genízaro people there [in Abiquiú] were able to take advantage of the unique opportunity that they had, because them being there allowed them to own land and own livestock, which, for Indigenous people at the time, was a huge upper hand. Many people in the pueblos and in the surrounding more nomadic tribes were not recognized as owning land or were not allowed to buy livestock. So the opportunities being there along the Rio Chama, the river there, were great.

**Cécile Ganteaume:** Russel, why don't you tell us why you wanted to create this photo essay in the first place? What was the calling for you to do that?

**Russel Daniels:** I've been researching Native American slavery for a long time. In my family's history, we have a Diné ancestor, a Navajo ancestor. Her name was Rose, and in 1845 she was kidnapped. She was trafficked and enslaved with a Ute band out of Colorado. She spent time with the tribe, for about a decade, before she was traded off to one of the early Mormon settlers in the area here in Utah. He purchased her to help with his family as a household servant. She was maybe about 30 or 40 years younger; we don't exactly know. Eventually they both—they were both married and they had four kids, and they enrolled into the Northern Ute Reservation here in northeastern Utah. Rose was my great-great-grandmother. My dad's side of the family was all born and raised on the reservation there, and me and my brothers are the first generation born off of that reservation.

So this story always fascinated me as a child and, as I got older and as I got into photography and into journalism, I questioned why I never learned about Native American slavery, why I never learned about the Spanish imperialism that was just 500 miles south of me. So all these unanswered questions led me on a—almost a 30-year-journey of trying to understand my own family heritage. And my research led me on a trail through the Southwest about a year ago, looking at some of these towns, some of these pueblos, some of these little villas where slavery happened, where the trading happened, where the Spanish lived, where the Native people lived. And I just wanted to see and be influenced by this road trip I went. And that was the time I got an email and a phone call from the

museum, and they were asking for a proposal from Indian country, and my research and this project I had in my head ended up being a perfect proposal.

**Cécile Ganteaume:** So Russel, it seems to me that, ultimately, the significance about your photo essay is that it's about a group of Genízaro people who have a need to commemorate their history even though that history hurt them. And I don't at all get a sense of people who are living in the past but of people who are embracing and owning their history. So given your family history, what was it like for you to be interacting with Genízaro people at Abiquiú? You know, I mean, who are some of the individuals you met? And tell us a little bit maybe about a couple different encounters you had or different individuals that might have just really struck you as remarkable people.

**Russel Daniels:** On my exploratory research road trip, I ended up in Abiquiú. It kept coming up in my research as one of the main towns and trade centers of Native American slavery, and so I knew I had to see it. I knew there was a lot of history surrounding Abiquiú outside of the Indigenous experience there, but I knew it was based around this 300-year-old community of Genízaro people. And so when I showed up there that day—it's a really fascinating and interesting pueblo to visit. Right as you enter, you definitely feel like you're back in time a couple hundred years. Dirt roads, adobe buildings, old historical church, old historical *placitas* and *casitas* [small squares and houses] and old homes, all kind of tightly packed together in a pueblo fashion. When I showed up, I found the library and cultural center, which is a beautiful and amazing space for the community there, and I walked in and the folks there were so friendly and generous with their time. And I told them a little bit about my research and right away we started connecting and they started telling me about the history there in Abiquiú.

And so during my first initial visit there, I was able to connect with these people, partially for a couple reasons: because I had done a lot of research on these topics and on their community but also because of my own personal family story. And right away I volunteered my vulnerability with my personal stories, and they shared theirs. With the sharing of vulnerability came a solid and great connection.

And they took to it and they allowed me into their lives and they recommended me to their friends and their family, who also allowed me into their lives and told me their amazing stories and shared a few days of their lives with me, and we built a great repertoire that way.

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**Cécile Ganteaume:** I'm curator Cécile Ganteaume and you're listening to a conversation with Russel Albert Daniels, the first photographer to be featured in the *Developing Stories* exhibition.

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**Cécile Ganteaume:** Well, Russel, we felt that your photographic approach seemed perfectly suited for your topic. And, you know, I would say that your photography kind of comes out of this American tradition of humanistic and concerned photography, and you seem to capture a compassionate understanding of the people that you image. And you also really evoke the place, and I was very much moved by the way you were describing the Pueblo of Abiquiú. So I want to ask you, how conscious were you as you were imaging? How conscious were you of trying to capture a sense of place?

**Russel Daniels:** To be honest, not very conscious. Because I know my own intuition, and I follow my intuition when I photograph these kind of projects, and so I don't go in with too many preconceived ideas. Often editors and/or curators want to have a shot list and, you know, I try to provide them with one. But honestly, in the end, things change, and I kind of just photographed with my intuition and my spirit and I let that guide me. And, in the end, it's always what works best. When I think about things too much, things get a little convoluted and don't always turn out the way I like it, but my intuition's pretty sharp and can pick up on all the subtle nuances that really made the story happen.

**Cécile Ganteaume:** Interesting. We were also moved by your portraiture. And so do you have the same intuitive approach to taking portraits, and can you describe

maybe a few of the portraits that you did take, because it seems to me that, perhaps, the sitters selected where they wanted to be photographed?

