

Museum of New Mexico Press

Spring 2022



FORTHCOMING SPRING 2022

OLD SANTA FE TODAY: A HISTORY & TOUR OF HISTORIC PROPERTIES
FIFTH EDITION, REVISED & EXPANDED
by Audra Bellmore1

LINDA S. CORDELL: INNOVATING SOUTHWEST ARCHAEOLOGY
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Page 1, color photos (from left): Edwin Brooks House, Sheldon Parsons House and Studio, fireplace in the Billiard House at El Delirio, photos by Simone Frances, 2020; black-and-white photos (from left): Hayt-Wientge Mansion, photo by Nancy Ellis; Borrego House, photo by Len Bouché. From Old Santa Fe Today, fifth ed.





MAY

OLD SANTA FE TODAY A HISTORY & TOUR OF HISTORIC PROPERTIES

Fifth Edition, Revised & Expanded

Published in association with the
Historic Santa Fe Foundation

By Audra Bellmore

New color photography by Simone Frances

Introduction by Nancy Meem Wirth

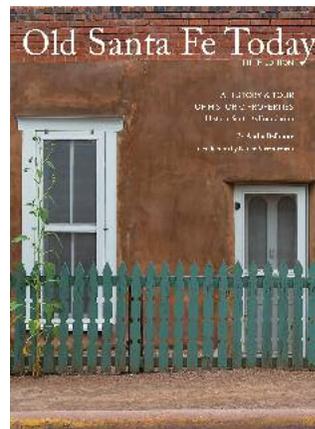
Additional contributions by Mara Saxer, Pete Warzel,
and Paul Weideman

Old Santa Fe Today is an engaging read about Santa Fe's architecture, history, and important figures through its culturally significant properties, among them churches, government buildings, and homes. The book also serves as a walking tour guide for locals and visitors wanting to sightsee.

Originally published in 1966, *Old Santa Fe Today* has been used by writers and scholars exploring the history and architectural significance of Santa Fe.

With new essays updating the 1991 fourth edition, this fifth edition of the classic reference book also has a complete inventory of properties—now approximately one hundred—including those recently added to the Historic Santa Fe Foundation's "Register of Properties Worthy of Preservation" since 1961. Each property entry includes revised and expanded narratives on its architecture, history, and ownership, providing social and cultural context as well.

Among the Register are the former homes of past influential artists and writers such as Olive Rush and Witter Bynner. The William Penhallow Henderson



House, 555 Camino del Monte Sol, was the home of the famed painter and craftsman and his poet wife Alice Corbin Henderson. Constructed over a decade from 1917 to 1928 and designed in the Spanish Pueblo Revival Style, it would serve as a model for other artist home studios in the heart of the Santa Fe art colony. Neighbors included Cinco Pintores members Will Shuster and Fremont Ellis, writer Mary Austin, and artist Andrew Dasburg. The Fényes-Curtin House at 614 Acequia Madre has an interesting social history because of Eva Scott Fényes, the woman who built it, and her influential daughter and granddaughter whose impact on the community continues through today. The de la Peña House located at 831 El Caminito is a nineteenth-century Spanish Pueblo adobe farmhouse owned by the de la Peña family for eighty years. Artist, writer, and historic preservationist Frank Applegate purchased the home in 1925. In the late 1930s, the National Park Service added the house to its Historic American Buildings Survey, an honor reserved for the most important historic structures in the United States.

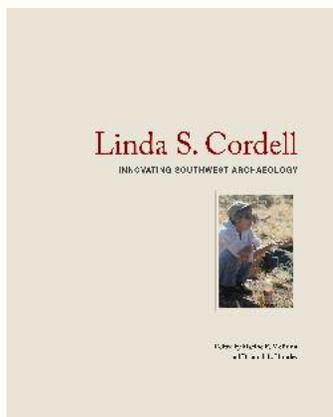
This long-awaited edition of *Old Santa Fe Today* provides a wealth of information that will be appreciated by anyone interested in Santa Fe architecture and historic preservation.

Audra Bellmore, PhD, is the John Gaw Meem Curator at the University of New Mexico and oversees the John Gaw Meem Archives of Southwestern Architecture.

Simone Frances is a writer and architectural photographer based in Santa Fe and in coastal Maine.

Flexibound: \$40 ISBN 978-0-89013-670-6

288 pages, 173 color & 82 black-and-white photographs, 8 maps, 8 x 10.75



MARCH

**LINDA S. CORDELL
INNOVATING SOUTHWEST
ARCHAEOLOGY**

Edited by Maxine E. McBrinn
and Deborah L. Huntley

Linda S. Cordell (1943–2013) was a leading archaeologist and anthropologist who began her career at a time when few women rose to prominence in the field. A professor, life-

long researcher, author, field school director, department chair, and museum specialist—the study of the American Southwest, particularly the northern Rio Grande, was at the center of her life’s work. Although Cordell was best known as an academic archaeologist, most of her career was spent in museum settings including fifteen years directing the University of Colorado Museum of Natural History and consulting on exhibitions for the National Museum of the American Indian.

After Cordell retired to Santa Fe, she began an even more active period. She was involved with many local organizations throughout New Mexico, including Pueblo Indian communities, Southwest Seminars, Galisteo Basin Archaeological Sites Protection Act Working Group, and Friends of Tijeras. She was a senior scholar at the School for Advanced Research (SAR) and external professor with the Santa Fe Institute. With her encyclopedic knowledge of Southwest archaeology, Cordell enjoyed leading field trips for diverse audiences and continued giving presentations at various conferences and meetings.

Among Dr. Cordell’s many honors and awards in recognition of her contributions to the field of archaeology are election to the National Academy of Sciences, election to the American Academy of Arts and Sciences, and earning the Society for American Archaeology’s Lifetime Achievement Award. The

American Anthropological Association awarded Cordell the A. V. Kidder medal for eminence in American Archaeology, making her the second woman to have won the Kidder medal in its sixty years of existence.

Contributors to this volume in memory of Dr. Cordell are established scholars and influential Southwest archaeologists. In chapters covering diverse topics from Pueblo ceramics and tree-ring dating to Southwest migrations and NAGPRA, they offer a broad view of the Southwest as seen through the influence of one extraordinary individual. Cordell’s research and work contributed to a greater understanding of Ancestral Pueblo life in the Southwest. Her legacy extends to her role as mentor to undergraduate and graduate students—many becoming renowned scholars in their fields.

