

TRADICIÓN

REVISTA

SUMMER 2009

CONFESSIONS OF A MARKET JURIST
THE GOVERNOR'S WELL
FROM CHRIST-CHILD AND CROSS
A CENTURY OF MASTERS

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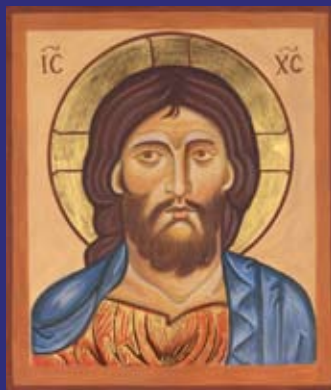


"Old Town Treasure"
– Dallas
Morning News

Roberto Gonzales

Sculpture Garden

Charlie Carrillo



Participating Artists
Gary Sanchez



Santos, Tin & Furniture



Santos & Paintings

Oils

Ricardo Hooper

Gustavo Pimental

Ernesto Salazar



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"The Guitarist"

Cedar Carvings

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San Felipe Santero Market
Old Town Albuquerque Oct. 2-3

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TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

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PUBLISHERS/MANAGING EDITORS

Barbe Awalt

Paul Rhettis

CONTRIBUTORS

Alan Govenar

Jan Oliver

Tom Pich

Carlos Santistevan

Thomas J. Steele, S.J.

Robert J. Tórrrez

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FRONT COVER: Pray for Us, acrylic on canvas by Jan Oliver.

TRADICIÓN Summer 2009

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SUMMER 2009 VOLUME XIV, No. 1

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The new New Mexico History Museum opened in Santa Fe over the Memorial Day weekend. Over 20,000 visited over the weekend. Photograph by Barbe Awalt.

TRADICIÓN Summer 2009

NICHOLAS HERRERA



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Thinking Outside the Box

Creating New Solutions Beyond The Mailbox

Newspapers all across the country are folding. Magazines have been hit very hard as well. *Tradición Revista* is no exception!

To say things are bad now is an underestimate. One of the areas hardest hit in the current recession is the print publication industry—news-papers, magazines. We have been thinking about our advertisers who don't have much money to advertise; our subscribers who don't have money to subscribe; and readers to get the word out but maybe don't want to take a chance on a new magazine.

We have also been thinking about the cost to our environment to print and distribute our magazine. And finally, every issue has many copies that can't get to where they were mailed to because they end up in the U.S. Mail neverland in spite of our best efforts. And the cost to mail is going up. There has to be a better way!

They say that in order to survive today's businesses must think outside the box. At *Tradición Revista* we have been thinking outside the box. We even are looking beyond the mailbox. The only way that *Tradición Revista* will survive and continue to publish is to find ways to reduce the cost of paper and printing, postage, and at the same time expand the magazine back to more pages and a more frequent publication schedule.

The only way to do all this is to go electronic! An electronic magazine—one that can be read on any

computer and printed out as needed by subscribers—could be in pdf format so readers can view the magazine on screen or print any part of the magazine as they want.

An electronic magazine will reduce our dependency on the high costs of glossy paper; it will reduce our dependence on the U.S. Postal

To continue your subscription please send us your email address—the magazine will transition to all electronic at the end of this year!

Service and their frequent postal rate changes. And it will allow us to reduce the cost of subscriptions as well as ads and not use as much paper.

An added bonus is that an electronic magazine would have links embedded into ads so that readers can contact advertisers directly with just a click. And of course you can print any or all of the magazine to read or for reference.

So we are ready to step into the future! The last paper-only version of *Tradición Revista* will be the winter issue, which will come out in November 2009. After that issue, all issues will be in pdf format and subscribers will get an email announcing the availability of the magazine and a link where you can download the issue. All of our subscribers will get all the issues they have paid for! No one will lose anything on their subscriptions.

In order to continue your subscription, we will need the email address of each of our subscribers. Please note that we will not share or sell your email address information with anyone! This information will be held in the strictest confidence. We do not want to add to the junk email out there! You can send us that information at info@nmsantos.com—we will need this information by December 1 in order to make sure your subscription is carried over with no problems.

We will announce a new (reduced) subscription rate in the coming months as well as new, drastically reduced ad rates. *Tradición Revista* will remain the best bargain anywhere for news and information about the art and culture of the Southwest. We will continue to focus on both the Hispanic arts as well as the Native American arts. You can also expect an announcement soon about increasing the number of issues each year as well as the number of pages in each issue. We are committed to serving the needs of our readers.

We also want your thoughts on *Tradición Revista* and what the magazine covers and you can send them to info@nmsantos.com or fax at 505/345-5129 or call us at 505/344-9382. We would love to hear from you as we make this huge transition and get out of the box!

Publishers' Message

To say things are bad is an understatement. We are all suffering from the fact that everything seems to be broken. Our healthcare system is a joke. Our food system has constant recalls. We blew the whistle again today because our mail went some other place. Delivering this magazine always has a problem attached. Our banking system is a joke. We have been refinancing our house for five months. The mortgage people constantly ask for papers they already have or other silly requests. We no longer demand excellence or even mediocre. We guess we get what we deserve. All of us need to take a line from Network—"I'm mad as hell and I'm not taking it anymore!"

Legislature

New Mexico's official State Cowboy Song is *Under New Mexico Skies* by Syd Masters. The Official State Guitar is the Pimentel Rising Sun Guitar by Pimentel & Sons in Albuquerque. Who knew?

Dumb

The dumbest event we have heard of is The Benefit To Benefit The Benefitters in Santa Fe. The cause is good but whoever thought of the title should be shown the door.

Also dumb are the recent happenings to the Rail Runner. We love the new train but a conductor lost the keys at a stop and the train didn't move until they were found. A short time later there were also reports and damage from someone shooting at the train as it passed.

Congrats

Abe Peña was named the 2009 Cibola County Citizen of the Year. It couldn't have happened to a nicer person. Abe has given Grants a lot of love. Maria Samora was chosen for the 2009 Southwest Association for Indian Arts poster artist for Indian Market; she is a Taos jeweler who has been in Market for four years.

This young look symbolizes the new approach SWAIA is taking. The **Chama Book Fiesta** won a grant from the New Mexico Endowment for the Humanities. This funding along with Lowe's Grocery, Borders Books, KZRM Radio, Twang, the Elkhorn Lodge, The New Mexico Book Co-op, and many others, made this event happen. **Don Bullis** received one of the first New Mexico Statehood grants from the New Mexico Department of Cultural Affairs and the Humanities Council of New Mexico to help underwrite the cost of his new book on New Mexico's politicians. Don also won the Lansing B. Bloom award from the Historical Society of New Mexico. **Jerry Montoya** continues to run one of the best art shows around in Fiesta de Colores in Grants. Our congeniality award goes to Jason Sandoval who wanted to help everyone. **Nick Herrera** on film! See him in "Rare Visions: Roadside Revelations" from Public Television 19. We are pleased that the **New Mexico History Museum** has opened—we have a lot of history here! Congrats to Estevan Rael-Galvez on his appointment as the new director of

the National Hispanic Cultural Center in Albuquerque.

Condolences

We were very sad to hear about the passing of **Paula Rodríguez** of Santa Fe. She along with her husband Eliseo were the primo straw artists ever. Four months later **Eliseo** passed. He was 93. They both were gentle souls that we had the honor to have met them; we also had the privilege of spending many hours with them at their breakfast table. Their family will miss them and hopefully the family will keep the tradition going strong. Another Market artist **Eladio Chavez** died in April. Our prayers go out to **Michael Shaw** and his family on the passing of his mother. Our thoughts and prayers are with **Bonnie Overmyer**, who owns Hispaniae in Old Town Albuquerque, on the passing of her father. Michael O'Shaughnessy, publisher and Santa Fean, died after a long illness in May.

We are going to hang in with what is important and hope things take an upturn in 2010.



2009 poster image, Dee Sanchez for Lavender in the Village July 11-12, Los Ranchos, NM.

Art Updates



Red, White, & Blue Ornaments at White House

In the last Christmas Bush's White House, the celebration was Red, White, & Blue as the theme. The patriotic theme honored our soldiers and brought home the message of the freedoms we enjoy. On the White House Christmas tree were four New Mexico artists' ornament. Outgoing Senator Pete Domenici selected Darryl Willison. Outgoing Congresswoman Heather Wilson selected

Edward Gonzales. New Senator Tom Udall selected Briana White. Senator Jeff Bingaman selected Beth Menczer.

New Mexico Accepts Donation of Art

The Department of Cultural Affairs in New Mexico has announced a large donation of art from Santa Fe residents Edith and Ernest Schwartz. Start Ashman, Cultural Affairs Department Secretary, explained that this large and varied donation, valued at \$1 million, is going to many of New Mexico's museums. The collection includes: Melissa Zink, Dan Namingha, Doug Coffin, Glenna Goodacre, R.C. Gorman, Tony Abeyta, Greg Lomayesva, Kevin Red Star, Ford Ruthling, and more than 90 other artists. Namingha's 10 foot wide triptych "Spirit of the Antelope" is valued at \$100,000 and won the Visionary Award in 1997 from IAIA. The collection has pottery, prints, sculpture, and mixed media.

Three museums—New Mexico Mu-

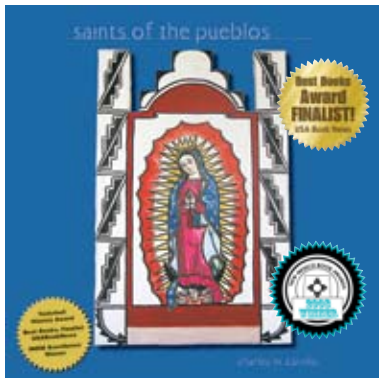
seum of Art, Museum of Indian Arts & Culture, and the Museum of International Folk Art—are reviewing the art for inclusion in their permanent collections.

Connors Goes to Albuquerque Museum

It is like old home week. First Cathy Wright was made Director of the Albuquerque Museum of Arts & History. Now Andrew Connors has been made the Curator of Fine Art.

Andrew was originally at the Smithsonian American Art Museum and then traveled to Albuquerque to become the founding Curator of Visual Art at the National Hispanic Cultural Center. But after a messy and very public spat he resigned with Helen Lucero and went to the Albuquerque Academy as Chair of their Department of Visual Art.