**Russel Daniels:** To me, portraiture is a mutual collaboration between the photographer and the sitter. Often I do use a combination of my intuition and also this collaboration, so the other person's intuition or ideas as well. It's definitely a balance of the two. Usually we agree on a location. Sometimes it's the subject's house or their yard. Sometimes—in this situation it was a specific location in the church, outside of the church—somewhere interesting around the pueblo that made sense to them or to their family story. For instance, there was a portrait session that I had with Delvin Garcia. He suggested that we go visit the Santa Rosa church ruins down along the Rio Chama. And so one evening we decided to go down to Santa Rosa church and it was about sunset and, as we went into the remains there of the church, the clouds had built up, but to the west was the setting sun just coming in at a hard angle through the clouds and making some really interesting shadows. And so me and Delvin both felt that the lighting was to be taken advantage of at that moment. It was pretty dramatic, and we were both inspired and he was a great subject. Once again, I follow my intuition, and sometimes—you know, often my intuition is an emotional reaction to the lighting and to the subject and to the surroundings. And so I'm not thinking too much about this stuff as it happens. But I just know when I'm taking the photo, I'm like, "Oh, you need to move to the left. It feels balanced that way. You need to move to the right, because the lighting is hitting your face better and showing your eyes. Or you need to turn and create like an interesting shadow." And so in about a matter of 20—less than 20 minutes—we made a series of portraits throughout the ruins there at the church. And we also took advantage of that great hard summer light coming in from a low angle and also the enormous monsoon clouds above us. And, in the end, it created just a really dramatic, almost cinemagraphic photograph, that is probably one of my favorite photographs in the photo essay.

**Cécile Ganteaume:** Well, obviously you have to have developed a sense of trust to get the photograph. So, for example, when you photographed Johnny Jaramillo at

the cemetery when he was visiting the gravesites of, I believe, his wife and his son.

**Russel Daniels:** I met Johnny at his house, and we walked over to the cemetery, which was about just around the corner from his property. And as we entered the gates into the cemetery, I felt like I shouldn't photograph, just out of respect for the cemetery and the people that are buried there. But Johnny was encouraging, and he showed me where his wife was buried and where his two sons were buried, and he really wanted to make some pictures there of himself by the gravesite. And I decided to take those photos and, in the end, it ended up being some great photos and very memorable, and I'm sure he'll be very appreciative when he sees them. Another interesting photograph moment/event was—I was at Bode's Market one day, and actually walking in, and I noticed walking out was an elderly man. I held the door open for him and he was very appreciative of it. And in his shopping cart he had a six-pack of beer and a bag of *chicharrones*, which is fried pork skins, and a pack of cigarettes. And right away he just was thankful for me opening the door. He started talking to me, and I felt like this was a great chance to meet someone that wasn't pre-planned, and we spent the next two hours hanging out. So this is José Roberto Garcia, and he invited me to go down to the Rio Chama and hang out on the river, where we spent a couple hours talking about his family's history, which is very uniquely tied into Abiquiú. His ancestor was a general and involved in the military in the Spanish and in the Mexican and American armies, and he's considered, you know, a historical figure in town. And him and his family have a lot of pride in their Spanish past, but, also, they discovered that they have Hopi ancestry. More recently he was also very proud of that moment of discovering his Indigenous ancestry.

**Cécile Ganteaume:** Your portrait of José Roberto Garcia I've always really loved. He's sitting in his car. The car's parked and he's smoking a cigarette and he's looking out over the Rio Chama, and he appears to be lost in his own thoughts, but you've somehow managed to capture—to make his reality sort of real for the viewer. It's just—to me, it's just amazing how you were able to get this man just lost in his own thoughts.

**Russel Daniels:** I think after, you know, a good solid hour of conversation, I finally brought my camera out. And I'm often a little hesitant of taking photographs right away, let alone shoving my camera in people's faces. So after we shared a beer and ate some chicharrones and he really opened up. And after about an hour, I told him I was going to bring my camera out and he was fine with that. And I pretty much just let him talk. And then, yeah, in a moment he was reaching deep into his memory to tell me stories. And that was one of those moments, for sure.

**Russel Daniels:** Russel, when we were considering your proposal, it obviously had a lot to do with the Genízaros' history. And we saw, you know, that you would be able to delve into their history, capture their history by looking at their Santa Rosa de Lima festivals and their Santo Tomás festivals. But we were wondering, you know, how else would you be able to capture the importance of the Genízaros' history to these folks? And so that was kind of—we were a little, you know, unsure, you know, just how you'd be able to pull this off. But then when we got your photographs back, and what we were able to see that you were able to accomplish was to show how the Genízaro people are actually surrounded by their history. I mean, it's everywhere you look. It's in the remains of the colonial architecture that dots their landscapes. It's in the ancient ancestral Pueblo sherds that they dig up while they're ranching or farming. And you do have a photograph of sherds that one individual had over the years found while he was ranching. Can you talk about that image?