Maxine E. McBrinn is the former curator of archaeology at the Museum of Indian Arts and Culture in Santa Fe and an independent researcher and curator.

Deborah L. Huntley is principal archaeologist for the Southwest region at Tetra Tech, Inc., in Golden, Colorado.

Essays by: Maxine E. McBrinn; Theodore R. Frisbie; Nancy J. Parezo and Catherine S. Fowler; Carla R. Van West; Judith A. Habicht-Mauche; Karin Larkin; Matthew A. Peeples and Gregson Schachner; Toni S. Laumbach and Karl W. Laumbach; Stephen H. Lekson and Catherine M. Cameron; Kelley A. Hays-Gilpin, George J. Gumerman III, Dennis Gilpin, and Lisa C. Young; Richard H. Wilshusen; Benjamin A. Bellorad and Barbara J. Mills; Suzanne L. Eckert and Deborah L. Huntley; Lindsay Anne Randall; Sheila Goff, Leigh Kuwanwisiuma and Dody Fugate; Joseph Traugott; Jun Sunseri and Charles Carrillo

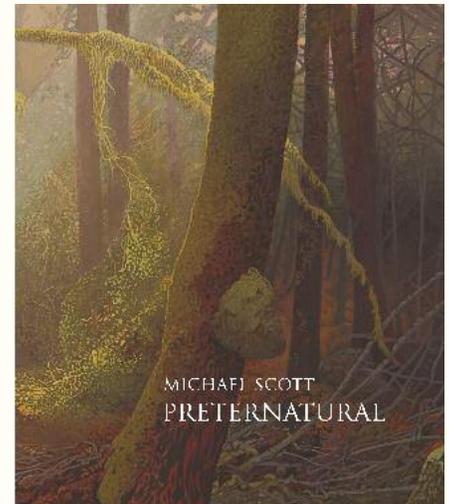
Jacketed Hardbound: \$45 978-0-89013-669-0

176 pages, 60 color & 52 black-and-white illustrations, 11 maps, 8 x 10

Top, from left: Phillips Academy statistics students organizing and counting sherds, © Robert S. Peabody Institute of Archaeology; La Plata Black-on-white bowl, University of Colorado Museum of Natural History; Linda Cordell speaking to the excavation crew at Hummingbird Pueblo in 1998. Courtesy of Maxine E. McBrinn. From *Linda S. Cordell*.



Top: Michael Scott, *Acid Rain Forest*, 1988, oil on linen, 48 × 52 in., private collection.
 Bottom: Michael Scott, *Cattail Family*, 1996, oil on linen, 69.5 × 49.5 in. Gift of Dr. James and Mrs. Lois Sanitato, Cincinnati Art Museum, Cincinnati, Ohio. From *Preternatural*: Michael Scott.



MARCH

PRETERNATURAL MICHAEL SCOTT

Foreword by Elizabeth Wiecher Pierce

Essays by Laura F. Fry, MaLin Wilson-Powell, and Amy Scott

Michael Scott's landscapes embody the primacy of place. They draw from memory, archetypes, and iconic works of the American canon. His paintings aim not to capture a landscape's particularity, as such, but to infuse it with the regenerative spirit of nature itself. He brings to the work his own sense of wonder, enabling viewers to engage with it from their own points of view. They are rewarded with a portal into America's wild places, where the elements take center stage.

In addition to 117 full-color plates, this volume features essays by art historians and curators illuminating the artist's process and the ways in which his current series, *Preternatural*, situates him within the broader history of the American landscape tradition.

As MaLin Wilson-Powell writes, "Scott's paintings offer a place where the natural world, the human world, and the world of the spirit or the soul can commingle. Together they comprise an arena that oscillates between what is there and what is not there, what the artist brings to it and what the viewer brings to it."

Michael Scott was born in Lawrence, Kansas. He studied painting at the Kansas City Art Institute, where he received his BFA. He was a recipient of the Skowhegan painting fellowship in Skowhegan, Maine, and received his MFA from the University of Cincinnati in Ohio. His paintings of the American landscape and the American West have been exhibited in numerous gallery and museums and was included in the 41st Corcoran Biennial Exhibition of Contemporary American Painting.

Jacketed Clothbound: \$50 978-0-89013-671-3

156 pages, 127 color plates, 9.5 x 11

JUNE

NEW MEXICO TREASURES 2023 ENGAGEMENT CALENDAR

Edited by Don J. Usner

This best-selling desk calendar is the perfect gift for everyone who loves New Mexico! The

calendar features the work of more than thirty of New Mexico's best-known photographers, creating a handy datebook of beautiful full-color images as they capture the variety and diversity of New Mexico, its landscapes, people, and experiences. The week-at-a-glance format provides space for appointments or notes on the right-hand side for each day of the week, accompanied by a list of special events taking place around the state. With more than a hundred trip-worthy events and destinations, this favorite engagement calendar becomes a travel guide, too.

Wirebound: \$15.95 ISBN 978-089013-673-7 120 pages, 58 color plates, 8 x 8



Insert: William Frej, A pilgrim on his Harley, Good Friday, El Santuario de Chimayó, 2013; *Background:* Ralph Lee Hopkins, A blizzard of snow geese take flight at dawn, Bosque del Apache National Wildlife Refuge. From *New Mexico Treasures 2022*.

VALLES CALDERA A NEW VISION FOR NEW MEXICO'S NATIONAL PRESERVE

REVISED & EXPANDED EDITION

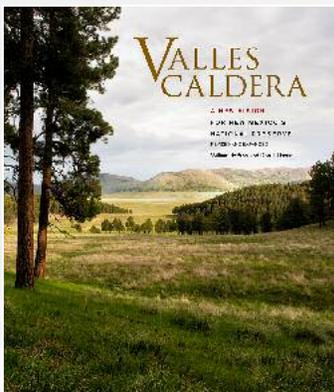
By William deBuys
and Don J. Usner

This revised & expanded edition marks the twentieth anniversary of the Valles Caldera Preservation Act, a visionary piece of legislation that transferred to the public domain a privately owned ranch assigned to a board of citizens appointed by the president to manage as a self-sustaining preserve. The experiment in semi-private land management ended in 2014 as the Valles Caldera was legislatively reassigned to the National Park Service.