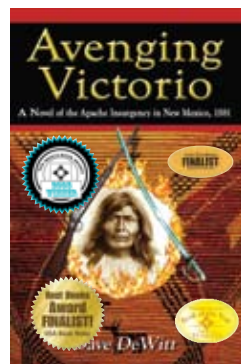
Andrew starts his new job after the end of the school year at Albuquerque Academy and has lot of exhibits planned.



Saints of the Pueblos

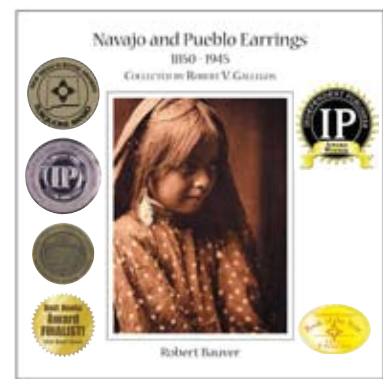
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New Mexico Centennial Logo Unveiled

The official 100th birthday of Statehood is January 6, 2012 and to mark the occasion, New Mexico has a new centennial logo created by Ryan Rodriguez, a graduate student at the Design College of Albuquerque. The logo was selected by the Centennial of Statehood Steering Committee/Centennial Task Force to mark New Mexico as the 47th state.



History Museum Opens

Just in time for the New Mexico History Museum's grand opening, the Museum of New Mexico Foundation raised the last \$1.3 million needed to win a challenge grant for the museum from the Kresge Foundation. The History Museum's grand opening was Memorial Day weekend. The 96,000-square-foot museum, located next to the Palace of the Governors in Santa Fe, is the first museum devoted to New Mexico history. It will hold more than 800,000 artifacts, historical documents, photographs and books representing key periods in New Mexico history. It's the largest cultural investment ever made in downtown Santa Fe, according to Museum Foundation officials.

100th Birthday!

Barbara Santistevan, a long-time Traditional Spanish Market artist and mother of Carlos Santistevan, celebrated her 100th birthday this last fall. What an honor to have the opportunity to know her!



Top: Mathew Martínez served as Master of Ceremonies at the unveiling of the new roadside marker his grandmother Esther Martínez, on Highway 68 just north of the Ohkay Owingeh casino. Bottom: First Lady Barbara Richardson cut the ribbon displaying the marker.

Historical Marker

On Highway 68 the first roadside historical marker for New Mexican women was unveiled in November for Esther Martinez of Ohkay Owingeh. She was 94 and a Tewa storyteller who was killed coming back from Washington D.C. after getting the National Heritage Fellowship award in 2006 From the National Endowment for the Arts.

A committee of women have made roadside markers of notable New Mexican women a priority. Following the marker ceremony was a reception at Okay Owingeh Casino with eagle dancers and much food, then of Mass

of Intention, and a Presentation Concert at St. John the Baptist Church in Okay Owingeh featuring the world premiere of Song of Blue Water in honor of Esther Martinez. Matt Martinez, grandson of Esther, officiated at the events.

Future markers include: Pablita Velarde at Santa Clara Pueblo on NM 5 north of Santa Fe; Ada McPherson Morley and her daughter Agnes Morley Cleaveland in the Datil area; Matilda Coxe Stevenson in Cibola County; Female Veterans of New Mexico including 1st Lt. Tamara Archuleta, Capt. Christel Chavez, Spc. Lori Piestewa in Sandoval County.

Catherine Robles-Shaw
Award-winning Artist



Spanish Market
July 25-26
Santa Fe, NM
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Confessions of a Contemporary Market Jurist

by BARBE AWALT

Let's just get it out of the way. I am coming out of the closet. Yes, I was a Contemporary Market jurist in January. They are usually unknown but for this article I am coming clean and since there are other jurists, no one person can get someone entered in Contemporary Market.

Ramona Eastwood called and asked if I would like to be a jurist and I was thrilled. So I came up to El Museo Cultural on a Saturday in January to judge the new works by prospective artists who wanted to be in Contemporary Market and established artists who are in Market but are re-jurying. There were 94 submission with 3 pieces of required art apiece. There were 50 places in Contemporary Market to be filled.

There were a total of three jurists. In two hours we had to judge the submissions and fill out a judging form. The categories were: ceramics, jewelry, glass, painting, drawing and pastels, mixed media, photography, print making, sculpture, furniture, metals, and fabrics. Prospective Contemporary Market artists paid \$25 for each category juried.

The weakest category, I thought, was painting. There were a lot of



Georgia O'Keeffe wannabes and paint-by-photos. No style, soul, or technique was exhibited. I also though jewelry was unusually weak with store-bought beads so only the assembly technique was judged. Especially strong was a glass submission that was monumental and some really nice prints.

The process was very orderly from the art being dropped off to judging. Each submission was taken seriously and art was checked for

materials, flux, technique, subject, and execution. Jurists disagreed and agreed on pieces they liked. One submission had to be disqualified because only two pieces were brought in and it clearly says three pieces must be juried. It was a shame because the two pieces were good.

Some ideas did stand out on presenting art even though the artist wasn't available. First, if two different techniques are in the same category they need to be separate for jurying. Case in point: one submission was headbands and clothing. The jurists were frustrated because the items really needed to be judged separately. Second, different is better. We saw a lot of paintings. Things that stood out were different: knives, scarves, prints, and furniture. Third: traditional pieces like santos were almost nonexistent. Fourth: it is a Contemporary Market and art pieces that went the extra mile with a new take on a subject were preferred.

The experience was draining, fast, and I will look for those artists in Market. Because I have no idea until Market if they got in! Contemporary Hispanic Market is July 25 and 26, 2009, in Santa Fe. Preview is July 24, 2009, in the new Convention Center.



Exhibitions & Events

ABIQUIU, NM

FARM TOUR WITH GENIZARO & ARTIST
505/344-9382.

ALBUQUERQUE, NM

July 11, 2009

SANTO NIÑO DE ATOCHA SHOW
Reception, 2-6 pm. de Colores
Galleria, Old Town. 505/246-
9257.

July 11-13, 2009

LAVENDER IN THE VILLAGE
Los Ranchos Community Barn.

July 12 – Sept. 28, 2009

**GHOST RANCH & THE FARAWAY NEAR-
BY: PHOTOS BY CRAIG VARJABEDIAN**
Albuquerque Museum. 505/243-
7255.

August 1, 2009

TIN RETABLOS SHOW
Reception, 1-6 pm. de Colores
Galleria, Old Town. 505/246-
9257.

Through August 16, 2009

**MESO-AMERICANICS (MANEUVERING
MESTIZAJE) DE LA TORRE BROTHERS
AND BORDER BAROQUE**
National Hispanic Cultural
Center. 505/246-2261.

September 5, 2009

SAN ISIDRO HARVEST SHOW
Reception, 11am-6 pm. de
Colores Galleria, Old Town.
505/246-9257.

Through Oct. 11, 2009

**CELEBRATING NATIVE LEGACIES:
WORKS IN CLAY BY KATHLEEN WALL**
Indian Pueblo Cultural Center
Museum. 866/855-7902.

October 31, 2009

DAY OF THE DEAD SHOW
Reception, 11am-6 pm. de
Colores Galleria, Old Town.
505/246-9257.

Through Fall 2009

**FORGED IN IRON: THE EXPRESSIVE
ART OF THE ROOF CROSS TRADITION IN
CHIAPAS, MEXICO**
Maxwell Museum. 505/277-
1400.

November 21-22, 2009

SANTA CECILIA SHOW
Reception, 11am-6 pm. de
Colores Galleria, Old Town.
505/246-9257.

November 20, 2009

NM BOOK AWARDS BANQUET
505/344-9382.

December, 2009

NACIMIENTO SHOW
de Colores Galleria, Old Town.
505/246-9257.

AURORA, CO

Through August 2, 2009

**SANTOS: RELIGIOUS ART OF THE
SOUTHWEST**
Aurora History Museum. 303-
739-6666.

BELEN, NM

Through July 11, 2009

CAMINO REAL SEVEN
Harvey House Museum.
505/861-0581.

July 25-August 29, 2009

NM QUILTERS ASSN. QUILT SHOW
Harvey House Museum.
505/861-0581.

CHICAGO, IL

Through April 19, 2009

THE AZTEC WORLD
Field Museum, 312/922-9410.

DENVER, CO

Through Sept. 6, 2009

**CHARLES RUSSELL: MASTERWORKS
FROM THE PETRIE COLLECTION**
Denver Art Museum. 720/865-
5000

October 23-Nov. 7, 2009

EL DÍA DE LOS MUERTOS GROUP SHOW
Chicano Humanities & Arts
Council. 303/571-0440.

Nov. 13-Dec. 23, 2009

CHRISTMAS MERCADO
Chicano Humanities & Arts
Council. 303/571-0440.

February 15-May 15, 2011

**HOME LANDS: HOW WOMEN MADE
THE WEST**
Colorado Historical Society
Museum, 303/866-4686.

INDIANAPOLIS, IN

Through August 9, 2009

FACING WEST
Eiteljorg Museum, 317/636-
9378.

Through Dec. 31, 2009

INTERACTIVE STAGECOACH EXHIBIT
Eiteljorg Museum, 317/636-
9378.

LAKEWOOD, CO

August 29-30, 2009

CHILE HARVEST FESTIVAL
Chicano Humanities & Arts
Council. 303/571-0440.

LAS CRUCES, NM

Through Sept. 21, 2009

DREAMING COWS
Hubbard Museum of the Ameri-
can West. 575/378-4142.

LOS ANGELES, CA

Through July 5, 2009

**SOUNDS FROM THE CIRCLE: WAX Cyl-
INDER RECORDINGS OF C. LUMMIS**
Southwest Museum of the Amer-
ican Indian. 323/221-2164.

Through December 31, 2009

INTERACTIVE STAGECOACH EXHIBIT
Museum of the American West.
323/667-2000.

Opens in 2009

DEATH VALLEY: AN AMERICAN MIRAGE
Museum of the American West.
323/667-2000.

Spring, 2010

**HOME LANDS: HOW WOMEN MADE
THE WEST**
Museum of the American West.
323/667-2000.

MORRISON, CO

September 19-20, 2009

**SPANISH MARKET & 1830s RENDEZ-
VOUS AT THE FORT**
The Fort at Morrison. 303/839-
1671.

November 29, 2009

FAROLITO LIGHTING
The Fort at Morrison. 303/839-
1671.

December 24, 2009

LAS POSADAS
The Fort at Morrison. 303/839-
1671.

