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July 2010

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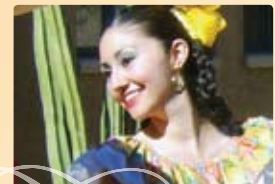
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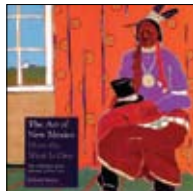


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TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

JULY 2010 VOLUME XV, No. 3
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TRADICIÓN

FEATURING SOUTHWEST TRADITIONS,
ART & CULTURE

JULY 2010 VOLUME XV, No. 3

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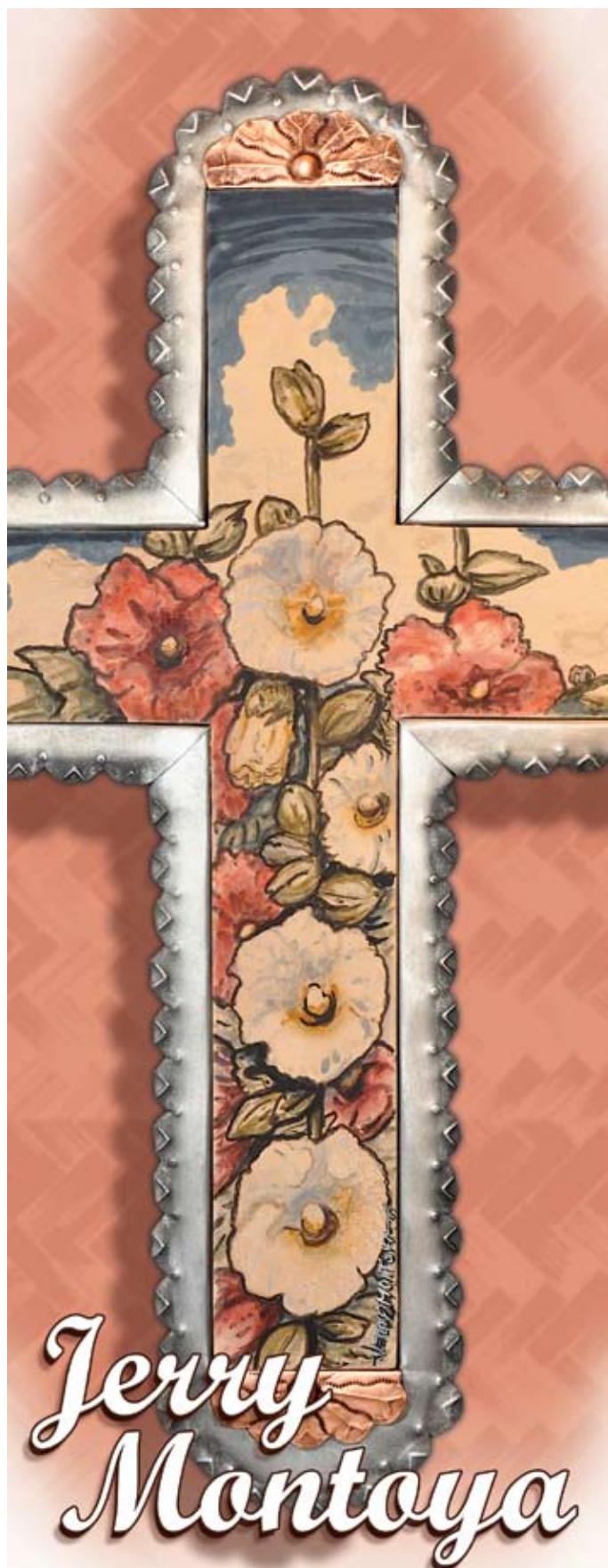
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Navajo and Pueblo Jewelry Exhibition at the Albuquerque Museum.
Navajo necklace, c. 1875; necklace by Francis Leekya, Zuni, 2003.
Photo by Dick Ruddy.

TRADICIÓN July 2010



Jerry
Montoya

505.720.6716 - www.jerrymontoya.com

**Spanish Market in
the Courtyard of the
Palace of the Governors**

Book Signings

Saturday, July 24th from 10 am to 4 pm

10 am - David Grant Noble - *Santa Fe:*

History of An Ancient City

11 am - Richard Melzer & essayists from the

Historical Society of New Mexico-
*Sunshine & Shadows in New Mexico's
Past: The Spanish Colonial Period*

12 Noon - Carmella Padilla- *El Rancho de*

Las Golondrinas

Nancy Benson-*Colcha*

1 pm - Barbe Awalt & Paul Rhett- *Faces of*

Market

2 pm - Carla Aragon - *Dance of the*

Eggshells (Bilingual)

3 pm - Charlie Carrillo & Kathleen Church-

Shoes for Santo Nino (Bilingual)



Sunday, July 25th from 11 am to 3pm

11 am - Nasario Garcia-*Rattling Chains, Fe*

y Tragedia, Bolitas de Oro

12 noon - Phyllis Morgan- *Fray Angelico*

Chávez

Howard Bryan-*Santa Fe Tales & More*

1 pm - Viola Pena & Jerry Montoya-

Los Chilitos (Bilingual)

2 pm - Jill Lane-*OsoBear Spanish/English*

Primer

Sabra Brown Stiensiek- *The Tale of the*

Pronghorned Cantaloupe

new mexico creates

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Museum of New Mexico Foundation

news from our subscribers

Letters to the Editor

Save Our Libraries

The Special Collections Library in Albuquerque has a history that goes “way back.” The facility is being closed for renovation and the “Collection” in its entirety will be moved to the Main Albuquerque Downtown Library to what has been described as “limited space.” Some fear that due to budget cuts the future of the facility may be in jeopardy. Some questions come to mind; What will the building be used for? Will the collection be returned once the renovation is completed? The Main library location is not conducive to the type of space and environment that researchers need to feel comfortable, since many of these patrons usually assist and train one another in their field of research expertise.

With several groups such as HGRC & NMGS meeting at this location on a regular basis the change to the Main library will surely have an impact on many of the older folks that participate in these organizations due to facility access, safety as well as limited space.

Pauline Chavez Bent, Huntington Beach, CA

SURVIVAL ALONG THE CONTINENTAL DIVIDE

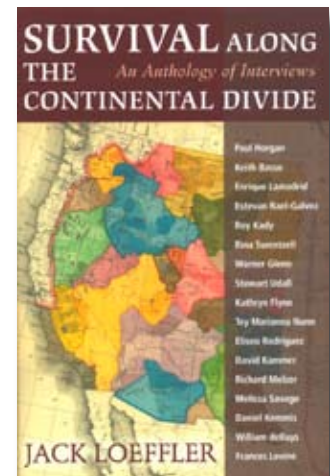
by Jack Loeffler

267 pages, hardcover, \$24.95

A series of interviews focusing on the relationship of indigenous cultures of the Southwest to their respective habitats. It also addresses the arrival of the Anglo culture and “its preoccupation with economics and commerce.”

This work of oral history is a unique addition to the story of New Mexico. The book is the basis for the set of recorded interviews, Lore of the Land.

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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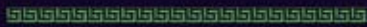
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MANUAL for the SOUL

A Guide to the Energies of Life



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

Marguerite Paquin

pensamientos de los editores

Publishers' Message

First of all, we are not the new Directors of UNM Press. You could either say we missed a great opportunity or dodged a bullet. Or you could say New Mexicans didn't cut it for being considered or we scared them. Only time will tell. As we got further into the process we found so many things wrong at UNM Press that it was shocking and it made us wonder who was watching the store all those years. In any case we are still doing what we love and what is important. If we had gotten that new position we would have to go to work each day for someone else and that probably isn't us any more. And we know we aren't "yes" people and that hasn't worked well for UNM Press anyway!

We were sent the New Mexico Tourism newsletter. Very nice and they had a nice blurb on Traditional Spanish Market. Not a word on Contemporary Hispanic Market and that is at the same time in virtually the same place. It is not a new event. Maybe they think it is the same and they are not. It makes you wonder. Later as retaliation they tried to purge us from their email list!

We have been asked by subscribers our opinion on the new Arizona law targeting Hispanics. Our opinion is we don't like any group to be targeted; period. That is very Hitlerish. We want to use the Heard Museum as an example. We go to the Heard every year for their Spanish Market. It is well done and very nice. The Heard Museum did not lobby for a new law so we are not boycotting them. It is easy to say you are boycotting Arizona but many of the businesses didn't ask for this and we can not make blanket statements. There are federal laws on the books to govern illegal aliens. Why don't we enforce them? It is also been in the news that "offensive" books are being trashed in Arizona. The books trashed are books about Hispanics. No matter what the book says it isn't being forced on you to read it. People have a right to say what they want in books. If you don't like it, don't read it. We were looking for our citizen documentation papers and we realized we don't have any! We hope we aren't stopped!

There was a great article in the Reporter/Zane's World, about the value of the Cultural Affairs Department to New Mexico. It explained how higher-ups were thinking about combining it with the Tourism Department. Museums, art, culture, history, are important to New Mexico, the Southwest, and the U.S. No matter who gets elected Cultural Affairs is important and needs to be furthered. We are lesser without it! Art is the economic development for New Mexico.



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Three Times and Counting

We emailed three times to Bud Redding for the names of the judges in Traditional Spanish Market–NADA! So we faxed. In the meantime we heard who the names were and we said, WHAT? After the fax we got the list. Andrew Connors is the first name. He is respected, knows his stuff, and he and his father have been judges before—no problem. He also confirmed before SCAS told us the list. Lane Coulter has a long history with Spanish Colonial art and the tin books. Joseph Diaz—interesting. Is it the curator or weatherman? Apparently no one at SCAS knew either. We guess weather plays a part in all art? Rebecca Bluestone a Native American weaver. Now she probably knows weaving very well but does she know jewelry, furniture, tin, straw, santos? And we are trying to remember when was the last time that a Spanish Market Artist was a judge for Indian Market? It is a good thing but does it go both ways? And Jeff Thurston? No one knows who he is! Maybe he is a collector that no one knows or maybe a guy on the street or maybe he is in witness protection so he has a different name? WITSEC is big in New Mexico. We asked Bud Redding. We asked SCAS–NADA! Maybe they don't know either! If he is a newbie the judges are going to spend a lot of time going over the standards, the history, and what is good. But maybe all of that isn't important! Stop The Presses—one artist thought he was a real judge in Santa Fe. So that explains his expertise! Aren't there rules for judges to be selected for Spanish Market? In that same fax we asked if the Awards Presentation would be Friday night at the Preview as rumored or during Market weekend. NADA too! We will be surprised!

Finally, we asked for the new artists at Traditional Market. NADA again! So much for getting the word out.

We still have to wrap our heads around a new category –Engraved Art?? When was that in New Mexico? Do the artists know about that?

The judges for Youth are Sandra Harding, Karmella Miera, and Laura Widmar.

Do you think in our lifetime the problems with judging at Traditional Market will be fixed? No! A sure bet!

Congrats!

To Arlene Cisneros Sena for receiving the Governor's Award and the Doña Eufemia Award from the New Mexican Hispanic Culture Preservation League.

Charlie Carrillo named as a new board member for the Historical Society of New Mexico. In Charlie's day job he made art for the Archbishop's Fund. This is the second time Charlie was the featured artist for the Fund.

To Belarmino Esquibel for the Masters Lifetime Achievement Award from the Spanish Colonial Arts Society.

To Vicente Telles winning the Best of Show at the Fiesta de Colores in Grants.

Congrats to Contemporary Hispanic Market Poster Artist Robb Rael.

To Strella and Larry Garcia for their new baby girl!

Condolences

To the Montez family on the passing of Rey's Father. He was 91.

To the family of Roberto Gonzales on the passing of his mother.

Father Tom

Our good friend Father Tom Steele is moving to Denver right after Spanish Market. Besides being a good friend he has authored a number of great books published by many companies. If you want to say goodbye come visit him at deColores Gallery, in Old Town Albuquerque, Saturday, July 17, at 10am.

Yea!

Ramona Vigil-Eastwood is the new, again, Director of Art for the New Mexico State Fair-Expo. She was the Director but politics raised its ugly head and she was dismissed even though she had great evaluations and brought the level at the Fair up. She is back in the saddle for the New Mexico Fair in August/September. She is keeping her other job as the Director of Contemporary Hispanic Market. Support her!! She is a good friend trying to do good things for artists.

Wow!

Felipe and Jose Lucero got a really big surprise digging their vegetable garden. The brothers who live off of Cerro Gordo Road in Santa Fe, found a 250 pound, World War II bomb. The bomb squad took it away and now the brothers want to see if there are any more bombs. Why would a large bomb be in Santa Fe? These santeros need to make a St. Anthony santo for finding "lost" bombs!

Our New Book

It has been seven years since we wrote the book on Nick Herrera in 2003. So it was time to do another. Actually it was necessity—we had thousands of photos of Spanish Traditional and Contemporary Hispanic Markets sitting around and they had to be dealt with. We uncovered a lot of memories doing *Faces of Market* (see page 40) and a lot of information that is not easily gotten. It is an easy read and we hope people who love the artists, who go to both Markets, and have forgotten—like we have—a lot of the adventures, will look at *Faces*. We are honored to have a signing the Preview for Contemporary Hispanic Market on Friday, July 23, 5pm at the Santa Fe Community Convention Center and at the New Mexico History Museum, Saturday, July 24 at 1pm at Market. And we have a sneak peak for the book at deColores in Old Town, Saturday, July 17, at 1pm. We spend so much time on other people and their books it is now our turn. Hope to see you there!



