

TRADICIÓN

FEBRUARY 2010

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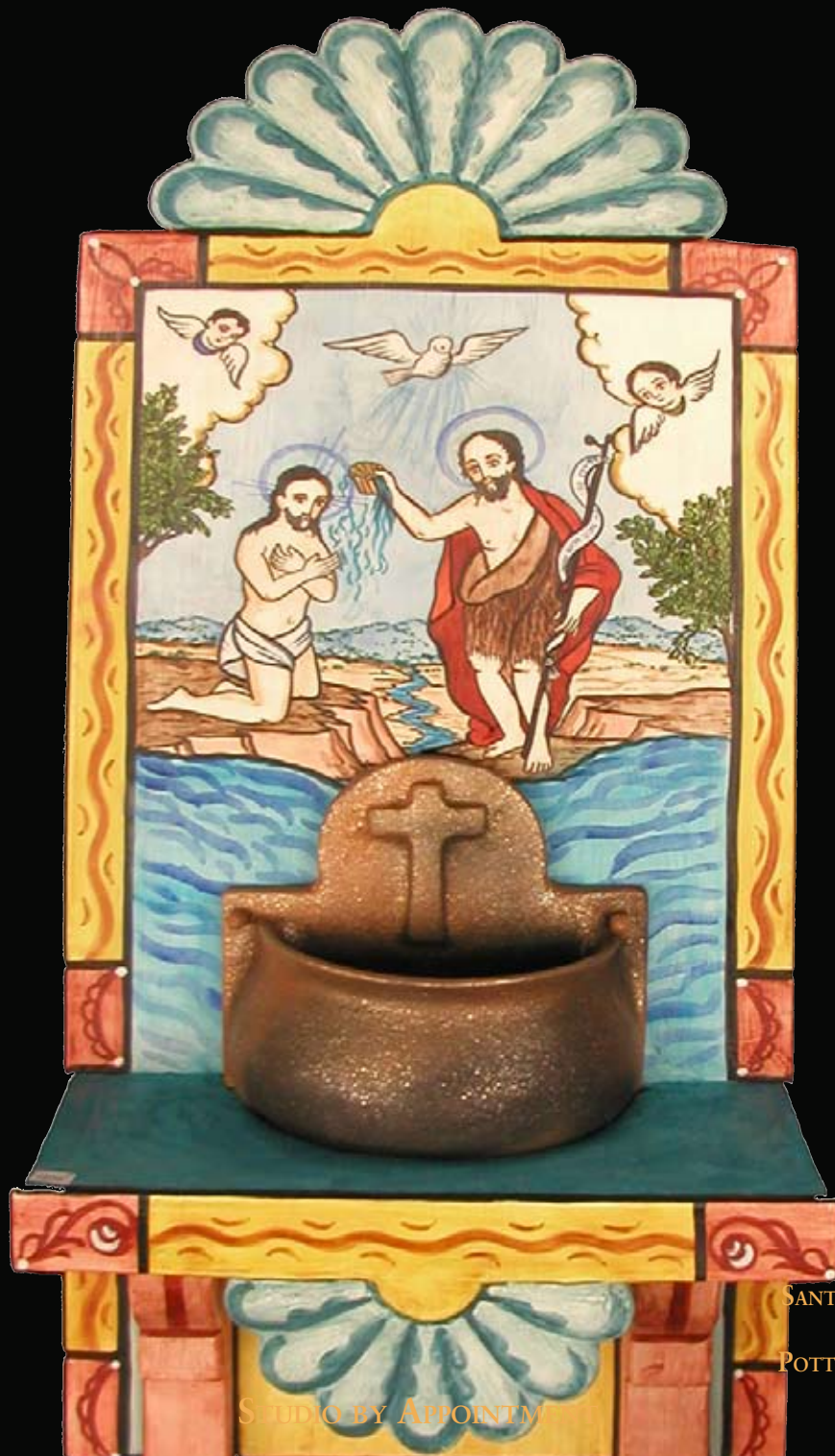
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TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

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FRONT COVER: Bronze sculpture on Canyon Road, Santa Fe, New Mexico, 2010. Photograph by Paul Rhettis.

TRADICIÓN February 2010

TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

FEBRUARY 2010 VOLUME XV, No. 1

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Above: Pomo feathered basket from "The Art of Native American Basketry" exhibit at the Autry Museum in Los Angeles through May 30. See page 24.

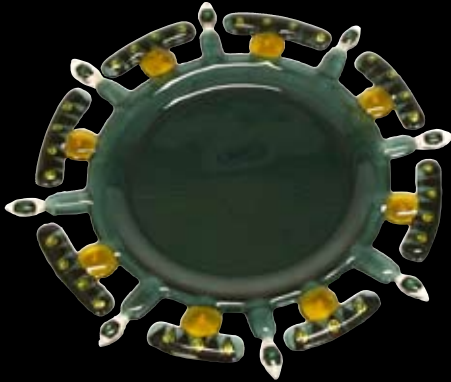


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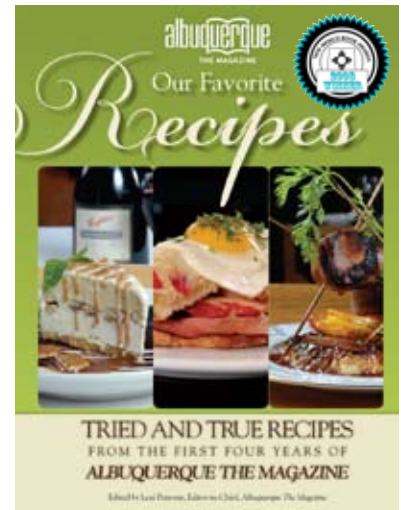
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RIO GRANDE BOOKS

Publishers' Message

This is the first totally electronic version of our magazine for all subscribers. It is a new world and libraries and schools love it because paper is a problem for them. In just the first two months, we have seen an upswing in the number of subscribers as well as advertisers.

We have heard of a number of publications going to electronic in recent months. It is the way of the future. And in tough economic times it is less for subscribers and advertisers. Less money is good! It also means that we can offer more last minute events, more information, and more special offers to our loyal subscribers. **For the first electronic issue we are offering all of**

our books at 40% off—unheard of!

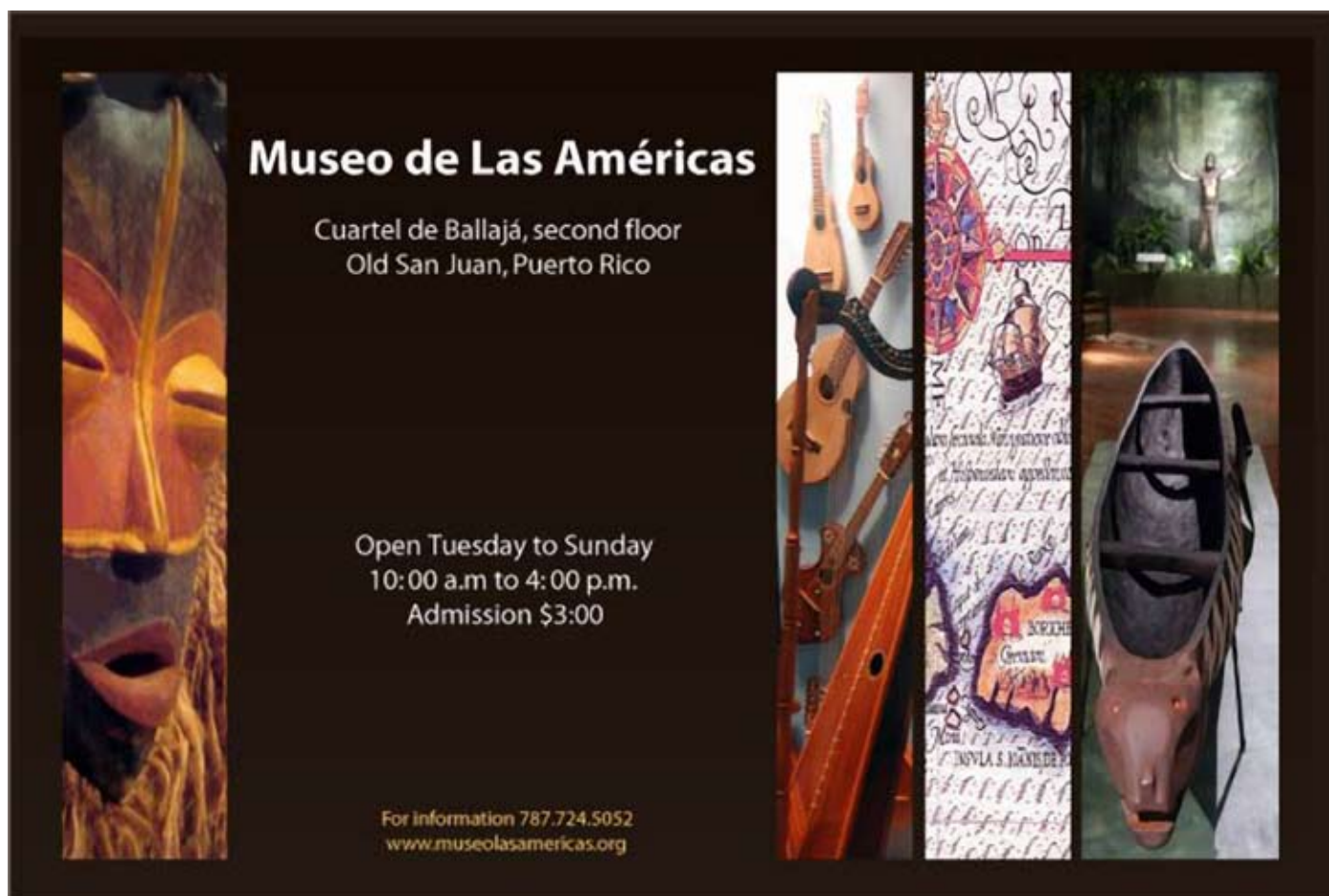
Well it is a whole new Spanish Colonial Arts Society (see the article on the new Director). It is sad that the new Executive Director has no experience with Spanish Colonial Art or artists. But hey, if you need money so badly that you can overlook tradition and culture you get what you pay for.

And speaking of SCAS, we can't understand why a piece of art that was illegal in the 2009 Summer Traditional Spanish Market won the New Directions Award in the 2009 Winter Traditional Spanish Market. Not a thing had changed or was altered on the piece but maybe different judges had a different re-

sult. It shows that judges don't have any idea what they are doing and if you wait long enough SCAS will change its mind.

We were very sad to hear about the passing of George Sandoval and Ted Arellanes in November. They were both North Valley Albuquerque icons. Our prayers also go out to Rudolfo Anya and his family on the passing of his wife Pat.

We are also working on our new book of photos and recollections of Contemporary Hispanic and Traditional Spanish Markets which, hopefully, will be out this summer. A lot has happened at Market in twenty years!
See you in April for our next issue!



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The Real Story:

NEW DIRECTION & DIRECTOR

By BARBE AWALT

The Spanish Colonial Arts Society (SCAS) Board has decided to replace Bill Field as the Executive Director of the Museum of Spanish Colonial Arts (MoSCA) and SCAS in Santa Fe. The new Executive Director is Donna Pedace of Abiquiú.

The first Executive Director of SCAS MoSCA was Stuart Ashman who is now the Secretary of the Department of Cultural Affairs for New Mexico. When the MoSCA Museum opened in 2002, SCAS had the momentum to become a major player. When Ashman left SCAS started to go downhill. Still on the SCAS website is "Visit Santa Fe's newest museum" and that hasn't been correct for over 7 months. It seems SCAS has cut so severely that things are not getting done.

Rumors have been circulating for months that the SCAS Board was fed up with the lack of money, lost interest in the museum, unrest among membership and artists in Spanish Market; they issued an ultimatum to Bill Field to either retire or be fired. Field made \$75,000 a year as Executive Director. SCAS will not confirm Pedace's salary.

The appointment of a new director has been clouded in many questions about Pedace. The search process outlined four major areas required by the director: 1) museum or business experience, 2) fund-raising experience, 3) an understanding and

advocacy for Spanish colonial arts, and 4) the ability to speak and write in Spanish. A resumé was required with application for the position. The announcement of the position is still on the SCAS website but the requirement for Spanish has been removed. Again, maintaining the website is not a priority.

Repeated attempts have been made to get Pedace's resumé and employment history to no avail. When asked for her resumé on numerous occasions, Pedace, Larry Lujan, SCAS Board President, and Jim Long, SCAS Board Member, would not share it. The problem with the appointment is that Pedace's employment record seems spotty at least and out-of-date at best. There is a huge gap in Pedace's employment history.

Much has been noted that Donna Pedace was the Executive Director for the Eugene O'Neill Theater Center. At first Eugene O'Neill Theater Center's Executive Assistant, Brett Elliott, could find no record of her being an employee, ever. No one could remember her. But after further investigation Executive Director Preston Whiteway found that she was director almost twenty years ago in the early 1990s. A 2001 article in the *Albuquerque Journal*, written by Michelle Penz (Glave), states, "Jim Long lured Donna Pedace, former executive director of the Eugene O'Neill Theater Center in Waterford, CT, out

of retirement to head the organization [New Mexico Multi-Cultural Foundation and Legends Museum in Budaghers]."

The SCAS Board sought a director who could run a museum, get it accredited by the major museum association, and raise large sums of money. New SCAS Board members Jim Long and Jack Isaac knew Pedace years ago as the head of the defunct Legends Museum in Budaghers. Long proposed Pedace for the new Executive Director job. The Legends Museum was not accredited but the Museum of Spanish Colonial Art isn't either. That was one thing the new Executive Director is supposed to fix—get accreditation for the MoSCA Museum. The Legends Museum died quickly due to lack of interest and very sketchy history on display. The shopping center it was in has been for sale for almost five years. But of note, a sign has recently appeared at Traditions saying it was going to reopen in February, 2010.

As far as business experience, Pedace was an employee of Oasis in St. Louis twenty-five or thirty years ago. After a lot of checking through staff records, no one at Oasis knew exactly what she did or when she was there.

Many of the Finalists for the SCAS Executive Director's job have long histories as curators of museums or as award-winning Spanish

colonial artists. Pedace has had no experience in any museum dealing with Spanish Colonial art except for being involved with the short-lived Legends Museum. In fact the SCAS advertisement on the SCAS website said, "knowledge or interest in the traditional art of New Mexico and the Spanish New World is essential." Pedace's record indicates no knowledge of New Mexico Hispanic traditions or art; maybe an interest or just saying "I like it" seems to do the trick and is essential enough.

The second major requirement for the new director is stated as fundraising experience. The *Santa Fe New Mexican* announced Pedace's appointment in an article on December 18. The newspaper article indicated that Pedace raised funds for the Monte Cristo House owed by the Eugene O'Neill Theater Center and that she got National Endowment for the Arts grant(s). A recent check with staff at NEA could not find evidence of Pedace or her involvement in any such grants, but that the Eugene O'Neill Theater Center did receive grants.

Pedace was hired to get much-needed funds for SCAS and she does have experience as President of the New Mexico Symphony Guild; she may have had contact with some of the movers and shakers in New Mexico. Qwest recently dropped their sponsorship for Spanish Market. There is a question of how can you raise money for an organization that you don't have any idea about what it stands for. The way to do it would have been for a knowledgeable person to be Executive Director and the fundraiser take a cut of money brought in to SCAS. This is standard operating procedure but has not worked very well for SCAS in the past. The two people could work together and when there is enough of a cash cushion a fundraiser/development person could make a salary.