NEW YORK, NY

Through Sept. 13, 2009

**IDENTITY BY DESIGN: TRADITION,
CHANGE, AND CELEBRATION IN NATIVE
WOMEN'S DRESSES**
George Gustav Heye Center,
212/514-3700.

Through March 31, 2010

BEAUTY SURROUNDS US
George Gustav Heye Center,
212/514-3700.

PHOENIX, AZ

Through August 2, 2009

LA CASA MURILLO
Heard Museum. 602/252-8848.

November 7, 2009

GATHERING OF WEAVERS
Heard Museum. 602/252-8848.

November 14-15, 2009

SPANISH MARKET
Heard Museum. 602/252-8848.

Dec. 26-31, 2009

HOLIDAYS AT THE HEARD MUSEUM
Heard Museum. 602/252-8848.

February 6-7, 2010

HOOP DANCE CHAMPIONSHIPS
Heard Museum. 602/252-8848.

March 6-7, 2010

INDIAN MARKET
Heard Museum. 602/252-8848.

Through July 12, 2009

**CHARTING THE CANYON: PHOTOGRAPHS
BY KLETT & WOLFE**
Phoenix Art Museum, 602/257-
1222.

July 12-Sept. 21, 2009

**PHANTOM SIGHTINGS: ART AFTER THE
CHICANO MOVEMENT**
Phoenix Art Museum, 602/257-
1222.

RIO RANCHO, NM

November 7, 2009

READWEST BOOK FAIR
Rio Rancho Inn. 505/344-9382.

RUIDOSO DOWNS, NM

Sept. 5-Dec. 13, 2009

**18TH ANNUAL FALL AMERICAN PHO-
TOSHOW**
Hubbard Museum of the Ameri-
can West. 575/378-4142.

Through Sept. 13, 2009

**A SEASON WITH THE PAINTINGS OF
LEROY NEIMAN**
Hubbard Museum of the Ameri-
can West. 575/378-4142.

Nov. 14, 2009-Oct. 3, 2010

ANCIENT NEW MEXICO
Hubbard Museum of the Ameri-
can West. 575/378-4142.

ST. LOUIS, MO

Oct. 15, 2010-Jan. 15, 2011

**HOME LANDS: HOW WOMEN MADE
THE WEST**
Missouri Historical Society Mu-
seum, 314/746-4599.

SAN ANTONIO, TX

Through July 2009

PERSPECTIVAS POPULARES
Museum of Art, 210/978-8100.

SANTA FE, NM

July 1-15, 2009

BEN McPHERSON AND ARTHUR LOPEZ
Blue Rain Gallery. 505/954-
9902.

July 4-5, 2009

SANTA FE WINE FESTIVAL
Las Golondrinas. 505/471-2261.

July 11, 2009

**SANTA FE INTERNATIONAL FOLK ART
MARKET**
Museum Hill. 877-567-7380.

July 15-Sept. 15, 2009

**NAVAJO SADDLE BLANKETS 1880-
1930**
Medicine Man Gallery. 505/820-
7451.

July 17-23, 2009
MIGUEL MARTINEZ & NICHOLAS HERERA
Manitou Gallery. 800/283-0440.

July 18-19, 2009
VIVA MÉXICO! CELEBRATION & CHARREADA RODEO
Las Golondrinas. 505/471-2261.

July 19, 2009-Jan. 15, 2011
A CENTURY OF MASTERS: THE NEA NATIONAL HERITAGE FELLOWS OF NEW MEXICO
Museum of International Folk Art. 505/476-1200.

July 20-31, 2009
JIM VOGEL AND GUSTAVO VICTOR GOLER
Blue Rain Gallery. 505/954-9902.

July 24-30, 2009
ED SANDOVAL
Manitou Gallery. 800/283-0440.

July 25-26, 2009
HERB & LAVENDER FESTIVAL
Las Golondrinas. 505/471-2261.

July 25-26, 2009
CONTEMPORARY HISPANIC MARKET
Santa Fe Plaza.

July 25-26, 2009
TRADITIONAL SPANISH MARKET
Santa Fe Plaza.

August 1-2, 2009
SUMMER FESTIVAL
Las Golondrinas. 505/471-2261.

August 7-19, 2009
STAR LIANA YORK AND B.C. NOWLIN
Manitou Gallery. 800/283-0440.

August 14-16, 2009
SANTA FE ETHNOGRAPHIC SHOW
SF Convention Center. 505/992-8929.

August 15-16, 2009
PLAY IT AGAIN NEW MEXICO: HEROES & VILLAINS
Las Golondrinas. 505/471-2261.

August 17-19, 2009
SANTA FE INDIAN ART SHOW
SF Convention Center. 505/992-8929.

August 20-Sept. 3, 2009
INDIAN MARKET GROUP SHOW WITH KIM WIGGINS
Manitou Gallery. 800/283-0440.

August 22-23, 2009
SANTA FE INDIAN MARKET
Santa Fe Plaza

August 28, 2009
VISIONS UNDERGROUND: CARLSBAD CAVERNS THROUGH THE ARTIST'S EYE EXHIBIT AND BOOK LAUNCH
Steve Elmore Indian Art Gallery. 505/995-9677.

September 5-6, 2009
FIESTA DE LOS NIÑOS
Las Golondrinas. 505/471-2261.

September 5-6, 2009
VIVA! LAUNCH OF SANTA FE'S 400TH ANNIVERSARY CELEBRATION
Santa Fe Plaza. 505/216-0889.

Through Sept. 13, 2009
VISIONS BEYOND CLAY: THE ARTWORK OF TAMMY GARCIA
Blue Rain Gallery. 505/954-9902.

September 19-20, 2009
SANTA FE RENAISSANCE FAIR
Las Golondrinas. 505/471-2261.

Through Sept. 20, 2009
JIMSON WEED RETURNS FROM THE WHITE HOUSE
Georgia O'Keeffe Museum. 505/946-1000.

Through Sept. 20, 2009
GEORGIA O'KEEFFE: BEYOND OUR SHORES
Georgia O'Keeffe Museum. 505/946-1000.

Through Sept. 20, 2009
BAD LAND: REBECCA BELMORE, LORI BLONDEAU, BONNIE DEVINE, AND ERICA LORD
Museum of Contemporary Native Arts. 505/983-8900.

Through Sept. 20, 2009
THE DRAWINGS AND PAINTINGS OF DAPHNE ODJIG: A RETROSPECTIVE EXHIBITION
Museum of Contemporary Native Arts. 505/983-8900.

Oct. 2, 2009-Jan. 10, 2010
NEW MEXICO AND NEW YORK: PHOTOGRAPHS OF GEORGIA O'KEEFFE
Georgia O'Keeffe Museum. 505/946-1000.

October 3-4, 2009
HARVEST FESTIVAL
Las Golondrinas. 505/471-2261.

Through December 31, 2009
NUEVO MÉXICO: EL CORAZÓN DE LA CULTURA
Museum of International Folk Art. 505/476-1200.

Jan. 22-May 16, 2010
SUSAN ROTHENBERG: A PARTICULAR PERSPECTIVE
Georgia O'Keeffe Museum. 505/946-1000.

May 28-Sept. 12, 2010
GEORGIA O'KEEFFE: ABSTRACTION
Georgia O'Keeffe Museum. 505/946-1000.

Through October 25, 2009
THROUGH THE LENS: CREATING SANTA FE
Palace of the Governors. 505/476-5100.

Through January 2, 2010
NATIVE AMERICAN PICTURE BOOKS OF CHANGE
Museum of Indian Art/Culture. 505/476-1269.

Through February 21, 2010
NATIVE COUTURE
Museum of Indian Art/Culture. 505/476-1269.

May 23, 2010-May 15, 2011
ERNEST THOMPSON SETON
New Mexico History Museum. 505/476-5100.

Through April 11, 2010
FASHIONING NEW MEXICO
New Mexico History Museum. 505/476-5100.

Through April 18, 2010
THROUGH THEIR EYES: PAINTINGS FROM THE SANTA FE INDIAN SCHOOL
Wheelwright Museum. 505/982-4636.

Through Sept. 9, 2010
GEORGIA O'KEEFFE'S LEGACY IN NEW MEXICO
New Mexico Museum of Art. 505-476-5072.

Through June 6, 2010
A RIVER APART: THE POTTERY OF COCHITI AND SANTO DOMINGO PUEBLOS
Museum of Indian Art/Culture. 505/476-1269.

Through April 20, 2010
HOW THE WEST IS ONE: THE ART OF NEW MEXICO
New Mexico Museum of Art. 505-476-5072.

Through Sept. 9, 2010
GUSTAVE BAUMANN: A SANTA FE LEGEND
New Mexico Museum of Art. 505-476-5072.

Through Sept. 26, 2010
CONVERGING STREAMS, ART OF THE HISPANIC AND NATIVE AMERICAN SOUTHWEST
Museum of Spanish Colonial Art. 505/982-2226.

June 11-September 11, 2011
HOME LANDS: HOW WOMEN MADE THE WEST
New Mexico History Museum. 505/476-5100.

Oct. 21, 2011-Jan. 22, 2012
ST. JOHN'S BIBLE
New Mexico History Museum. 505/476-5100.

SILVER CITY, NM
Through Sept. 20, 2009
SOMETHING BORROWED, SOMETHING BLUE: A SOUTHWESTERN NEW MEXICO WEDDING ALBUM
Silver City Museum. 575/538-5921.

TAOS, NM
Through August 30, 2009
CEREMONIES OF THE SOUTHWEST BY IRA MOSKOWITZ
Taos Art Museum and Fechin House. 575/758-2690.

Through Sept. 20, 2009
HOPPER PHOTOGRAPHS AND PAINTINGS
Harwood Museum of Art. 575/758-9826.

Through Sept. 20, 2009
HOPPER AT THE HARWOOD: L.A. TO TAOS
Harwood Museum of Art. 575/758-9826.

Through Oct. 18, 2009
KINDRED SPIRITS AND THE ADOBE CONNECTION: E.I. CROUSE AND J.H. SHARP
Harwood Museum of Art. 575/758-9826.

TUCSON, AZ
July 17-August 16, 2009
OUR FATHERS, OUR GRANDFATHERS, OUR HEROES...THE NAVAJO CODE TALKERS OF WORLD WAR II
Arizona State Museum. 520/621-6302.

July 3, 2009
CIRCLES OF LIFE: KATSINA IMAGERY IN HOPKI BASKETRY
Arizona State Museum. 520/621-6302.