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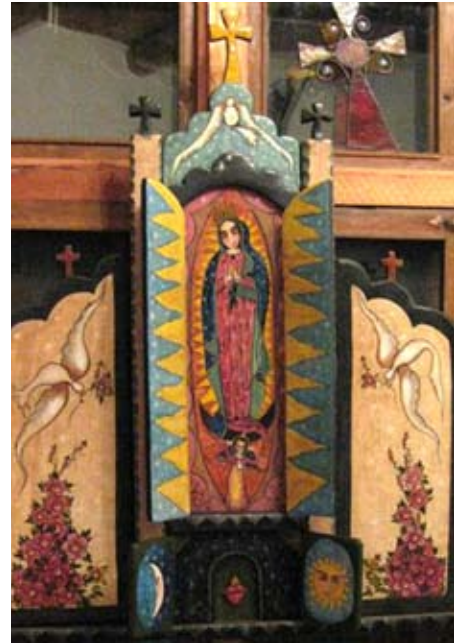
Art Updates



The Torreón Mural by Frederico Vigil at the National Hispanic Cultural Center in Albuquerque is in its final stage. The fresco mural is 4,400 square feet. This monumental work of art depicts the history of Hispanic culture through vivid imagery and color spanning thousands of years. For more information about the fresco and when it may be open to the public contact the NHCC at (505) 766-9858.

Astronaut Honored

The Albuquerque Museum of Art & History has unveiled a wood carving sculpture by Arthur Lopez of Sid Gutierrez, who became an astronaut in 1984 and was the pilot of the Columbia Space Shuttle on its 11th flight in 1991. Gutierrez grew up in Albuquerque.



Virginia Maria Romero will have an exhibition at the Chamizal National Memorial in El Paso, Texas, from Aug. 14 - Oct. 23, 2010. The show will be in the Abrazos Gallery and is called "Retablos/A Cultural Legacy: Original Artwork by Virginia Maria Romero."



Triangle Mountain - A Series of New Oil Paintings by Steve Elmore

Through July 29th, 2010 at Steve Elmore Indian Art Gallery in Santa Fe, New Mexico.

In his fourth annual painting show, native New Mexican Steve Elmore celebrates the theme of Triangle Mountain with a dozen new oil paintings. In his continuing quest to realize a new style of south-western landscape, merging realism with his own personal expression, Steve has created new images of the mountains, trees, and skies of the West, emphasizing their abstract triangular nature. The paintings progress from realism to increasing abstraction achieved over a year of work in the studio. "I look forward to sharing these new paintings in which I am expressing myself through the geometry of the Western landscape. They are different from my previous work and make a unified presentation."

"I have wondered whether I could commit myself to a series of paintings on a single theme, and unexpectedly, a difficult personal year forced me to focus more narrowly on my painting. I was glad to have a single theme to stay with. I wanted my own inner geometry to merge with the geometry of our Western landscapes. The paintings are not overproduced like much of contemporary art. No computers or perfect tape lines were used in these paintings, just a

yardstick, a pencil, oils, and a lot of brushwork. I want to show how simple it can be to paint. Each of the geometric designs slowly emerged from a simpler beginning, in a layered process. At one point, I had to scrape the canvases clean like a pelt to take the paintings to their next level. "I seem to be painting out of the two different sides of my brain, so that some paintings are more geometrical and ordered than the others. I think it takes both sides to keep the paintings interesting."

"Now I am curious about the new paintings that will follow from this disciplined period." Steve continued, And my job, of course, is just to keep painting. Keep on living, keep on painting."

Two Historic Santa Fe Art Shows Join Forces

Whitehawk Antiques Shows, producer of two of the country's premier antique tribal art shows, and SWAIA, producer of the famous Santa Fe Indian Market, have run back-to-back in August over the last 3 decades. This year they have joined forces in celebration and recognition of Native Arts and Culture week in Santa Fe. Native Arts and Culture Week was established in 2009 by the New Mexico State Legislature to acknowledge the contributions of native people to New Mexico as well as the continuing importance of native heritage to the cultural vitality of the state.

Whitehawk will hold their 32nd Annual Antique Indian Art Show as the kick off event for Indian Market. On Sunday, August 15 from 2 to 4pm, the festivities will open with a lecture and panel discussion titled "Rarity vs. Scarcity" and will feature several prominent museum curators and dealers. Moderated by Dr. Bruce Bernstein, Executive Director of SWAIA, this informative event is designed to educate buyers of Native American art from antique to contemporary. This event is free and open to the public. The lecture will be followed by the Whitehawk Antique Indian Art Show Preview Gala, Sunday evening from 6:00-9:00pm. The Whitehawk Antique Indian Art Show continues Monday and Tuesday from 10:00am - 5:00pm. All the Whitehawk events will be held in the new Santa Fe Community Convention Center in downtown Santa Fe.



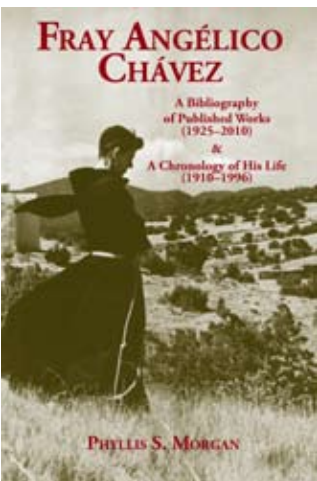
Third Annual Women New Mexico Authors' Book Festival



This year's New Mexico Women Authors' Book Festival benefiting the Museum of New Mexico Foundation will be held September 30 through October 3, 2010 at the New Mexico History Museum. The festival celebrates the joy of reading and the creative power of New Mexico's women writers. The program expands this year with best-selling author Anne Lamott kicking off the festival with a ticketed event Tuesday evening at the historic Lenseic Theatre in Downtown Santa Fe.

Friday, October 1st will be an educational day for authors with seminars throughout the day on a variety of subjects. These events will be programmed and supported by the NMWABF Author's Committee. The author committee will help develop and coordinate the presentations that day.

On Saturday and Sunday, October 2nd and 3rd authors, who have been juried into the festival, will present in six different venues throughout the NMHM campus in 30 minute segments. We will present 100 authors over the two days in the different venues. Authors will be



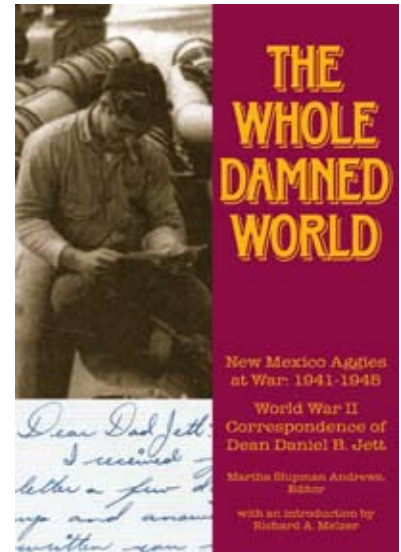
grouped by Fiction, History/Biography, Poetry, Food/Cooking, Creative Arts, Spirit/Health, Children and special topics. They will be presented in three tents in the Palace Courtyard, the auditorium, the Meem Community Room and the Learning Center. Book sales and author's book signing will take place in the lobby of NMHM on both days. Additionally, music, food, and special presentations

from the Palace Print Shop, Santa Fe's Book Arts Group and the Fray Angelico Library will create a fun and educational event which expect to draw over 3,000 people the two days.

The New Mexico Women's Author Book Festival is organized and produced by the Museum of New Mexico Foundation Shops, part of the Museum of New Mexico Foundation, through the MNMFShops

initiative "New Mexico Creates." The mission of the "New Mexico Creates" is to promote and strengthen New Mexican creative entrepreneurs, to offer visitors and New Mexico citizens the best of New Mexico created in New Mexico and to support the units of the Museum of New Mexico.

At press time women authors who have confirmed are: Sallie Bingham, Nancy Benson, Carla Aragon, Susan Weber, Jan Zimmerman, Lisa Leonard Cook, Marcia Keegan, Martha Shipman Andrews, Phyllis Morgan, Annie Lux, Barbe Awalt, Lesley Poling-Kempes, Connie Gotsch, and many more.



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Grants Fiesta De Colores

Vicente Telles won Best of Show at the annual community celebration. Although this year there was rain, snow, and wind, the artists, dancers, and musicians shared warmth with Fiesta attendees for three days. The Fiesta continues to be one of the smoothest run events all year and special thanks goes to Jerry Montoya and Paul Milan.



The Best of Show Award went to Vicente Telles at the 2010 La Fiesta de Colores.

Mitchell Shows Weavings

The A.R. Mitchell Museum in Trinidad, CO, will feature weavings by Joan Archuleta through Aug. 15.

Two For One at de Colores Gallery July 17

Two special events with authors are planned at the De Colores Gallery in Old Town Albuquerque, 112 Rio Grande Blvd. NW. Father Tom Steele will be meeting and greeting friends and signing his new book, *The Indians of Arizona & New Mexico*, on Saturday, July 17 at 10am. Father Tom will be moving to Denver in August and this may be one of the last times to see him.

Also at 1pm Barbe Awalt and Paul Rhett will be signing copies of their new book, *Faces of Market*. The book is twenty years of photos and stories of Traditional Spanish and Contemporary Hispanic Markets. Father Tom Steele and De Colores Gallery co-owner Roberto Gonzales are pictured in the book.

TRADICIÓN July 2010

Stolen

This bracelet was stolen on July 11 or July 12 in Albuquerque. If you see it, please call *Tradicion Revista* at 505/344-9382.

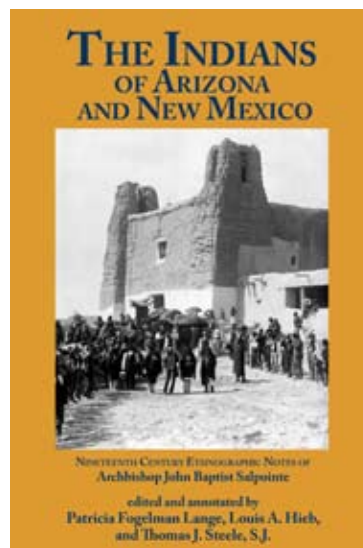


Film Museum Closes

The New Mexico Film Museum in Santa Fe closed June 30. It was another victim of the poor economy. The museum funded by New Mexico with State funds was located in the historic Jean Cocteau Theater. The film museum had two employees –Director Sharon Maloof and another part-time contract employee.

Sergio Bustamante Ceramics Displayed

The Meyer East Gallery in Santa Fe is featuring new works by Sergio Bustamante on July 23-24.



Events are free and open to the public.



Kloss on Display in Taos

The Harwood Museum of Art in Taos, New Mexico, is featuring an exhibition of works by Gene Kloss through August 22. The exhibit is called "Gene Kloss—from Berkeley to Taos." Right: Penitente Prayer (1937).



Fonseca at Indian Arts & Culture

The exhibition Harry Fonseca: In the Silence of Dusk is at the Museum of Indian Arts and Culture in Santa Fe through January 2, 2011.



Maria Martinez Pottery

Mark Sublette Medicine Man Gallery Santa Fe will feature a show and sale of over 70 pieces available by Maria Martinez and family including Popovi Da. The show opens August 13 and runs through September 17, 2010.



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Sunshine & Shadows in New Mexico's Past

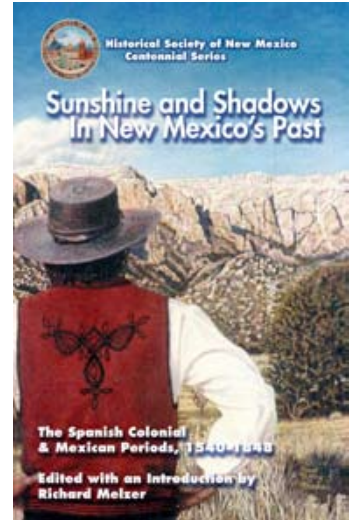
The Spanish Colonial & Mexican Periods (1540-1848)
edited with an introduction by Richard Melzer

364 pages 17 illustrations; 6 x 9 ISBN 978-1-890689-24-7 (\$18.95) (Trade paper)



Sunshine and Shadows in New Mexico's Past, edited with an introduction by Richard Melzer, has one main goal: to reveal the sharp contrasts in New Mexico history. As with all states, New Mexico has had its share of admirable as well as deplorable moments, neither of which should be ignored or exaggerated at the other's expense. New Mexico's true character can only be understood and appreciated by acknowledging its varied history, blemishes and all.

The first of three volumes, *Sunshine and Shadows in New Mexico's Past: The Spanish Colonial and Mexican Periods* represents the New Mexico Historical Society's gift as New Mexico celebrates its centennial year of statehood in 2012.