Other qualifications for the job include the ability to speak and write in Spanish and to understand Spanish colonial art. The requirement that the new Executive Director speak and write Spanish was dropped be-



Newly appointed Spanish Colonial Arts Society Executive Director Donna Pedace. Photo courtesy NM Symphony Guild

fore the Finalists' interviews because Pedace reportedly can't do either. Dropping the requirement is not illegal for the private organization but very unethical. Many people who wanted to apply for the job didn't because of the Spanish requirement and were outraged that it had been dropped. They didn't know that Pedace was a designated pick before she even applied for the job.

Some of the applicants for the job have a long history in Winter and Summer Markets as well as judges for Summer Market. Since Pedace came to New Mexico from Connecticut in the mid-1990s, the most experience she can have going to Market is for a few years as a resident. She and her husband Bill have been sponsors of the Abiquiu Studio Tour where she is living by the river.

Several finalists for the SCAS Executive Director job have written books and articles on New Mexican Spanish Colonial art and traditions; a couple have many such titles to their credit - Pedace has not written a single article or book found.

Understanding the history and

traditions of Spanish Colonial art takes time and effort. Donna Pedace briefly attended Winter Spanish Market after her appointment but did not meet all the artists there. According to the SCAS Board, she needs to be an advocate for artists. The only problem is she does not know many artists, the rules or history of Spanish Market; on top of that the artists don't know her. Without access to her resumé there are questions about Pedace's education; it has been documented that she graduated from high school in Missouri in 1964. And it is known that Pedace does not have a Ph.D.-but not much else. Some if not all who applied for the job have long educational records. Some of the Finalists are University of New Mexico graduates. It is doubtful that Pedace has been a member of SCAS for any length of time whereas some of the applicants have been members for more than twenty-five years.

Questions continue to surface as to whether the Spanish Market artists can rally behind her; few if any of them know Pedace. The answer appears to be no. First of all, artists have a hard time warming up to a non-artist and non-Hispanic who will tell them what to do. And to be blunt a female would have to know her stuff to be accepted. Rumor has it that the new Executive Director will have to concentrate on raising money fast while ignoring the MoSCA museum and Spanish Market. In a bad economy can you raise money fast? Should things be ignored that haven't had attention paid to them in years?

SCAS awards each year Purchase Awards and adds the art to their over 4,000 item inventory of contemporary and historic Spanish Colonial art in the MoSCA museum. Some of those Purchase Award pieces and historic pieces have started to deteriorate because attention has not been paid to them like restoration. A SCAS show of Purchase Award pieces would be much better received that the current exhibit that no one goes to see. The book that was to accompany the current exhibit has been long overdue and hopefully available



(l-r) Juan Bautista Lucero, Lupita Guadalupe, Marcelina Lucero, Predicanda Lucero, and Francisco Lucero with children in front of the J.B. Lucero Store, ca. 1900. Courtesy of J.D. Lucero.

TIME EXPOSURES

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Richard J. Berry, Mayor

for the second half of the exhibit. The book was expensive and the SCAS Board maintains they were not told of the price. A Purchase Award exhibit would cost little and actually be of interest. Art in a basement is a waste.

The SCAS staff also had to hear about the new Executive Director from word of mouth. They were not formally introduced to her. That is a beginner's mistake.

Jim Long, a new SCAS Board member, appears to have shifted his eye to the SCAS Board in Santa Fe after a run-in with the Albuquerque Convention and Visitors Bureau Board. All reports are that Long engineered the selection of the new Executive Director without the rest of the Board having a vote. He also forced the inclusion of Jack Isaac, an Albuquerque artifact collector and New Mexico antiquities dealer and a Jim Long business associate to be on the Board. The SCAS Board has a decidedly Albuquerque make-up and in the past was very Santa Fe in nature. There are other collectors and antiquities dealers on the SCAS Board. Just a few members of the SCAS Board picked Donna Pedace to be the new Executive Director of the Spanish Colonial Arts Society; apparently the full SCAS Board was told they didn't have a say.

Many people are turned off immediately by the lack of experience of Donna Pedace. This may hurt her fundraising in the immediate future. Her lack of knowledge about New Mexican Spanish Colonial art and the role Traditional Spanish Market plays in New Mexico history comes at a bad time with New Mexico's Centennial arriving quickly. But the bigger picture is how do a few members of the SCAS Board railroad an important hire with no credentials, change the requirements for the job before interviews to favor one candidate, never talking to the SCAS staff to see what works, and without the Board saying a word in protest? Yes, SCAS needs money badly and needs to have its museum accredited but at what price? Is the SCAS Board giving out a loud signal that Hispanics need not apply and knowledge in New Mexico history and the art forms are not that important – money is? And the question of where was the SCAS Board during this process is nagging. Does inflating your past employment history give you a foot up on others who are qualified and can prove it? Since no one we know has seen the resumé we don't know.

The appointment was supposed to be announced at the gala goodbye party for Bill Field on December 11. No announcement came, but it did leak out and eventually an announcement went to the Albuquerque Journal and maybe the Santa Fe New Mexican. But the many arts oriented publications got no announcement and in this day of electronic email press releases it is wondered is the SCAS list of media so small? Pedace started in her new position January 4, 2010. We all hope Donna Pedace succeeds in raising a lot of money but with these questions is it worth it and are Hispanics giving up a part of their culture in time for the Centennial?

New Mexico Cultural Affairs Head **Stuart Ashman**

by BARBE AWALT

To have an artist heading the Department of Cultural Affairs is like having an art person heading the National Endowment for the Arts—wait there is! Stuart Ashman is a painter, photographer, and an author and that makes him aware of what artists go through on a daily basis. He is also aware of what museums and arts organizations limitations are and that is good since he has both under his control. He is also Cubano and was intimately involved with the Cuban art exhibit at the National Hispanic Cultural Center. The Museum of New Mexico system celebrates 100 years of serving the public in New Mexico.

Stuart Ashman was born in Cuba and he moved to New York City when he was young. He earned a B.A. in photography and fine arts from the City University of New York. After kicking around he settled in New Mexico. Ashman lives in Tesuque with his family. His style is low key and very accessible. And that might explain part of his success—he talks and listens to people. The other thing that might explain his success is he really likes and understands art.

Ashman is the head man at The New Mexico Department of Cultural Affairs and on Governor Richardson's cabinet and has daily problems and personnel to deal with. Inevitably something will come up that has to be solved. Rather than sending someone else or ignoring the problem, usually, Ashman talks to people himself to try and find out what is behind the problem and then fix it. He is not perfect but certainly this is a refreshing change from the leadership who has been in the position and a change from what politicians normally do.

Ashman is a 1998 alum of the Getty Leadership Institute in Mu-



seum Management. He was the Director of the New Mexico Museum of Fine Arts in Santa Fe and Director of the Governor's Gallery in the Roundhouse. He was also the founding Director of the Museum of Spanish Colonial Art in Santa Fe and was appointed to his current position in 2003 by Governor Richardson. He has also judged many art competitions and exhibits.

As a cabinet secretary, Ashman has a lot of things that he has added to the list of what Cultural Affairs looks after. They all are big things that many would have been happy if only one item were accomplished. He also tends to many things that aren't in his job description.

The Larry Frank Collection of Santos was a steal at its price—\$3 million. It could not have been bought today. The 263 pieces were plagued by innuendo, rumor, false information, and very jealous people who wanted the State not to purchase the collection from Larry Frank's widow. The study committee with santeros

Charlie Carrillo and Victor Goler included press, community representatives, and historians. After much lobbying New Mexico bought the collection and it is on display at the Palace/History Museum. But sadly there was a Native American pottery collection to buy and the money is not there, yet. The Larry Frank Santos are in New Mexico, saved for posterity, and available for anyone to admire or study.

Los Luceros, the 148 acre estate in Alcalde and owned by Mary Cabot Wheelwright, was purchased by New Mexico in 2008 to use as a "cultural destination with interpretive exhibitions and public access." When Los Luceros opened before the previous sale, much was spent on renovating the buildings and fields. There is a gift shop, animals, fields, and historic buildings with many artifacts. It would have been a shame to have the property fall in disrepair. The estate is being used for film production, a home for the expansion of the Sundance Institute (Robert Redford is its founder), fundraisers, research, archeology, and promotion. It is a gem that needs to be used.

The museums and monuments in the New Mexico program have many repairs that need to be made. Ashman said even though the money is not there he submits to the Legislature a reduced budget just to document DCA needs the money even if it is a pipe dream. Ashman said it is the number one thing he regrets during his tenure—the state of the economy. Good people can't be hired when needed. Foundations no longer have the money to support museums and monuments. Attendance is down. Donations are down. When something comes on the market there is no money to buy it. Everyone's budget and salary have been cut and more cuts are on the

horizon. It is not a pretty picture.

There have been bumps along the road of Ashman's tenure. The Helen Lucero and Andrew Connors incident at the National Hispanic Cultural Center was messy. The red tagging of the Museum of International Folk Art for the Century of Masters exhibit was avoidable. Ashman had to get

in the faces of contractor heads for the opening the of the New Mexico History Museum.

But there are many things we can be proud of. That same Century of Masters exhibit shows the artists that we recognized nationally and they are New Mexican. Many properties have been saved and are not broken

up for sale, Much of New Mexico's heritage is now on display for everyone. Though there is no money, New Mexico is trying to celebrate its Centennial in 2012.

When asked if he missed making art, Ashman replied that his art skills were not highly developed when he started in museum management. You have to make art every day. He does still have a studio. He did design a box given him by the Presbyterian Hospital Foundation for their fundraiser. It was a car that harkened back to Cuba. The new New Mexico History Museum also has his touches. It was his baby and he knows every inch of the Museum. He is hands-on.

Ashman is also a published author with books on modern art to his credit. His publisher is Fresco Fine Arts in Albuquerque. He is sought after for his expertise and keen eye because he knows art and he knows what he likes. If you visit his office you can spend a lot of time looking at the various pieces of personal and State art on display as well as all the books on art. Ashman also has many people telling him just what goes on with the arts in New Mexico. He knows what is happening.

What really makes Stuart Ashman different is he actually knows the artists and authors and has a working knowledge of art in New Mexico and New Mexico museums. Yes, Ashman is a politician and probably has higher aspirations. But for the time being he is approachable and the Department of Cultural Affairs is relatively calm and progressive. It had a history of where political appointees went, knew nothing, had loads of drama, and ran New Mexico museums into the ground. It has been documented that New Mexico's art relationship brings in the tourist dollar and in these tough times we can't afford to lose that. Native American, Hispanic, Anglo, and other minorities in addition to all of New Mexico are all served by DCA. In many ways Stuart Ashman is the furthest person you can get from a politician and still be in power.

Department of Cultural Affairs

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843,475 Attendance at Museums and Monuments (2009 fiscal year)

Art Updates

Celebration of Thanks

Pojoaque Pueblo in Española, New Mexico, has installed a monumental bronze sculpture at the Smithsonian's National Museum of the American Indian in Washington, D.C. The sculpture is by Pojoaque overnor George Rivera and it is over 12-feet tall. Called "Buffalo Dancer II" it took eight months to sculpt. It was on display for National Native American Heritage Month at the museum. For pojoaque and other northern New Mexico pueblos, the Buffalo Dance is a celebration of Thansgiving.

Purchase Fraud?

A district court in New Mexico is trying to decide if an art dealer committed fraud when they purchased two paintings by noted Southwestern painter William Herbert Dun-

Parade Winner Again



ton. The two paintings by Dunton were ar part of an estate that was appraised by local Albuquerque art dealer Peter Eller. Eller was then offered the paintings for the appraised price. The estate claims that the paintings were actually valued at

over 100 times what they were appraised for and now claim the dealer committed fraud. Sounds like someone did not know what they had!

The 2010 New Mexico float in the 121st Tournament of Roses Parade won the Grand Marshal's Trophy Award on New Year's Day. The "Enchantment is in the Air" float featured award-winning Pepé Le Pew and Penelope Pussycat created by late artist Chuck Jones. The float also depicted New Mexico hot-air balloons and the New Mexico colorful

landscape. The 2010 Grand Marshal was Capt. "Sully" Sullenberger of Miracle on the Hudson fame. This is the fourth time in the past five years that New Mexico had a float in the parade. Last year's float, "Hats Off to New Mexico – Beep, Beep" featuring Wile E. Coyote and Roadrunner, won the Bob Hope Humor Award. The 2008 float featuring Roswell aliens and Spaceport America won the same Grand Marshal's Trophy for excellence in creative concept and design. The Grand Marshall's Trophy is one of the top three awards in the parade. The float is paid for by the New Mexico Tourism Department and cost \$200,000. Nearly 40 million people watch the parade on TV. Over 50,000 roses were used on the float. Riding on the float were Miss New Mexico, Nicole Miner, actor Bryan Cranston playing in New Mexico based Breaking Bad for AMC TV and his daughter, along with Lauren Ivy Aguilar a New Mexico State Parks Marketing Manager, and two former Miss New Mexicos.



Native Treasures: Indian Arts Festival announced famed Nambé Pueblo potter Lonnie Vigil as the Native Treasures 2010 Living Treasure Award recipient. Vigil is credited with transforming the perception of micaceous pottery from utilitarian ware to collectible art.

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Art & Home Donated

Sallie Ritter and her husband Dr. Kent Jacobs have made a multi-million-dollar bequest to the Museum of New Mexico. Ritter, an artist, and her husband donated their American Indian art collection and a 6,750-square-foot adobe home to the Museum upon their death. The donation includes an extensive collection of pottery and textiles. The Ritter-Jacobs compound in southern New Mexico, near Las Cruces, will become a branch museum.

World-Famous Woodworker Dies

George Sandoval was probably one of the best known furniture and woodmakers in New Mexico. He passed away at the age of 81 at his home in the North Valley of Albuquerque, New Mexico on November 27. Sandoval owned and operated Spanish Furniture and Doors; his doors hang at such places as San Felipe de Neri Church in Old Town. His furniture was prized throughout the region.

orocovis, puerto rico

26th Encuentro de Santeros

by FRANCISCO TOSTE SANTANA

December 20, 2009 normally the 3rd Sunday.



Among the mountains (Cordillera Central) of our island lays the town of Orocovis (in the center of Puerto Rico) with its beautiful countryside and a good representation of the humble, gentle, proud and skillful country folks (*jibaros*).

Driving to Orocovis is about an hour's drive (observing the speed limits) from San Juan. 90% of the driving is on a superhighway and the last 15 minutes on the road built





Previous page, top left: Jose Sierra & Norma Vega; top right: Carlos Anzueta and L Virgen de los Reyes; bottom: Amaury Lugo and Nacimiento en nicho. Above: Orocovis, Puerto Rico countryside; left: Priscila Concepción and Juan Diego y Nuestra Señora; and middle: Wiso Franqui and his hardwood santos.

by the Spaniards in the 18-19th century. (I think they let loose a goat and then made the road—just kidding!)

It's very mountainous but a very safe driving among the lush *flamboyanes*, *yagrumos* and an opportunity to see some of the few *guajanas* left (flower of the sugar cane) once the pride of Puerto Rico agricultural harvest, now just a memory.

This year close to 100 *santeros*/*santeras* participated (young and young at heart). What's very encouraging among the thousands

of persons that attended the "26th Encuentro" was the percentage of young persons (easily 25%) buying the contemporary renditions of the five-century-old art of the "Santo de Palo" carving.

In this 26th edition, the organizing committee recognized Norma Vega and Jose Sierra that started as "coleccionistas" and have been carving for over 13 years. They both have attended seminars of the Smithsonian at Santa Fe, N.M.

Enclosed are some of the many excellent renditions that caught our eye: Ibsen Peralta's "Cristo Roto," Amaury Lugo's "Nacimiento" in a

"nicho;" Wiso Franqui's that likes to use very beautiful but heavy hardwoods (*guayacan*, *aceitillo*, etc.); Carlos Anzueta's Virgen de los Reyes in a triptych; Priscila Concepcion's Juan Diego y Nuestra Señora;" and José Rosado's "Tres Reyes with the distinctive Puerto Rican hats *hacendado*, P.R. flag and the "pava" of the *jibaro* of yesteryear).