Oct. 11, 2009-Feb. 14, 2010
ANSEL ADAMS, A LEGACY
Tucson Museum of Art. 520/624-2333

Through Oct. 25, 2009
DEGRAZIA: A MODERNIST PERSPECTIVE
Tucson Museum of Art. 520/624-2333


February 2010
SET IN STONE: 2000 YEARS OF GEM AND MINERAL TRADE IN THE SOUTHWEST
Arizona State Museum. 520/621-6302.

WASHINGTON, DC
Through August 16, 2009
FRITZ SCHOLDER: INDIAN/NOT INDIAN
National Museum of the American Indian. 202/633-6985.

Through Sept. 13, 2009
RAMP IT UP: SKATEBOARD CULTURE IN NATIVE AMERICA
National Museum of the American Indian. 202/633-6985.

Through January 3, 2010
1934: A NEW DEAL FOR ARTISTS
Smithsonian American Art Museum. 202/633-8550.

Jerry Montoya
illustrator of
Three Dog Night



Studio by Appointment
505/287-8266

albuquerque

Ghost Ranch and the Faraway Nearby



On display July 12 to September 28 at the Albuquerque Museum of Art and History, this exhibition of images taken at Ghost Ranch over a period of several years by Craig Varjabedian reaches beyond the familiar ideas associated with the place—including its renown as a site of rest and renewal, and as the longtime home of 20th-century painter Georgia O'Keeffe—into the artist's unique vision of his subject's relationship to the surrounding earth and its inhabitants.

Top left—Kitchen Mesa and clearing storm, Ghost Ranch, New Mexico, 2007; top right—Black tree and Orphan Mesa, Ghost Ranch, New Mexico, 2005; middle right—Old Corral and approaching storm, Antelope Flats, Ghost Ranch, New Mexico, 2005; bottom right—Chimney Rock after storm, late afternoon, Ghost Ranch, New Mexico, 2005. Photographs ©Craig Varjabedian. All Rights Reserved.



grants

La Fiesta de Colores



Jan Oliver of Pueblo, Colorado, won the Best of Show Award at the Las Fiestas de Colores in Grants, NM. She is pictured here with her winning painting titled "Pray For Us."

santa fe

Woodland School

The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition features over forty years of Daphne Odjig's (Potawatomi/Odawa/English) artistic career. Organized by the Art Gallery of Sudbury and the National Gallery of Canada, in collaboration with guest curator, Bonnie Devine (Ojibway), the Institute of American Indian Arts Museum (IAIA Museum) will be the only venue in the United States to host the exhibit. Featuring Odjig's history and legend paintings, erotica, abstractions and landscapes, together these pieces communicate the breadth of Odjig's engagement with her personal, political and cultural history. The exhibit will be open until September 20, 2009.



santa fe

Navajo Saddle Blankets



Medicine Man Gallery Santa Fe will feature a show and sale of Navajo Saddle Blankets circa 1880 to 1930 from July to September, 2009. From natural handspun churro wool to Germantown, Navajo saddle blanket design influenced American and European modern artists of the early to mid-twentieth century. This collection reflects the vast and innovative designs of the Navajo Golden Era of saddle blankets.

Left: Navajo Double Saddle Blanket, ca. 1920 (58" x 33").
Right: Navajo "WP Rogers" Pictorial Double Saddle Blanket ca. 1925 (45" x 31") – commissioned for Will Rogers.



santa fe

Converging Streams

A year-long exhibit coinciding with Santa Fe's 400th anniversary, *Converging Streams* opens at the Museum of Spanish Colonial Design on June 19. The exhibit explores the cultural exchanges that took place in the visual and performance arts of the peoples of the Southwest and the cross-cultural influences between Hispano and Native American arts of the Southwest. This ground-breaking exhibition illustrates objects from museums across the country in a new and provocative context.

Bottom: Pine Chest with Spanish construction and Plains Indian porfleche design. Right: Panel painting (retablo) of San Antonio de Padua, Pine wood, water-based paint, José Rafael Aragón, New Mexico, 1820 - 1840.



THE GOVERNOR'S WELL

by ROBERT J. TÓRREZ



"Old Governor's Palace," ca. 1870s. SL & Co., Robert J. Tórréz Collection

Few places in the United States can boast of the long and colorful history of the Palace of the Governors in Santa Fe. The palace can trace its beginnings to 1610, when the Spanish government moved its capital from San Gabriel to the newly established *Villa de Santa Fe*. During the past four centuries, the buildings that constituted the *casas reales*, or royal houses of which the palace was a part, have undergone so many changes that we have only a general idea what they looked like three hundred years ago. The buildings where the palace now sits were destroyed following the Pueblo Revolt of 1680, reconstructed after the *reconquista* of 1693 and modified many times during the subsequent three centuries. Major changes to the palace culminated during the last major renovation in 1913, when the building attained its current appearance.

During the past centuries the palace has served as the seat of government and home for Spanish, Mexican, and American governors and officials. Its rooms served as meeting halls for the territorial legislature

and district courts, as well as offices for a myriad of territorial and federal officers. For a few weeks in 1862, the Confederate flag flew over this venerable old building. If walls had ears and were capable of speaking, what



Governor Marsh Giddings

stories these palace walls could tell!

Since that is not possible, what we know about the Palace of the Governors has to be extracted from reports and letters of the governors and other officials who utilized it. One particularly interesting letter was written by Marsh Giddings, who served as New Mexico's territorial governor from 1871 through 1875. Giddings' letter provides a vivid peek at what daily life in Santa Fe may have been like for Giddings and his family, but it also includes a surprisingly frank expression of how the governor felt about the people over whom he governed.

The letter has its origins in a dispute between Governor Giddings and Eldridge Little, Santa Fe's resident Collector of Internal Revenue for the United States Department of Treasury. Little worked in the United States Depository, which served as a bank for the deposit and distribution of federal funds in New Mexico. The depository was located at the southwestern corner of the palace and directly adjoined the governor's residence. In late summer of 1873, Little wrote to Washington D.C., and complained to his boss, Treasury Secretary William Richards, that Governor Giddings had refused him access to the well located on the grounds behind the governor's house. Little charged that Giddings had chased his servant, or "watchman," from the grounds with "threatenings and insults." Giddings' letter is in response to one he received from the Secretary of Interior concerning Little's complaint and is found in the Department of Interior Territorial Papers for New Mexico (National Archives Microfilm, Roll 8).

Note: Text in < brackets > indicates material written between the lines of the letter. [Brackets] of this type are editorial, with [?] indicating words that are unclear in the text of the letter.

Santa Fe, NM
Aug. 23. 1873

Sir:

I have the honor to acknowledge the receipt of your letter of the 15th inst. in which you state, "I agree with Secretary Richardson, that all the officers of the government whose offices are located in the adobe palace have an equal right to the well on its premises and will thank you to conform your future actions to the suggestion contained in his letter."

With the highest possible respect towards Secretary Richardson, and with due respect to the opinions of yourself permit me to say that Secretary Richardson could not have been induced under any consideration, had he known the real facts, to have made that suggestion. And when you know the facts neither you nor he will desire me to conform to it. I am afraid friend Little, conscious of an act unworthy of him sought through his chief to whom he reports, to get an advantage, place me in a false light & position and cover a bad transaction of his <own>. There is no trouble about wells or water here. It is now a mere question whether I shall or not permit Mr. Little or what is worse his Mexican servant, he calls him "watchman," to be installed as a smelling committe (sic) in my placita which is a little court almost surrounded by my buildings and a part of which next [to] him is usually used for a flower garden, and the remainder in which is the well is a mere extension of the kitchen through which our women and children pass somewhat frequently to the privy—kitchen hands do their dirty work—obtain their wood, keep their mops & etc, and is really the most private room in the house.

Well, I got almost out of water, my man complained that he could not draw over half a bucket at a time. Little discovered that the water was bad and two months since called my attention to it and said that Col. Potter[']s well, just across the way from him, and not more than forty feet

further I think from his back door than my well, contained much better water than mine and I told him the water was low & this made it roily.

Some weeks after this Little got a new "watchman" as he calls him, a sort of servant to do anything, and he was so elated & became so important that his pride or indolence would not permit him to go across the street & be seen bringing water, and he <the "watchman"> now employs an old Mexican less pretentious to bring water for the office. Soon after this watchman came I found him making his way through a gate in the wall between Mr. Little's back yard and my placita & back yard for water. He was told pleasantly that the water was low and almost unfit for one tea kettle, but that in a few days we hoped there would be plenty as the rainy season came on, but for the present he must go to some other well & directed <him> to two wells close by when there was an abundance. He kept however coming and in the meantime leaving the gate open through which my turkeys & chickens escaped twice in one day. I called his attention to this and the fact that my tools were picked up in the placita & spirited away and I had just lost a new hammer which I had left in the pathway for five minutes, and I was so certain that one of these watchmen had it that I sent into Little's to inquire whether they had not taken it for come temporary use, but did not find it. No harsh words were used. But when I again told him personally he must suspend for the present getting water there, he plainly told me he would not go out of the house for water. Meaning by house, the placita, which is really as much a part of the house as the kitchen. I repeated this to him & sent him word that he could not have water until we had enough to divide. He sent back word that he did not care what I said, he would come into the placita when he pleased - denied what I had told <him> [,] called my little girl & my man liars in my presence, and talked most insultingly to me personally after I had told him

that I would be glad to accommodate Mr. Little - that I would gladly divide with him almost anything I had but I had no water now to divide, and that Mr. Little nor he had any more right in fact there, than in my parlor. He only replied the more insultingly and after having carried home his pail of water, to show his disregard of my words, and insult me, came immediately back with an old iron pot and another vessel for water. Becoming exasperated I drove <him> out of the yard, and told him if I could not keep him out any other way I would break his <infernal> legs or his head. I meant all I said, and if he or Mr. Little after all the kindness & favors I have extended to him, and all I have borne, ever comes into my private yard and insults me I will give him the best evidence in the world that I am a truthful man. I believed that Little was hid behind his wall listening to the insults of his pimp. I thought so then, and my words were measured for his ears. I shall never apply to the Cabinet or any Department of this government to protect my parlors nor back yards, nor make any whining complaints about my private affairs especially to seek to cover my misdeeds by a half representation, and taking thereon a snap judgment against my best friends.