Iam excited to see this Historical Society of New Mexico publication. Most of us understand that there is much good research and historical writing that never gets published, especially in book form. This lack is especially true of New Mexico, where there will never be a lack of history to uncover and share. For over three decades the Historical Society of New Mexico through its *La Crónica de Nuevo México* has provided a key outlet of well-researched historical articles. The result is a treasure-trove of information that is important, intriguing, entertaining, and well worth preserving in this permanent form. Without question, HSNM's centennial gift to the state is both welcome and appropriate. — Dr. Thomas E. Chávez, former Director, Palace of the Governors and National Hispanic Cultural Center

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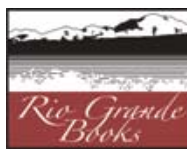
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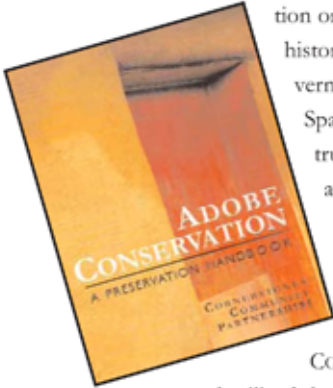
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albuquerque

Turner to Cezanne

Turner to Cézanne: Masterpieces from the Davies Collection, National Museum of Wales, is the current exhibit at the Albuquerque Museum of Art & History in Old Town. It is an extraordinary chance to see great art in Albuquerque. The exhibit features work by van Gogh, Monet, Manet, Cézanne, Turner, Corot, Millet, Renoir, Pissarro, and many others. The exhibit has 59 works of art including: *La Parisienne*, *Water Lilies*, *Rain-Auvers*, *The Palazzo Dario*, *The Francois Zola Dam*, and *Charing Cross Bridge*.

The collection of 200 paintings was put together by the Davies sisters of Wales—Margaret Sidney and Gwendoline. They were the grandchildren of Welsh coal magnate David Davies, who was an important businessman in the industrialization of the Rhondda Valley in Wales. They received a sizable inheritance on their 25th birthdays and proceeded to buy art in 1908. The sisters died in 1951 and 1963 and bequeathed their collection to the National Museum of Wales.

The exhibit was organized by the American Federation of Arts and the National Museum of Wales. The exhibit is supported by an indemnity from the Federal Council on the Arts and the Humanities. This is the third exhibit from the National Museum of Wales to be featured at the Albuquerque Museum and the Albuquerque Museum is working on the possibility of a fourth exhibit in three years. The *Turner to Cézanne* exhibit offers the museum patron a special 5-8pm, Thursday option. Go to the Albuquerque Museum's website—www.cabq.gov/museum—for a full schedule of events.

The exhibit will run through August 8, 2010. Museum Hours are 9am-5pm Tuesday through Sunday with special hours until 8pm on Thursdays during the exhibit. Admission is \$4 for adults with \$1 discount to New Mexican with a photo



ID, \$2 for senior citizens 65+, and \$1 for children 4-12 years. To visit the exhibit a special fee of \$5 and audio tours are \$2. The catalog for the exhibit is \$39. The first Wednesday of each month and Sundays from 9am-1pm are free but special exhibit fee still applies.

Top: Rain/Auvers," Vincent Van Gogh, 1890; Middle: entrance to Albuquerque Museum; bottom: "La Parisienne," by Pierre-August Renoir, 1874.



albuquerque

New Mexico Furniture

The National Hispanic Cultural Center has a new exhibition *New Mexico Furniture is Art* through January 23, 2011; this accompanies a smaller exhibit entitled *New Mexico Kids Furniture is Art*.

New Mexico Furniture is Art features over 70 works of art—tables, chairs, kitchen cupboards, desks, benches, dressers, and chests. It provides visitors an opportunity to view artistic works that rely on traditional materials, techniques, and design elements but that have expanded to include

innovative contemporary creative expression. This exhibit offers a reconsideration of New Mexican furniture as the serious art form that it is. Dr. Tey Marianna Nunn, Art Museum Director and Chief Curator shares, “When people think of New Mexico’s furniture they think of rosettes, lunettes, and chip carving. These elements call to mind the legacy and aesthetics of Hispanic New Mexico which combine Moorish, European, Mexican and indigenous symbols. These methods and styles

have become iconic to New Mexican furniture. But there is so much more and this is what we are striving to highlight in this exhibition.”

These works reflect current designs in New Mexico furniture both as functional objects and as art forms. Some of the artists have drawn their inspiration from traditional styles and techniques while others bring influences from such diverse sources as the Northwest Coast, Danish Modern, and painting styles of New Mexican santeros.



Left page: Verne Lucero, Vargueño, 2006 (tin, copper, wood);
left: Priscilla Hibner (de Catanach y Montoya), Blanket
Chest; above: René Zamora, Round Table, 1988 (pine).

Navajo and Pueblo Jewelry Exhibition

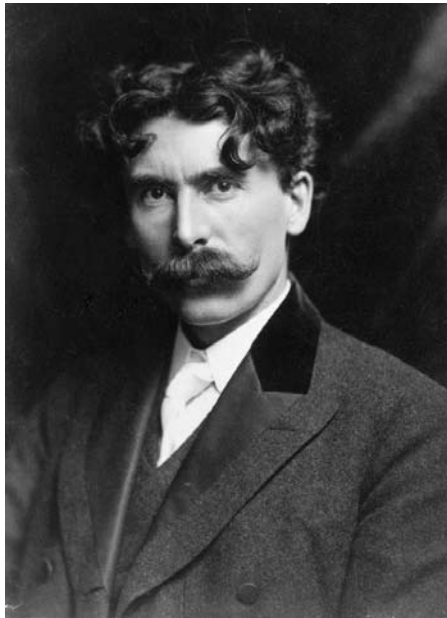
The Albuquerque Museum of Art and History is featuring *The Eason Eige Collection: Navajo and Pueblo Jewelry, 1870-present.* in an exhibition that runs through October 10.

The exhibition celebrates historic and contemporary jewelry from the collection of Albuquerque artist Eason Eige, who has collected important examples of Navajo and Pueblo jewelry made by artisans living near the Albuquerque area for more than four decades, including works by Mike Bird-Romero (San Juan), Cippy Crazyhorse (Cochiti), Thomas and Jennifer Curtis (Diné), Greg Lewis (Laguna), Ray Lovato (Kewa), Francis Leekya (Zuni), and Cody Sanderson (Diné).

In April 2010, Eason Eige generously donated all 301 examples to the Albuquerque Museum's collection for use in long-term and changing exhibits, research, and scholarly study. As a group they will serve as the Museum's core collection of Native American jewelry, filling major gaps in our collection and allowing us to better interpret the cultural and artistic history of the Southwest.



Ernest Thompson Seton Honored



Hired to kill wolves in northern New Mexico, Ernest Thompson Seton looked into the dying eyes of the animal he had lured toward death and changed. His eventual impact on America's conservation movement was immeasurable but, today, is largely forgotten. *Wild at Heart: Ernest Thompson Seton* sets out to change that.



Curated by New Mexico art historian David L. Witt, director of the Seton Legacy Project for the Academy for the Love of Learning in Santa Fe, *Wild at Heart* marks the first major exhibition about Seton – an author, artist, conservationist and

co-founder of the Boy Scouts of America. Most of the art and artifacts—more than 30 original paintings and drawings by Seton, books, personal memorabilia, and photographs—have been seldom if ever seen. Most of the items on loan to the exhibit come from the Academy for the Love of Learning and from the Philmont Museum and Seton Memorial Library at the Philmont Ranch in Cimarron, N.M.

Wild at Heart: Ernest Thompson Seton runs through May 8, 2011.



Left top: Ernest Thompson Seton, 1910; top right: "Black Wolf" by Seton, 1893; left middle: Seton with three Blackfoot Indians, 1917; left middle: Salmon matching, 1905; left bottom: Boys camp at Wyndygoul, 1905; bottom right: "Carpodacus pinicola" by Seton, 1880s.

Huichol Art

Huichol Art and Culture: Balancing the World

For the first time, the Museum of Indian Arts and Culture/Laboratory of Anthropology presents a significant collection of Huichol art from the early part of the last century in *Huichol Art and Culture: Balancing the World*. The exhibition opened at the Museum of Indian Arts and Culture April 11, 2010 and will run through March 6, 2011.

There are important ties between Huichol work and Native American, prehispanic, and Hispanic art histories and cultures. Known today for colorful, decorative yarn paintings, the origins of modern Huichol art are found in the earlier Huichol religious arts of the Robert M. Zingg ethnographic collection at the Museum of Indian Arts and Culture. *Huichol Art and Culture: Balancing the World* focuses on the Huichol, a Native American people of western Mexico who for many centuries have retained their unique culture and prehispanic religious beliefs. Their remote location in the rugged Sierra Madre Occidental mountains primarily in the states of Jalisco and Nayarit has allowed for greater resistance than any other indigenous group to the forces of Christianization and acculturation. The Huichol people today continue to create traditional art and practice ancient rituals that predate the time of Spanish contact.





Opposite page” Huichol votive gourd bowl, 1935; above: Huichol Deerskin quivers, 1934; right: Huichol votive gourd, 1934; bottom: Huichol shaman’s basket, 1934.



Symbols of Western Art



Sole Mates: Cowboy Boots and Art celebrates the art of the West and views cowboy boots as important symbols of western life. The exhibition includes paintings, drawings, postcards, advertisements, sculptures, video imagery, and of course boots. The images define changing aspects of the West, from 1880 to the present. The exhibition includes more than 130 objects and pairs of boots that investigate freedom, loneliness, gender, fashion, allure and contemporary art. The exhibition at the New Mexico Museum of Art runs through October 17, 2010.

Joseph Traugott, Ph.D., summarized the goal of the exhibition by stating that “Sole Mates broadens our understanding of the West and western art, and encourages discussions between western artists and the general public.” He is curator of twentieth century art at the New Mexico Museum of Art in Santa Fe, New Mexico, and the organizer of Sole Mates.

Each section of the exhibition is titled with a line from a well known western song. The introduction— I See by your Outfit that You Are a Cowboy—sets the tone for the exhibition which is simultaneously stimulating, educational, and fun. Western songs will play in the background of the exhibition.

The historic section of the exhibition includes works by Frederic Remington, Charles M. Russell, and Herbert “Buck” Dunton. These artists defined and then promoted a view of cowboy life that is descriptive, inspiring, and romantic. This section also describes the construction of boots through the work of Deana McGuffin, a third generation bootmaker from Albuquerque, New Mexico.

Conceptual sections of the exhibition allude to western attitudes that are infused into boots and art. These sections incorporate popular culture images that help to expand the notion of western art beyond the restrictive stereotype of ranch workers as men on horseback riding with a herd of cattle. For example, David Politzer’s video self portrait, *Rio Macho*, shows the artist dressed as a middle-aged dude-ranch cowboy bemoaning his lost youth and his failure to become a working cowboy.

The contemporary art in the exhibition presents the West in a complex, provocative manner. The nationally known contemporary western artists in this section include James Drake, Betty Hahn, Martin Cary Horowitz, Luis Jiménez, Bruce Nauman, Patrick Oliphant, Bill Schenck, Lisa Sorrell, and Donald Woodman. The contemporary artists’ point of view can be summarized by Horowitz’s sculpture *Baby Bomb* that references Coyote and Roadrunner cartoons, but also presents a powerful antiwar commentary.



Opposite page: Teal McKibben's boots by Montana Boots; above: Finished boots at Deanna McGuffin's shop; bottom: "Ten Miles to Saturday Night," by Robert Lougheed.



Mexican Jewelry

In the mountain town of Taxco in Mexico's state of Guerrero, large-scale mining can be dated to the sixteenth century, and silver is a way of life. In the years following the Mexican Revolution (1910–20), jewelry and other silver objects were crafted there with an entirely innovative approach, informed by modernism and the creation of a new Mexican national identity. Antonio Pineda was a member of the Taxco School and is recognized as a world-class designer. He lived a long and creative life, passing away at the age of 90 on December 14, 2009.

Nearly two hundred examples of Pineda's acclaimed silver work will be displayed in *Silver Seduction: The Art of Mexican Modernist Antonio Pineda*, a traveling exhibition which opened at the Museum of International Folk Art in June and runs through January 2, 2011.

From its inception, the Taxco movement broke new ground in technical achievement and design. While American-born, Taxco-based designer William Spratling has been credited with spearheading the contemporary Taxco silver movement, it was a group of talented Mexican designers who went on to establish independent workshops and develop the distinctive "Taxco School." Pineda, internationally renown for his silver work identified himself primarily as a *taxqueño*, or Taxco, silversmith. These designers incorporated numerous aesthetic orientations—Pre-Columbian art, silverwork, religious images, and other artwork from the Mexican Colonial period, and local popular arts—merging them within the broad spectrum of modernism.