Hardcover: \$45.00 ISBN 978-0-89013-657-7

208 pages, 30 duotone and 70 color plates, 10 1/2 x 12

Photos by Don J. Usner from *Valles Caldera*.



SEASONS OF CEREMONIES

rites and rituals in Guatemala and Mexico

By William Frej

Introduction by Anne Frej

Essays by Gary H. Gossen, Frine Castillo Badillo & Philip E. Coyle,
and Nicolasa Chávez

This book is a captivating visual record of the rich, still-alive traditions in Mexico and Guatemala conveyed through striking duotone photographs of community events in the region that take place within an annual cycle that refers to its pre-Columbian past, agricultural seasons, and Catholic traditions. The seasons of life are represented by colorful celebrations and rituals commemorating Mesoamerican history, culture, and religion.

Beginning with the early December celebrations of Our Lady of Guadalupe in Mexico's Yucatán, William Frej photographed thirteen celebrations including feast days of patron saints in Chiapas, Mexico, and Rabinal, Guatemala; the Carnival celebrations before Lent; Holy Week before Easter; and finally, the Day of the Dead in Oaxaca, Mexico. Three of the celebrations are distinct and unlike the others—the Masked Dance of Abraham and Isaac in Yucatán, Mexico; the Puáaxku jitsé in Santa Teresa, Nayarit, Mexico; and the Achí masked drama in Rabinal in Guatemala's highlands.

The photographs capture the traditional clothing, dances, and elaborate processions and behind-the-scenes preparations—women cook and decorate churches, children gather flowers and pine boughs, men and boys paint their faces and bodies, and everyone prepares for the days ahead.

Three essays by scholars and extended photo captions further illuminate the subjects, providing historical and cultural context for these enduring folk celebrations.

William Frej began his career as an architect. He later served as a career diplomat with the Agency for International Development, living in Nepal, India, Indonesia, Poland, Kazakhstan, Afghanistan and, most recently, Mexico, over a period of thirty-four years. Always with his camera at his side, he has been photographing Indigenous people and their environments since the 1970s, documenting the changing lifestyles and architecture of many of the world's unique and ancient cultures. He lives in Santa Fe.

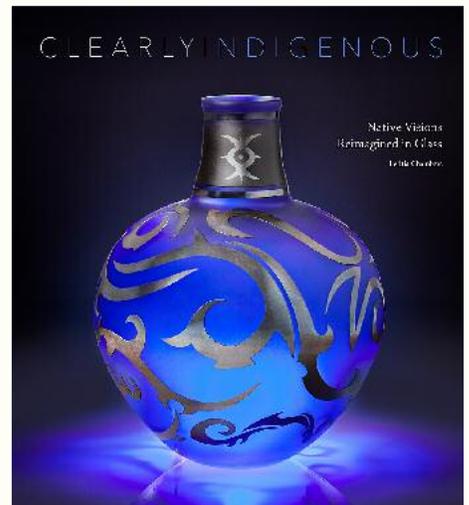
Jacketed Hardcover: \$50 ISBN 978-0-89013-668-3

240 pages, 164 duotone plates, 11 ½ x 10 landscape





Top: Dale Chihuly in the hot shop at IAIA, Santa Fe, New Mexico, 1974; above: Preston Singletary, *Raven Rattle*, 2019. From *Clearly Indigenous: Native Visions Reimagined in Glass*.



CLEARLY INDIGENOUS NATIVE VISIONS REIMAGINED IN GLASS

By Letitia Chambers

Photo editor Cathy Short

Published in association with the Museum of Indian Arts and Culture

The expertise of Native glass artists, in combination with the stories of their cultures, has produced a remarkable new artistic genre. This flowering of glass art in Indian Country is the result of the coming together of two movements that began in the 1960s—the contemporary Native arts movement, championed by Lloyd Kiva New, and the studio glass art movement, founded by American glass artists such as Dale Chihuly, who started several early teaching programs. Taken together, these two movements created a new dimension of cultural and artistic expression. The glass art created by American Indian artists is not only a personal expression but also imbued with cultural heritage. Whether reinterpreting traditional iconography or expressing current issues, Native glass artists have created a rich body of work. These artists have melded the aesthetics and properties inherent in glass art with their respective cultural knowledge. The result is the stunning collection of artwork presented here.

A number of American Indian artists were attracted to glass early in the movement, including Larry “Ulaaq” Ahvakana and Tony Jojola. Among the second generation of Native glass blowers are Preston Singletary, Daniel Joseph Friday, Robert “Spoooner” Marcus, Raven Skyriver, Raya Friday, Brian Barber, and Ira Lujan. This book also highlights the glass works of major multimedia artists including Ramson Lomatewama, Marvin Oliver, Susan Point, Haila (Ho-Wan-Ut) Old Peter, Joe David, Joe Fedderson, Angela Babby, Ed Archie NoiseCat, Tammy Garcia, Carol Lujan, Rory Erler Wakemup, Lillian Pitt, Adrian Wall, Virgil Ortiz, Harlan Reano, Jody Naranjo, and several others. Four indigenous artists from Australia and New Zealand, who have collaborated with American Indian artists, are also included. This comprehensive look at this new genre of art includes multiple photographs of the impressive works of each artist.

Jacketed Hardcover: \$45.00 ISBN 978-0-89013-658-4

192 pages, 200 color photographs, 10 x 11



Virgil Ortiz, *Spirit World Army*, 2019, 17 in. h. From *Virgil Ortiz: reVolution*. "This piece speaks to the internal conflicts of those living with PTSD. . . . The three-pointed star and the three circles represent the infinite quest for stability and balance in their thoughts and lives. On the back I painted Rorschach-inspired silhouetted images of vets."
—Virgil Ortiz