This is the merest farce—a trick. Little and I have been the best of friends so far as I knew and five days have not passed since he was in my house receiving presents from us of a number of choice house plants to make his rooms more pleasant <and we are charged with selecting his house furniture when we go east next week>. Taking gifts, enjoying friendships & hospitalities, at the same time making complaints at Washington because I would not bear the insults of his Mexican servants! Is the man crazy, or what is the secret of this, except that having done a mean action, he seeks a record to cover it. But I shall never mention it. Neither he nor any man can induce <me to refer> to a matter so low and contemptible on the part



Layout of the Palace of the Governors, 1873, during the period of Governor Marsh Giddings.

of my neighbor. But do you suppose I can now permit that Mexican [?] to be snooping around my back yard?

Our rooms [,] yards & etc are as distinct from each other as any places can possibly be—a wall, I should say 14 feet high is between us. No other public officer of the U.S. or Territory has ever thought of making any such claim as you suggest. When Governor Pile was here, the west part of the placita next to Little's yard was a beautiful flower garden - the east end the kitchen yard in which is the well 8 or 10 rods from Little's back door. Last year I kept the same flower garden. This year the drouth (sic) has driven the flower garden out and I have <been> forced from theft in my corral to bring my turkeys & chickens in. This flower garden when Pile <was here> was in the joint occupancy of Mr. Little & Pile. Pile had a daughter who engaged the attention of Little, and to whom Little is now engaged to be married. So they had a gate in the wall through which Little could pass from his back yard to the flower garden & meet there without the publicity of going on the front side of the house. A small arbor of vines was gracefully trained over the gate to heighten the pleasure of his entrance, and this was all right, exceedingly fine. But as there are none of my race who desire the attentions of Mr. Little, you can readily perceive that his presence there, and ten fold more [,] the constant in and

out, of his Mexican servants, "watchman" into the privacy of this placita is simply unendurable. He keeps the gate locked on his side. And my Mexican servant thinks there is little reciprocity in this case. While <my> man can beat his, in stealing on a fair trial he can [!]t do it so long as his man has free access to my wood pile, chickens, and tools, through the gate, and my man has to get over a 14 foot adobe wall. I am confident my man can beat him in any fair trial, because I know with all my lock keys, bolts bars and drawers many little things get spirited away whatever Mexican we employ without exception, and these are the only help we can obtain here.

Now to the real matter. This building & walls and grounds have to be under the specific charge of some party, responsible and who has an interest in keeping them up. Otherwise the walls, gates, roofs & grounds would go to ruin. Twenty years since the legislature of this Territory seeing this, by special enactment placed this whole building, walls[,] grounds & property (except the Legislative Halls, committee (sic) rooms, and Secretary's room which are in charge of the Secretary,) in the entire "control and disposition of the governor of the Territory. [!] In this law Congress has for more than 20 years acquieiced (sic) and has in no way interfered, except by occasionally voting some little appropriation for repairs when such repairs were quite

expensive. No other man has had any care over the part of the building assigned to his care & control, unless it be by allowing the Depository to be located in the west end of the building <and which is divided off by the highest & strongest wall as to be entirely isolated.> Aside from this no other man assumed to exercise any authority on one inch of the grounds. If one could claim an inch he could claim a road.

Since this law was passed, different officers have been located <in different parts of the building> by general consent. The U.S. Atty[.] has his room next & east from mine, but he would never have taken them had I objected. The Librarian next, then the U.S. Courtroom in which the Chief Justice and U.S. Marshall remain six or eight weeks in the year <while the Secretary's office is no longer in the building>. But none of these claim any right to enter any of my grounds. If one could come, their servants as well. And even now I have every door & gate about the premises locked with the strongest locks I can get. And I have had five of these broken off in one night & and all my fowls frequently stolen. And through carelessness, where I have temporarily accommodated parties, my cow & fowls have escaped through the Halls giving me a hunt for my cow in the mountains. -- buckets and ropes three times stolen - windlass broken & etc. after all my best endeavors to protect the property & grounds. No other man assumes to have any interest in commerce [?] with me when expenses of these depredations are to be provided for. At my own personal expense I provide for all of these. This year I have purchased for repairs of walls several loads of adobes & had a long [?] line of wall repaired. The roof of the house needs frequent repairs - broken down gates & all this sort of thing has to be done by myself and is done at my own expense. The expense of each is not very large, but aggregates in a year a pretty good sum. I can [!]t make up a bill for these things and go before Congress for so

small an appropriation. Or if I could I prefer to do it myself. But no man else can claim a right to get outside his walls & within mine either on a pretext of wanting water to drink or to make mortar. or to get dirt more conveniently from the placita or corral to repair his walls or his part of the house. These are all pretexts. When any man has the right to take my well water—than I have to dig another well. There is not water sufficient for two. And its location absolutely precludes the idea of any joint tenancy or tenancy in common.

The well was dug at the kitchen door of the house for the use of the family of the house, and in these same rooms some family has remained for 200 years, but none in any other part of the building, nor has the inmate of any office in the building until Little become interested in the back yard, ever thought of invading the privacy of this placita & back yard, across the whole length of which Little has to go to obtain water, when he can as well get it, and plenty of better water without going forty feet further in another direction. I enclose a rough pencil diagram of the house and grounds. I respectfully beg you to lay before Secretary Richardson the real facts in this case that he may fully comprehend the matter and I am quite sure he will not deem that “governor Marsh Giddings” the vilest or least accommodating man in the world, nor will he persist in his suggestion of my holding in common with Little or any one else any portion of the mud palace and grounds occupied by me.

I must earnestly urge to you that a compliance with that suggestion involves an impossibility - and the direction or suggestion carried out as my neighbor desires, would involve us in inextricable confusion[,] guard & trouble. And if the Departments will let us manage our little personal affairs in our own way & will not lend an ear to little, disgraceful & puerile matters, coming from who ever it may, I do assure you there will be no wanton violations of right duty or law here, nor will the administration

be injured or disgraced through any act of mine. I should myself consider it an abuse of my privilege to put in the fact of any high public officer such an infinitesimal (sic) private matter.

Having been engaged for more than thirty years in the public and private duties of life - in trying and adjudicating the differences <of men> it would seem that I could be credited with the intelligence and sagacity necessary to manage the most trifling affairs of life. In my public administration of affairs I have been successful beyond my own hopes & far beyond the expectations of my most earnest friends. And the President did me the honor to say <in substance> that New Mexico and its governor have given him less trouble than any other Territory. He knows the race of people I have to manage, and knowing them I think he would agree with me that the charge I have over nearly 100,000 Mexican people is more difficult than the management or executive duties of any three of the other Territories. I have <therefore> no time to spare on Little, nor any private misunderstandings.

I am gratefully obliged for all the aid and advise I can get from every department of the government. The ruling of your Department is law to me while I remain here however much I may dissent from your reasons & opinions, but before you can make an intelligent ruling you must have the facts and the law before you, and I have therefore been driven to draw up this statement. In every case where any complaint has been made during the time I reported to the Secretary of State, where the complaint was of any importance whatever, I was at once furnished with a copy of the papers, and I am happy to state that the Secretary of State in every instance was satisfied with my course. I therefore the more earnestly beg that in all these cases before action is taken or opinion formed, I may have the like opportunity through the generous courtesy of your Department. Little was undoubtedly maddened by the partial

or untruthful report of his Mexican watchman and in this rage wrote what he would not now repeat. I therefore have no unkind feeling toward him but I have no time to devote to such trifling matters and I feel mortified beyond measure that the highest officials in the land should be called upon to examine into a matter, so unworthy of a single moment of their attention, and having not the slightest possible public importance.

With highest regard, I am respectfully,
Your Obt. Servt,

Marsh Giddings
Gov New Mexico

The extant correspondence and other records do not show if Giddings and Little ever settled their differences. The tone of Giddings’ letter, however, may explain why José M. Gallegos, New Mexico’s delegate to Congress, had earlier been prompted to comment that Giddings was “an offensive, meddling, disagreeable man to my people.”

Giddings’ administration was marked by several political controversies and personal tragedies, not the least was the death of his infant grandson at the palace in February 1875. Giddings himself died at the palace on June 3, 1875, following a long illness. The newspaper report of his death indicated his family was taking the body “back east” to Michigan for burial. One might wonder if the dirty water in his well may have had something to do with these deaths.

Robert J. Tórréz was born and raised in the northern Rio Arriba community of Los Ojos. He has published widely on many aspects of New Mexico history and culture, serving as the New Mexico State Historian from 1987 until his retirement in 2002. He has had a regular column in Round the Roundhouse, the state government employee newspaper.

Jan Oliver



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From Christ-Child And Cross To Chamula In Chiapas

by THOMAS J. STEELE, S.J.

On 22 December 1867 an Indian shepherdess, Agustina Gómez Checheb, saw three stones fall from the sky near by the small village of Tzajal-hemel. A few weeks later Pedro Díaz Cuscat, the sacristan at the market town of Chamula in Chiapas, removed the stones without telling Father Miguel Martínez. Cuscat began to create a new religion by asserting that the stones knocked themselves together, spoke, and declared that Agustina had become a new Mother of God. A few days afterwards, Cuscat and Agustina produced two or three clay figurines, decorated them somewhat like the first ones, and they installed a shrine and in a booth. During February 1868, Father Martínez told the Indians to stop their new rituals.

Cuscat then decided to move from the town of Chamula to the village of Tzajal-hemel, and he started a general store that offered new saints and a new baptism. As Lent went along, Father Martínez asked the District Commandant to send some soldiers to arrest Agustina and her parents, only to release them in a day or two.

Cuscat apparently saw no reason for repeating Lent and Holy Week year after year, for he decided for a single and unrepeatable crucifixion of an Indian youth who would achieve a new resurrection in the New World that

would make all things new. Cristóbal Gómez Checheb was the son of Juan Gómez Checheb and Manuela Pérez Jolcoptom and an aunt of Agustina Gómez Chechab, and so on 12 April 1868, Easter Sunday,¹ “The Indian Mother of God” helped the boy to become the crucified New Redeemer of the Indian world.

Twenty years later in 1888, unsympathetic informant Cristóbal

Molina published this description:

Crucifying a man had never occurred in these countries, and the news spread quickly to many nearby hamlets, and large crowds came to behold such a bloody sacrifice. When the day came, some men raised a cross on the plaza of Tzajal-hemel, where they had formerly held their rituals.