**Russel Daniels:** Yeah. That's a collection of artifacts from Virgil Tregio. He owns property, different properties, throughout the pueblo and throughout the area. He's a rancher. He's done a lot of work on his properties and just by, you know, plowing a field, making room for a garden, he comes across sherds that date back 1,500 years at least. There's all kinds of artifacts. There's what appears to be atlatl points, which, who knows how old those are? There's all kinds of artifacts to be found, and the cultural center there in Abiquiú has received grants to do more excavation, and this is kind of a cool project that the local youth have been able to participate in. And they have excavated some of the old adobes in the pueblo there and have found really interesting modern artifacts, you know, maybe 200

years old, which include pottery, a lot of cookware, eating ware, interesting bottles, containers, other artistic artifacts. And so that's part of their own revitalization program that they've been doing there at Abiquiú, and it's been an interesting project for them and the children, too, to take on.

**Cécile Ganteaume:** One of your other images that I thought really subtly revealed how the Genízaros are surrounded by their history is the photograph of Rafaelita Martinez standing in front of these huge wooden doors. Will you talk about that image?

**Russel Daniels:** Yeah, Rafaelita Martinez is the oldest resident in Abiquiú. She's 94. She's had 12 children. She's amazing. She's a devout Catholic. She invited me to come over to her house and make some portraits, but first we went to mass and we made some portraits there in the Santo Tomás parish. And she's really proud of her church, and we really like those photographs. But then she took me back to her place with one of her daughters, and I kind of adventured around. And she lives in a historic compound that's got a few outbuildings where some of the family live, and a couple acres of farmland. Beautiful, beautiful spot. And it's one of the original adobe compounds built in the original days when Abiquiú was established as a buffer community.

**Cécile Ganteaume:** That's an important point, though, that Abiquiú was established as a buffer community. Could you talk about that?

**Russel Daniels:** Yeah. So Abiquiú was established in 1754 by the Spanish crown. It was established as a Genízaro community. And the reason behind that is you know, after a couple hundred years of having Native American slaves in their community, they began to develop communities of freed slaves. And by Spanish law, once a slave reached a certain age, mostly around 18 years old, they, in most cases, got their freedom back. And over a couple hundred years, you know, they developed communities. And within the Spanish settlements, they did not want the Genízaro people around. And so they didn't quite know what to do. They didn't have any rights to buy land or buy livestock. They couldn't figure out a way to get ahead. And so a combination between the government, the church, and

the Genízaro people, they came to this idea—and really it was an experiment to create buffer communities, which were mostly pueblo communities already, to protect the Spanish colonies like Santa Fe, Santa Cruz, Albuquerque. So all around these main centers, Spanish settlements, are these Genízaro communities, mostly along traditional trade routes, path routes, Rio Chama corridor, Rio Grande corridors. And they were set up as a fortified pueblo to defend these Spanish colonies from the increasing attacks and raids more from the nomadic tribes surrounding these areas, like the Comanches and the Utes, who had developed a taste for trading Native American slaves. So yeah, Abiquiú was set up as a buffer community to protect.

**Cécile Ganteaume:** And so the doors that Rafaelita Martinez is standing in front of, they are doors that are part of the original fortified wall of Abiquiú. Is that so?

**Russel Daniels:** That's very correct, yep. I believe the walls were a little higher back in the day, but over time they've been redone and shortened a little bit. But they're still pretty tall. And there's this evidence all around Abiquiú; there's even bigger, enormous walls made out of stone on the west end. There's some interesting elements still left in this community that represents the defense community that was once there.

**Cécile Ganteaume:** And then several of your photographs show Genízaro people holding *bultos*, which are wood carvings representing saints. Can you talk about those images where the *bultos* appear?

**Russel Daniels:** Yeah. One of my favorite images is of Frankie and Carmen López, who are Abiquiú's *majordomo*, and a *majordomo* is a—in the short answer—it's someone who helps organize feast days, helps contribute to the community to make sure things are running smoothly. They help with church needs. They help with community needs. They help with family needs. And Frankie and Carmen organized both Santa Rosa and Santo Tomás Feast Days. And so the *majordomos* are also in charge of the town's *bulto*. There's a picture of the *majordomos* holding a *bulto* of Santo Tomás, and Santo Tomás is the town's saint and what the parish, the church, is named after. And this *bulto* dates back

to the 1700s, when it was made, and it's been in possession of the town, of the majordomos, since then. Each majordomo every year, whoever that is, takes care of the bulto. And you'll see in the picture the bulto has its own unique little containment, and often you'll find it surrounded by other religious and ceremonial items like rattles, feathers, rosaries, all kinds of interesting objects left around it during these feast days.

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**Cécile Ganteaume:** Well, Russel, it's been great talking to you. Thank you so much.

**Russel Daniels:** It's been my pleasure. Thank you for having me on your podcast.

**Cécile Ganteaume:** Folks, that was Russel Albert Daniels. His photo essay is available online on the NMAI's website. I'm Cécile Ganteaume. Please look for our next *Developing Stories Native Photographers in the Field* podcast. I'll be talking with Tailyr Irvine about her photo essay *Reservation Mathematics: Navigating Love in Native America*. This essay delves into the legacy of US government regulations impacting young Native Americans' most personal decisions, including who they have children with. Till then, that's it for now.

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