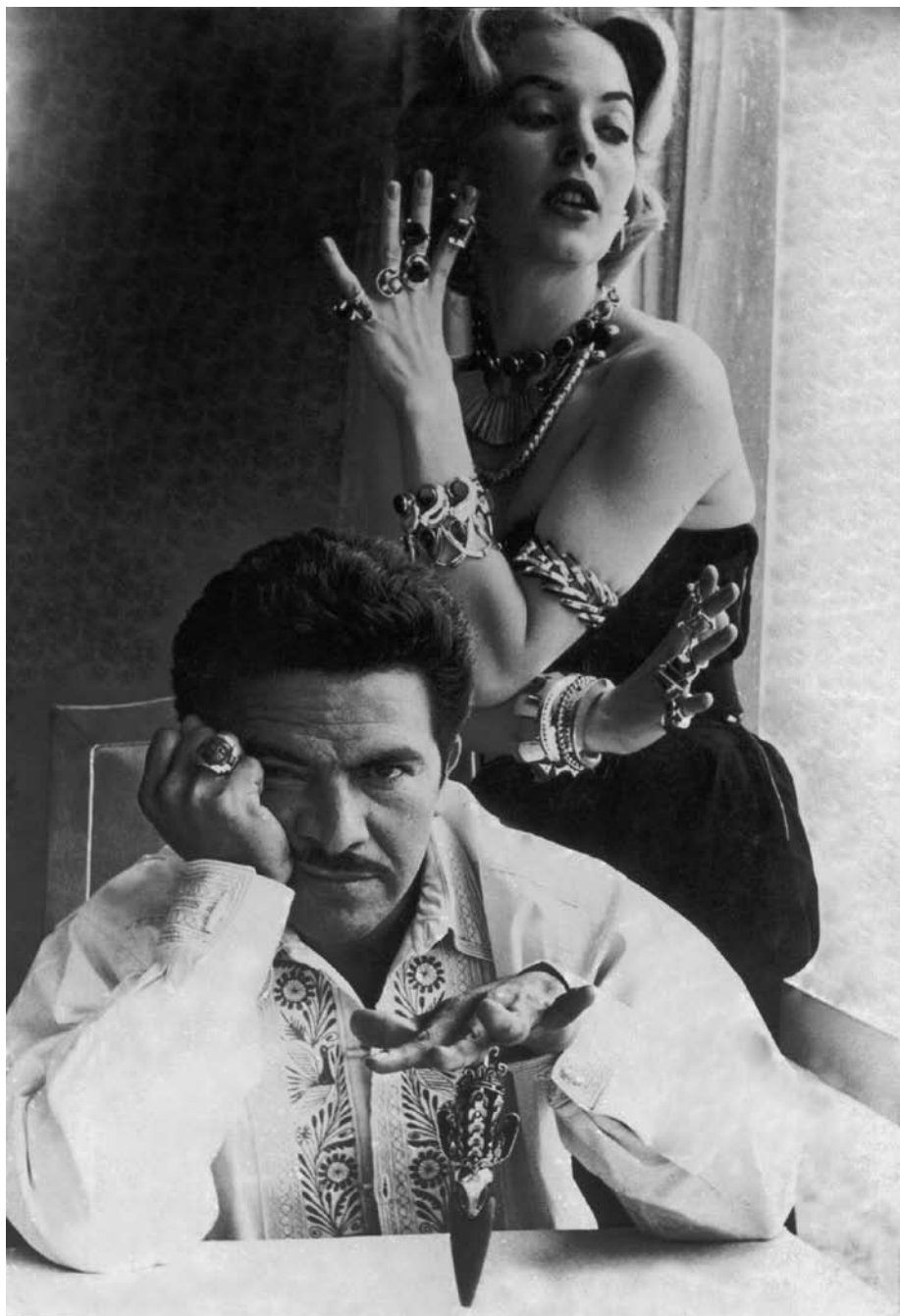
Pineda himself is lauded for his bold designs and ingenious use of gemstones. *Silver Seduction* traces the evolution of his work from the 1930s–70s, and includes more than a hundred necklaces and bracelets, as well as numerous rings, earrings, and diverse examples of his hollowware and tableware. All of the works feature Pineda's hard-to-achieve combination of highly refined execution and hand-wrought appeal.



Pineda's jewelry is especially known for its elegant acknowledgment of the human form. It is often said that a Pineda fits the body perfectly, that it feels right when it is worn. For example, a thick geometric necklace that might at first glance seem too weighty or rigid to wear comfortably is, in fact, faceted, hinged, or hollowed in such a way that it gracefully encircles the neck or drapes seductively down the décolletage.

In addition, no other taxqueño jeweler used as many costly semiprecious stones or set them with as much ingenuity, skill, and variety as did Pineda. Only the most talented of silversmiths could master the unique challenges posed by setting gemstones in silver at the high temperature necessary to work the metal. Pineda, however, managed to set gems with as little metal touching them as possible, giving them a free or floating look while still holding them firmly in place. In Pineda's hands, some stones were embedded; rows of gems were set close together to emphasize the structural lines of a design; or stones were cut to fit irregular shapes in a design. Pineda often used cultured pearls, large amethyst drops, and onyx in his designs, many examples of which are on display in the exhibition.

The remarkable creativity of this "Silver Renaissance" era represents a unique moment in the design of Mexican jewelry. Pineda's and his colleagues' modernist works lives on today in Taxco with a thriving industry in silver smithing.



Opposite page: Necklace with onyx crescent shapes by Pineda; this page left: Antonio Pineda with one of his models; above top: Pectoral necklace with layered feather design; above bottom: Domed silver cuff with amethyst cabochon set in shadow box.

Lumpkins Watercolors Displayed in Santa Fe

Watercolors by William Lumpkins will be on display at Peyton Wright Gallery in Santa Fe (Palace Ave. and Paseo de Peralta) through August 30, 2010. Lumpkins (1909-2000), was the sole artist among the early modernists who could rightly claim his connection to New Mexico and the inspiration from the high desert landscapes as a birthright. In 1929, he enrolled at the University of New Mexico where he took painting classes from artist Neil Hogner and architect Irwin Parsons, markedly influencing his artistic development. Lumpkins subsequently met a network of other young modern artists, including Cady Wells and Andrew

Dasburg. These artists first introduced Lumpkins to the conceptual aspects underlined in non-representational painting; viewing art as a vehicle of personal expression through line and color. Lumpkins recalled that his passion for painting occurred early on, as he could always be found working ceaselessly on his watercolors through the New Mexican summers of his twenties "as if possessed." This early work already displays the quintessential Lumpkins approach, in which the immediacy of watercolor is fully wielded and "the strokes are bold and energetic; white paper both a luminous ground and a com-

positional element".

Lumpkins, well-known in Santa Fe for not only his participation in several of the most prominent artistic movements in New Mexico, is also renowned for his innovation in architecture and solar technology. In 1935, he constructed the first passive solar house in New Mexico in Capitan. After World War II, he lived and worked as an architect and painter in La Jolla, California, before returning with his wife and children to Santa Fe in 1967. In 1985, he founded the prestigious Santa Fe Institute of Fine Arts, and continued to live and work in Santa Fe until his death in 2000.



"Summer Rays," William Lumpkins, watercolor, 1974.



Above: "Animism," watercolor on paper, 1965; right: "Pass Thru," watercolor on paper, 1973; below: "Near Abiquiu," watercolor on paper, 1981.



santa fe

Birds on Pottery Art

August 9-31, 2010 at the Adobe Gallery

Bird motif-themed historic Pueblo pottery dating from 1850-1930 is the focus of a new show celebrating the design that Southwest indigenous potters have been using for more than a thousand years. The August exhibition will coincide with the 2010 SWAIA Indian Market, and there will be an opening reception on Monday, August 9 from 4 pm-7 pm.





The Indians of Arizona & New Mexico

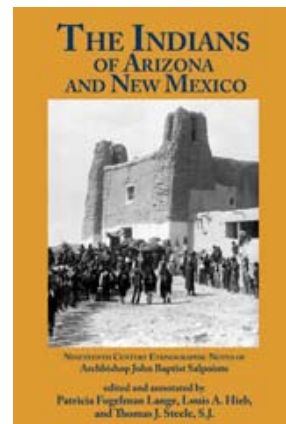


Nineteenth Century Ethnographic Notes of Archbishop John Baptiste Salpointe

Edited and Annotated by Patricia Fogelman Lange, Louis A. Hieb, and Thomas J. Steele, S.J.

392 pages 26 illustrations; 6 x 9 ISBN 978-1-890689-57-5 (\$19.95) (Trade paper)

This volume describes the little-known world of John Baptist Salpointe, successor to Archbishop Lamy and the second Archbishop of Santa Fe, who worked among Indian tribes in both Arizona and New Mexico during the tumultuous final years of the frontier between 1860-1898. All of his impressions and accumulated knowledge of Indian/White relations over this thirty-plus-year period are vividly described in his varied vignettes enhanced by the editors through extensive annotations contributing to a broader historical background for the reader. Portrayed here is the growth of this church dignitary from a young French priest who volunteered to live in the desolate Southwest to a resourceful man of strong will and determination as he encouraged the expansion of parishes, created religious schools, hospitals, and parishes, attended Indian ceremonies, and collected tribal statistics, tribal history, and folk tales from informants. This book will have special historical appeal to those readers interested in the frontier, Church philosophy, and Indian tribes of Arizona and New Mexico.



ABOUT THE EDITORS

PATRICIA FOGELMAN LANGE, a Research Associate at the Laboratory of Anthropology Museum of Indian Art and Culture, Santa Fe, is the author of *Pueblo Pottery Figurines: The Expression of Cultural Perceptions in Clay* as well as a number of articles on Southwestern art and culture. LOUIS A. HIEB, a specialist in Hopi studies, vernacular architecture, comparative historiography and the history of photography in the Southwest, was head of Special Collections in The University of Arizona Library and director of the Center for Southwest Research at the University of New Mexico. THOMAS J. STEELE, S. J., a professor at Regis University and the University of New Mexico, has been active researcher of the religious culture of the people of the Southwest and is the author of numerous books on the religious art of New Mexico.

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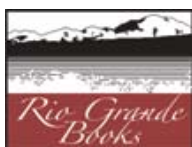
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Today's Country Music & Hispanic Corridos

by EVELIA COBOS

When I was a child, my Dad, Dr. Ruben Cobos, entertained us children with stories and songs from his collection of folklore. Especially fascinating to me were the *corridos*: songs about the experiences, heartaches, inspirations, devotion to God; in other words, the lives of the Hispanic people of those days—meaning the 1930s, 1940s, and 1950s. Some of my favorite *corridos* were these: a song about a woman who went searching for her husband who had returned from battle in France. A soldier approached her, remarking about her beauty. He asked her to marry him; she replied that if she learned that her husband was dead and she would now join a convent in order to pray for his soul for the rest of her life. The soldier began to weep, saying, “I did not know you loved me so much. The woman was kind as well as beautiful and she wiped his tears with her handkerchief. As she wiped his tears, the mud on his face disappeared and she saw that he was her

beloved husband.

Or another *corrido* about a hundred cowboys who were herding cattle across the Rio Grande. One cowboy was killed in the churning waters. The head cowboy had to inform his wife of his death. His experience in informing her was so grievous unto him that he wished he had died instead.

As I listen to the country songs of today: a song about a girl who has lost her sense of identity. She thinks that if she returns to the home of her childhood, perhaps she can rediscover who she is. She promises the woman who owns the house that all she will take are her memories. She sees her handprints on the banister. She sees her bedroom where she did her homework, and where she learned how to play the guitar. She sees the oak tree under which her favorite dog is buried. She remembers how her mother cut pictures for years out of *Better Homes and Gardens Magazine*. She gives praise to her

father because with paint, boards, hammer, and nails he “gave life” to her mother’s dreams. When she departs from the house she takes from it her recovered sense of identity.

Or a song of inspiration: Everyone makes mistakes. Everyone has regrets. When troubles rob you of hope, you can take back the hope you lost. Believe in yourself. You can do the impossible. Love transports you to rebirth. When you lose faith in yourself, you can regain it. Faith will always come back to you.

As I listen to today’s country music that tells us how we all share the experiences of our twenty first century lives, I remember my father’s *corridos* and realize that country music is today’s *corridos*.

Evelia Cobos is the author of They That Laugh Win, a memoir dedicated to her father Dr. Rubén Cobos, the well-known folklorist and linguist.

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Surviving Gathering of Nations

by BARBE AWALT

It was a cold and windy day for the beginning of Gathering of Nations in Albuquerque. This was the first time Gathering was located at the University of New Mexico football stadium rather than the UNM Pit that was being renovated. The market tent was located in the parking lot outside the stadium. We called it Gathering of Chaos because that Friday morning before Gathering even opened was maddening.

It didn't help that construction of the median for the main road into Gathering reduced the traffic to one lane. It was another case of "What were they thinking?" It was also obvious that security and workers had no idea where things were.

Getting media credentialing was right out of the 1950s. Media had to get a stamp on their hands to get in. That is if they found the small, unassuming RV that was the Media command. If Media came back a second day they got another stamp on their hand with a different color. The bigger events use a media pass.

Parking was a nightmare. Besides competing with attendees for parking, the thousands of vendor and participants also needed parking. The first day Bill Richardson was coming for the opening along with tons of school buses filled with classes. They say that over 150,000 attend Gathering of Nations and it looked like they were all there Friday morning.

Aside from all the chaos the event was spectacular in visual appeal. All of the tribes from the Northern Hemisphere had on their fancy, dress colors. The overriding sound of jingle bells and cones made the background song that was always in the air. The Grand Entrances were truly grand and being able to get above the dances in the UNM Stadium gave a perspective to the event that was truly large.

The market tent and the vendors had merchandise that was



mindblowing. Besides the staples of jewelry, beadwork, and clothing with Native appeal, there were drums, birds, newspapers, books, pelts, food, moccasins, videos, music CDs, dolls, Pendletons, art, and jewelry supplies. Nonprofits promoted hospitals and medical care, educational resources,

worship, drug counseling, and voter registration. Most times the vendor tent was packed. A secondary set of vendors were located on the concourse of the stadium. The crowd was made up of Anglos and Native Americans, many in colorful costumes.