They brought the victim from the booth and submitted him to the cross. After he was bound tightly, they began their barbaric, cruel, and illegal murder, nailing him through the hands and feet at the same time. The hapless victim called out sorrowful shouts in pitiful and moving cries, choked by the clamor of the hellish demons who drank liquor and the boy's blood. The self-styled saints caught the blood of the crucified child, others incensed him, and the young child Domingo finally died amid the most poignant suffering. Who knows what the savage “high priests” did with the body and the blood of the martyr, but apparently they drank his blood.

The new religion developed along fairly well for a while until a revolutionary from Mexico City, Ignacio Fernández Galindo, killed Father Martínez and all but one of his small entourage. Then the War of Santa Rosa broke out indeed, but then

the Federal-Ladino forces released Cuscat and the Chechebs and let



Child in the Passion Retablo by the 18th Century Novice. Courtesy of the Taylor Museum.

them go free while the Mayan-Liberal forces released Galindo, tried him on a drumhead court, and shot him on 26 June 1869. The war never managed any decisive battle, Pedro Díaz Cuscat's forces gradually petered out during the next year, and both Agustina Checheb and Cuscat soon died by sickness or by murder.

Like most wars, the Santa Rosa War created nothing productive, and so the remainder is of little historical concern, but the crucifixion of the ten-year-old Domingo Gómez Checheb derives from very interesting religious history background that led directly to Domingo's bizarre death.

It starts in the year 1012 in Italy during the founding of the first Camaldolese monastery, where Abbot Romuald and Peter Damian began to turn away from the images of the Jesus Christ in his Public Life and in his Risen Christ. Previous Christianity venerated the Pantokrator, the triumphant, immortal, and unchanging king of the cosmos, but Western Europe began to look toward images of the Infant and Child Christ and the Suffering and Crucified Christ. There was no repudiation of Christ at any time, but the preaching tipped more and more toward Jesus in his times of weakness. As Peter Damian put it, "Let us lay a finger to our lips so that we might leave our betters to sublimity of Christ's divinity, and let us touch simply and solely upon his cross, as the Apostle Paul says, 'I considered myself to know nothing while I was among you except Christ Jesus - and him crucified'" (*Patrologium Latinum* 145:557, *Opusculum* 32 On Lent").

As the new spirituality spread throughout Western Europe, the orders of begging mendicants, beginning with Francis of Assisi and Dominic Guzmán, greatly altered

the lives of people more and more as the thirteenth and fourteenth centuries went by. Bridget of Sweden further advanced the interests of Roman Catholic Christians through her visions and auditions concerning the tender Christ Child and the scenes of Christ's suffering in the Garden of Olives, with the High Priests, in Pontius Pilate's pretorium, and ascending the hill of Calvary; her writings, especially her *Revelations*, provided endless innovations for late Medieval and early Renaissance artists.

In the beginning of the sixteenth century, the Dominican friars crossed the Atlantic and began to evangelize the Mayan people of Tabasco, Campeche, the Yucatan, Quintana Roo, Belize, Guatemala, and Chiapas. At nearly the same time in Europe, a Dominican nun known as Osanna of Mantua saw a vision where the little Lord Jesus wore a crown of thorns, carried his own child-size cross, and died upon it. By the middle of the seventeenth century a Dominican nun in southeastern France, Jeanne Pérraud, not only saw such a vision but in 1661 helped a nearby artist to engrave a good likeness and make prints for her to distribute throughout the region. This was of course the union of the Child Jesus' helplessness and the adult Christ's passive suffering which ultimately brought about the Niño Pasionario of Cristóbal Gómez Checheb.²

Child-in-the-Passion images have in the past been widespread from the seventeenth to the twentieth centuries, and they occur in Europe and especially in Spanish-Colonial areas from the Mayan world to New Mexico. An anonymous santero has been identified in New Mexico as "The Eighteenth-Century Novice," and the very talented José Rafael Aragón worked there in early-to-middle nineteenth-century.

A suffering Jesus image lacking a beard is our best key to recognition.

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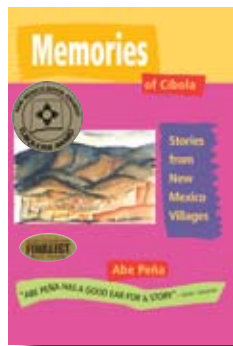
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Endnotes

- 1 One informant identified the date as 12 April 1868, and if that was so it was Easter Sunday and not Good Friday. Pedro Díaz Cuscat would likely have thought to bring a larger crowd by choosing Easter Sunday.
- 2 In Paris Catherine Labouré (1806-76) brought about the Miraculous Medal during 1830-31, and in southwest France Bernadette Soubirous (1844-79) saw the eighteen Lourdes visions between February and July of 1858. One or the other or both may have partially and indirectly led Pedro Díaz Cuscat to stage the April 1868 episode in Tzajalhemel in Chiapas.

Thomas J. Steele, S.J. is a regular contributor to *Tradicón Revista*. Steele, the author of several books on New Mexican santos including *Santos and Saints* and *The Regis Santos, lives in Albuquerque*.

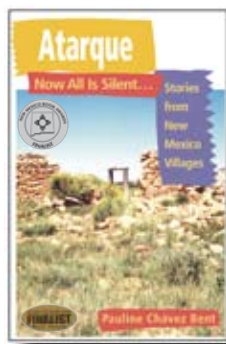
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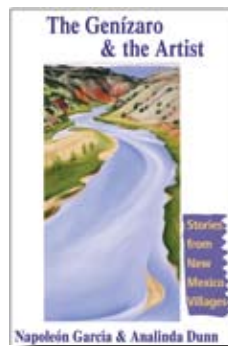
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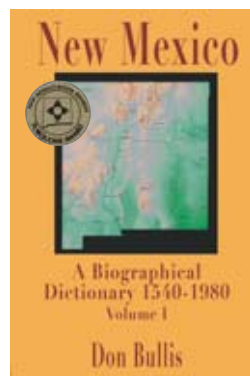
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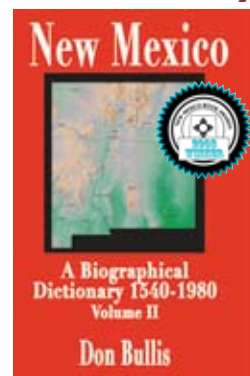
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A Century of Masters:

The NEA National Heritage Fellows in New Mexico

by BARBE AWALT, PHOTOS COURTESY OF NEA

The Museum of International Folk Art in Santa Fe opens A Century of Masters on July 19, 2009, and the show runs until January 15, 2011. This long awaited show honors the recipients of the National Endowment for the Arts Heritage Award and has some of each person's work on display. In New Mexico the fifteen people honored are musicians, fine and folk artists, storytellers, linguists, and authors. Native Americans and Hispanics have been selected.

The Museum of International Folk art is showcasing the 15 artists and musicians:

Charlie Carrillo

Charlie received his Ph.D. at the University of New Mexico in Anthropology and Archaeology. Besides



Top: Charlie Carrillo; bottom: Ramón José López, photographs courtesy of the National Endowment for the Arts by Tom Pich.

being a noted santero, painter of saints, he is an author, teacher, researcher, lecturer, and follower of the traditional ways of New Mexico. He has won the Lifetime Achievement Award for Spanish Market, The Zia Award from UNM Alumni, a Governor's Award of Excellence, a New Mexico Book Award, Museum of International Folk Art Hispanic Heritage Award at Spanish Market, and First Place, Best of Show, and Grand Prize at Spanish Market. Charlie received his NEA award in 2006.

Helen Cordero

Helen was born in Cochiti Pueblo, New Mexico. She is known for her elaborate storyteller figures—usually a mother with many children all out of pottery clay. She has won awards in the New Mexico State Fair, Indian Market, and the Heard Museum show. She has also received the Governor's Award. She received her NEA Heritage Award in 1984.

George López

Widely considered the father of contemporary santeros López was a sixth generation santero. He had no children but has passed on his techniques to his nieces and nephews. He was born in Cordova, NM, and López' style of woodcarving without paint has given the small mountain village notoriety. He received his NEA heritage Award in 1982.

Ramón José López

Ramón shares his love of traditional ways as a santero with his grandfather who passes right before Ramón was born. Ramón is a jeweler of note and has passed this skill down to his sons. He was able to pass his santero traditions down to all his children. He has won the Grand Prize at Spanish Market and has collaborated on many pieces with his son. He received his NEA Award in 1997.

Esther Martínez—P'oe Tsáwä (Blue Water)

Esther was a teacher, linguist, storyteller, and author. She was known as Aunt Esther to the members of the San Juan tribe or Ohkay Owingeh. She is credited with saving the Tewa language and translated the Bible into Tewa. She received the National Teacher of the Year award from National Council of American Indians and she has received the Governor's Award of Excellence. She died in an auto accident with a drunk driver in Española coming home from the NEA awards program in 2006. She was the first woman to have a roadside marker; it is on the road opposite her Pueblo.

Roberto & Lorenzo Martínez

Born in Chacon, New Mexico, Roberto was introduced to making music by his uncle in this small mountain village. Roberto formed Los Reyes de Albuquerque a mariachi group that has even played on the Today Show when the show came to Albuquerque. The group visits senior citizen centers and community centers throughout New



Esther Martínez (P'oe Tsáwä) at the NEA Award ceremonies in Washington DC. in 2006. Photograph by Alan Govenar.



Emilio and Senaida Romero, photograph courtesy of the National Endowment for the Arts by Tom Pich.

Mexico. Roberto founded two record labels to further Hispanic music. Father and son received their NEA Award in 2003.

Eliseo & Paula Rodríguez

Eliseo and Paula are considered the first couple of encrusted straw design and technique in New Mexico. Paula and Eliseo both died in the last year. He worked on the WPA *Portfolio of Spanish Colonial Design* in 1938-9. Their crosses are found in churches and museums in New Mexico and all over the United States. They received their National Heritage Award in 2004.

Emilio & Senaida Romero

Emilio and Senaida are known as the first couple of Spanish Colonial tinwork. Emilio learned tinsmithing in the Civilian Conservation Corps camps in the Great Depression. Tin was hard to find and used 5 gallon tin cans for his work. Senaida used colcha with the tin. The Romeros have passed on their knowledge to

some of their children as well as craftpeople in Santa Fe. They received their NEA Award in 1987.

Margaret Tafoya

Margaret was born at Santa Clara Pueblo in New Mexico. She has long been thought of as one of the masters of Native American pottery. She learned from her mother who was part of generations of traditional pottery design. She made only hand-coiled pottery from clay on the Santa Clara land. She has passed down the tradition to her family. Margaret Tafoya received her NEA Award in 1984.