VIRGIL ORTIZ reVolution

By Charles S. King

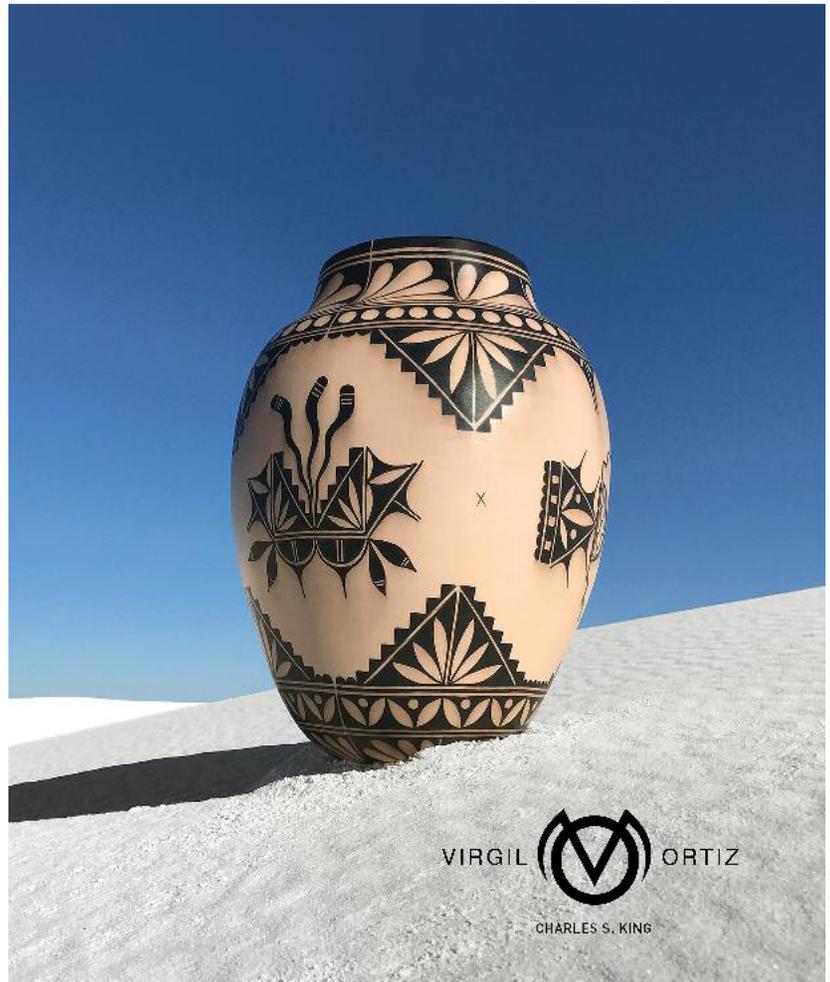
Foreword by Karen Kramer

"For Virgil Ortiz, the clay and his art are not so much a career as a calling. His is a life spent mastering a variety of media to give voice to his thoughts, desires, fantasies, culture, and visions of the future. It is a story that at times seemed preordained, and yet the reality is that his success is built on tenacious hard work and talent. At times Virgil is a lone voice speaking out for a cause or a vision. He is both storyteller and provocateur. He has continually rejected his clay work as craft and refined it both in technique and content to place it as fine art. Yet within this context, the art Virgil makes remains grounded in his Pueblo culture and early life. This distinctive background illuminates his work and provides a thematic thread that weaves it together across the years. To understand his artistry, it is necessary to also understand his Pueblo world."—Charles S. King

With an artistic career spanning four decades, Virgil Ortiz (Cochiti Pueblo) is one of the most innovative artists working today. Not one to be limited or categorized, Ortiz's artistry extends across media and boundaries—challenging societal expectations and breaking taboos. Ortiz learned traditional pueblo pottery techniques through a matriline of renowned Cochiti potters, his grandmother Laurencita Herrera (1912–1984) and his mother Seferina Ortiz (1931–2007).

Virgil Ortiz: reVolution is a midcareer retrospective that presents a view into Ortiz's transformative pottery and art to illuminate his creative and artistic manifestations. With a vision that merges apocalyptic themes, science fiction, and storytelling, Ortiz's ingenuity as a contemporary artist, provocateur, activist, futurist, and preservationist extends to his creativity in pottery, design, fashion, film, jewelry, and décor.

This beautiful book features more than 200 works of art selected by Virgil Ortiz as well as his artist statement. Curator Karen Kramer contributes a com-



VIRGIL  ORTIZ
CHARLES S. KING

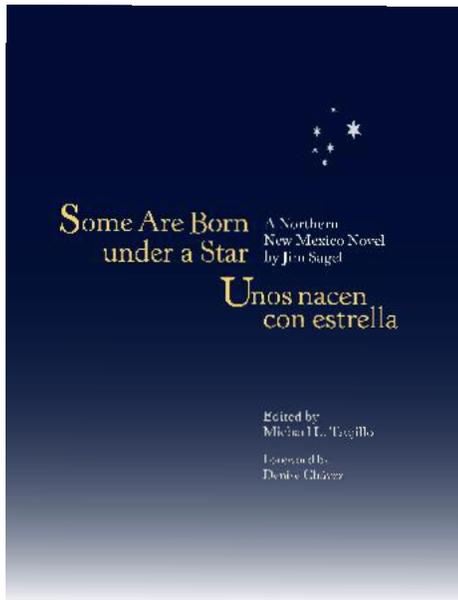
PELLING portrait of the artist in her foreword to Charles S. King's biography of Ortiz. In addition, this book represents a unique collaboration between book designer and artist with Ortiz leaving his imprint on each page.

Charles S. King is an author, pueblo pottery expert, and gallerist. In 1996 he established King Galleries, with locations in Scottsdale and more recently in Santa Fe, representing many of today's leading Native potters, historic clay works, and contemporary paintings. He is the author of *Spoken Through Clay: Native Pottery of the Southwest—The Eric S. Dobkin Collection* (MNMP); *Born of Fire: The Life and Pottery of Margaret Tafaya* (MNMP); *The Life and Art of Tony Da*; and *Virgil Ortiz: Revolt 1680/2180*. He has served on boards of art associations and judged pottery at prestigious events including Santa Fe Indian Market, the Heard Museum Indian Market, and Gallup Ceremonial.

Karen Kramer is Curator of Native American and Oceanic Art and Culture at the Peabody Essex Museum in Salem, Massachusetts.