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7255. (See page 19)

Through October 10, 2010

NAVAJO & PUEBLO JEWELRY
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7255. (See page 22)

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NEW MEXICAN FURNITURE AS ART
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20)

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(See page 12)

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evartsfestival.org (see page 60).

FLAGSTAFF, AZ

August 6-8, 2010

61ST NAVAJO ARTS FESTIVAL

Museum of No. AZ. 928/774-
5213.

LOS ANGELES, CA

Through August 22, 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.

INDIANAPOLIS, IN

Through Aug. 8, 2010

GENERATIONS

Eiteljorg Museum, 317/636-
9378.

NEW YORK, NY

Through July 7, 2011

A SONG FOR THE HORSE NATION

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

Through August 1, 2011

HIDE: SKIN AS MATERIAL/METAPHOR

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

September 4, 2010-January
16, 2011

HIDE: SKIN AS MATERIAL AND
METAPHOR, PART II

George Gustav Heye Museum,
212/514-3700.

OHKAY OWINGEH, NM

July 17-18, 2010

38TH ANNUAL EIGHT NORTHERN

PUEBLOS ARTS & CRAFTS SHOW

505/747-1593.

OROCOVIS, PR

December 19, 2010

27TH ENCUENTRO NACIONAL DE
SANTEROS

Museo Orocoveñas Celestino
Avilés.

PHOENIX, AZ

Through August 22, 2010

ALLAN HOUSER: TRADITION TO

ABSTRACTION

Heard Museum. 602/252-8848.



New Mexico Furniture is
*Art on display in Albuquerque
until January 2011.*

November 13-14, 2010

9TH ANNUAL SPANISH MARKET

Heard Museum. 602/252-8848.
(see page 2)

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 August 1, 2010

BITTERSWEET HARVEST: THE BRACERO
PROGRAM, 1942-1964

The Museum Alameda.
210/299-4300.

SAN JUAN, PR

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, PARQUE MUNOZ RIVERA IN OLD
CITY OF SAN JUAN

SANTA FE, NM

July 24, 2010

FUNDRAISING AUCTION - 6PM

El Museo Cultural. 602/252-
8848. (see page 37)

July 24-25, 2010

CONTEMPORARY HISPANIC MARKET &
TRADITIONAL SPANISH MARKET

Santa Fe Plaza. 505/438-4367 &
505/982-2226. (see page 35)

Through July 29, 2010

TRIANGLE MOUNTAIN

Steve Elmore Indian Art. 505-
995-9677. (See page 13)

August 9-31, 2010

BIRDS ON POTTERY

Adobe Gallery. (See page 32)

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August 13-Sept. 17, 2010

MARIA MARTINEZ POTTERY
Mark Sublette Medicine Man Gallery.
(See page 16)

August 15-17, 2010

ANNUAL ANTIQUE INDIAN ART SHOW
Whitehawk. Santa Fe Community
Convention Center. (See page 13)

August 21-22, 2010

SANTA FE INDIAN MARKET
Santa Fe Plaza. 505/983-5220.

Through August 30, 2010

WILLIAM LUMPKINS
Peyton Wright Gallery. 800/879-
8898. (See page 30)

Through Sept. 9, 2010

GEORGIA O'KEEFFE'S LEGACY IN NM
New Mexico Museum of Art,
505-476-5072.

Through Sept. 9, 2010

**GUSTAVE BAUMANN: A SANTA FE
LEGEND**
New Mexico Museum of Art,
505-476-5072.

September 9, 2010

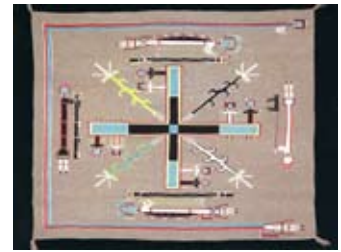
BURNING OF ZOZOBRA
Fort Marcy Park. 505/660-1965.

September 10-12, 2010

FIESTAS DE SANTA FE
Santa Fe Plaza. 505/988-7575.

Through Sept. 12, 2010

GEORGIA O'KEEFFE: ABSTRACTION
Georgia O'Keeffe Museum.
505/946-1000.



Sandpaintings—in Wool
will be featured at the Harwood
Museum of Art in Taos through
August 22.

September 25, 2010

**NEW MEXICO WOMEN AUTHORS BOOK
FESTIVAL**
Milner Plaza at Museum Hill.
877-567-7380.

Through Sept. 26, 2010

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

October 2-3, 2010

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

Through October 17, 2010

SOUL MATES
Museum of Art. 505/476-5072.
(See page 26)



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 Convention Center. 505/983-
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WINTER SPANISH MARKET
 Santa Fe Community Center.
 505/982-2226.

Through January 2, 2011
**HARRY FONSECA: IN THE SILENCE OF
 DUSK**
 Museum of Indian Art/Culture.
 505/476-1269. (See page 16)

Through January 2, 2011
SILVER SEDUCTION
 Museum of International Folk
 Art. 505/476-1200. (See page 28)

Through March 6, 2011
**HUICHO ART AND CULTURE:
 BALANCING THE WORLD**
 Museum of Indian Art/Culture.
 505/476-1269. (See page 24)

Through May 8, 2011
ERNEST THOMPSON SETON
 New Mexico History Museum.
 505/476-5200. (See page 23)

Through May 21, 2011
SANTA FE FOUND: FRAGMENTS OF TIME
 New Mexico History Museum.
 505/476-5100.

Through May 22, 2011
**A CENTURY OF MASTERS: NEA NAT'L
 HERITAGE FELLOWS OF NEW MEXICO**

Museum of International Folk
 Art. 505/476-1200. (See page 46)

June 11-Sept. 11, 2011
**HOME LANDS: HOW WOMEN MADE
 THE WEST**

New Mexico History Museum,
 505/476-5100.

Through September 11, 2011
**MATERIAL WORLD: TEXTILES AND
 DRESS FROM THE COLLECTION**
 Museum of International Folk
 Art. 505/476-1200.

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

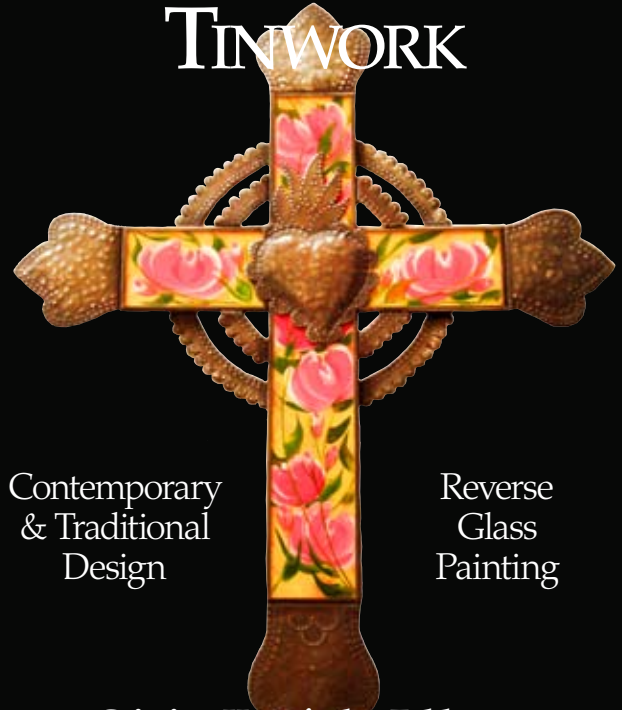
TAOS, NM
Through August 22, 2010
GENE KLOSS: FROM BERKELEY TO TAOS
 Harwood Museum. (See page
 16)

Through Sept. 30, 2010
**50TH ANNIVERSARY E.L.
 BLUMENSCHNEIN SHOW**
 Taos Historic Museums/E.L.
 Blumenschein Home and
 Museum. 575/758-0505

Through January 2011
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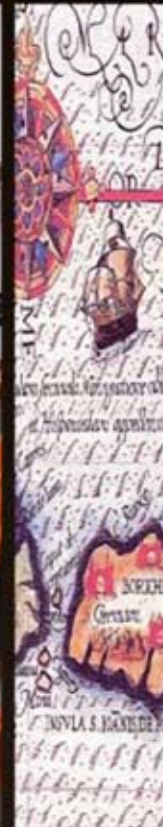
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Changes in Hispanic & Spanish Markets

by BARBE AWALT

We have seen a lot of art, events, artists, and patrons in twenty years of Market. Some of the things we have seen have been very good and some things are not so good. We have bought a lot of art through the years and written many stories about artists in both Markets for our magazine *Tradicion Revista* and many other publications. With the publication of our new book, *Faces of Market*, we have done a lot of reflecting and reminiscing, looking at all of the photos to get the book ready for printing. While doing that we have thought of words of wisdom that we hope the organizers of both Markets will heed.

Both Markets are valuable to New Mexico and need to continue. That said there have been ups and down that need to be addressed. Both Markets have suffered at times from cronyism and “good old boys” preferences. In retrospect this catering to special interests has not been a good thing.

Artists who do not follow the rules should not have special treatment no matter how much money or art they have given through the years or who they know. The rules are the rules and certain people have been allowed to do their own thing no matter if it flies in the face of culture and tradition. We have seen art over the years, especially in Traditional Market, displayed that we know is not traditional to New Mexico. Either organizers don't know what is traditional to New Mexico or “special” people have permission to do what they want. Both are sad and lower the standards of Market. Frankly in Contemporary Market you can get away with more but artists need to stay in their juried categories and watchdogs need to know the limits of the categories.

Drama! Who needs it! We have seen fights, meltdowns, and confusion. It should not happen.

At one time Traditional Spanish and Contemporary Hispanic Markets



The annual Contemporary Hispanic and Traditional Spanish Markets in Santa Fe take up the entire downtown Plaza area. Over 600 artists participate each year. Some of the regular attendees are: Ramona Eastwood Vigil (left), Marie Antoinette Luna (middle), and Christine Montaña Carey (right).

hated each other. In retrospect it was silly. Both Markets complement each other and bring in larger crowds. Fighting over turf was foolish and in this bad economy Traditional Market could not have sustained a huge expansion. Both Markets need to get over it and work together to save many. Each Market can learn from the other.

Judging has been spotty. Having been a judge in Contemporary Market and asked to be a judge in Traditional Market, I know the differences are like night and day. Markets have to be careful that designating a judge is not pay-back or patronage. Some judges know their stuff. Other

judges know a small area. Some judges are frankly clueless but have a big name. Markets have to be sure that any judge brings to the table expertise in a lot of areas because they will have to judge many different art forms. Knowing what you like as a judge does not make up for knowing the tradition in New Mexico and what is legal. If enough people can not be found to judge that know a lot of art genres then do what Indian Market does – get experts in specific field like pottery, jewelry, weaving, and art. Maybe more judges in more areas is the answer.

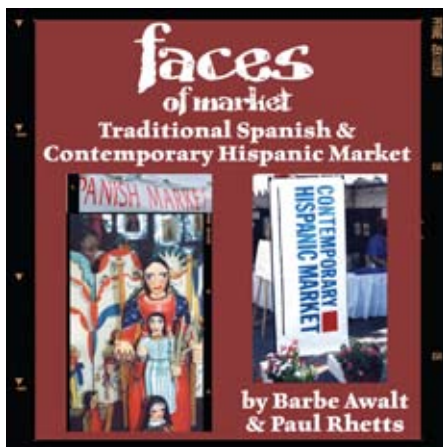
Kicking out artists who are not “sexy” enough is bad. Yup, Tradi-

tional Market has done it and gotten caught. If you kick out an artist you better make damn sure that it is for cause because they will take you to court. Let this be a warning to both Markets—do not be capricious because it will come back and bite you on the ass.

Press! Contemporary Market has done a better job in recent years but no one does a perfect job. As a magazine we can count the times on one hand that Traditional Market has sent us a press release. For an event that you want people to go to from all over New Mexico you have to make sure every outlet gets the information. In a bad economy it is crucial to explore every opportunity.

Evaluate the categories. We have said that if the historic santeros were alive and working today would they do the art they did in the 1700s or 1800s? One of the problems collectors have is when you get twenty San Pascuals you don't want any more. Innovate. Change. Contemporary Market has done a good job of promoting new art and sales have confirmed that. You can be traditional and still innovate. Most santeros don't even know what they can do in their juried category. Frankly most organizers don't know or understand the history and they have done a poor job of educating themselves.

The old Book Tent: The reason why it was successful is that people



A new book on both markets is now available from Rio Grande Books featuring over 180 of the artists who participate each year. See page 40 for ordering information.



Jerry Montoya of Grants, New Mexico, is one of the over 600 artists who participates in the The annual Contemporary Hispanic and Traditional Spanish Markets in Santa Fe

want to read about Hispanic traditions in New Mexico. The book is a souvenir that will last for a long time and can be given to others. If the tent is dead why not work with the New Mexico History Museum Store, Collected Works, Garcia Street Books, and others to promote the literary version of Hispanic art. The same goes with foods, music, tours of sites, and history. Market is just not art—it is a way of life.

We have seen artists come and go. It is sad. Some have died and are no longer with us. Some promising artists have just disappeared. Some artists have dropped out of Market. They were all our friends. They were a part of history. Is anyone keeping track of who they were?