Hope some of you can join us in December 2010 for the 27th edition.

Photos and article by Francisco Toste Santana (Paco) and avid collector and amateur historian of the Puerto Rican "Santos de Palo."

santa fe

Scarletts Gallery Winter Show

Scarlett's Gallery in Santa Fe featured several artists during their winter show, including Julian Romero and his wood wall sculpture and Sylvia Martínez Johnson and her unique Hispanic folk art.



Top left: Saint Michael by Sylvia Martínez Johnson; middle and bottom left: Santuario de Guadalupe and Santa Fe Cathedral by Julian Romero; top right: Taos Pueblo by Julian Romero; and bottom right: Guardian Angel Michael by Sylvia Martínez Johnson.

in the art world
current exhibitions and shows

Exhibitions & Events

ALBUQUERQUE, NM

Through March 1, 2010

THE THREE SISTERS: CORN, BEANS AND SQUASH

National Hispanic Cultural Center. 505/246-2261.

March 25-April 25, 2010

BLESS ME ULTIMA BY RUDOLFO ANAYA

Vortex Theatre. 505/247-8600.

Through April 25, 2010

TIME EXPOSURES: A PHOTOGRAPHIC HISTORY OF ISLETA PUEBLO IN THE 19TH CENTURY

Albuquerque Museum of Art and History. 505/243-7255.

Through May 16, 2010

CONFLUENCIAS II: INSIDE ARTE CUBANO CONTEMPORÁNEO

National Hispanic Cultural Center. 505/246-2261.

June 18, 2010-2011

NEW MEXICAN FURNITURE AS ART

National Hispanic Cultural Center. 505/246-2261.

ARLINGTON, TX

March 26-28, 2010

TEXAS INDIAN MARKET

Arlington Convention Center, 817/459-5000.

CAMUY, PR

December 4, 2010

3RD. CONVERSATORIO DE COLECCIONISTAS Y AMIGOS DE LOS SANTOS DE PALO DE PUERTO RICO

CHANDLER, AZ

February 27-March 23, 2010

SAINTS ON WHEELS WITH CHARLIE CARRILLO

XICO Gallery, 480/833-5875.

CHICAGO, IL

Through February 14, 2010

RASTROS y CRÓNICAS: MUJERES DE JUÁREZ

National Museum of Mexican Art, 312/738-1503.

DENVER, CO

February 15-May 15, 2011

HOME LANDS: HOW WOMEN MADE THE WEST

Colorado Historical Society Museum, 303/866-4686.

March 19-21, 2010

DENVER MARCH POWWOW

Denver Coliseum, 303/394-8045.

FORT WORTH, TX

Through May 16, 2010

EDWARD CURTIS—NORTH AMERICAN INDIAN

Carter Museum, 817/738-1933.

FORT SUMNER, NM

April 17-May 11, 2010

FREE AT LAST

Fort Sumner State Monument, 575/355-2573.

GUAYNABO, PR

March 4, 2010

11TH. CERTAMEN DE TALLA DE SANTOS DE SAN PATRICIO PLAZA

San Patricio Tower.

HORMIGUEROS, PR

April 12, 2010

20TH. CERTAMEN DE LA VIRGEN DE MONSERRATE AND 2ND. CONVERSATORIO DE COLECCIONISTAS Y AMIGOS DE LOS SANTOS DE PALO DE PUERTO RICO

KANSAS CITY, MO

Through April 11, 2010

AMERICAN ART ON PAPER:

IMPRESSIONS OF THE SOUTHWEST AND MEXICO

Nelson-Atkins Museum of Art, 816/751-1278.

LOS ANGELES, CA

Spring, 2010

HOME LANDS: HOW WOMEN MADE THE WEST

Museum of the American West. 323/667-2000.

Through November 7, 2010

THE ART OF NATIVE AMERICAN BASKETRY: A LIVING TRADITION

Museum of the American West. 323/667-2000.

MIAMI, FL

Through April 4, 2010

CUBA AVANT-GARDE

Lowe Art Museum, 305/284-3535.

NEW YORK, NY

Through March 31, 2010

BEAUTY SURROUNDS US

George Gustav Heye Center, 212/514-3700.

Through July 7, 2011

A SONG FOR THE HORSE NATION

George Gustav Heye Center/ National Museum of the American Indian, 212/514-3700.

March 6-August 1, 2011

HIDE: SKIN AS MATERIAL AND METAPHOR, PART I

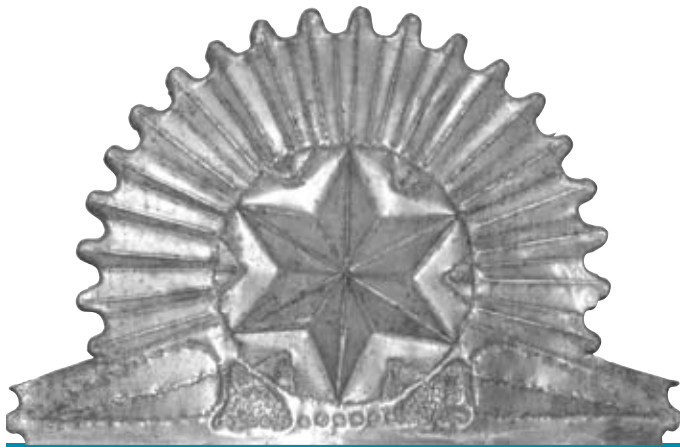
George Gustav Heye Center/ National Museum of the American Indian, 212/514-3700.

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The Albuquerque Museum/Casa San Ysidro is a Division of the Cultural Services Department of the City of Albuquerque
Richard J. Berry, Mayor

September 4, 2010-January 16, 2011

HIDE: SKIN AS MATERIAL AND METAPHOR, PART II

George Gustav Heye Center/
National Museum of the
American Indian, 212/514-
3700.

OROCOVIS, PR

December 19, 2010

27TH ENCUENTRO NACIONAL DE SANTEROS

Museo Orocoveñas Celestino
Avilés.

PHOENIX, AZ

February 6-7, 2010

HOOP DANCE CHAMPIONSHIPS

Heard Museum. 602/252-8848.

March 6-7, 2010

INDIAN MARKET

Heard Museum. 602/252-8848.

Through August 22, 2010

ALLAN HOUSER: TRADITION TO

ABSTRACTION

Heard Museum. 602/252-8848.

Through April 4, 2010

HARRY FONSECA: AN ARTIST'S JOURNEY

Heard Museum. 602/252-8848.

PUEBLO, CO

Through May 15, 2010

PUEBLO TO PLAINS

Sangre de Cristo Arts Center,
719/295-7200.

Through April 24, 2010

CHARLES M. RUSSELL: MASTER OF WESTERN ART

Sangre de Cristo Arts Center,
719/295-7200

Through May 15, 2010

PUEBLO TO PLAINS

Sangre de Cristo Arts Center,
719/295-7200

RUIDOSO DOWNS, NM

Through Oct. 3, 2010

ANCIENT NEW MEXICO

Hubbard Museum of the
American West. 575/378-4142.

ST. LOUIS, MO

Oct. 15, 2010-Jan. 15, 2011

HOME LANDS: HOW WOMEN MADE

THE WEST

Missouri Historical Society
Museum, 314/746-4599.

SAN ANTONIO, TX

Through May 2, 2010

ARTE EN LA CHARRERIA: THE ARTISANSHIP OF MEXICAN EQUESTRIAN CULTURE

The Museum Alameda.
210/299-4300.

Through August 1, 2010

BITTERSWEET HARVEST: THE BRACERO PROGRAM, 1942-1964

The Museum Alameda.
210/299-4300.

SAN JUAN, PR

April 29, 2010

3RD. INTERNATIONAL FOLK ART FAIR AT THE PLAZA COLON AND PLAZA DE

ARMAS IN THE OLD CITY OF SAN JUAN

June 24-30, 2010

28TH ARTISANS FAIR AT PLAZA LAS AMERICAS SHOPPING CENTER

November 19, 2010

CERTAMEN DE LA VIRGEN DE LA PROVIDENCIA AT PLAZA LAS AMERICAS

December 11-12, 2010

2ND. FERIA DE ARTESANIAS DE PUERTO RICO AT THE PARQUE MUNOZ RIVERA IN THE ENTRANCE TO THE OLD CITY OF SAN JUAN

SAN RAFAEL, CA

February 13-14, 2010

26TH ANNUAL ART OF THE AMERICAS

Marin Center/Embassy Suites.
310/821-2463.

SANTA FE, NM

Through February 10, 2010

NATIVE CULTURE II: INNOVATION AND STYLE

Museum of Indian Art/Culture.
505/476-1269.

February 12-13, 2010

SPANISH ARTISTS MARKET

St. John's College. 505/984-6199.

Through March 9, 2010

17TH ANNUAL ART OF DEVOTION EXHIBITION

Peyton Wright Gallery. 505/989-9888.

Through April 4, 2010

CONTINUUM: RECENT WORKS BY FRANK BUFFALO HYDE

Wheelwright Museum of the
American Indian. 505/982-4636.

April 11, 2010-March 6, 2011

HUICHOL ART AND CULTURE:

BALANCING THE WORLD

Museum of Indian Art/Culture.
505/476-1269.

Through April 14, 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 of the
American Indian. 505/982-4636.

Through April 20, 2010

HOW THE WEST IS ONE: THE ART OF NEW MEXICO

New Mexico Museum of Art,
505-476-5072.

May 1-2, 2010

CIVIL WAR WEEKEND

El Rancho de las Golondrinas.
505/471-2261.

May 22-23, 2010

NATIVE TREASURES INDIAN ARTS FESTIVAL

Santa Fe Community
Convention Center. 505/476-1250.

Through May 16, 2010

SUSAN ROTHENBERG: PERSPECTIVE

Georgia O'Keeffe Museum.
505/946-1000.

Through May 21, 2011

SANTA FE FOUND: FRAGMENTS OF TIME

New Mexico History Museum. 505/476-5100.

May 23, 2010-May 15, 2011

ERNEST THOMPSON SETON

New Mexico History Museum. 505/476-5200.

May 28-Sept. 12, 2010

GEORGIA O'KEEFFE: ABSTRACTION

Georgia O'Keeffe Museum. 505/946-1000.

Through June 6, 2010

A RIVER APART: THE POTTERY OF COCHITI AND SANTO DOMINGO PUEBLOS

Museum of Indian Art/Culture. 505/476-1269.

July 10-11, 2010

SANTA FE INTERNATIONAL FOLK ART MARKET

Museum Hill. 505/476-1197.

July 13-4, 2010

SANTA FE WINE FESTIVAL

El Rancho de las Golondrinas. 505/471-2261.

July 24-25, 2010

CONTEMPORARY HISPANIC MARKET & TRADITIONAL SPANISH MARKET

Santa Fe Plaza. 505/438-4367 & 505/982-2226.

August 21-22, 2010

SANTA FE INDIAN MARKET

Santa Fe Plaza. 505/983-5220.

Through Sept. 9, 2010

GEORGIA O'KEEFFE'S LEGACY IN NM

New Mexico Museum of Art, 505-476-5072.



José Leandro Gutiérrez (*K'goo Ya*), *Santa Clara Pueblo. Untitled, circa 1935. Gouache* (see page 33).

Through Sept. 9, 2010

GUSTAVE BAUMANN: A SANTA FE LEGEND

New Mexico Museum of Art, 505-476-5072.

September 9, 2010

BURNING OF ZOZOBRA

Fort Marcy Park. 505/660-1965.

September 10-12, 2010

FIESTAS DE SANTA FE

Santa Fe Plaza. 505/988-7575.

September 25, 2010

NEW MEXICO WOMEN AUTHORS BOOK FESTIVAL

Milner Plaza at Museum Hill. 877-567-7380.

October 2-3, 2010

HARVEST FESTIVAL

El Rancho de las Golondrinas. 505/471-2261.

November 27-28, 2010

WINTER INDIAN MARKET

Santa Fe Community

Convention Center. 505/983-5220.

December 4-5, 2010

WINTER SPANISH MARKET

Santa Fe Community Convention Center. 505/982-2226.

Through September 11, 2011

MATERIAL WORLD: TEXTILES AND DRESS FROM THE COLLECTION

Museum of International Folk Art. 505/476-1200.

Through Sept. 26, 2010

CONVERGING STREAMS, ART OF THE HISPANIC AND NATIVE AMERICAN SOUTHWEST

Museum of Spanish Colonial Art. 505/982-2226.

Through May 22, 2011

A CENTURY OF MASTERS: NEA NAT'L HERITAGE FELLOWS OF NEW MEXICO

Museum of International Folk Art. 505/476-1200.

June 11, 2011-Sept. 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.

TAOS, NM

Through May 10, 2010

REMNANTS OF A HIDDEN PAST

Taos Historic Museums/ Hacienda de los Martinez. 575/758-0505

Through May 31, 2010

TREASURES FROM THE VAULT

Taos Historic Museums/E.L. Blumenschein Home and Museum. 575/758-0505

May 14-January 2011

RECUERDOS: PHOTOGRAPHS OF NORTHERN NEW MEXICO IN THE 1930s

Taos Historic Museums/ Hacienda de los Martinez. 575/758-0505

June 1-September 30, 2010

50TH ANNIVERSARY E.L. BLUMENSCHIN SHOW

Taos Historic Museums/E.L. Blumenschein Home and Museum. 575/758-0505

TUCSON, AZ

Through Feb. 14, 2010

ANSEL ADAMS, A LEGACY

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.

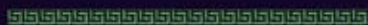
WASHINGTON, DC

Through May 31, 2010

INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS

National Museum of the American Indian. 202/633-6985.

Mayan Calendar Decoded!



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MANUAL
for the **SOUL**

A Guide to the Energies of Life



**How Sacred Mesoamerican Calendrics
Reveal Patterns of Destiny**

Marguerite Paquin

19th Century Isleta Pueblo

When American soldiers and explorers arrived in New Mexico in the mid 1800's the world of the Pueblo people began to change dramatically. Time Exposures: A Photographic History of Isleta Pueblo in the 19th Century, tells the story of life on the Isleta Indian Reservation in the 19th century and its lasting effects on life today.

"The landscape, the faces of the people and other elements found in these photographs truly tells the story of what life was like for our ancestors," said Isleta Pueblo Governor Robert Benavides. "When you see the exhibit you can't help but feel like you've been transported back in time."

The traveling exhibit of more than 150 historic photographs and artifacts will be featured at the Albuquerque Museum of Art and History, 2000 Mountain Road NW from December 20, 2009 to April 25, 2010. It portrays the lives of the Isleta people before the arrival of westward exploring Americans, the changes imposed over the next decades, and the ways in which the people worked to preserve their way of life.

Time Exposures will be presented in three parts that depict the life of the Isleta people in a calendar year. Traditionally, tribal members' lives are organized by seasons - farming, hunting and gathering and a regular sequence of ceremonies and rituals. Modern lifestyles have brought much change, but the cycles described here still define the contours of a parallel life that tribal members live today.

After its five month stay in Albuquerque, the exhibit will travel to the Southwest Museum in Los Angeles the Arizona State University Museum of Anthropology in Phoenix as well as internationally.