Hardcover: \$55.00 ISBN 978-0-89013-667-6

236 pages, 55 color plates, 200 color and black-and-white photographs, 10 x 12



SOME ARE BORN UNDER A STAR/UNOS NACEN CON ESTRELLA

A NORTHERN NEW MEXICO NOVEL

By Jim Sagel

Edited by Michael L. Trujillo

Foreword by Denise Chávez

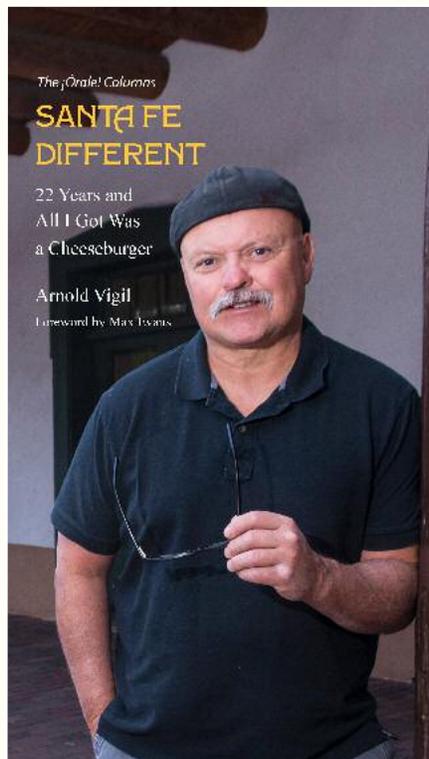
“The novel, which is presented in dual English and Spanish versions, mainly focuses on the Chacón family in the fictional New Mexico village of San Buenaventura, and their revival of the dormant traditional New Mexico folk play *Los pastores*.... Authentic northern New Mexico culture provided [Sagel] a wealth of material on which to draw for his work, and this book offers all of the above in an insightful, observant and sensitive manner, with dichos and Spanglish peppered throughout.”

—Arnold Vigil for the *Journal North*

Jacketed Hardcover: \$16.95 ISBN 978-0-89013-639-3

Ebook: \$16.95 ISBN 978-0-89013-640-9

200 pages, 7 x 9



SANTA FE DIFFERENT 22 YEARS AND ALL I GOT WAS A CHEESEBURGER THE ¡ÓRALE! COLUMNS

By Arnold Vigil

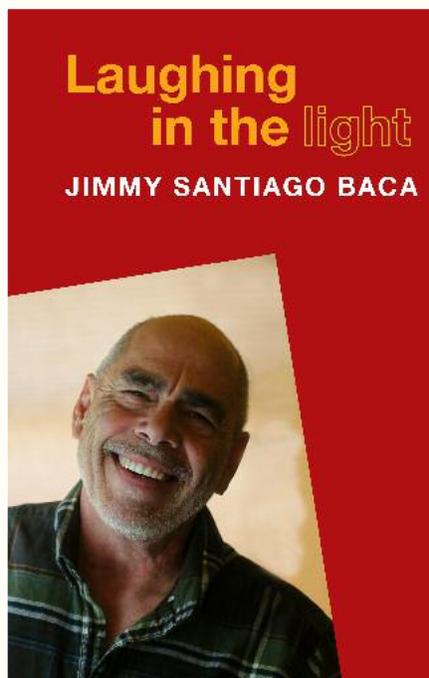
Foreword by Max Evans

From 2004 to 2009, the Albuquerque Journal North ran the *¡Órale! Santa Fe* column by Santa Fe native and veteran journalist Arnold Vigil. The editor gave Vigil plenty of rope to cover topics ranging from encounters with locals and tourists to social commentary about changes that have taken place over the years. Vigil's local perspective and humorous insights about Santa Fe, its inhabitants, and visitors struck a chord with readers—native Nuevomexicanos and long-time residents alike. Despite its popularity, the column was discontinued as a result of the economic downturn. *Santa Fe Different* is a compilation of Vigil's favorite columns, mostly standing the test of time.

Paperbound: \$16.95 ISBN 978-0-89013-650-8

Ebook: \$16.95 ISBN 978-0-89013-651-5

180 pages, 5 ½ x 9 ½



LAUGHING IN THE LIGHT

By Jimmy Santiago Baca

Jimmy Santiago Baca's newest collection of essays picks up where his earlier acclaimed book, *Working in the Dark*, left off. *Laughing in the Light* is the writer's first attempt to revisit the past twenty years with a renewed heart and wizened spirit as he shares his experiences, what he has learned along the way, and how his views have changed. Baca delves deeper into contemporary issues as he explores themes ranging from arts, culture, and education to justice reform.

Hardcover: \$17.95 ISBN 978-0-89013-645-4

Ebook: \$17.95 ISBN 978-0-89013-646-1

192 pages, 8½ x 5½

OF GOD AND MORTAL MEN

T.C. CANNON

Edited by Ann E. Marshall and Diana F. Pardue

Introduction by David M. Roche

Essays by Ann E. Marshall, N. Scott Momaday, John P. Lukavic, David Rettig, Diana F. Pardue, and Gilbert Vicario

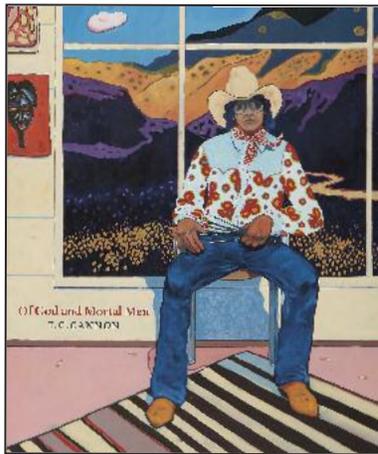
Of God and Mortal Men conveys the artistic genius of T.C. Cannon (1946–1978) through his best and most iconic paintings, prints, and poetry. Essays offer a fresh and inclusive look at Cannon’s work extending beyond the confines of American Indian art.

“T.C. Cannon charted an artistic legacy that resonates well beyond the 31 years he lived.... ‘I must dwell in places where I am always in awe of God and mortal men,’ he wrote in 1974. This book returns the awe, with love.”

—*New Mexico Magazine*

Jacketed Hardcover: \$39.95
ISBN 978-0-89013-628-7

136 pages, 40 color plates,
4 black-and-white photographs,
7 drawings, 9¼ x 11½



LLOYD KIVA NEW A NEW CENTURY: THE LIFE AND LEGACY OF CHEROKEE ARTIST AND EDUCATOR LLOYD KIVA NEW

Preface by David Warren
(Santa Clara Pueblo)

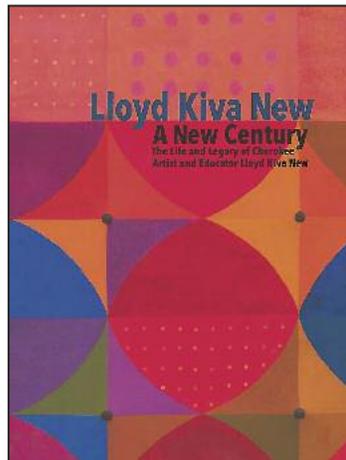
Essays by Tony R. Chavarria (Santa Clara Pueblo), Ryan S. Flahive, Rose Marie Cutropia, and Tatiana Lomahaftewa-Singer (Hopi/Choctaw), and Carmen Vendelin

Afterword by Nancy Marie Mithlo
(Chiricahua Apache)

This catalogue commemorates the life of Lloyd Kiva New, artist, fashion designer, and renowned arts educator. Always a trailblazer, from his early years as a student at the Art Institute of Chicago, Lloyd New held a deep and abiding appreciation for both his Cherokee and Scots-Irish cultural heritage. This book considers his legacy and influence—as a Native pioneer in fashion design, entrepreneurship, and cultural art education—at the Santa Fe Indian School and as co-founder of the Institute of American Indian Arts.