A goldmine: Traditional Market has wonderful Purchase Award

art in the MoSCA Museum. Why isn't this art on display? Contemporary Market needs to link up with a museum or gallery and also have a show—maybe to start with the Best of Show award artists and the award-winners in each category.

We hope that Markets stay alive and flourish but they need to be careful to take stock of where they have been, to grow, and stay in touch with the most important people that make the Markets work—the artists. This may be a time to refresh Markets and have newer events that will keep people coming back for more. The goal is to keep the traditions alive and to benefit artists not to stroke board members. Here is to twenty more years.

Faces of Market

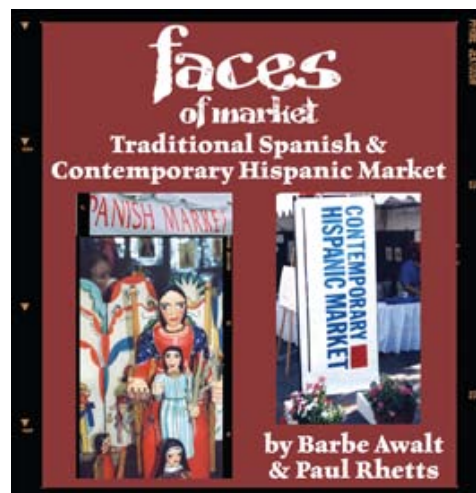
Traditional Spanish & Contemporary Hispanic Market

by Barbe Awalt & Paul Rhetts

64 pages 170 illustrations; 8½ x 8½ ISBN 978-1-890689-94-0 (\$19.95) (Trade paper)



This is the first time both Spanish and Hispanic Markets in Santa Fe have been featured together in a single book. It is appropriate that the tradition be celebrated and remembered for New Mexico's Statehood Centennial in 2012. Pictures of Market from twenty years are presented like a scrapbook. In addition, this is the first time Best of Show winners of both Markets and the Masters Awards for Lifetime Achievement for Traditional Market are compiled. There are resource listings with books on traditional Hispanic art of New Mexico, museums with Hispanic art collections, videos, newspapers, and magazines. The history on both Markets is explored—how they came to be and what is involved in both Markets. It is also a record of people who have passed or left Market over the years.



ABOUT THE AUTHORS: Awalt and Rhetts, authors of a dozen books on the Hispanic art of New Mexico, are the publishers of *Tradición Revista* magazine, the only magazine that focuses on the art and culture of the Southwest. They have also published over 100 books on the art, culture, and history of New Mexico.

BOOK SIGNINGS

Saturday, July 17, 1-2pm — de Colores Spanish Market, 112 Rio Grande Blvd NW, Albuquerque, NM

Friday, July 23, 5-7pm — Contemporary Hispanic Market Preview, Santa Fe Community Center

Saturday, July 24, 1-2pm — Museum of New Mexico History/Spanish Market, 113 Lincoln, Ave, Santa Fe, NM

Saturday, November 13, 11am-1pm — Heard Museum Spanish Market, 2301 N Central Ave, Phoenix, AZ

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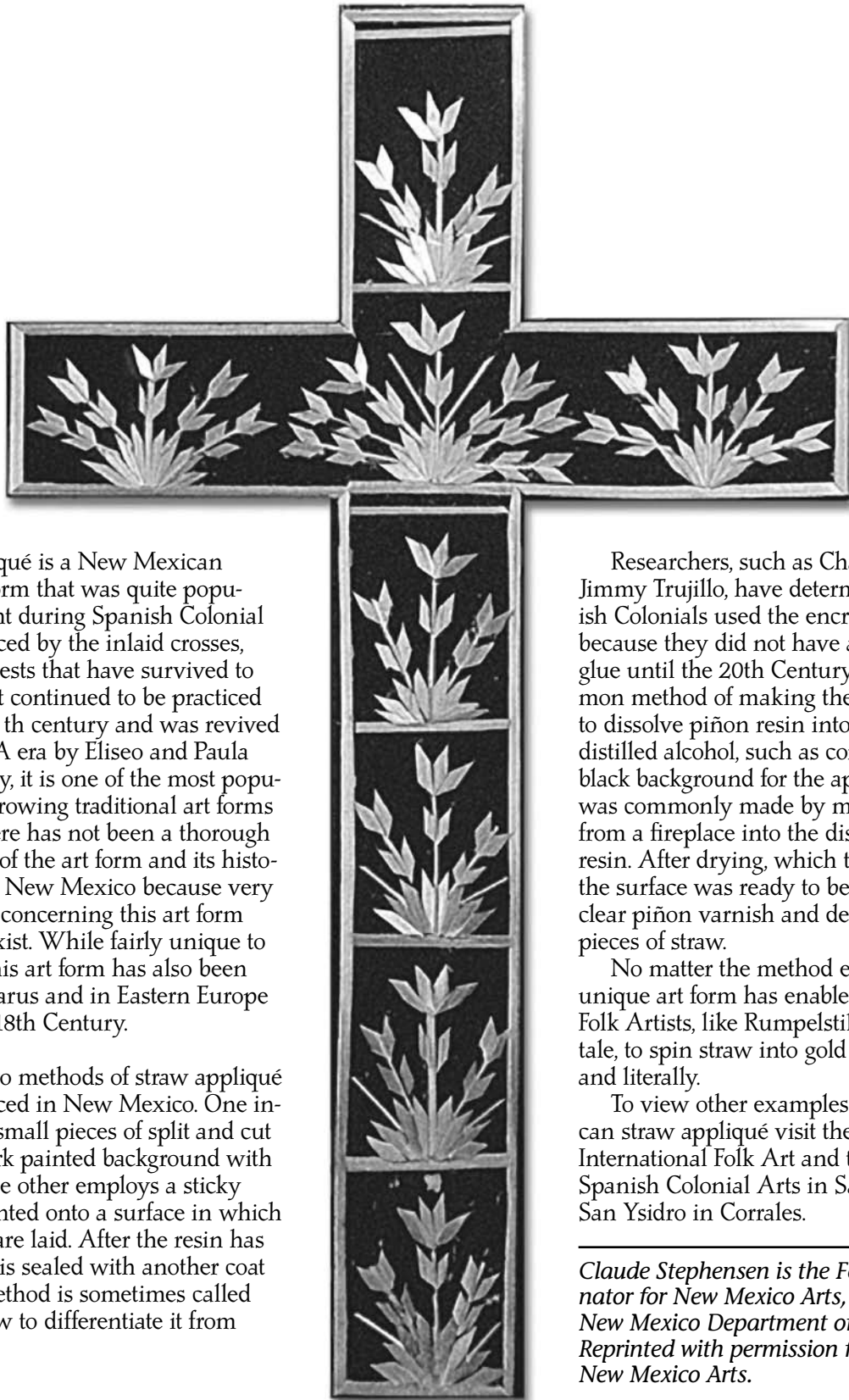
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Straw Applique

by CLAUDE STEPHENSON, Ph.D; NEW MEXICO STATE FOLKLORIST



Straw Appliqué is a New Mexican traditional art form that was quite popular and prevalent during Spanish Colonial times as evidenced by the inlaid crosses, pictures, and chests that have survived to modern times. It continued to be practiced until the late 19th century and was revived during the WPA era by Éliseo and Paula Rodríguez. Today, it is one of the most popular and fastest growing traditional art forms in our state. There has not been a thorough documentation of the art form and its history of practice in New Mexico because very few documents concerning this art form are known to exist. While fairly unique to New Mexico, this art form has also been practiced in Belarus and in Eastern Europe since the early 18th Century.

There are two methods of straw appliqué currently practiced in New Mexico. One involves affixing small pieces of split and cut straw onto a dark painted background with a white glue. The other employs a sticky resin that is painted onto a surface in which pieces of straw are laid. After the resin has dried, the piece is sealed with another coat of resin. This method is sometimes called “encrusted” straw to differentiate it from straw appliqué.

Researchers, such as Charlie Carrillo and Jimmy Trujillo, have determined that Spanish Colonials used the encrusted method, because they did not have access to white glue until the 20th Century. The most common method of making the resin base was to dissolve piñon resin into a container of distilled alcohol, such as corn liquor. The black background for the appliqué piece was commonly made by mixing black soot from a fireplace into the distilled piñon resin. After drying, which took a few weeks, the surface was ready to be painted with clear piñon varnish and decorated with the pieces of straw.

No matter the method employed, this unique art form has enabled New Mexican Folk Artists, like Rumpelstiltskin of fairy tale, to spin straw into gold both figuratively and literally.

To view other examples of New Mexican straw appliqué visit the Museum of International Folk Art and the Museum of Spanish Colonial Arts in Santa Fe or Casa San Ysidro in Corrales.

Claude Stephenson 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.

santa fe – A Century of Masters by Nicolasa Chávez

Margaret Tafoya 1984

Santa Clara Pueblo, NM (1904 – 2001)

Potter

Margaret Tafoya first learned the art of making pottery from her mother, continuing a 1,500-year tradition. Margaret was especially known for her very large pots that could be up to 30 inches high. She made only hand-coiled vessels, using special clay from deposits on the Santa Clara Pueblo. Her pieces went through months of careful drying, meticulous firing and hours of polishing. Her work is known for its almost mirror-like finish.

Tafoya taught the younger generations to use clay from the land of their ancestors and fire their wares with natural fuel. She decorated her pots with symbols of her people, such as water serpents, buffalo horns, and rain clouds and bear claws. She used impressed



intaglio designs and revived the use of polychrome designs.

Considered an innovator in the many forms of vessels she created, including her famous wedding vases, Tafoya's pottery is remembered for transforming Santa Clara pottery from utilitarian to artistic. The NEA honored her in 1984.

Margaret Tafoya, photo by Tom McCarthy

Wedding Vase, ca. 1930, by Margaret Tafoya, Museum of Indian Arts and Culture/Laboratory of Anthropology, photograph by Blair Clark

Ramón José López 1997

Santa Fe, NM (b. 1951)
Santero and Metal smith

Master artist Ramón José López of Santa Fe is a self-taught artist in many New Mexican traditions, including the art of the *santero*, metal smithing, and hide painting. Inspired by his *santero* grandfather, Ramón continues to use many of the carving tools that belonged to his grandfather. During the 1970s he became a master jeweler and began a revival in fine metalworking. He studied the works of nineteenth century *santeros* and also the rare form of hide painting. Today he is considered one of the true masters of hide painting, thus reviving another colonial tradition.

Ramón has passed his traditions to his four children and has served as a master artist in the New Mexico Art Division's Folk Art Apprentice program. In 2008 he won the Lifetime Achievement Award from the Spanish Colonial Arts Society. The NEA honored him in 1997.



Ramón José López, photo by Jennifer Esperanza
Relicario, by Ramón José López, International Folk Art Foundation Collection. Museum of International Folk Art, photos by Blair Clark
Plate, Fork and Spoon, 1983, by Ramón José López, International Folk Art Foundation Collection, Museum of International Folk Art, photo by Blair Clark

Irvin L. Trujillo 2007

Chimayó, NM (b. 1954)

Weaver

Irvin Trujillo of Chimayó is a seventh generation weaver and the son of Chimayó weaving master Jacobo Ortega Trujillo. He began learning traditional Río Grande and Chimayó weaving styles from his father at the age of 10. Trujillo is both an innovator and master of the New Mexican weaving tradi-



tion. In 1980 he and his wife Lisa, along with Jacobo Trujillo, founded the Centinela Traditional Arts studio to advance the tradition in their Northern New Mexico community. Today the studio has a paid apprentice program where Trujillo teaches his art to the next generations.

Trujillo is known for his renditions of classical weavings as well as his contemporary designs. He uses traditional hand-spun and naturally dyed wool; he combines wool with silk and is a master of the ancient ikat style. He designed and built one of his own looms.

He received the 2005 Master's Award from the Spanish Colonial Arts Society. He continues to pave the way for weaving into the 21st century. The NEA honored him in 2007.

Irvin Trujillo, photo by Alan Govenar, 2007

Floating Salttillo, 2009, by Irvin Trujillo, Museum of International Folk Art, photo by Blair Clark

George López 1982

Córdova, NM (1900-1993)

Wood Carver

George López of Córdova, New Mexico, was a sixth generation wood carver and the son of master santero José Dolóres López. Although he first began carving in 1925, López did not pursue a career as a *santero* until the age of 52. Like his father, George used aspen, cottonwood and pine from the Sangre de Cristo Mountains. He worked with a penknife, handsaw and sandpaper. In addition to religious imagery, López also



carved animals, leaves and subjects from his northern mountain region. He is most famous for his Tree of Life depictions, one of which was created from 395 individual pieces.

López passed along his art to nieces and nephews as well as their children. Today the Córdova woodcarving tradition is a vibrant art form due to the inspiration of George López. In 1971 López received an honorary degree from the University of Colorado. In 1982 he became the first New Mexican artist to be honored by the NEA.

"A Century of Masters," the exhibit, was put together by Nicolasa Chávez, curator of Contemporary Hispanic Arts at the Museum of International Folk Art in Santa Fe. The book is available at the Museum of International Folk Art in Santa Fe and at other Museum of New Mexico giftshops.