Top left: Interior of Governor Lente's house. Museum of New Mexico, Palace of the Governors Photoarchives, 12331



Top right: Grinding and storage room. Museum of New Mexico, Palace of the Governors Photoarchives, 40236

Left: Fernanda Lucero (l) with grandchildren, 1940s. Courtesy of J.D. Lucero



Bottom: Juan Bautista Lucero, Lupita Guadalupe, Marcelina Lucero, Predicanda Lucero, and Francisco Lucero with children in front of the J.B. Lucero Store, ca. 1900. Courtesy of J.D. Lucero



Three Sisters—Corn, Beans & Squash

This exhibit focuses on three main staples that have nourished Hispanic and Native American communities for generations: corn, beans and squash. The botanical, nutritional, gastronomic and cultural histories will be presented along with recipes based on using these three food groups in conjunction with chili and other traditional condiments. This exhibit is part of the 2009 “From Field to Feast” project funded by the NM Community Foundation and W.K. Kellogg Foundation.

Through March 1, 2010 at the National Hispanic Cultural Center in Albuquerque, NM.



Cubano Art

Confluencias: Inside Arte Cubano Contemporáneo is a major exhibition on Contemporary Cuban Art, which provides an exciting overview of what's happening now with significant Cuban artists and various media. The exhibition includes approximately 100 works by 40 artists working inside Cuba.

Through May 16 at the National Hispanic Cultural Center in Albuquerque, NM.

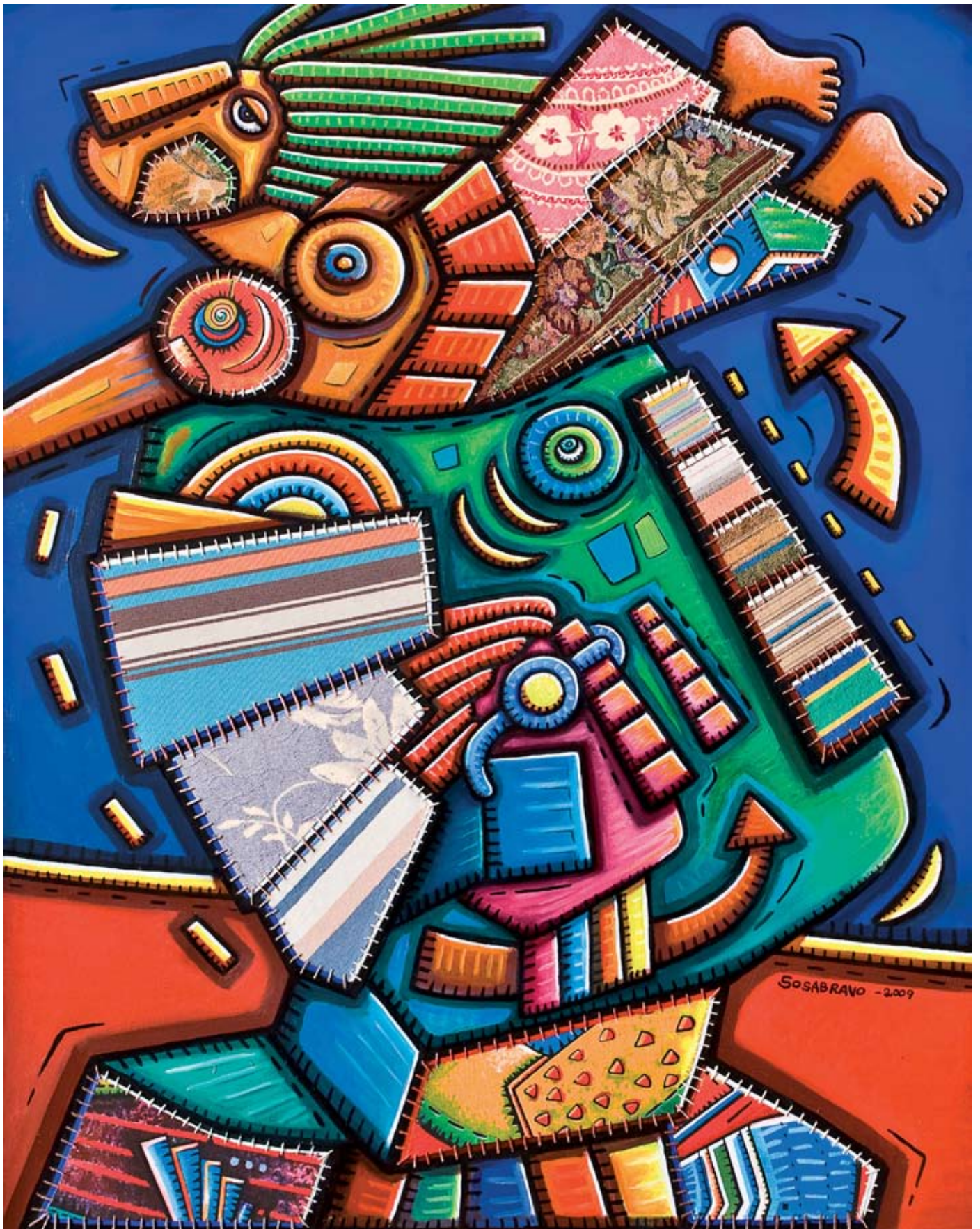


Top right: *La mano poderosa/The powerful hand*, Eduardo Roca (CHOCO), 1949, Santiago de Cuba, Cuba; 2002; Collage/Colografía; 815 x 1085 mm P/A

Bottom right: *Entre palmas/Amidst Palms*, Flora Fong, 1949, Camagüey, Cuba; 2009; mixed media on canvas; mixta sobre lienzo; 150 x 200 cm

Next page: *Cónyuges/Married couple*, Alfredo Sosabravo, 1930, Sagua la Grande, Cuba; 2009; Oil and collage on fabric; Óleo y collage sobre tela; 129 x 101 cm; Col. Alfonso Cirera





Basketry

The world's largest—and among its most important—collection of Native American baskets, representing more than 100 cultural groups, is on display in *The Art of Native American Basketry: A Living Tradition*, a comprehensive exhibition that runs through May 30, 2010 at the Autry Museum in Los Angeles, CA.

More than 250 objects will be on view, ranging in size from small Pomo feather baskets made for sale to tourists, to massive Apache olla baskets used for storing large quantities of seeds. Because the works shown have been selected from a remarkably wide-ranging and distinguished collection, visitors will be able to see how the materials, techniques, and designs of the baskets vary from region to region, reflecting different physical environments and traditions. Also evident will be the distinctive styles of individual artists, whose signatures can be instantly recognizable to other weavers.

The Art of Native American Basketry is drawn from the nearly 14,000 baskets in the collection of the Southwest Museum of the American Indian, considered to be one of the premier holdings of its kind in the world.



Top: Basket made by Dat-So-la-Lee (Washo), 1909. Willow coiled on a three-rod foundation, design in redbud and bracken fern root. Gift of Mr. George Wharton James; bottom left: Mission Indian basket, probably Luiseno, coiled of sumac, natural juncus, and black-dyed juncus on a deergrass bundle foundation, late 19th to early 20th century; bottom right: Pomo feathered basket with a string handle, sedge root coiled on a one-rod willow foundation, early 20th century. Gift of Mrs. Mary D. Greble

Cubano Art



Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection provides a rare opportunity to glimpse the extraordinary diversity and quality of Cuban art created from the mid-1980s to the present. On view at the University of Miami Lowe Art Museum until April 4, 2010, these works of art illustrate how contemporary Cuban art transcends the limits of geography and nationality, while engaging and enriching a much larger global artistic discourse.

The exhibition's more than 50 works reflect the cultural mixing and diverse styles that characterize international contemporary art, but that also emerge from the distinct circumstances of Cuba itself. *Cuba Avant-Garde* presents large scale paintings, sculptures, drawings, prints, photographs and mixed media works—many not seen previously outside Cuba—by forty Cuban-born artists. Using irony and metaphor, the exhibition's artists explore themes ranging from the history of colonialism, to emigration, and exile. They take an unflinching, at times humorous approach to such topics as political and economic crisis, religion, gender and race. Subtle devices of satire, allegory and ambiguity are used to challenge accepted artistic and political discourses, at the same time employing a rich variety of experimental and postmodern strategies.



Top left: José Braulio Bedia Valdés (b. 1959) *The Island Waits for a Signal (La Isla Espera una señal)*, 2002, acrylic on canvas; top right: Carlos Alberto Estévez Carasa (b. 1969), *Secret City (Ciudad Secreta)*, 2003, oil on canvas; right: Armando Mariño (b. 1968), *The Raft (La Patera)*, 2002, pastel on paper bottom: Lázaro Saavedra González (b. 1964), *The Sacred Heart (El Sagrado Corazon)*, 1995, acrylic on cardboard.

Horse Nation



Three rifles belonging to celebrated Native leaders' Geronimo (Chiricahua Apache), Chief Joseph (Nez Perce) and Chief Rain-in-the-Face (Hunkpapa Lakota) will be included in *A Song for the Horse Nation* at the Smithsonian's National Museum of the American Indian in New York, the George Gustav Heye Center. Starting with the return of the horse to the Americas in 15th century, the exhibition traces how once horses were captured they would change the lives of Native peoples throughout the Americas. Paired with the introduction of the gun, the mounted Plains warrior was a formidable fighter, upsetting old alliances among the tribes and frustrating European advances. The exhibit is on display through July 7, 2011.

Top left: Cree or Red River Métis horse crupper, ca. 1850, Manitoba, Canada. Middle left: Tsistsistas/So'taeo'o (Cheyene) quilled horse mask, mid 1800s, Montana. Bottom left: Cheyene River Lakota shield cover, ca. 1880s, South Dakota. Above: Horse mask, Juanta Growing Thunder Fogarty (Assiniboine/Sioux), 2008.

new york

Skin Art



Sonya Kelliher-Combs, Sea Lion Brand with Blue, 2009 Sea lion skin/fur with nylon thread 61 x 76.2 cm. Collection of the artist. Photo courtesy Kevin G. Smith.

Eight Native artists who investigate skin as subject matter will be presented in *HIDE: Skin as Material and Metaphor*, a two-part exhibition opening at the Smithsonian's National Museum of the American Indian in New York. Through various media, the artists use and depict skin, questioning identities and stereotypes and evoking images of landscapes, shields and fragility.

The first part of the exhibition includes solo exhibitions by Sonya Kelliher-Combs (Inupiaq/Athabaskan) and Nadia Myre (Anishinaabe), runs through August 1, 2010. The second segment, opening Saturday, Sept. 4, and closing Jan. 16, 2011, will include a solo exhibition by Michael Belmore (Ojibway) and a photographic installation with work by Arthur Renwick (Haisla), KC Adams (Métis), Terrance Houle (Blood), Rosalie Favell (Cree Métis) and Sarah Sense (Chitimacha/Choctaw). Video works by Myre and Houle will run in the gallery throughout the entire course of the exhibition.

"Skin is a complex and weighty subject that directly addresses issues of Native identity and history," said Kevin Gover (Pawnee/Comanche), director of the National Museum of the American Indian. "The artists in this exhibition all wrestle with this engaging question, each arriving at different places, but all contributing to an understanding of contemporary Native identity."

"There is a double meaning at play here in 'HIDE.' There is the actual material—hide—and the reference to that which is hidden, disguised and out of view," said John Haworth (Cherokee), director of the Heye Center. "Loaded with meaning as well as misrepresentation, skin is part of our identity and a cover for our inner selves."

Heard Indian Market

One of Arizona's most significant cultural events, the Heard Museum Guild Indian Fair & Market, March 6 & 7, is a world-acclaimed festival that draws nearly 20,000 visitors and more than 700 of the nation's most outstanding and successful American Indian artists.

The Fair is the perfect place for families wishing to enjoy a cultural and inexpensive weekend of music, entertainment and food. In addition to shopping, American Indian music and dance performances are held in the museum's outdoor amphitheater throughout the weekend. Food is plentiful at the Fair. Options include American Indian favorites like fry bread, posole stew, piki bread and Hopi stew as well as Mexican and American fare tempt the tastebuds.

The Indian Fair & Market features American Indian and indigenous entertainers, some of whom have not visited Phoenix for many years.

This year's Fair is dedicated to the memory of Signature Artist Michael Kabotie, Hopi. The acclaimed artist passed away in October; his life and work will be honored during the Fair.

This year, they are showcasing the rich cultures, traditions and art of the Apache peoples with an authentic recreation of a pre-contact Apache camp. The camp will feature Apache artists and elders demonstrating their talents in art, food and everyday activities, as well as a wikieup.





**Heard Indian Fair,
March 6-7**

Top left: Michael Kabotie, Hopi, (1942-2009) is the Signature Artist for the 2010 Heard Museum Guild Indian Fair & Market.

*Middle left: Derrick Suwaima Davis
Derrick Suwaima Davis, Hopi/Choctaw,
is one of the Heard Museum Guild In-
dian Fair & Market's favorite performers.*

*Right: Apache Ga'an Dancer
The Aravaipa Crown Dancers are return-
ing to the Heard Museum Guild Indian
Fair & Market in 2010.*

Alan Houser



For the first time ever, see the breadth of Chiricahua Apache artist Allan Houser's work at two of the Valley's most prestigious attractions: the Heard Museum and the Desert Botanical Garden. This collaborative exhibition features large sculptures as well as paintings, drawings, sketches and smaller sculpture by one of the most important American artists of the 20th century. At the Heard Museum in Phoenix, AZ, through August 22.

Middle left: "When Meat Was Plentiful," 1970; Oil on canvas. Bottom left: Next Generation II, 1989, Bronze (edition of 4); Below: "People of the Rio Grande," 1984 Bronze, Artist's P16.



Art of the Americas

The 26th annual Marin Show: Art of the Americas has added a new lecture expanding the programming of the show, Tribal Arts Weekend, and the arts week ARTE DU MONDE SF. Well known Native American elder, basketry expert and published author Justin Farmer will give a lecture on the art of basketry and do a book signing for his new book *Basketry Plants of Western North America* on Saturday, February 13th at 12:00p.m at the Embassy Suites Hotel in San Rafael, CA.

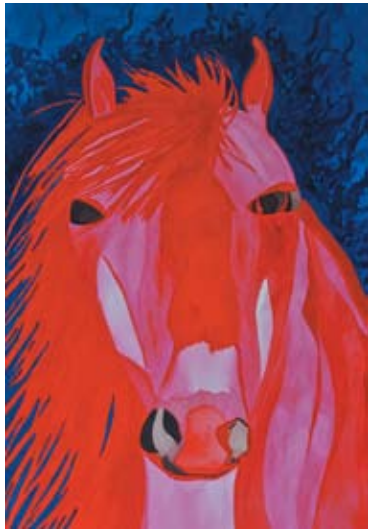
Basketry Plants of Western North America details the art of basketry by specifying the 37 native plant species used by 57 Western American Indian tribes in their basketry creations from New Mexico up the Pacific Coast through California to Alaska.

The book contains 115 photographs of the plants and how they are used in the making of a basket. Many collectors and dealers are just

vaguely familiar with plant materials used in this art form. Farmer's lecture and book will demonstrate how to decipher the plants used to make a basket, which region it is from, and which tribe is linked to the basket work. Each tribe uses their own specific plant material, though there may be some overlapping and commonalities amongst the tribes based on what is native to the area. The highlight of the book is the presentation of two extensive tables that correlate the tribes with the plant materials, such as highlighting the use of Hazel, Maidenhair Fern and Spruce Root by 20 Northern Californian tribes.

The Marin Show: Art of the Americas takes place February 13-14, 2010 at the Marin Civic Center in San Rafael, CA, and is the most substantive and extensive ongoing showcase of antique and contemporary indigenous art from across North, Central and South America. The exhibited art includes pottery, textiles, sculpture, jewelry, beadwork, baskets, paintings, photography and more. The show, produced by KR Martindale Show Management, is described as the "Superbowl of Native American Art collecting", bringing together top and passionate dealers, collectors, artists, and academia from across the world. The Opening Night Preview takes place Friday, February 12th, benefiting the acclaimed and award-winning local charity Homeward Bound of Marin.