Hardcover: \$39.95 ISBN 978-0-9887791-5-0

96 pages, 68 color plates, 24 additional photographs



AWA TSIREH PUEBLO PAINTER AND METALSMITH

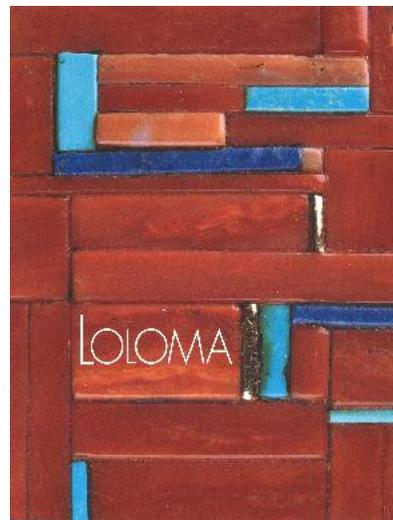
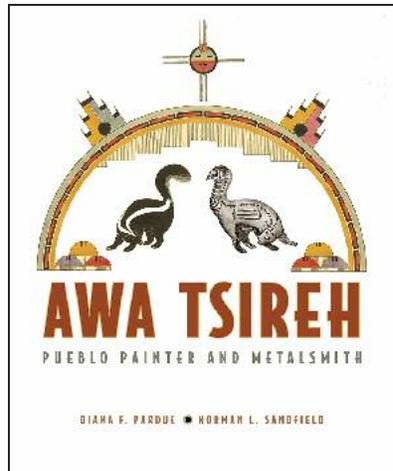
By Diana F. Pardue and Norman L. Sandfield

Alfonso Roybal, better known as Awa Tsireh (Cat Tail Bird in the Tewa language), is considered one of the finest Native American painters of the first half of the twentieth century. For the first time, this book brings together Awa Tsireh’s metalwork made during the 1930s and 1940s at the Garden of

the Gods Trading Post in Manitou Springs, Colorado. Working with other Native metalsmiths, Tsireh created jewelry, platters, and other serviceware working with silver, copper, and aluminum. Awa Tsireh’s recognizable and charming imagery and the quality of his hand and imagination, however, illuminate all of his pieces.

Paperbound: \$24.95
ISBN 978-0-934351-91-1

160 pages, 233 color photographs,
10¼ x 8½



LOLOMA BEAUTY IS HIS NAME

By Martha Hopkins Struever
with Jonathan Batkin and
Cheri Falkenstien-Doyle

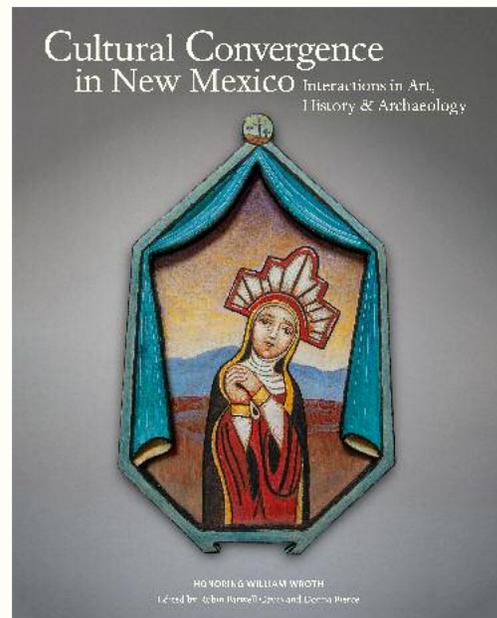
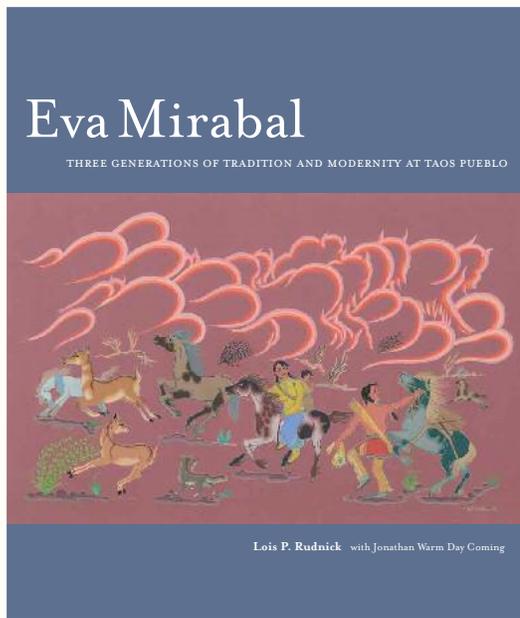
Charles Loloma (Hopi, 1921–1991) was arguably the most influential Native American artists of the twentieth century. An artist of astonishing creative energy, he found fame as a jeweler, ceramist, painter, and poet. This book includes substantial information about Loloma never before published, as well as illustrations

of the most comprehensive grouping of his work ever assembled, comprising jewelry, ceramics, and other items made between 1939 and 1989.

Hardbound: \$60.00 ISBN 978-0-99731-094-8

Paperbound: \$39.95 ISBN 978-0-99731-095-5

224 pages, 283 color and 7 black-and-white illustrations



EVA MIRABAL

THREE GENERATIONS OF TRADITION AND MODERNITY AT TAOS PUEBLO

Lois P. Rudnick with Jonathan Warm Day Coming

Eva Mirabal (Eah-Ha-Wa, Fast Growing Corn, 1920–1968) studied for six years at the Dorothy Dunn Studio art program in Santa Fe, where she was a favorite of the program's founder and served as an assistant to Dunn's successor, Geronimo Montoya (P'Otsunu, 1915–2015, Ohkay Owingeh Pueblo). By the time she was twenty years old, Mirabal was exhibiting in museums and galleries across the country.