*George López, photo by Charles Briggs
Tree of Life, by George López, Museum of International Folk Art, photo by Blair Clark*

TRADICIÓN July 2010

One Nation One Year

a navajo photographer's

365-day journey into

a world of discovery, life and hope

LOOKING AT NAVAJOS THROUGH A NAVAJO'S EYES

Book Review, Shirl Brainard



Derrick Begay, the first Navajo cowboy to qualify for the National Pro Rodeo Finals. Photograph by Don James.

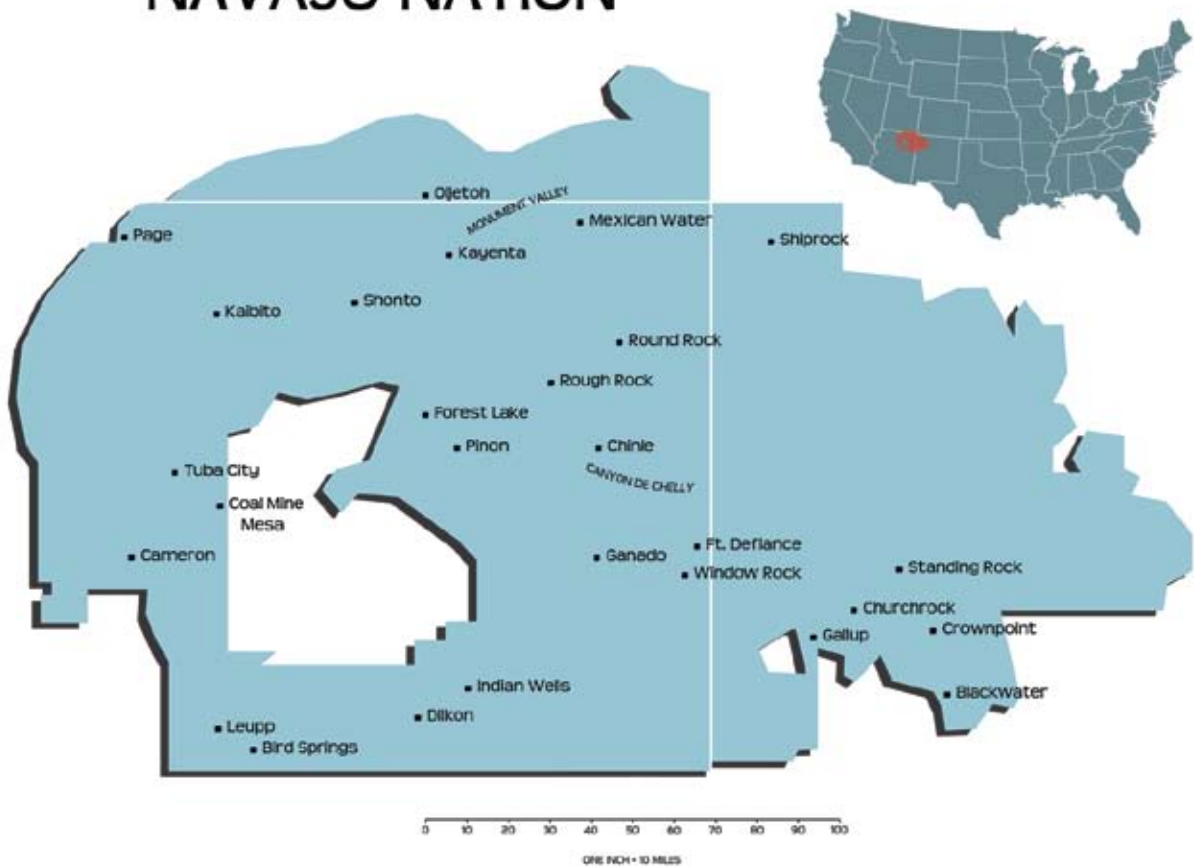
ONE NATION, ONE YEAR is a marvelous new visual book by photo-journalist, Don James, published jointly by Albuquerque the Magazine and LPD Press/Rio Grande Books, 2010. I'm always intrigued by anyone who can focus on a self-chosen subject and pull it off. Impressed by this young Navajo photographer/artist, I came away wondering and thinking (all night) about his personal journey in this venture.

Few Anglos know *who* the Navajo people really are; how they live, how they play and how they still honor their inherited traditions. Many other people in the world still picture *any* Native American Indian in a full-feathered headdress.

This young Navajo man, who lived on \$100 a week, traveled 10,000 miles and took 100,000 photographs, in *one* year, covering his *one* Nation, (yes, the Navajos *are a nation*) presents us with a personal insight to his people. Traveling from Blackwater, New Mexico, to Shiprock; from Bird Springs, Arizona to Page, with a jaunt into Utah, it is a book of images that will mark a time in history.

Researching the majority of photography books depicting Indians, from Curtis onward, James found they were Anglo oriented. Don want-

NAVAJO NATION

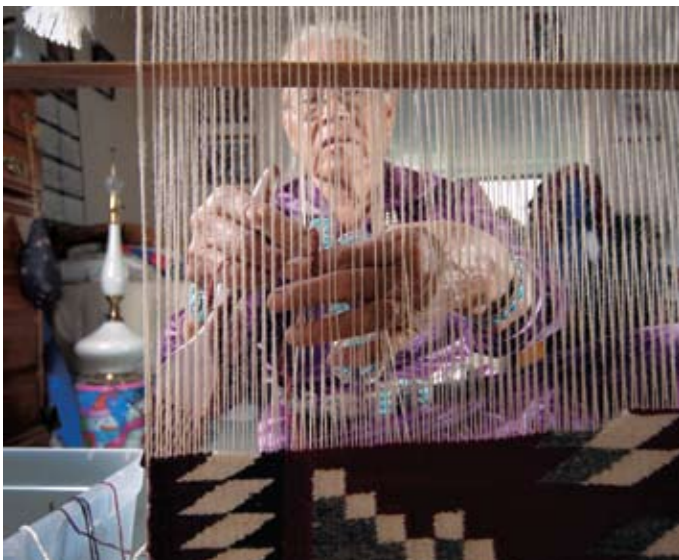


ed us to see what life is like *now* in this Nation the size of a state. He wanted us to see the iPods, the computers, the jet that carries the Navajo President from Chapter House to Chapter House, the heavy metal bands, the BMX-style

bike jumping that are sometime competitions; and the environmental technology being studied for Sustainable Development.

He wanted us to see the traditional corn planting, sheep herding, shearing and butchering. He wanted us to see traditional hair-styles, and ceremonials. He wanted us to see the long skirts, turquoise jewelry and the T-shirts and baseball caps. He wanted us to see the *hogans*, used as spiritual retreats or as housing, even a *dog-hogan*. He wanted us to see recreational pursuits such as golfing, ice fishing, bike and horse riding and the biggest sport of all, the activities that make up the competitions for Rodeos.

Perhaps more importantly he wanted to pay tribute to his own people, who can say, when leafing through the colorful pages, "Oh, I know him," or "I know this place." He wanted to share his one-year experience *among them*, proving he cares and is proud of his heritage. His one-year through photos will last as a historical document forever.



Cecilia Nez Joe has been weaving since she was only seven years old. She is now 74. Photograph by Don James.

Shirl Brainard is an author and free-lance writer in Albuquerque, NM.



Above: Monument Valley Navajo Tribal Park in Arizona. right: 73 year old Suzie James of Klagetoh, Arizona, shears her sheep. Photographs by Don James.



Below left: Milayia and Lionel Yoe got married in a traditional ceremony; below right: photographer Don James travelled over 10,000 miles on his 365-day journey across the Navajo Nation. Photographs by Don James.



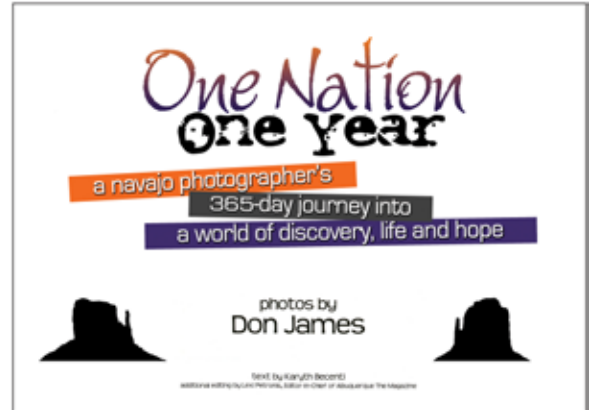
One Nation One Year



a navajo photographer's 365-day journey into a world of discovery, life and hope
Photographs by Don James with text by Karyth Becenti

128 pages 213 illustrations; 14 x 10 ISBN 978-1-890689-99-5 (\$24.99) (Trade paper)

“One Nation, One Year” is a photographic journey that transcends borders, languages, distance, time, and cultural barriers. For one year, Navajo photographer Don James drove from one side of the Navajo Nation to the other documenting arts, traditions, sports, and people. He travelled by dirt road, horseback, on foot—even as a hitchhiker—for more than 10,000 miles and took over 105,000 photographs. The Navajo Nation and its people have been extensively photographed over the last century, but never from the eye of one of its own. Because he’s native, and knows the land and people, James embarks on a journey to show the world a different view of his culture, through his eyes and his Nikon lens. His understanding of the Navajo gives us a glimpse at a people previously off-limits to outsiders.



ABOUT THE EDITOR:

Edited by Navajo writer Karyth Becenti, the narrative that accompanies the images are succinct and enlightening, offering the viewer the chance to at once see the Navajo people and feel a small piece of their lives.

This book is published by Rio Grande Books in collaboration with *Albuquerque The Magazine*.

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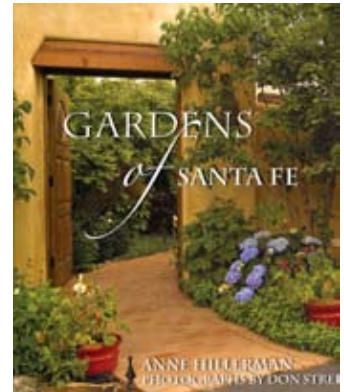
by BARBE AWALT



New Mexico: A Guide For the Eyes by Elisa Parhad. Published in 2009 by Eye-Muse Books, hardback, \$19.95, 224 pages, many photos in B&W and color, ISBN 978-0-9820497-0-9.

The book is very modern and sleek. Each of the 100 entries has a page of explanation with an appropriate picture. There is also a New Mexico's History of Migration and A Not To Be Missed list in the back. The book does not go into depth on any subject but this would be a great book to give to someone making a trip to New Mexico for the first time. It is not the typical guide book and gives the reader a better glimpse into New Mexico. We were first made aware of this book at the New Mexico Library Convention in Ruidoso.

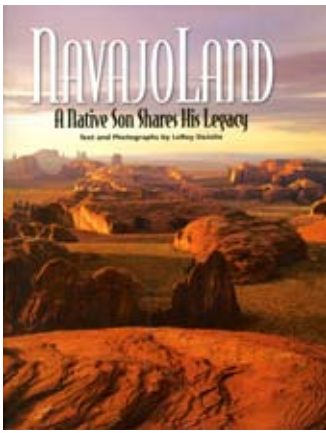
Gardens of Santa Fe by Anne Hillerman with photos by Don Strel. Published in 2010 by Gibbs Smith Publishers, hard-



back, \$30, 192 pages, full color, ISBN 978-1-4236-0331-3.

We first have to be honest and we know Anne and Don and they are nice people who know their stuff about books. Anne is the daughter of Tony Hillerman and she has done a lot for New Mexico authors. We have been in some of these gardens and they are a wonderful oasis. This is a gorgeous book—one a gardener or Santa Fe lover will treasure as a gift. The pictures are close-ups of flowers or wider shots of gardens. And each entry has some facts about the owners and their gardens. The gardening tips in the back of the book are valuable. You know, future editions could be the gardens of Taos, Abiquiú, Española, Albuquerque, Las Cruces, and other New Mexico cities.

NavajoLand: A Native Son Shares His Legacy by LeRoy DeJolie and Foreword by Tony Hillerman. Published in 2005 by Arizona Highways, softcover,

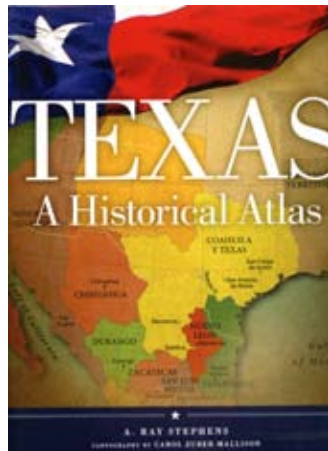


\$12.95, 80 pages, full color with many photos, ISBN 1-932082-42-5.

This is a beautiful book. It primarily shows the landscapes of Navajoland which straddles New Mexico and Arizona. But there are a few pictures of Native Americans too. The book focuses on the four sacred mountains of the Navajo. It is an easy read and all photos are identified. A nice gift for someone who is in love with the outdoors.

Texas: A Historical Atlas by A. Ray Stephens with maps by Carol Zuber-Mallison. Published in 2010 by the University of Oklahoma Press, hardback, \$39.95, 448 pages, 81 color and B&W photos, 45 charts, ISBN 978-0-8061-3873-2.