Irvin Trujillo

Irvin began weaving at 10 years old under the experience of his father Jacobo Ortega Trujillo. He is the seventh generation in his family of Ortegans and Trujillos in northern New Mexico. He and his wife Lisa founded the Centinela Traditional Arts studio in Chimayo. He graduated from college as a civil engineer, weaving

was always his first love. Irvin and Lisa share the traditional techniques they have learned with artists in the community. Irvin has won 3 Grand Prizes from Spanish Market and the Lifetime Achievement Award from the Spanish Colonial Arts Society. Irvin received his NEA National Heritage Award in 2007.

Frances Varos Graves

Frances was born in Arroyo Seco just north of Taos. She didn't see her first colcha, a distinctive New Mexico embroidery, until her adult years. After seeing it she could not stop making colchas and has passed on this tradition to her family and friends in Taos. She received her NEA Heritage Award in 1994.

Cleofas Vigil

A Penitente, Vigil was born in a small village in the San Cristobal Valley of Northern New Mexico. His native language was Castilian Spanish and learned English later in life. He sang songs, alabados, played



Eliseo Rodríguez, photograph courtesy of the National Endowment for the Arts by Tom Pich.

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Top: Roberto and Lorenzo Martínez; bottom: Irvin Trujillo, photographs courtesy of the National Endowment for the Arts by Tom Pich.

the mandolin, and told stories. He became a cantantes or singer and was unusual because he was willing to sing in public. He performed in colleges, festivals and preserved the Penitente traditions. He received his NEA Award in 1984.

Century of Masters Exhibit & Book

A Century of Masters, new exhibit on the NEA awardees, will open at the Museum of International Folk Art in Santa Fe on Sunday, July 19th from 1-4pm. There will be a live

performance by Los Reyes de Albuquerque and artists' demonstrations including Vickie Rodríguez (daughter of Eliseo and Paula) demonstrating straw art, Marie Graves doing colcha, Nick Otero painting retablos, Floyd Lucero doing Cordova-style woodcarving. The artists in the exhibit and their families have been invited to the opening. This is opportunity to see renowned New Mexicans that have made it in the art world and have made New Mexicans proud.

Nicolasa Chavez, curator of *A Century of Masters*, has written a book on the awardees that will be available in the MOIFA gift store and other stores locally. The book has letters from Governor Richardson, Secretary of the Cultural Affairs Stuart Ashman, and Museum of International Folk Art Director Marsha Bol. Each artist is profiled with a biography and pictures. The souvenir book sells for \$19.95. Nicolasa will sign copies of the book during Spanish Market at the New Mexico History Museum on Saturday, July 25 at 2pm with Charlie Carrillo.

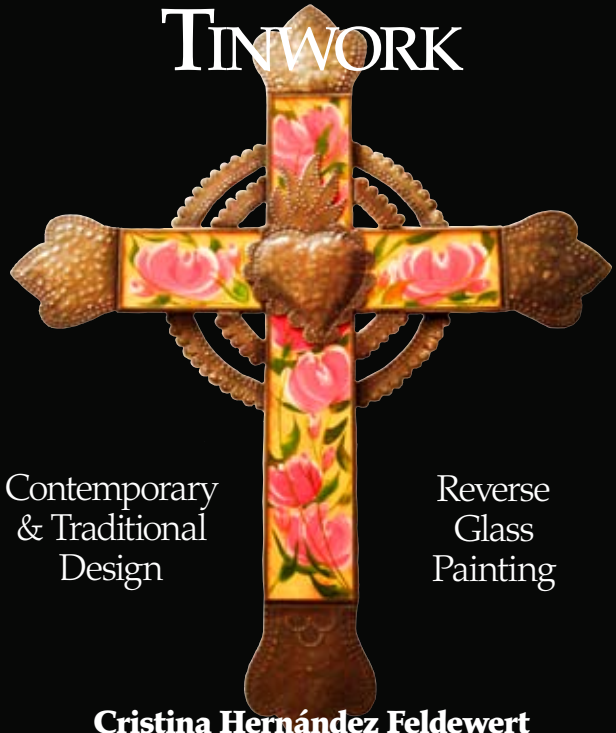
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Books & SPANISH MARKET

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Saturday

- 10am Joseph Sanchez & Larry D. Miller (*Martineztown, Between Two Countries*)
- 11am Kathy Barco & Valerie Nye (*Breakfast New Mexico Style & Breakfast Santa Fe Style, Rediscover New Mexico*) and Ana Baca (*Mama Felas Girls*, and three childrens books)
- noon Marta Weigle & All (*Telling New Mexico: A New History*)
- 1pm Marie Romero Cash (*Lowrider Blues, Santo Coloring Book, Tortilla Chronicles*) and Jerry & Cheryl Montoya (*Three Dog Night*)

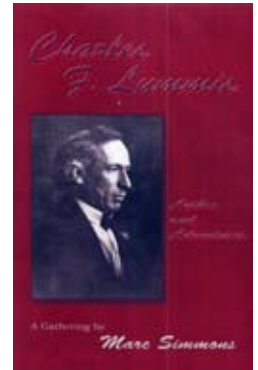
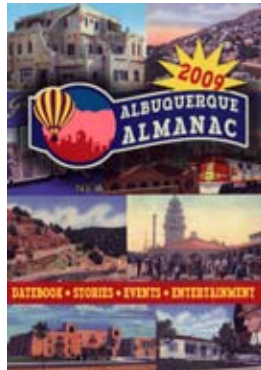
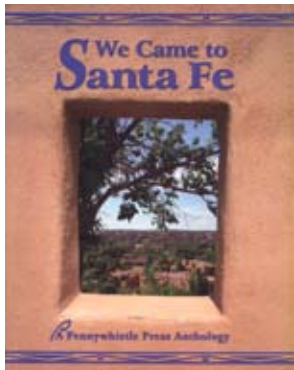
- 2pm Charlie Carrillo (*Saints of the Pueblos, Tapestry of Kinship, Novena to Santo Niño de Atocha, Charlie Carrillo: Traditon & Soul, Century of Retablos*) and Nicolasa Chavez (*A Century of Masters*)
- 3pm Nancy Benson (*New Mexico Colcha Club*) & Robert Torrez (*The Myth of the Hanging Tree, New Mexico 1876-1877, UFO's Over Galisteo*)

Sunday

- 11am Tribute to Michael O'Shaunnessey and books from Red Crane
- noon Don Bullis (*New Mexico: A Biographical Dictionary I & II, New Mexico Politicians, Old West Trivia, 99 New Mexicans, Bloodville, Bullseye*)
- 1pm Anne Hillerman (*Taste of Santa Fe*)
- 2pm Victor diSuvero & Stuart Ashman (*We Came To Santa Fe*)

Southwest Books

by BARBE AWALT



We Came To Santa Fe, edited by Victor DiSuvero. Published in 2009 by Pennywhistle Press. Paperback, \$29.00, Many photos, 351 pages, ISBN 978-0-938631-39-2.

This anthology of 73 stories and poems recollects moving to Santa Fe by some notable persons: Stuart Ashman, Nedra Matteucci, Ali MacGraw, Orlando Romero and his wife, Claire and José Villa, Doug Coffin, and many others. It is good to find out why these people came to Santa Fe and why they have stayed. It fits into the Who Knew? category. Santa Fe is truly a collection of individuals.

How To Save Your Adobe Home In the Event of a Flood Disaster: An Emergency Flood Mitigation Manual for Historic and Traditional Earthen Architecture. Published in 2009 by Cornerstones. \$8.

This is not a traditional book - in fact it is a wirebond booklet that you must keep with your warranties if you have an adobe home. It is priceless. In it are all the questions you ask in an emergency about your home and there is no one to ask. There are contacts in the back and what you need to do. This must have been an outgrowth of the flooding in Hatch. The booklet was developed under a

grant from the National Park Service and National Center for Preservation Technology and Training. Remember to pass it along when you sell your house. It is bilingual. Contact them in Santa Fe if you need one—www.cstones.org.

2009 Albuquerque Almanac edited by Amanda Gardner. Published in 2009 by Street Sweeper Press, paperback, many pictures in B&W, 195 pages, \$9.95, ISBN 978-0-9822481-0-2.

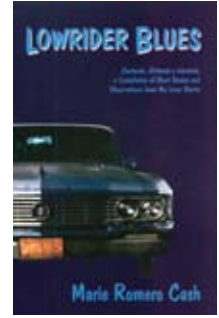
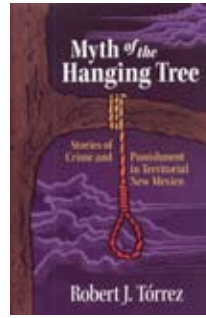
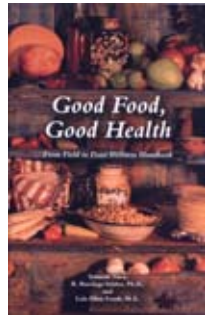
This is a great little idea. We must confess—we don't use calendars because we are computerized but this book is great for the many stories and trivia about Albuquerque. It is also a great gift. Everything is organized by months. There are pieces by: Bob Julian, Mary Montaña, Margaret Nava, Kathy Barco, and many others. There are just fun things to read like the Big List of Mis-Spelling of Albuquerque - you have to live here to spell it right. All stores must have it and go online if they don't.

Forgotten Albuquerque: Images of America by Ty Bannerman. Published in 2009 by Arcadia Publishing, paperback, \$21.99, 127 pages, many b&w photos, ISBN 978-0-7385-5967-4.

We first became acquainted with Arcadia books when we did a book-signing at Greeting & Readings in Hunt Valley, Maryland. We took a bunch of their books to take home. They have come out with their new book on Albuquerque and it has stunning archival pictures that are great for fans of Statehood. There is also a postcard booklet of Albuquerque for \$7.99 - great for gifts. They have ten books in New Mexico and are in all states except Alaska and Hawaii. There are also other postcard collections. This is such a good idea to document towns—large and small. They also document state fairs, universities, and other cool icons that have pictures that we don't see enough. If you are fan get the book. Go on www.arcadiapublishing.com to see the cool map of the U.S. and what they do. We were impressed.

Charles F. Lummis, Author and Adventurer: A Gathering by Marc Simmons. Published in 2008 by Sunstone Press, hardback, 177 pages, b&w, photos, ISBN 978-0-86534-639-0.