Beginning this year, Art of the Americas and the highly regarded San Francisco Tribal & Textile Arts Show are anchor events for the 1st annual Tribal Arts Weekend, one of the legs of the debuting ARTE DU MONDE, a weeklong celebration of cultural arts in the Bay Area. Tribal Arts Weekend will be the largest and most significant gathering of Tribal Arts dealers and collectors in the world.



Fashioning NM



Fashioning New Mexico, the premiere exhibition in the Museum's Changing Gallery, explores what our clothes say about us and what they mean to us. Some of the celebratory events depicted in it are singular to New Mexico, such as fiestas and Native American ceremonies. Others are the classic passages that form the basis of our lives and of the tales we have told since the earliest campfire was lit: a child's birth, coming of age, marriage, anniversaries, ascents to power and going to war.

The Museum's collection of nearly 4,000 costumes and accessories, with many pieces dating from the 1830s to the 1970s, has long lacked the space it takes for a proper exhibit. The opening of the Museum's second-floor, 5,700-square-foot Changing Gallery finally makes it possible.

Through April 14 at the New Mexico History Museum in Santa Fe, NM.



Above: Brocaded wedding dress with train, ca. 1882. Mrs. James Merritt of Brooklyn, New York wore this stunning wedding dress. Her family later moved to New Mexico.



Native Couture

Native Couture II: Innovation and Style opens at the Museum of Indian Arts and Culture on Sunday, August 30, 2009. This exhibition explores the history of Native fashion from hand-made clothing and accessories of the 1880s that influenced the development of a Santa Fe Style, to today's contemporary Native couturiers. At its root, Indian art is the quintessential original American art. This centuries-long influence of Native American art requires the buyer, or wearer, and the American public in general to ponder the origins of a truly unique American style.



Top: Cuff Bracelet by Lee Yazzie, 1998. Sterling silver, gold. Private collection. Photo by Ricardo Martinez.

Middle: Belt Buckle by Michael Kabotie, ca. 2003. Sterling silver. Collection of Dr. Gregory and Angie Yen Schaaf. Photo by Ricardo Martinez.

Bottom: Inlay Bracelet by Preston Monongye and Lee Yazzie, ca. 1970. Sterling silver, turquoise, jet, mother-of-pearl. Collection of Dr. Gregory and Angie Yen Schaaf. Necklace by Naavaasya, ca. 1974. Sterling silver, turquoise, coral, lapis lazuli, mother-of-pearl. Collection of Beth Extract. Photo by Ricardo Martinez.



River Apart



Cochiti and Santo Domingo Pueblos have shared a ceramic tradition for centuries until increasing contact with outsiders ushered in tumultuous changes that set the pueblos on divergent paths. Cochiti Pueblo more freely modified its traditional forms of painted pottery to appeal to new markets while the Santo Domingo Pueblo shunned the influences of the tourist trade and art market, continuing an artistic tradition that was conservative and insular. *A River Apart: the Pottery of Cochiti and Santo Domingo Pueblos*, examines these pottery traditions to decipher what discoveries can be made and identities established through these representations of material culture. Through June 6 at the Museum of Indian Art & Culture in Santa Fe, NM.



Top: Dough Bowl, Santo Domingo, ca. 1880-1900; Above: Jar, Cochiti and Santo Domingo, Lisa Holt and Harlan Reano, 2006; Right: Storyteller Figurine, Cochiti, Damacia Cordero, ca. 1985



Indian School Paintings

This exhibition focuses on paintings from the Charlotte G. Mittler collection created by students who attended the Santa Fe Indian School between 1918 and 1945. Featured artists include Fred Kabotie, Velino Shije Herrera, Allan Houser, Andrew Tsihnahjinnie, Pablita Velarde, and Sybil Yazzie.

The Santa Fe Indian School has long been considered the birthplace of contemporary Native American easel painting. What has been written about the Santa Fe Indian School Studio and its place within the development of contemporary Native American painting concentrates largely on the patronage and the uniqueness of Santa Fe's non-Native artistic and intellectual communities.

The purpose of this exhibition is to give voice to a Native American perspective and to reveal how these paintings reflect Native American thought and life as seen through the eyes of the youth during the years between the two world wars.

This exhibit will run through April 18, 2010 at the Wheelwright Museum in Santa Fe, NM.



Top right: Vicente Mirabel (Chiu Tah), 1918-1946, Taos Pueblo. *Annual Arrow Inspection*, 1937. Watercolor, 14" x 19."
Middle right: Juan B. Medina, dates unknown, Zia Pueblo. *Going to Church*, circa 1935. Gouache, 8 ½" x 19 ½."
Bottom right: *Christmas Eve*, José Leandro Gutierrez (Kgoo Ya), 1918-1977, Santa Clara Pueblo. *Christmas Eve*, 1935. Gouache, 14 ½" x 21." All three paintings formerly in the collection of Dorothy Dunn. Photos by Mittler Photography.

santa fe – A Century of Masters

Emilio and Senaida Romero 1987

Emilio Romero

Santa Fe, NM (1910–1998)

Senaida Romero

b. Ojo de la Vaca, NM, 1909 – d. Santa Fe, NM, 2001
Tinsmiths and Colcha Embroiderer

Emilio and Senaida came from families who were experts in tin-smithing. Emilio credited much of his tin-smithing knowledge to work in the Civilian Conservation Corps during the Great Depression. He later fine-tuned his craft by duplicating museum pieces and developing his own designs. Senaida grew up in an environment where colcha embroidery was a household tradition.



When Emilio and Senaida married in 1930, they combined their traditions to create an entirely new style of tinwork. Emilio used his sheet-metal tools and Senaida inserted colcha embroidery into their ornamental tin frames and boxes. Adding colcha was a new invention, reminiscent of turn-of-the-century pieces that incorporated decorative paper and reverse-painted glass.

The Romeros kept utilitarian arts alive, vibrant, and imbued them with aesthetics fitting a new century and audience. They passed on their tradition to their children and new generations of *colcheras* and tinsmiths. They were the very first couple to be honored together by NEA in 1987.



Emilio and Senaida Romero, photo by Nancy Hunter Warren, Museum of International Folk Art

Tin Boxes, by Emilio and Senaida Romero, International Folk Art Foundation Collection. Museum of International Folk Art, photo by Blair Clark

santa fe – A Century of Masters

Helen Cordero 1986

Cochiti Pueblo, NM (1915-1994)

Potter

Helen Cordero grew up in Cochiti Pueblo where there had been a ceramic tradition that was hundreds of years old. When she was a child, the ceramic arts were over-shadowed by leather and beadwork. She and a cousin decided to revive the pottery tradition. After trying traditional forms, such as bowls and pitchers, she followed her cousin's advice and began to create figures. While working, she envisioned her grandfather surrounded by many children and the Storyteller figure was born. Her new figure became instantly popular, and she began winning awards.

Cordero has created thousands of storytellers of which no two are alike. Along with her famous Storyteller, she is known for other figures including the Water Carrier, the Turtle, the Drummer and her Mother with Children. The NEA honored her in 1986.



Helen Cordero, photo courtesy Museum of International Folk Art. Storyteller; by Helen Cordero, Museum of International Folk Art, photo by Blair Clark.

Santa Fe Found



Now celebrating its 400th anniversary, Santa Fe was once an infant city on the remote frontier. An exhibition at the Palace of the Governors explores the archaeological evidence and historical documentation of Santa Fe before the Spanish arrived, the first colony in San Gabriel del Yungue, the founding of Santa Fe and its first 100 years as New Mexico's first capital.

Before construction of the History Museum began, a two-year archaeological dig uncovered hints of the Native peoples and Spanish settlers who first encountered one another 400 years ago. More than 800,000 artifacts were unearthed from that downtown Santa Fe site, joining finds from the Baca-Garvisu site (now the Santa Fe Community Convention Center), the Sanchez site (near El Rancho de las Golondrinas) and San Gabriel del Yungue (on the Pueblo of Ohkay Owingeh).

Through May 21, 2011 at the Palace of the Governors in Santa Fe, NM.

Top left: pots; Bottom left: higas; Top right: decorative brass nails.

Cowboy Songs of New Mexico

by CLAUDE STEPHENSON, NEW MEXICO ARTS, FOLK ARTS COORDINATOR

In the pantheon of mythology surrounding the history of the American West, the image of a singing cowboy looms large.

A staple of many a “B” oater, the Hollywood singing cowboy could yodel while deftly roping a calf and expertly shooting six-guns out of the hands of bad guys. While this idealized romantic version is now the accepted image, his origins weren’t nearly so glamorous.

If New Mexico can’t be proven to be the birthplace of the cowboy singer, (and perhaps it can), our fair state can boast of being the cradle of the cowboy song, for it was here that many of them were born and nourished. Many early cowboy songs still popular today are about well known places around New Mexico. *The Goodnight Loving Trail* bemoans the plight of old camp cookie who tells of this landmark trail that ran from west Texas to the railhead in Denver. Although it started in Texas and ended in Colorado, it traversed the entire length of the state of New Mexico, traveling up the Pecos River from the Texas border to Fort Sumner, where it then ran north to follow the Canadian River to the Colorado border.

Many versions of the old song *Trail of the Buffalo* tell of the hard life in the deserts of New Mexico. But the best evidence of New Mexico’s role in the development of the cowboy song comes from a man who roamed the west in the latenineteenth and early-twentieth centuries, Jack Thorp. Born the son of a wealthy New York lawyer in 1867, Thorp came west to New Mexico in the late 1880s to try his hand as a working cowboy. From all accounts, he made a pretty good hand. He was tall, lean, and muscular, and possessed the dry sense of humor necessary to cope with the physically demanding life on the range. He also liked to sing and hear others sing a good song.

He worked for a while on the Bar W Ranch near Carrizozo. One evening in 1889, while chasing some stray horses who had wandered into the Pecos Valley, Jack happened into a cowboy camp where a young black cowboy was singing a song that he hadn’t

heard before. His interest piqued, Jack wrote down the two verses the boy knew and got the idea to quit his job for a spell and go and chase stray cowboy songs. As Jack himself put it in an essay entitled *Banjo in the Cow Camps*: “When I got near the first post office a week or so later, I dropped a letter in the box telling my boss where his two strays were, and adding that one of his cowhands was a stray now too, and he should expect me back when he saw my dust arrivin’.”

For the next year, Jack traveled from cow camp to ranch to cow camp with his pencil stub and pad seeking the elusive cowboy song. Almost every cowboy had at least one or two songs, but the trouble was they never remembered more than a verse or two. And every cow camp knew of another camp down the road where there was some cow hand who knew lots of songs; but as Jack soon found out, these leads often proved fruitless. As he put it: “I have noticed that the further you are from a gold strike, the richer it is.” Furthermore, cowboys didn’t just sing cowboy songs, they sang any song that suited their fancy: train songs, river songs, and sappy sentimental popular love songs.

In 1908, Jack walked into the office of a publisher in Estancia with his collection of 23 cowboy songs. He paid the man six-cents a copy to print two-thousand, which he in turn sold for fifty-cents apiece. Cheaply made on a poor grade of paper, very few copies of the original 1908 *Songs of the Cowboys* survive today. However, publishing the book opened doors to new material, and in 1921, Thorp published a second edition containing 101 cowboy songs. In addition to collecting songs, Thorp wrote several himself, but being the ever humble cowboy, did not sign or copyright them. Some of them, such as *Little Joe the Wrangler*, made a lot of money for others, while Thorp never saw a dime.

Many of the songs Thorp collected

also come with an account of their provenance. While there is little hard proof to back up the assertions, many of the accounts sound plausible. *The Educated Feller*, also known as the *Zebra Dun*, supposedly really happened on the grassy plains of northeastern New Mexico. This colorful tale of a city slicker who shows up in a cow camp spouting “jaw-breaking words” and seeking a horse to continue his journey is a classic song of the cowboy way of life. The cowboys decide to trick the stranger and offer him the meanest bronco in the string. Of course the stranger turns out to be quite the bronco rider and roper, and the camp ramrod offers him a job.

According to a cowboy named “Powder River” Jack Lee, the song was based on a real cowboy named Con Price who had his clothes stolen on a cattle drive back east and came back wearing eastern city duds and a hard boiled hat, and that the event happened at the camp of some cowboys from the Circle S Ranch.

Nearly a century after Jack Thorp published his first volume of them, cowboy songs still continue to be sung in New Mexico and new ones are still being made up every day. Stop in at one of the many cowboy poetry gatherings held annually around the state and you’ll hear the latest batch. To learn more about Jack Thorp and the songs he collected, you can read *Jack Thorp’s Songs of the Cowboys*, edited by Mark L. Gardner, Museum of New Mexico Press, Santa Fe, 2005, or *Along the Rio Grande: Cowboy Jack Thorp’s New Mexico*, edited by Peter White and Mary Anne White, Ancient City Press, Santa Fe, 1988.

Claude Stephensen is the Folk Arts Coordinator for New Mexico Arts, a division of the New Mexico Department of Cultural Affairs. Reprinted with permission from ARTSpeak, New Mexico Arts.

Governor Albino Pérez and The Revolt of 1837

by DON BULLIS

The following is an excerpt from New Mexico & Politicians of the Past by Don Bullis. It was the recipient of a Statehood Grant from the Humanities Council of New Mexico.

The Revolt of 1837, also called the Chimayó Rebellion, is probably the least known and least understood of the several revolts in New Mexico history. While it was not as costly in human life as the Pueblo Revolt of 1680 or the Taos uprising of 1847, it was unsurpassed in sheer brutality.

The causes of the insurrection were several. There was considerable resentment that New Mexico had been generally ignored by the central government in Mexico City since independence from Spain was achieved in 1821. But at the center of the immediate controversy was Governor Albino Pérez, appointed in 1835. He was objectionable because, first of all, he was not a *New Mexican*, but rather a Mexican military officer. He was appointed by the Mexican dictator Antonio Lopez de Santa Anna, who had few friends on the Mexico's northern frontier. Pérez also tended to be aristocratic in his manner and somewhat condescending toward many of Santa Fe's older families. Next, there was a change in Mexico's governmental structure. Political subdivisions that had been states and territories became districts, and with the change came less local control of government and a demand for the collection of taxes.

Pérez, though, faced many problems. The Mexican territorial government in New Mexico had virtually no money in the coffers, and except for taxing American merchants coming over the Santa Fe Trail, there was no way to acquire operating capital. That problem was exacerbated by continuing raids by hostile Indians, primarily Navajos, to the very outskirts of towns and cities. Pérez made an effort to deal with the Indians, but it was unsuccessful and he did not have the resources to keep troops in the field.

What's more, there were charges brought against the Santa Fe government that money collected from merchants, and in some cases borrowed from the Americans, was being squandered by Pérez's minions, rather than being used for defense. It was rumored, too, that Pérez was fond of the gaming tables, and also that he fathered an illegitimate son.

Albino Chacón, who was present in Santa Fe when these events took place, later wrote, "Possibly, New Mexico would have remained tranquil still, in spite of so many discontented people . . . if it had not been for an incident that occurred at the villa of Santa Cruz de la Cañada, which is the most restless and rebellious settlement of all the territory."

This "incident" involved a civil suit filed against some Santa Cruz de la Cañada men by one Víctor Sánchez over a debt. Juan José Esquibel, the *alcalde* in la Cañada, declined to take action against the defendants because they were supporters of his. Sánchez then appealed to Governor Pérez who referred the matter to the prefect,

Ramón Abréu, who had been appointed to office by Pérez. Abréu ordered Esquibel to do his duty and the *alcalde* refused declaring that since he was elected to office, and the prefect was merely appointed by cronies of the Mexico City government, Abréu had no authority over him. Abréu was not to be ignored, and he ordered Esquibel arrested, fined 30 pesos and put in shackles. It was also alleged that Esquibel had accepted a bribe to ignore Sánchez's complaint.