Mirabal's first exposure to art was through her father Pedro Mirabal who was a popular model, along with Eva's father-in-law Geronimo Gomez, for members of the Taos Art Society and for modern artists who came to Taos as part of Mabel Dodge Luhan's circle.

During World War II, Eva enlisted in the Women's Army Corp (WACs) in 1943, the only WAC assigned as a full-time artist. She was very likely the first Native American woman to publish a comic strip, the feisty *G. I. Gertie*. During the same period, she worked on two significant mural commissions. After the war, Eva was a visiting professor of art at Southern Illinois Normal University. Following her return to Taos Pueblo, she studied at the Taos Valley Art School on the GI Bill. Throughout her lifetime, her paintings and murals received national acclaim.

After her death in 1968, Eva's teenage sons discovered a treasure trove of her life story. In a huge pine box that she had nailed shut, she placed scores of her drawings; family photographs; diary entries; newspaper clippings; and hundreds of letters. Drawing on this rich and invaluable archive, as well as on interviews with family members, Rudnick tells the story of Eva's brilliant but brief and impactful career as a Taos Pueblo artist, along with the story of the artistic legacy carried on by her son Jonathan Warm Day Coming.

Jacketed Clothbound: \$34.95 ISBN 978-0-89013-662-1

160 pages, 17 color plates, 55 color and black-and-white figures, 9 x 10 1/2

CULTURAL CONVERGENCE IN NEW MEXICO

INTERACTIONS IN ART, HISTORY & ARCHAEOLOGY

Honoring William Wroth

Edited by Robin Farwell Gavin and Donna Pierce

Introduction by William Wroth

Cultural Convergence in New Mexico is a volume in honor of William Wroth (1938–2019), whose career as a cultural historian and curator contributed greatly to our understanding of Spanish Colonial art in the Americas and about poetry, and helped found the poetry review *Coyote's Journal*.

This volume explores themes important to Wroth broadly related to the art, history, and culture of New Spain, as well as cross-cultural interactions of Hispanos and Native Americans. With more than 180 color illustrations, *Cultural Convergence* presents interdisciplinary essays by an esteemed group of scholars and writers, and a selection of works by artists he knew and admired. In addition, Wroth selected the essayists; many are colleagues he worked with over the years. They include Donna Pierce and Robin Farwell Gavin (volume editors), Richard I. Ford, Klinton Burgio-Ericson, David L. Shaul and Scott G. Ortman, José Antonio Esquivel, Cristina Cruz González, Rick Hendricks, John L. Kessell, Victor Dan Jaramillo, Don J. Usner, Lane Coulter, Jonathan Batkin, Enrique R. Lamadrid and Miguel A. Gandert, Orlando Romero, Jack Loeffler, and John Brandi.

Jacketed Hardcover: \$45.00 ISBN 978-0-89013-663-8

320 pages, 18 color plates, 165 color and black-and-white figures, 9 x 11

GUS FOSTER AMERICAN PANORAMAS

By Gus Foster

Foreword by Larry Bell

Essays by James L. Enyeart, Edward T. Hall, and Evan M. Maurer

"In his photographs, Foster's interest in the unpredictable evidence of time's many faces is held in a kind of aesthetic suspension. . . . His personal feelings, his reactions to the reality of the moment, imbue the subject matter of his photographs. . . . Foster's photographs are silent testaments to the commingling of the eternal nature of time and the very temporal nature of our observation. . . . The result is the Zen-like beauty of Foster's panoramas, a beauty that engulfs viewers without explanation."—James L. Enyeart

In 1972 while driving around California, Gus Foster photographed through his car window, using his camera as a notebook, a record of where he had been. The experience photographing—and later, filming—through the moving car's window greatly influenced his later use of panoramic cameras and his exploration of time. Foster was also impressed by landscapes of the mountain West by pioneer photographers Carleton Watkins, Timothy O'Sullivan, and W. H. Jackson that documented the majestic vastness of the Rocky Mountains. He would spend fifteen years photographing the Rockies, crossing the continent from Canada to Mexico, and climbing the highest summits carrying a load of equipment much like these early photographers.

This retrospective monograph is a remarkable visual record of Foster's forty-five-year journey making panoramic images and details the photographer's travels across North America and beyond. From Alaskan glaciers to Times Square in New York City, he turned his cameras on high mountain terrain and desert and urban lowlands, as well the massive acreage used for food production with its landscapes of wheat, corn, wild rice, and other crops. Also included is a selection

GUS FOSTER | AMERICAN PANORAMAS



ESSAYS BY JAMES L. ENYEART, EDWARD T. HALL, AND EVAN M. MAURER

tion of Time Photographs made with a portable panoramic camera capturing multiple revolutions of more than 1,000 degrees while literally recording multiple moments in time in a single image. The scale of Foster's photographs—prints measuring up to sixteen feet—are distinctive and impressive. The 360-degree angle of a Foster panorama, writes Evan M. Maurer, "turns in a circle; at one glance, you can see everything around you—to infinity from any point on the compass. As Gus told me, 'It's like having eyes in the back of your head.'"

This book accompanies an exhibition at the Harwood Museum of Art in Taos October 23, 2021, to April 17, 2022.