This is the be-all and end-all of Texas history. But the question I have is why did the University of Oklahoma have to do it and why didn't someone in Texas publish this? The author is a Texas professor who obviously knows a few things about Texas. This portrait of Texas has got geology, history, weather, parks, agriculture, Hispanic Texas, tourism,



politics, population, education, treaties, railroads, cowboys, and much more. It is all inclusive and every library and school in Texas should have at least one copy of this book. It leads me to book envy and why doesn't New Mexico have one for the Centennial?

New Mexico: An Illustrated History by Patrick Lavin. Published in 2008 by Hippocrene Books, paperback, \$14.95, 256 pages, B&W, ISBN 978-0-7818-1053-1.

The biggest problem I have with this book is the whole Hispanic art tradition that had an impact on the history of New Mexico is not visited in this book. In fact the Native American arts tradition is almost ignored. But the Anglos get a lot of play. This is what is wrong with non-New Mexicans writing books about New Mexico history. This is why traditions we hold dear are ignored. \$14.95 down the tubes. The author should stick to Irish history!

Coffee Creations by Gwin Grogan Grimes. Published in 2008 by Rio Nuevo Publishers, softback, 80

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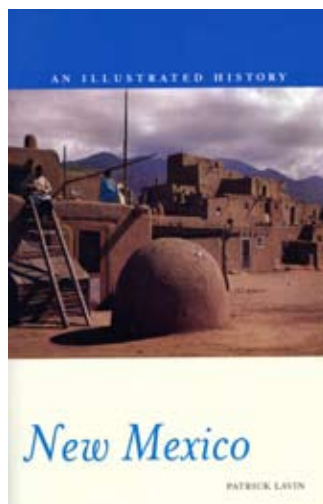
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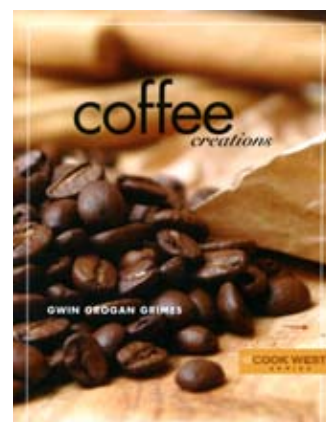


pages, full color photos, \$12.95, ISBN 978-1-933855-11-0.

In full disclosure, I don't drink coffee. But this takes the traditional cup of coffee to a new level with recipes for cakes, ice cream, pork chops, sauces, gravy, beans, rubs, and non-breakfast drinks. This book shows that coffee can be used for other things not just breakfast. Combine this with a pound of coffee for someone who loves coffee and you have the perfect gift.

Dance of the Eggshells CD by Carla Aragon. Published in 2010 by Spirited Voice and Talent, 545/233-7373 or www.carla-aragon.com, bilingual, \$10 (or \$25 for the book and CD set).

We had the Dance of the Eggshells book in the last issue of *TR*. Now Carla Aragon has released the bilingual CD. The Spanish and English reading of the book recounts one of Santa Fe's favorite customs. This is a great idea for plugging into the car for long rides so the kids (or adults) can listen. It is also a great way to learn a second language

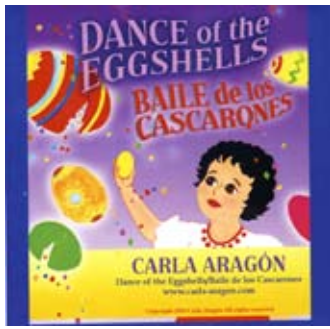


painlessly. It is a great gift that can be combined with stuff that any kid will love. And face it, it is never too early to start shopping for Christmas!

Sole Mates: Cowboy Boots and Art by Joseph Traugott. Published in 2010 by Museum of New Mexico Press, hardback, \$39.95, 124 pages, 166 photos in color and B&W, ISBN 978-089013-565-5.

I love boots. I am not a boot wearer but they are cool and have a long history in the West. This book is great first of all, because it feels good—faux leather on the cover! The book coincides with an exhibit at the New Mexico History of Art in Santa Fe. It features Barbara Van Cleve, Bruce Nauman, Luis Jimenez, Hal West, and many more. It is just not boots in this book—cowboys, cowgirls, history, ranches, and skilled boot makers like Tony Lama, Lucchese, and C.C. McGuffin. A cool gift for the holidays! You get great marks if you include a nifty pair of boots!

Art of the Oklahoma State Capitol: The Senate Collection by Bob Burke. Published in 2010, dis-



tributed by the University of Oklahoma Press for the Oklahoma State Senate Historical Preservation Fund in conjunction with Gilcrease Museum, hardback, \$39.95, 128 pages, 107 color photos, ISBN 978-0-9725657-6-9.

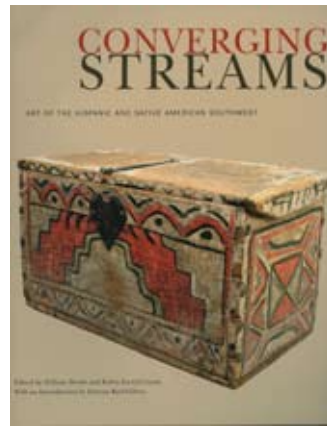
This is such a good idea. Every state capitol that has an art collection needs to do this. And I hope that the New Mexico powers-that-be are seriously thinking of doing it for the vast and wonderful New Mexico collection. Anyway, this book has wonderful photos of art and sculpture from the Indian Territory period to current time. The book is divided into five sections: Oklahoma's People, Oklahoma's Beauty, Living History, bronze sculptures, and nineteenth-century lithographs. The book also goes into the selection of the works by Senator Charles Ford. The book also contains a short biography of the artists, the works in the book and Collection. The book is a great idea and most be adopted by every state. I hope they have enough money from the project to put it in every library. Kudos to Oklahoma!

Converging Streams: Art of the Hispanic and Na-



tive American Southwest from Preconquest Times the Twentieth Century, edited by William Wroth & Robin Farewell Gavin. Published in 2010 by the Museum of Spanish Colonial art, paperback \$39.95, 265 pages, 211 color and 23 b&w photos, distributed by Museum of New Mexico, ISBN 978-089013-570-9.

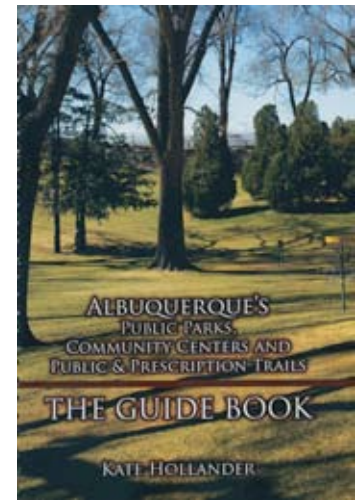
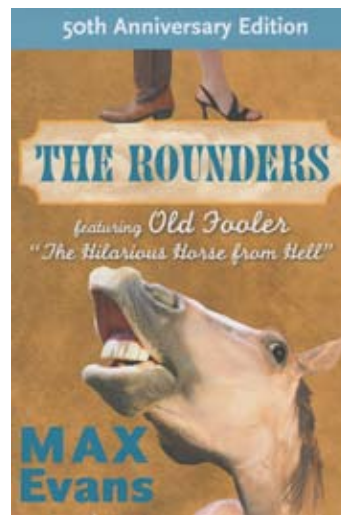
The essays in the book are written by Charlie Carrillo, Marc Simmons, Ann Lane Hedlund, Lane Coulter, Keith Bakker, Enrique Lamadrid, and Estevan Rael-Galvez. We have to do a disclaimer: the accompanying exhibit at the Museum of Spanish Colonial Art opened a year ago and the book just was released. The exhibit runs until September 30, 2010. The SCAS Board apparently wasn't aware that they had to pay for a book so that caused problems. And even with the book coming out late there are some captions of pictures



that are just wrong. The book is good for researchers but with the mistakes it is suspect. There are some beautiful pictures and most of the essays have new material. The book is pricey but if it is something you collect or enjoy it will be worth it.

The Rounders by Max Evans. Republished 50th Anniversary Edition, by UNM Press in 2010, paperback, 147 pages, \$16.95, ISBN 978-0-8263-4913-2.

Fifty years ago this was a funny book followed by a funny movie starring Glenn Ford and Henry Fonda. Now it comes out again for everyone to revisit or read it for the first time. Max Evans lives



in Albuquerque and is a fine gentleman. There is a new Foreword about how the book changed Max's life. This would be a great book to read on vacation or especially nice for a teenage boy. There was a time when cowboys were king.

Albuquerque's Public Parks, Community Centers, and Public & Prescription Trails: The Guide Book by Kate Hollander. Published in 2010, 128 pages, B & W, spiral bound, \$12.95, ISBN 978-0-615-35023-3.

This cute little book is a great resource for people who live in Albuquerque or visit and use parks. It is organized many different ways and especially useful is the Parks By Activity: baseball, basketball, soccer, and dog parks. It also contains Open Space/Trails: how to get to each space/park, restrooms, sculptures, size and even steps. This is good information if you want to take the kids or someone with limitations. If you have a problem finding the book go to www.abqparks.net.

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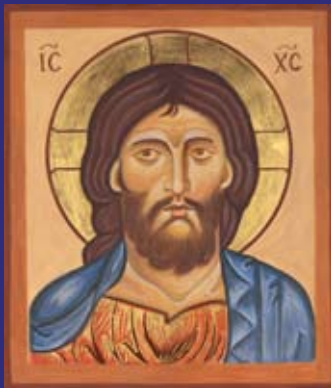
Sculpture Garden

Participating Artists
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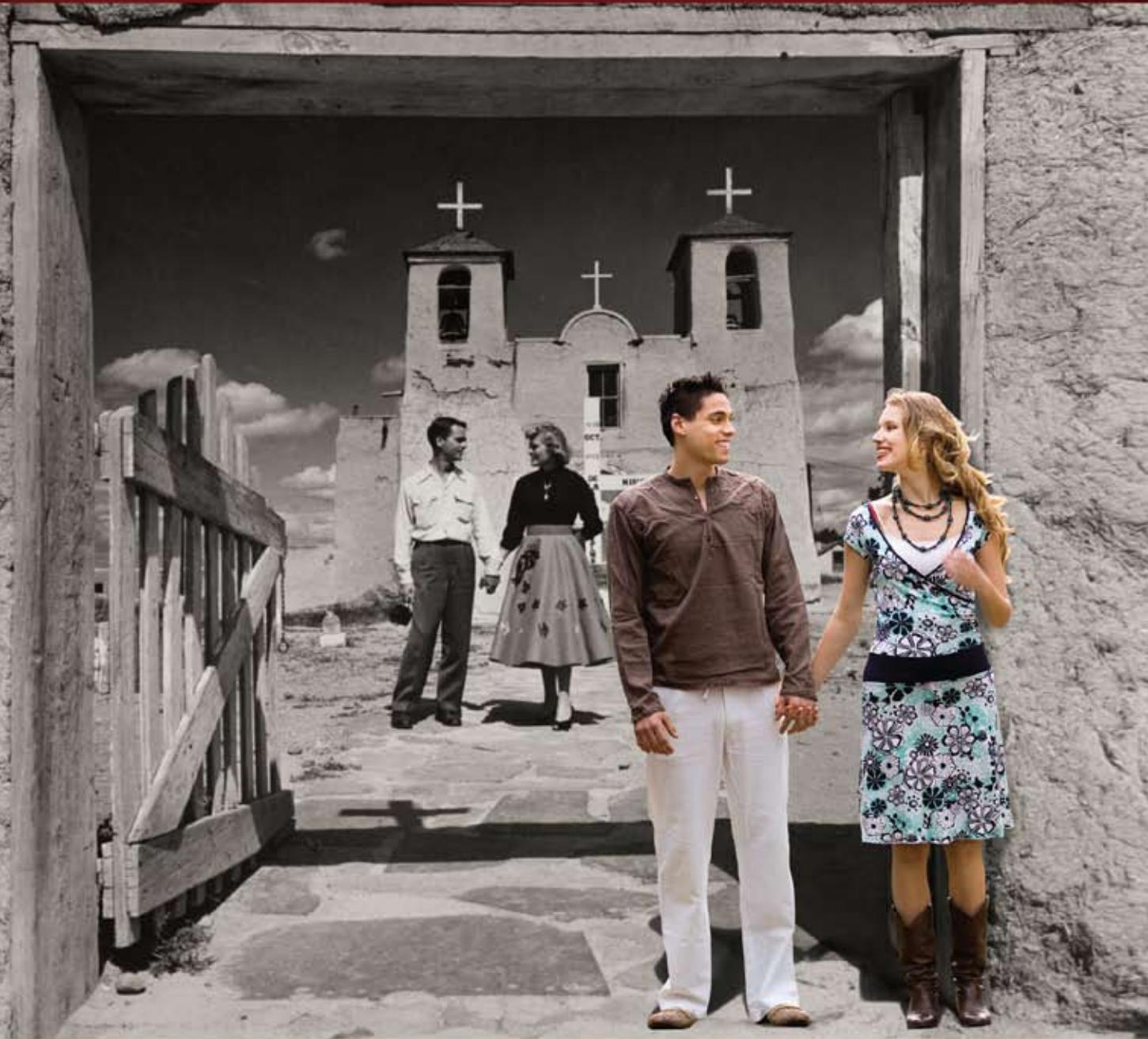


Cedar Carvings

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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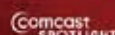


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