Albino Chacón believed that Esquibel deliberately provoked such an extreme reaction from Abréu knowing that he could use the episode as a basis for stirring up further trouble for Governor Pérez, which is exactly what he did.

An aside is in order here. Some historians have held that Esquibel was a part of a much larger conspiracy, one initiated by former New Mexico governor Manuel Armijo.¹ According to Ralph Emerson Twitchell, Armijo had held a position in the Santa Fe government, and Pérez replaced him. Armijo had enjoyed his position and went home to Albuquerque where he was *mui discontento* [sic]. Among other things, this alleged cabal is said to have started a series of rumors that among the new assessment to be levied against the people of New Mexico were taxes on sheep and pigs, on woodcutters, on shepherders who drove their flocks through Santa Fe, on dances and other public performances, and worst of all, a tax would be imposed on husbands for the privilege of sharing a connubial bed with their own wives. Can there be little doubt that folks would be troubled about their future prospects?²

Governor Pérez failed to consider the unrest in the north as a serious matter. He was of the opinion that he could handle the matter with "recriminations and threats," according to Chacón. Thus he wasted time, which the insurgents used as an opportunity to propagandize far and wide.

On August 3, a "Declaration of Principle" was issued which stated that the insurgents would "defend our country until we spill every drop of blood in order to obtain the victory we have in view." They would not recognize the Departmental plan nor any tax. Historian Twitchell wrote, "When the authorities at Santa Fe were advised of these proceedings they were filled with great alarm and at once steps were taken to quell the insurrection." Governor Pérez tried to organize a respectable military force to oppose the rebels, but found that many *alcades* had no interest in providing the necessary manpower. Pérez started north from Santa Fe on August 7 with a troop of 150 to 200, many of them men from Santo Domingo Pueblo who had been impressed into service.

The two forces met the following day near La Mesilla de San Ildefonso. As a battle, it didn't amount to much. The way Albino Chacón told the story, Governor Pérez formed his little army into ranks as he prepared to negotiate with the rebels, perhaps 2,000 strong; but that was

not to be. The rebels opened fire, and when they did so, most of the men behind Pérez deserted and went over to the other side. Seven Mexican loyalists were killed and many were wounded. Governor Pérez, with only 23 of his supporters, retreated from the field and returned to Santa Fe.

Pérez understood that not only was his administration in jeopardy, his life was, too. Late that day, he fled south to escape, but even then it was too late. Word had been sent to the pueblos along the route to Mexico to watch for him. The governor stayed the night at a ranch a few miles south of the capitol. Early the next morning, Pueblo Indians attacked the place and everyone residing there scattered in the interest of self-preservation. Pérez fled back toward Santa Fe, but was soon overtaken by insurgents. He resisted with what means he had and killed a few of his assailants, but an arrow to the chest brought him down.

It was at this point that the entire affair took on a grotesque dimension. Historian Marc Simmons writes, "Even while his heart still beat, his assailants severed the head from his body and carried it about on the end of a lance as a trophy. Shouting and singing, the victors paraded to the main rebel camp...and there the late governor's head was tossed upon a field and kicked about in a game of football." Before the day was over, other members of Pérez's administration—Ramon Abréu, Marcelino Abréu, Jesús Alarid, several soldiers, and others—were murdered and their bodies mutilated. In all, 17 men died at the hands of the rebels. The insurrectionists had complete control of Santa Fe.

A quick election was held and José Gonzales was named governor. Chacón wrote that he was "an ignorant and illiterate man." Twitchell referred to him only as "a Taos Indian." Josiah Gregg described him, as "without civil virtues and so ignorant that he was unable to sign his own name." Historian Ruben Sáñez Márquez describes him as "a highly successful and...popular *cibolero* (buffalo hunter)."

The behavior of the junta was not universally well received, even by those New Mexicans who had opposed the Pérez regime. Former Governor Manuel Armijo remained popular in the Albuquerque area and he was able to organize an army that soon marched on Santa Fe. It should be noted, too, that the unity of the rebels had begun to crumble. In short order, Armijo's forces captured the capitol. Four of the leaders of the revolt were quickly executed. Armijo pressed on to the north.

There are a couple of versions regarding what happened when Armijo faced "governor" Gonzales. One story is that Gonzales was captured and brought before Armijo; another is that Gonzales "came out to greet him [Armijo]." Rafael Chacón tells what happened after Gonzales amiably greeted his captor with, "Comrade, how do you do?" Armijo said, "Very well, comrade, and now you will see." Armijo then detailed a squad of dragoons to execute Gonzales after they allowed him to confess his sins to Padre Martinez of Taos. He was shot at the town of La Cañada.³ Juan José Esquivel was also sentenced to death.

Thus ended the revolt of 1837. Manuel Armijo became governor, and it was he who held the office when the Americans marched into Santa Fe nine years later.

Notes

¹ Twitchell is emphatic that Manuel Armijo was an integral part of the conspiracy. Chacón does not mention any such participation, nor do other historians.

² It is noteworthy that, according to Chacón, Pérez took no steps to collect the taxes.

³ Ruben Sáñez Márquez writes that Gonzales was granted amnesty.

Sources

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Roberts & Roberts, *New Mexico*, University of New Mexico Press.

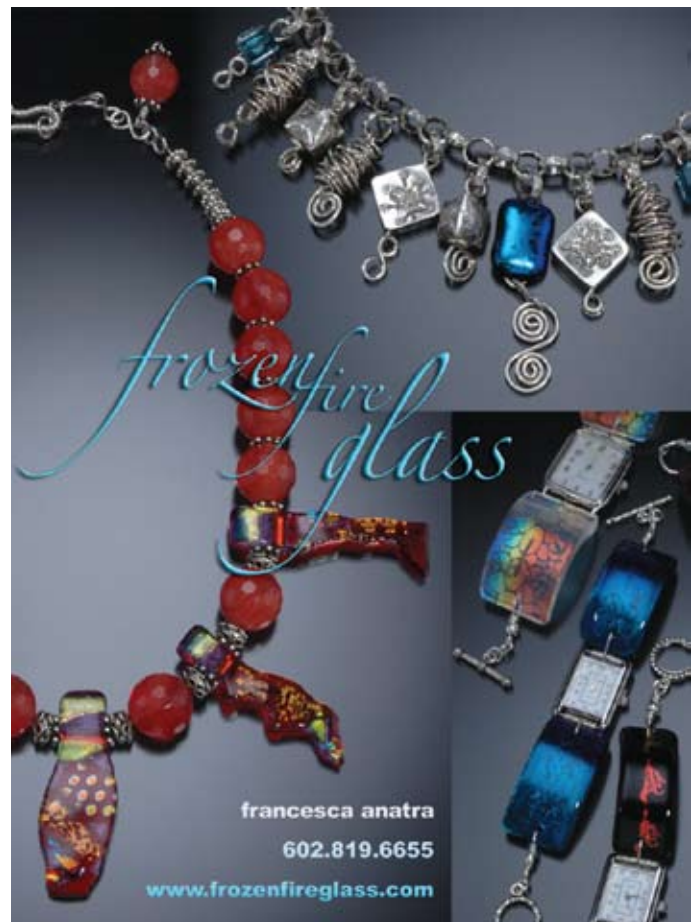
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Don Bullis is the author of the award-winning series New Mexico: A Biological Dictionary and four other non-fiction books on New Mexico history. A newspaper columnist for nearly 30 years, his work has also appeared in the New Mexico Stockman, Tradición Revista and New Mexico Magazine.



Truth Is Stranger Than Fiction

The Case of the Patina Sculpture

by BARBE AWALT

The sculpture, "The Bell Keepers" by Bruce Papitto, displayed on the corner of Rio Grande and Alameda in Albuquerque's North Valley, was supposedly aging badly. Bernalillo County wanted to remove it from its base, sandblast it, and repaint it. It is a big sculpture. We are talking big bucks. When you have any bronze piece outside it turns a nice, weathered green patina that this piece has. Apparently the Bernalillo County Public Art person Rebecca Alter doesn't like it. She has no background in art. Anything outside will age.

Now Ms. Alter's argument is that an unnamed conservator blew the whistle on the piece. No one has an idea who that was and if they had a bronze or art background. Also the County has said they might repaint the piece. What color? It is a bronze!

The piece was erected in February 2008, and was cast in a foundry. The County has said they need to hire a third party art expert and pay them from tax money.

When the story came out in the *Journal* on August 20, we put in a request for Rebecca Alter's background to see if she had art training. Rebecca Alter won't talk to media or taxpayers. We were told that the request would take three days. It took over two weeks to get a response. The answers were to Liz Hamm, Bernalillo

County:

Question 1: What art background does Rebecca Alter have? Answer: "Ms. Alter has a bachelor's and master's degree—I do not know what her experience is in art." (Later in a follow up *Journal* article it was revealed that Rebecca Alter has no art background).

Question 2: What foundry is being hired with tax money? Answer: "We are negotiating with a conservator out of Santa Fe."

Question 3: How much do they cost for their opinion? Answer: "We do not have a cost yet."

Question 4: Who complained about the piece? Answer: "During a site visit by a conservator." (No name was given by Liz Hamm even though asked and the follow-up *Journal Westside* article said, "It is unclear whether the conservator was on contract or being paid for their work.")

After two weeks of prodding and even a call by Bernalillo County Attorney Jeff Landers, a bunch of contracts were sent for us to look at. The only problem was the contracts were for four other sculptures and had nothing to do with "The Bell Keepers." After a frustrating message was sent about how no one in Bernalillo County government knows how to read and that for two weeks the name of the original whistle blower was requested with no results, the answer came in two minutes.

The original whistle blower who was reported to be a curator was in fact was Jennifer Northrup. It was stated in an email, "It was a routine site visit for risk management purposes." Now it is unknown if Jennifer Northrup has any art background or if she even knows that bronzes get a patina.

The art conservator who was supposed to check the sculpture (for \$1,868!) was in fact T. David Burleigh of Socorro's Burleigh Corrosion Consultants. Burleigh examined the statue in September and recommended that a "Skilled Foundry Craftsperson" examine the statue. The County said all along that an art person was supposed to examine the statue and instead they hired, with tax money, a metal person who has no experience with art.

At press time we finally got someone to explain the resolution of the problem. The foundry people from Colorado, came to the sculpture and found three places where water was collecting in the sculpture. They drilled three small holes to drain the water. Standing water is not a good thing for any sculpture. Because in these three places the sculpture had aged unevenly the foundry crew cleaned the whole sculpture and showed the Bernalillo County maintenance crew how to do it. Knowledge they can use in other pieces as well.

Had Bernalillo County asked the foundry crew to come in the first place a good amount of tax money would not have been spent and really adverse media attention would not have been paid to the situation. There was a problem but unskilled eyes had no idea what was going on. The lesson to be learned is people that are knowledgeable should solve a problem, not bureaucrats.

Occasionally, depending on really strange art related stories, this will be a column in TR.

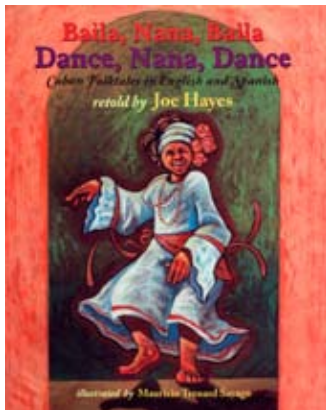


"The Bell Keepers" by Bruce Papitto

Southwest Books

by BARBE AWALT

Books MAKE
GREAT gifts!!

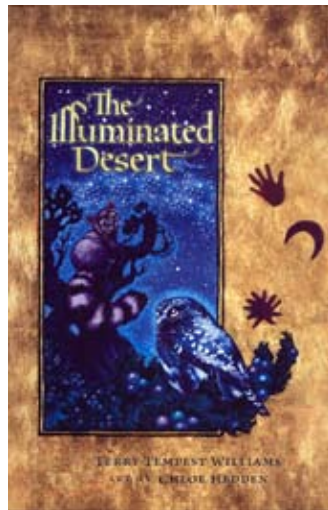


New Mexico's Palace of the Governors: History of an American Treasure by Emily Abbink. Published in 2007 by Museum of New Mexico Press, soft-back, 123 pages, B&W and color photos, \$29.95, ISBN 978-0-8901350-0-6.

This type of book is what we comment on constantly – important places need to be documented. This tells the history, the importance of it to Santa Fe Plaza, and its collections. For Santa Feans, New Mexicans, or people who love the “Palace” this is a must for any library. To see the floor plans, the pictures of Native Americans selling under the portal, and the families behind the history, makes this worth its weight in gold.

Santa Fe School of Cooking: Flavors of the Southwest by Susan Curtis and Nicole Curtis Ammerman. Published in 2008 by Gibbs Smith Publisher, softback, 224 pages, full color, \$24.99, ISBN 978-1-4236-0470-9.

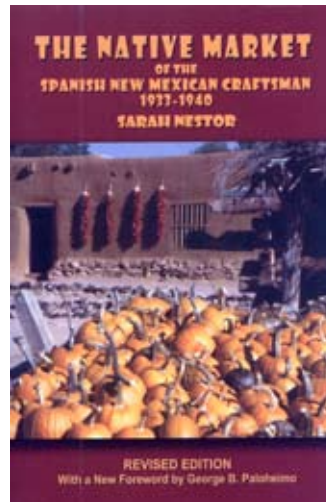
Do not look at this book before dinner! It is filled with all kinds of foods that



you will want. The Santa Fe School of Cooking, which began in 1989, is a staple just off the Plaza. Newcomers need to go there for a course, supplies, or this book. In addition to tons of recipes there are how-tos on tamales, sopaipillas, nopales, tortillas, and more. And of course there is the obligatory chile chapter. The cook will love this book.

Hispanic Folk Songs of New Mexico by John Donald Robb. Published in 2008 by UNM Press, spiral bound, 98 pages, B&W, \$29.95, ISBN 978-0-8263-4434-2.

Not being a musician this is not a book that is a must have for our library. But a musical collector or a scholar of Hispanic New Mexico would find this invaluable. It was first published in 1954 and reissued by the Robb Musical Trust with new arrangements for the guitar. The book also contains musical scores for piano and voice. John



Donald Robb was professor and Dean emeritus of the College of Fine Arts at the University of New Mexico from 1942 to 1957. For someone interested in folk music this is a must.

Flying Franks, Floating Fish: The Odd October Skies of Albuquerque, by Kim Alaburda. Published in 2006 by Flying Franks Publishing, full color, paperback, many photos, 46 pages, \$14.95, ISBN 0-978-9052-0-2.

Yes, 2006. It just came to our attention. As balloonists it was poo-pooed but it is in fact a good souvenir of Special Shapes in the Albuquerque Balloon Fiesta. Immediately you go through the book and see if you saw the balloon pictured or took a picture of it. Kids love the book and it is the perfect thing to take back from your trip to the Balloon Fiesta. It is cute and a good way to remember balloons that have gone to that great balloon cemetery in the sky.



OsoBear's Spanish – English Primer, by Jill Lane and illustrated by Salvador Saucedo III. Published in 2009 by Enchantment lane Publications, paperback, B&W, \$4.99, 28 pages.

This is a bilingual activity book for children and a good way for them to learn a second language. It is also a great gift or a souvenir for an adult to take to a kid. This is a painless way to learn basic words with fun drawings on each page to color. The other activity books in the series are New Mexico A-Z, Hello Cinder Bear, Christmas in New Mexico, Visit to the Symphony and many more gift items. Do you wonder why OsoBear is Bear Bear? Call 505/223-4933 or go to jill.lane@jillevents.com if you have trouble finding the books.

The Native Market of the Spanish New Mexican Craftsman 1933-1940 by Sarah Nestor. Published in 2009 by Sunstone Press, new Foreword by George B. Paloheimo, paperback, 97 pages, B&W, \$18.95, ISBN 978-0-86534-734-2.