Charles Lummis is worth documenting. That being said it looks like this book was rushed. The title on the cover of the book is almost unreadable. After each chapter is another



wasted page that says almost the same thing. Something should have gone on the cover flaps. It looks like the book was made longer. Why? Good scholarship is good scholarship - long or short. It is a good reference book and these cosmetic problems detract from it. If you have a library on New Mexico and the Southwest it needs to be part of it but fire the designer.

New Mexico Curiosities by Sam Lowe. Published in 2009 by Morris Book Publishing. Paperback, 264 pages, plenty of B&W photos, \$15.95, ISBN 978-0-7627-4670-5.

The back cover states, "Laugh your way through." We didn't but there are a whole bunch of things we didn't know about New Mexico and are just strange. It is a fun book especially to give to a new resident who doesn't know how bizarre New Mexico can be. There are short stories about all the crazy things in all parts of the State. This book could be a basis for a did-you-know contest if you are snowed in with family or friends.

New Mexico Colcha Club: Spanish Colonial Embroidery & The Women Who Saved It by Nancy C. Benson. Published in 2008 by Museum of New Mexico Press, paperback, 156 pages, b&w and Color photos, \$34.95, ISBN 978-0-89013-519-8.

One review we read said this was the only book on New Mexico colcha. We don't think so. There have been many but this is a very nice book that puts the history, techniques, and peo-

ple in one place. To our tastes there is very little said about Frances Varos Graves who was awarded the NEA Heritage honor for her colcha. Senaida Romero, also an NEA awardee isn't even mentioned. This book is not the be all and end all but it is a nice gift for anyone who is interested in embroidery and textiles.

Good Food, Good Health; From Field to Feast Wellness Handbook by Yolanda Nava, R. Buciaga Valdez, PH.D., & Lois Ellen Frank, M.A. Published in 2008 by the National Hispanic Cultural Center, paperback, 52 pages, bw photos, ISBN 978-0-93864-123-1

This is not your mother's recipe book. This is a thinking person's food book of why fat, obesity, sugar, and heart health, movement, and good foods. It is a way to live. But it is also interesting to know how native plants played a part in Native American and Hispanic culture. There was a lot of support for this book from people/organizations interested in good food. If you have trouble finding the book call La Tienda at NHCC.

The Myth of the Hanging Tree: Stories of Crime & Punishment in New Mexico by Robert J. Tórréz. Published in 2008 by UNM Press, 196 pages, paperback, 25 B&W photos, 3 other illustrations, \$19.95, ISBN 978-0-8263-4379-6.

To be honest Robert is one of our authors too. He is a very nice guy and former New Mexico State Historian

so he knows his stuff. This is for the person who likes legal stuff, lynchings, hangings, and frontier justice - and who doesn't. The Wild West was called wild for a reason. This book makes a great gift especially for adolescent boys.

Indrid Hoffmann Deliciosa (Simply Deliciosa) with Raquel Palzel. Published by Vintage Espanola, a division of Random House, full color, hardback, 256 pages, \$29.50, ISBN 978-0-307-39085-1.

The people get a Spanish version of the book. The English version is published by Clarkson Potter. Whatever version you get it is filled with 125 recipes by one of the Food Network's food goddesses. The pictures are yummy and all kinds of foods are contained from salads, desserts, meats, chickens, fish, and of course drinks. This would make a great gift for the foodie on your list.

Lowrider Blues by Marie Romero Cash. Published in 2009 by Sunstone Press, paperback, bw photos, \$18.95, 125 pages, ISBN 978-0-86534-704-5.

This is the perfect book to go on a trip or in a hotel. This book has short stories that are funny but really show a side of Santa Fe and Northern New Mexico by Marie Cash who grew up there. The book isn't heavy or involved but a glimpse into life in New Mexico. Congrats to Marie for another winner! This book is great as a gift for a person who wants to know more about Marie or New Mexico.



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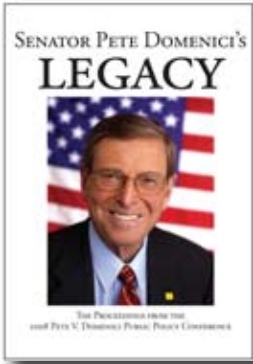
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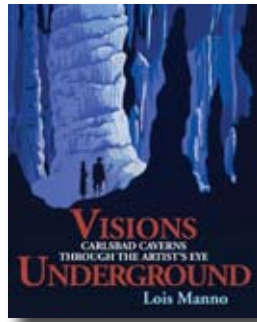
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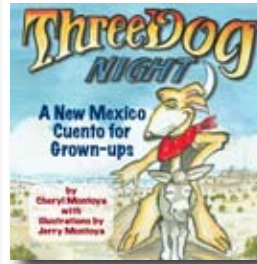
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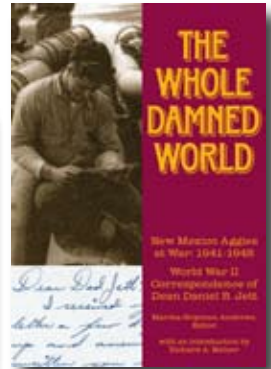


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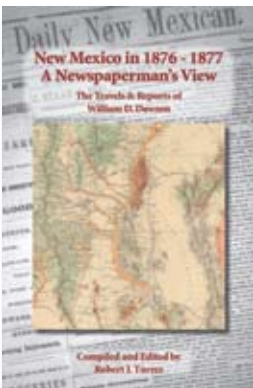
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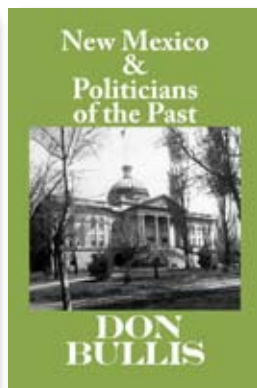
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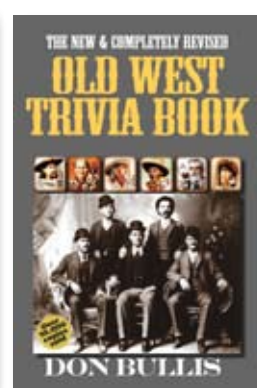
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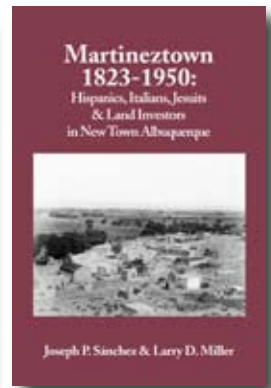
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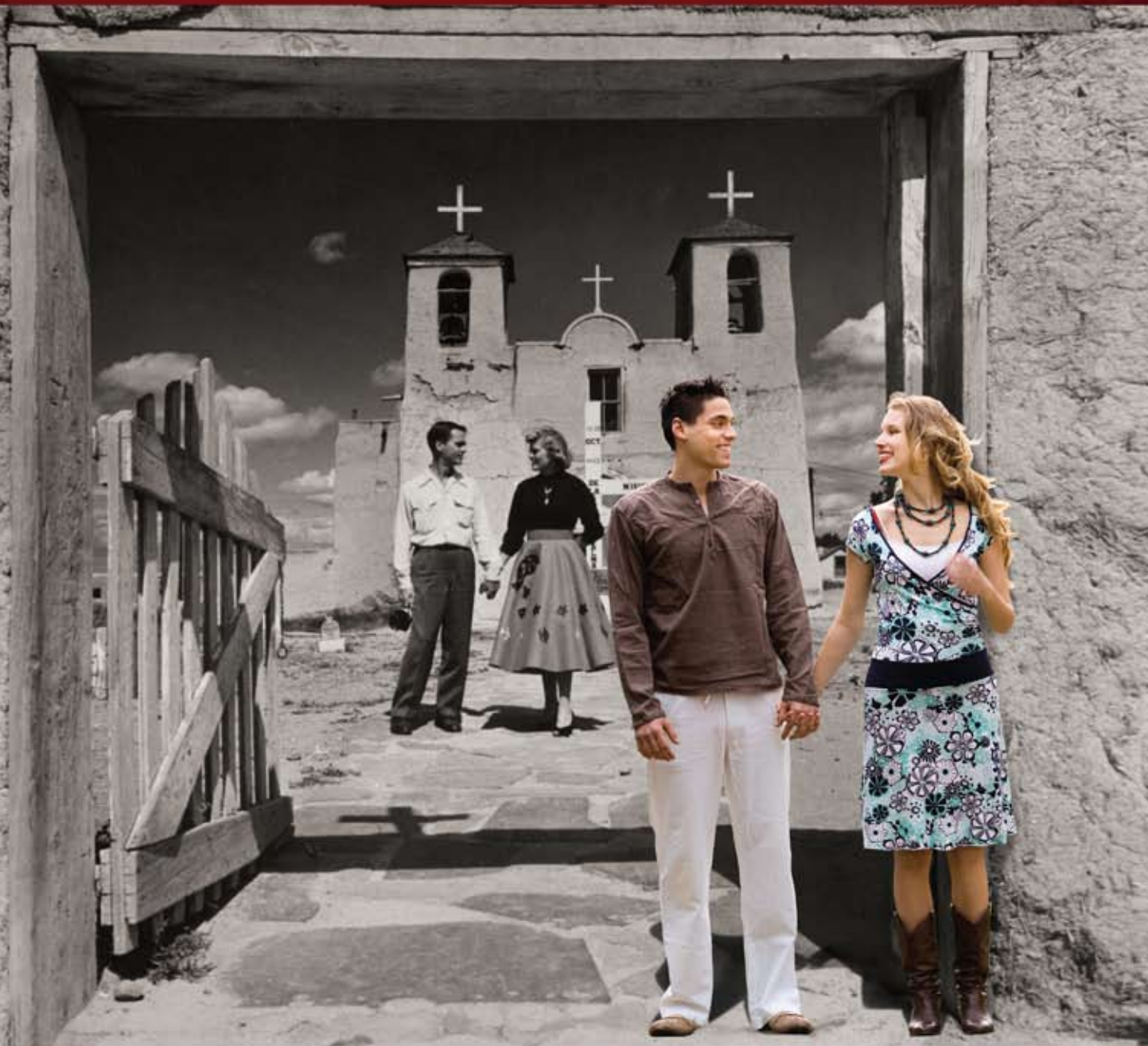
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