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It looks like the original version of this book was published in 1978. This is a little book that gives an interesting light on how Spanish Market began and the efforts that went into promoting Spanish Colonial art and keeping it alive. The information on the original Native Market stores was valuable. The photos and drawings are priceless. This is what we are talking about – writing and publishing history before it is lost. There is a lot of good information in this book that in twenty years could be hard to get.

Confluencias Inside: Arte Cubano. Published in 2009 by the New Mexico Department of Cultural Affairs and the National Hispanic Cultural Center. Full color, hardback, 143 pages, \$85.

This is the book that goes with the show currently at the National Hispanic Cultural Center in Albuquerque, until May. This very large book has beautiful pictures of Cuba and of the Cuban art. The exhibition and book were made possible by the Thaw Charitable Trust. It goes without saying that is about time for relations between the U.S. and Cuba to finally get on adult terms



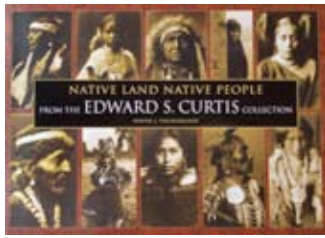
and the art work brings that home. In spite of odds that didn't want any of this to happen it has. There are over 100 works by 40 artists in very large format. The book is a wonder for students of art, Cuban art, or Latin America.

Charro Claus and the Tejas Kid by Xavier Garza. Published in 2008 by Cinco Puntos Press, hardback, \$17.95, full color, 40 pages, ISBN 978-1-9333693-24-8.

A very Mexican/Texas slant on the traditional Santa Claus tale, this bilingual children's book will especially appeal to buys because the illustrations are very masculine by Xavier Garcia. The cute little essay at the end "Yes Virginia, Santa Claus has a Mexican cousin", will stir thought and discussion. This book is also good for adults learning Spanish and of course it is a great gift for any kid on your list.

True West: An Illustrated Guide to the Heyday of the Western by Michael Barron. Published in 2008 by TCU Press, paperback, much color, 179 pages, \$29.95, ISBN 978-0-87565-379-2.

This is a must for western buffs. The Foreword was written by Robert S. Parker. There are old movie posters, comics, record album jackets, magazines,

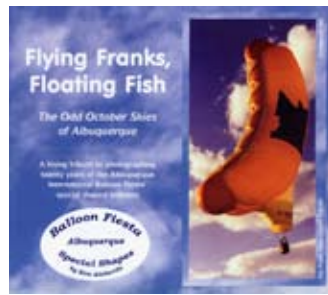


ads, books, toys, and clothing. This is a reference bonanza. And speaking of Bonanza all of the great TV shows are in here too! A perfect gift especially for males and young boys but girls will like it too. This is a part of our history that is fading away.

The Santa Fe House: Historic Residences, Enchanting Adobes, and Romantic Revivals by Margaret Moore Booker. Published in 2009 by Rizzoli International Publications, Inc., \$50.00, 256 pages, 250 color & B&W illustrations, hardback, ISBN 978-0-8478-3149-4.

This is a monumental book great on anyone's coffee-table. This book shows forty architecturally important homes of Santa Fe highlighting Spanish Colonial, Victorian, bungalow, Pueblo, Mexican, and renovated older homes. Besides covering Santa Fe history this book shows a "then and now" with historic photos and beautiful current shots – inside and old. There are numerous close ups of architectural features so you see why Santa Fe is different. This is a beautiful book for yourself or as a gift. Go around Santa Fe and you will understand the structures better because of this book.

Once Around the Block: Una Vuelta A La Manzana



by José Lozano. Published in 2009 by Cinco Puntos Press, hardback, \$16.95, 28 pages, full color, ISBN 978-1-933693-57-6.

This is such a good way to learn your alphabet and a second language at the same time. A is for Amelia, to Z for Zacarias. The illustrations for each letter are colorful and each letter's story is different with a Latino flair. A good gift for a beginning reader or an older person learning English or Spanish.

Rabbit and the Well by Deborah L. Duvall and illustrated by Murv Jacob. Published in 2008 by UNM Press, \$18.95 hardback, 32 pages, 16 color illustrations, ISBN 978-0-8263-4331-4.

This story is like Uncle Remus in The Tar Baby. Illustrator Murv Jacobs is convinced that is based on a Cherokee cycle of animal tales that includes a story of a tar wolf. This story emphasizes the Cherokee attitude of community spirit and selflessness. Both author and illustrator live in Oklahoma center of Cherokee culture. A great book for kids.

The Illuminated Desert by Terry Tempest Williams and illustrated by Chloe Hedden. Published in 2008 by Canyonlands Natural History Associa-



24th Contemporary Hispanic Market



Contemporary Hispanic Market, Inc.

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Preview Night

Friday July 23, 2010

Held at the Santa Fe Community Convention Center,
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Time 5:30 PM – 8:00 PM

Art, Food & Entertainment, Free to the public

Summer Market

Featuring 134 NM Hispanic Artists

Saturday July 24 from 8:00 AM – 5:00 PM

Sunday July 25, 2010 from 9:00 AM – 5:00 PM

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Saturday December 11, 2010

Time (to be announced)

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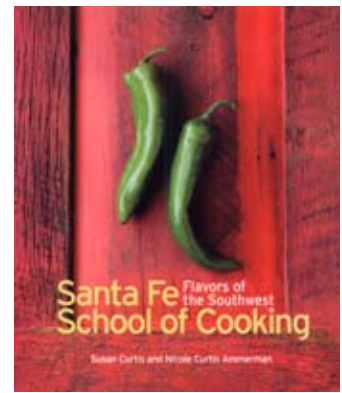


tion, 39 pages, hardback, full color, \$21.95. ISBN 978-0937407-11-3.

This is an impressive children's book. It has a large Glossary with all kinds of animals, plants, and bugs. The book itself is an alphabet and each letter is something from the dessert. It is beautiful. There is also a Bibliography. The author and illustrator live in Utah and obviously love their surroundings. A perfect gift.

Dance, Nana, Dance: Cuban Folktales In English & Spanish retold by Joe Hays and illustrated by Mauricio Trenard Sayago. Published in 2008 by Cinco Puntos Press, hardback, 128 pages, full color, \$20.95, ISBN 978-1-933693-17-0.

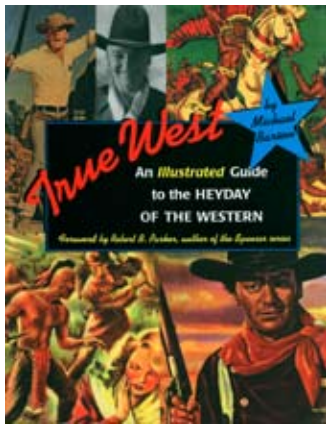
Everyone knows Joe Hays. He is New Mexico's storyteller par-excellent. This is a departure for him – Cuba not New Mexican or Texan or Hispanic. But it is still very fun and kids will love it. This book is for an older child, maybe 3rd grade on up, or someone learning a second language. It does give some insight into Cuba and its folktales. And it is illustrated by a Cuban for local



color. A little longer than the usual kid's book so it will amuse for a while.

Indivisible: African – Native American Lives in the Americas, editor Gabrielle Tayac. Published in 2009 by the National Museum of the American Indian/ Smithsonian Institution in Association with the National Museum of the African American History and Culture and the Smithsonian Institution Traveling Exhibition Service, \$19.95, softback, 251 pages, color and B&W photos, ISBN 978-1-58834-271-3.

What do Eartha Kitt, Charlie Parker, Lionel Hampton, Jimi Hendrix, and Lena Horne have in common? They are Native American musicians linked by fate, choice, and blood to African Americans. This is a fascinating book on how we are influenced by people that are intertwined and more than we had imagined. The exhibit at the National Museum of the American Indian is up until May 31, 2010. The long history that has been overlooked needs to have a spotlight on it because we deal with it in our everyday lives and don't realize it.

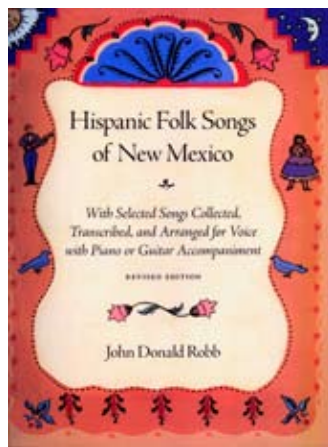


Perfect Season for Dreaming by Benjamin Alire Sáenz and illustrated by Esau Andreade Valencia. Published in 2008 by Cinco Puntos Press, hardback, 40 pages, \$17.95, full color, ISBN 978-1-0-933693-01-9.

This bilingual book will stimulate thought and discussion because it is not the same old story. The story centers around a grandfather telling his dreams to his granddaughter. Children will think of their own dreams to tell and write down. This is a very good tool for teachers. It is also a gift that just may keep on giving.

My Abuelita by Tony Johnson and illustrations by Yuyi Morales. Published in 2009 by Harcourt Children's Books, hardcover, 25 pages, \$16, full color, ISBN 978-0-15-276330-3.

The illustrations in this children's book are very unusual and will catch a child's eye. This is a great way to introduce Spanish to children. Though it is not bilingual it does have Spanish sprinkled throughout. This is the story of family, jobs, imagination, and the power of a good story – all good stuff. Great



for a gift.

New Mexico: Wild & Beautiful photography by Laurence Parent & text by Emily Drabinski. Published in 2007 by Farcountry Press, hardback, 120 pages, 131 color photos, \$29.95, ISBN 978-1-56037-471-8.

The problem with this book is it has been done before. It is beautiful and would make a great gift. The essay in the book is fine but not inspired. The photographer and writer missed the point – New Mexico has unusual light and the photos already take advantage of it. So rather than this being a book that says New Mexico is great it should have said New Mexico has unusual light and take advantage of it. It just seems like the book's voice was generalized and not specific. Maybe we have seen too many of these type of tourist books.

A Maritime History of Baja California by Edward W. Vernon. Published in 2010 by UNM Press, hardback, \$49.95, 307 pages, 19 color plates, 169 color photos, 102 B&W photos, 14 line drawings, 21 maps, ISBN 978-0-578-03668-7.

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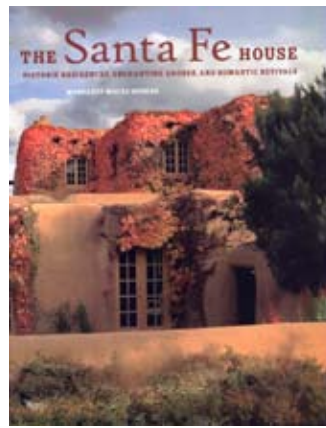
by **Peggy Pond Church**
with illustrations by **Charles M. Carrillo**

64 pages 50 illustrations; 8 ½ x 8 ½
ISBN 978-1-890689-64-3 (\$19.95) (Trade paper)

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This is a monumental book covering the history of Baja California from the Spanish explorers, pirates, and much more. This book was published with the cooperation of the Maritime Museum of San Diego. For someone who likes the sea, California, or maritime history this is a must. It covers everything—nothing is left out from types of ships, harbors/ports, trade, people, fishing industry, cities, cruise ships, sports, and much more. It is a life's work.

Barelas A Través de los Años: A Pictorial History, exhibit catalog & Foreword by Carlos Vásquez – Director of History & Literary Arts National Hispanic Cultural Center, 84 pages, softback, \$12, many B&W photos.

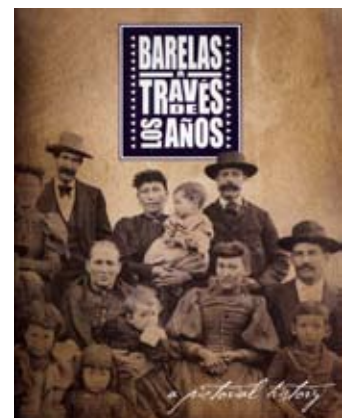
The National Hispanic Cultural Center is located in the Barelas neighborhood. This exhibit of mostly historic and some modern photos is wonderful. Again, we have to say

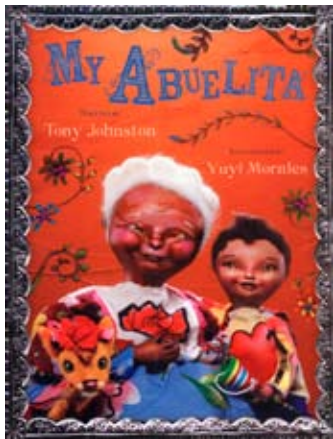


that photo archives/collections need to be shared. This is a great tribute to the people, places, a history that made Barelas. Albuquerque and New Mexico need to be proud of Barelas' rich history and there is no better way to do it than document it. It is important. FOR ONE TIME ONLY the books will be on sale at the La Tiedita Gift Shop at NHCC on February 20, 2010, from 10 am – 4pm. If you can't go in person call them at 505/766-6604.

Native Land Native People from the Edward S. Curtis Collection by Wayne L. Youngblood. Published in 2008 by Chartwell Books, hardback, \$49.99, 255 pages, many sepia/tinted halftones and B&W photos and maps, ISBN 978-0-7858-2382-7.

This is a really big book and it has extraordinary photos of people and places long ago. There are over 300 photographs by Edward S. Curtis on all

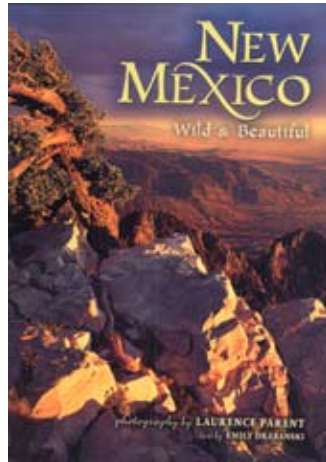
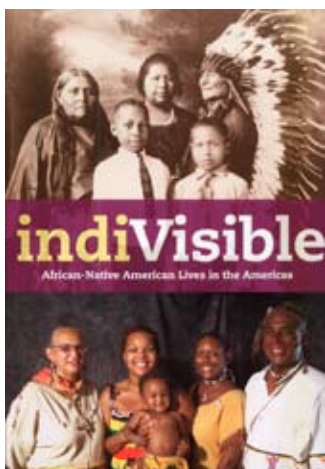




tribes of North American Indians. This is the type of book you want to check out for hair, dress, jewelry, and places. What can you say about this book other than it is a spectacular visual presentation of the American Indian long ago.

Southwest Colonial Ironwork: The Spanish Blacksmithing Tradition by Marc Simmons & Frank Turley. Published in 2007 by Sunstone Press, paperback, \$39.95, 200 pages, B&W with 50 drawings and 200 photos, ISBN 978-0-86534-601-7.

This book is a must for people interested in New Mexico Blacksmithing, historians, students, galleries, museums, libraries, and blacksmiths themselves. The books contains two



parts: early iron manufacturing and the blacksmithing industries of Spain and Mexico, and everything about the colonial smith in New Mexico. The book contains a glossary of terms. Marc Simmons is a great historian and Frank Turley is a member Artist-Blacksmiths Association of North America – they know their stuff. This was very important to the settlers of New Mexico and should not be forgotten.

The Face of Pancho Villa: A History in Photographs and Words by Friedrich Katz. Published in 1999 by Cinco Puntos Press, paperback, 42 B&W photos, \$12.95, 83 pages, ISBN 978-1-933693-08-8.

This is not a major title but for someone wanting information on Pancho Vil-



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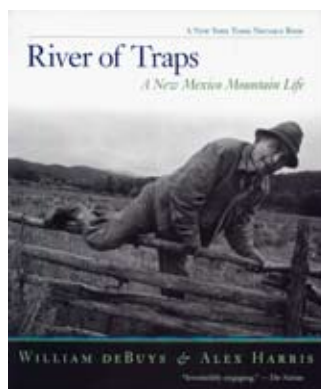
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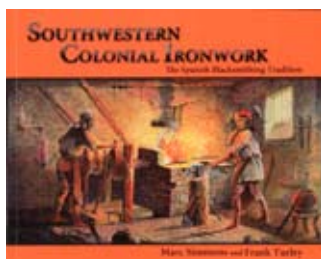
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la, the Mexican Revolution, or the feel of the times this book will be invaluable. There is rumor and many stories about Villa and this book deals with the history around him. The archival pictures are great. A good book to have in libraries and schools to know the true Pancho Villa.

River of Traps: A New Mexico Mountain Life by William deBuys and Alex Harris. Published in 2008 by Trinity Univ. Press, paperback, \$24.95, B&W duotones, 240 pages, ISBN 978-1-59534-035-1.

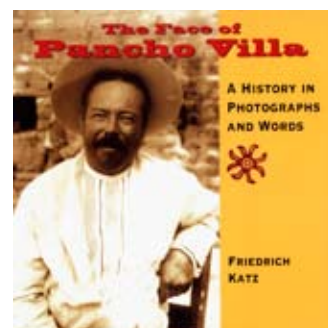
This is the story of Jacobo Romero, in his 80's, a farmer in New Mexico (Taos County) who lives traditionally. Jacobo gave the authors a crash course on fence mending, livestock, local politicking, and much more. You see they were from the East Coast and they did not have New Mexico skills. The original printing of this book was a finalist for the 1991 Pulitzer Prize and a



New York Times Notable Book of the Year. This is a tribute to friendship and a remarkable man. Good reading.

Descansos: The Sacred Landscape of New Mexico by Joan Alessi. Published in 2007 by Fresco Fine Art, paperback, \$45, 80 pages, 37 color photos, ISBN 978-0-9762523-9-9.

This book beautifully shows off descansos, the traditional roadside crosses that mark a death that are all over New Mexico and the Southwest. Joan Alessi is an accomplished photographer and Sylvia Ann Grider wrote an essay for the book. The book is bilingual and it is oversized to show off the photos and the descansos. My one problem with the book is \$45 is a little pricy for a paperback that is 80 pages but printing is going up and this is a niche book.



2010 HGTV Dream Home in New Mexico

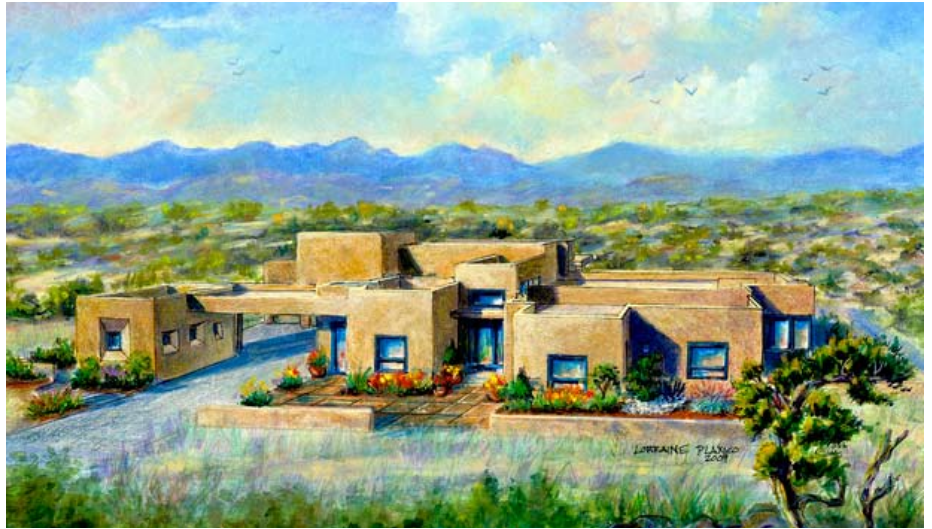
by BARBE AWALT

It couldn't get any bigger than this for fans of HGTV and the Dream Home - a 2010 Dream Home in New Mexico! The 3,900 square foot house is in San Pedro Overlook at Campbell Ranch in the gated community between Albuquerque and Santa Fe. It is not just a house. It is a fully furnished house, a mother-in-law casita, a car, and \$500,000. The rest of the world will learn about New Mexico from HGTV but we already know it is great. The sweepstakes started January 1, and you can enter every day to win the house and everything that goes with it.

The VIP tour of the Dream Home right before Christmas was conducted by "Dutch" Rojas the Sales Manager of Campbell Ranch. The fully decorated house had all kinds of touches that were custom and views to die for. The house is "green" influenced with solar panels on the roof, low-flow toilets, recycled glass, and a recycling room off the kitchen. The home office gets into the Governor's new stay at home and work incentive.

The house has three bedrooms, three bathrooms, an office, the new generation of media/theater room, and a guest casita with a bathroom. There are plenty of storage places and the master bedroom has a huge walk-in closet. The master bedroom also has a room dividing fireplace. The two sets of washing machines/dryers must assume that the new owner would be dirty but it comes in handy.

The house is fully wired for hi-tech and each room has a separate sound system and heat system. The Wolf appliances graced the kitchen but a towel warming drawer in the master bath by Wolf is beyond great. Between the media center and the walk in closet are sliding doors with a modern touch. And the walk-in closet is so large it is also a dressing area.





The kitchen did not feel like a kitchen but it does have a party room feel. The kitchen is off the great room so guests can wander between the two. The kitchen has a large island that can also seat five. The splash area in the kitchen goes to the ceiling. You can cook food, bake it, warm it, or steam it in state-of-the-art appliances. The cool Delta faucets have the no-hands technology for busy cooks.

Outside there are two seating areas when you walk out of the kitchen/great room area. One seating area is near a gas grill by Wolf and another seating area around a fire pit. The casita also has its own seating area outside the bedroom. Outside is also a funhouse for kids.

The art is subtle but enjoyable. In the front area between the dining room and great room is a series of watercolors of Ghost Ranch. Black and white pictures of Madrid are found in the master bedroom. There is a huge painting of a Native American in the office. There are more paintings on a really big scale to be found in the house and lots of glass on fireplaces, as fixtures, and as art. The house also has a number of large Native American baskets.

Coming with the house is a 2010 GMC Terrain. It has great gas mileage. The garage for the car is special, tall, and built for three cars and lots of storage. Stone tiles were installed from the road to the front door, to the garage, the casita, and they make a huge arrival area. There are two inside fireplaces and two fire pits for the house.

The San Pedro Overlook at Campbell Ranch has a Community House at the entrance with a swimming pool, mailboxes, library, and large party facilities. The Security House at the gate is manned with gates going and coming. The HGTV Dream Home is situated on a cul-de-sac for privacy. To get to the home is only 18 miles from Tramway. The community has shared wells for water. The views of the mountain ranges are all around you and the house.

The selection of the homesite

was really an accident. New Mexico wasn't even slated to be the site but HGTV Dream Home planner Jack

Thomasson visited the site and with a few days notice he informed the network that is where the 14th Dream

Home would be. The contemporary Southwest style is full of light and comfortable. The house blends into



the mountainous landscape and it is ready to move in with everything a lucky viewer will need.

Product sponsors include Ethan

Allen, Disney Pixar who helped furnish the kid's room, Delta Faucets, Bissel, Sub-Zero, Wolf, Sherwin Williams, GMC, Febreze, Lum-

ber Liquidators, and many others. Interior Designer Linda Woodrum of South Carolina had the enviable job of shopping for the home. The latest cookbook by Dave Dewitt of Albuquerque and many books about Santa Fe are in the kitchen and through the house. Thomas Holmes of Santa designed the landscaping. The architectural designer was Amy K. Coburn of Albuquerque.

Voting in the Sweepstakes to win the whole package started January 1. HGTV had a special on January 1, about the house and the area. Usually HGTV has the special more than once so set your TIVO to catch it. The winner will be selected on March 15, and the April show features the winner visiting the house. There is also a move-in show planned. But be aware the winner has to pay taxes on the whole package and that is what the \$500,000 is for. The Dream Home is located in Sandoval County so property taxes will be a little less than Bernalillo County. The 2008 Dream Home received 40 million entries. Do visit the HGTV website for the Dream Home 2010. It has got so much information on products and the building of the house that you could be there for a long time. Tours of the Dream Home from Thursday through Sunday, start on January 14, with the nominal fee going to a local nonprofit. It is a perfect way to spend a winter day.

If the winner of the Dream Home doesn't take the house then there is a buy back provision from the developer. Already there are three offers on the Dream Home.

The \$2,000,000 house could actually be worth more. In this economy it is hard to tell anymore what houses are worth. There is a lien on the 2010 HGTV Dream Home by the builder Mark Roccaforte and his Sonida Contractors against Scripps Networks, HGTV, and Campbell Corporation but it is anticipated that the legal issue over non-payment of bills once the house was finished will be cleaned up immediately. Enjoy the house, be proud of what New Mexico has to offer and dream on.





The National Hispanic Cultural Center presents...

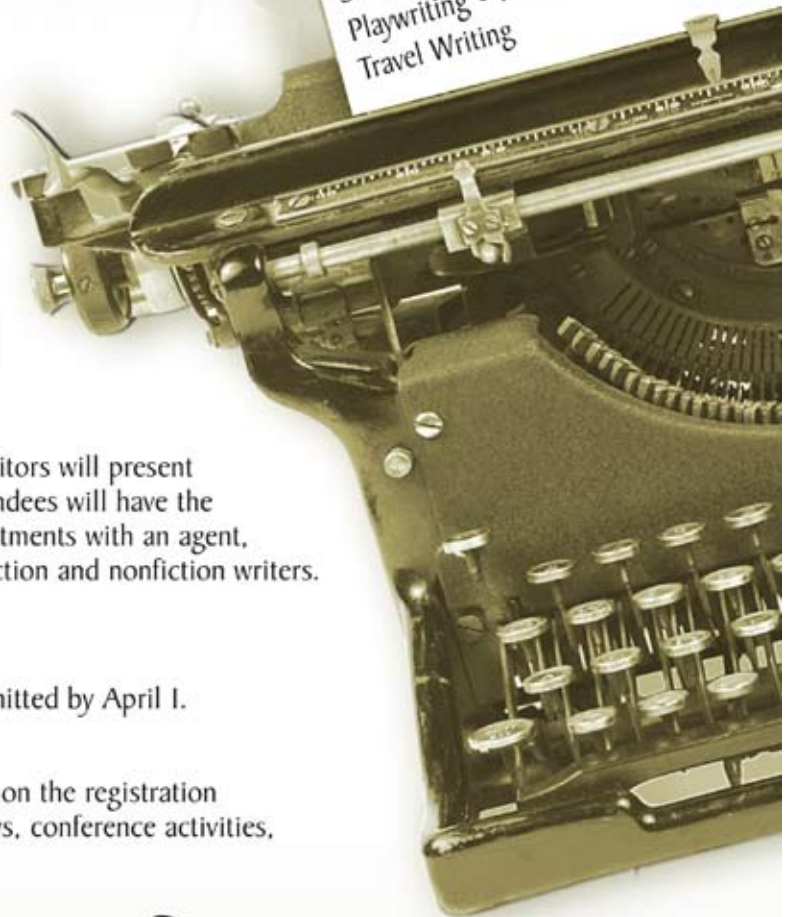
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SURVIVAL ALONG THE CONTINENTAL DIVIDE

by Jack Loeffler

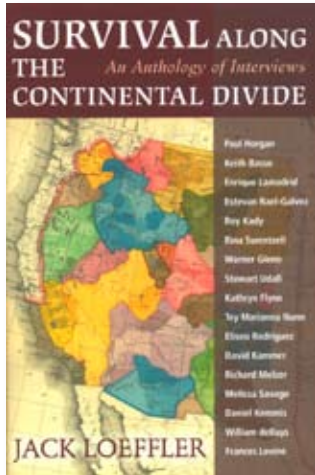
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Jack Loeffler has written a number of books, including "La Musica de los Viejitos: The Hispanic Folk Music of the Rio Grande del Norte" and "Adventures with Ed: A Portrait of Ed Abbey."

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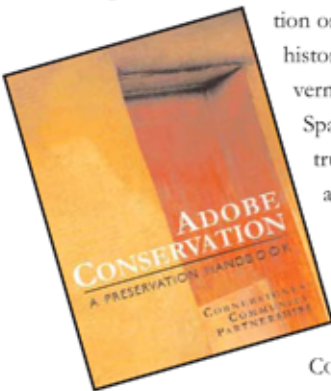
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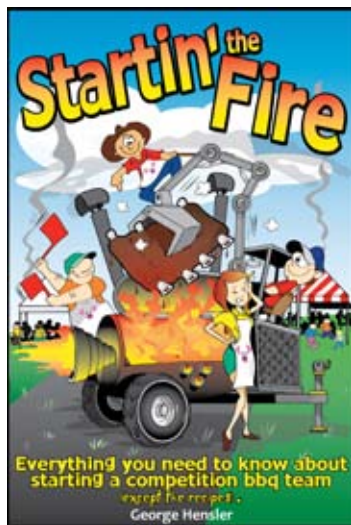
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Fiery Foods – March 5-7

by BARBE AWALT



It that time again for you to be crying!! The National Fiery Foods Show is coming to Sandia Casino, March 5-7, 2010. You are crying because you ate something that was REALLY HOT! The 22nd Annual Fiery Foods Show is a chance for the public and the trade to see what is new and hot.

The trade's hours are: Friday, March 5, 9am-4pm; Saturday and Sunday, March 6 & 7, 9am-11am. The public can come and burn their mouths off Friday 4pm-7pm, Saturday 11am-7pm, and Sunday 11am-6pm. Admission for both the trade and public is available at the door but you really want to go on the Fiery Foods Super Site for deals.

This year two greats in the industry will be signing books right in the middle of the main hall. George Hensler will be signing copies of his new book *Startin' The Fire*—how the start a competition BBQ team on Saturday at 10am, noon, 2pm, 4pm, and 6pm. Fiery Foods founder and “The Pope of Peppers” Dave Dewitt will be signing his many books all through the show. And if he isn't in the booth and you want a signature he is easy to find. He is the guy with the chile pepper shirt.

You can sample salsas, candy,



beer, sauces, popcorn, all kinds of seasonings, and anything you can think of. Just pace yourself because you don't want to put anything in your mouth that can blow you away. And if you do water and alcohol is not going to soothe it—milk products will.

If you haven't had enough hot stuff, drive over to the Rio Rancho Pork & Brew, March 26 & 27 in the Santa Ana Star Center. We are very partial to the CNM BBQ Team. You can get copies of *Startin' The Fire* at the CNM booth too.

Nothing like a little heat to spice up the last gasp of winter!!!

PRESENTS

The Masters

*"Old Town Treasure" – Dallas
Morning News*



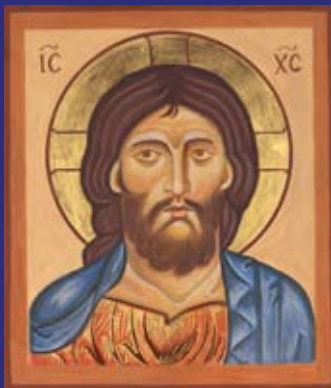
Sculpture Garden

*Participating Artists
Gary Sanchez*



Oils

Roberto Gonzales



Santos, Tin & Furniture

Ricardo Hooper



New Mexican Tin

Charlie Carrillo



Santos & Paintings

Ernesto Salazar



Cedar Carvings

Other artists include: Ted Roybal, David McCoy, Robert Gonzales, Steve Lucero, William Cabrara, Jerry Montoya, and youth artists Adriana & Liberty Gonzales

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