Jacketed Hardcover: \$55.00 ISBN 978-0-89013-659-1

160 pages, 62 color panoramic plates, additional color photographs, 16 x 11



SHARING CODE

ART1, FREDERICK HAMMERSLEY, AND THE DAWN OF COMPUTER ART

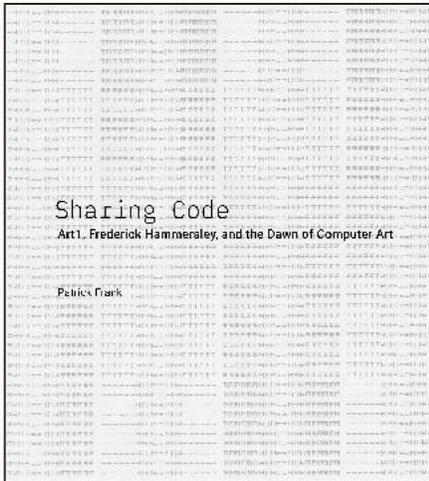
By Patrick Frank

Foreword by Joseph Traugott

Sharing Code tells the story of Art1—a computer program developed in 1968 at the University of New Mexico—and its role in early digital creativity. The program, designed by electrical engineer Richard Williams with the encouragement of art department chair and renowned kinetic artist Charles Mattox, enabled artists who knew nothing about computers to create artworks on a large mainframe machine by sending output to a line printer. This collaboration of artists with computer engineers represents a unique period in the evolution of digital art. Art1 met with some success among a circle of artists, from Albuquerque to Minneapolis and even southern England, who used it to create hundreds of works before the program faded out of use in the mid 1970s. UNM art faculty member Frederick Hammersley took a strong interest in Art1 and in two years made over 150 works—more than any other artist—marking an important phase in his career. *Sharing Code* features 50 illustrations by Hammersley, Charles Mattox, Katherine Nash, and James Hill and interviews with Williams and Hill.

Hardcover: \$39.95 ISBN 978-0-89013-655-3

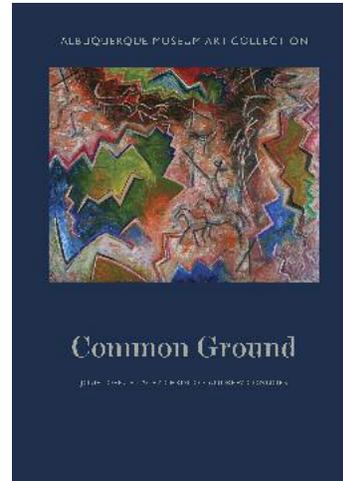
160 pages, 50 color plates, 9½ x 10½



Sharing Code

Art1, Frederick Hammersley, and the Dawn of Computer Art

Patrick Frank



Common Ground

ALBUQUERQUE MUSEUM ART COLLECTION

COMMON GROUND

By Josie Lopez, Lacey Chrisco, and Andrew Connors

Published in association with the Albuquerque Museum

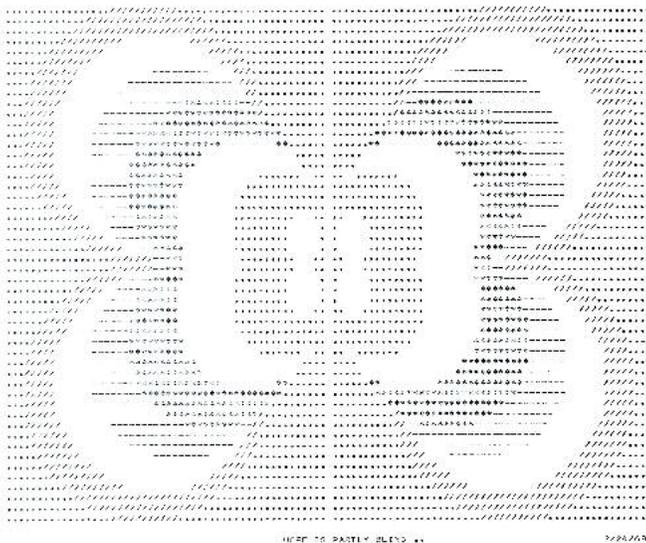
The broad range of works in the Albuquerque Museum's permanent art collection reflects the diversity, creativity, and innovation of New Mexico's artistic legacy. This guidebook highlights masterworks in

the collection: contemporary art and photography, sculpture, jewelry, Hispanic religious art, Pueblo pottery, and tapestries. Among the artists represented are Georgia O'Keeffe, T.C. Cannon, Tom Joyce, Peter Hurd, Luís Jiménez, Frederick Hammersley, Jaune Quick-to-See Smith, and Nora Naranjo Morse. Photographers include Miguel Gandert, Lee Friedlander, Patrick Nagatani, Anne Noggle, Oscar Lozoya, and Betty Hahn. The book also includes works with a broader national and international relevance that resonate in New Mexico, such as a series of color serigraphs on paper of Mao Tse-Tung by Andy Warhol and Wendy Red Star's archival pigment prints on paper.

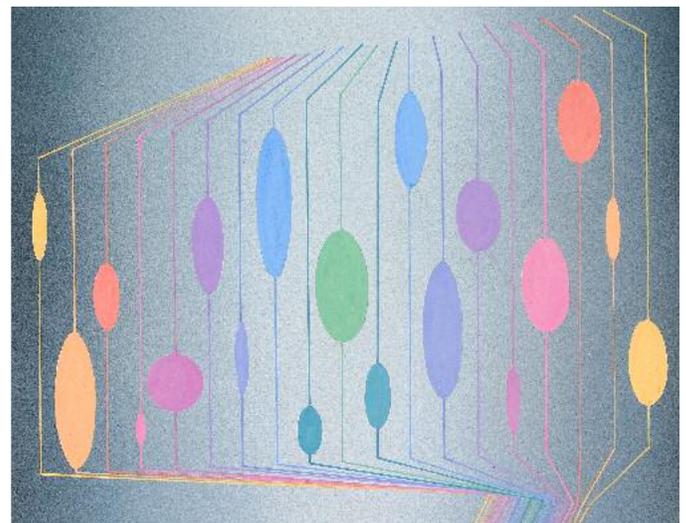
This book is the fourth in the Albuquerque Museum Collection Series.

Flexibound: \$37.50 ISBN 978-0-89013-654-6

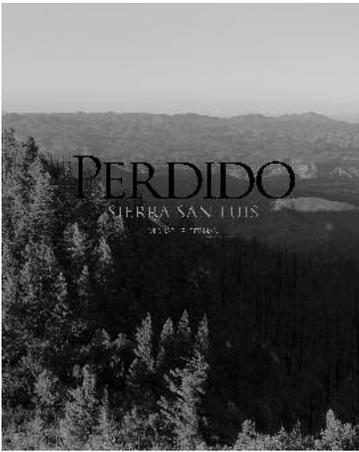
280 pages, 318 color plates, 7 figures, 7 x 10



Frederick Hammersley, *Hope Is Partly Blind ...*, 1969



Horace Towner Pierce, *detail of Symphony no. 2*, 1949–52



PERDIDO SIERRA SAN LUIS

By Michael P. Berman

Foreword by Tim DeChristopher

Essay by Rodrigo Sierra Corona

Afterword by Valer Clark

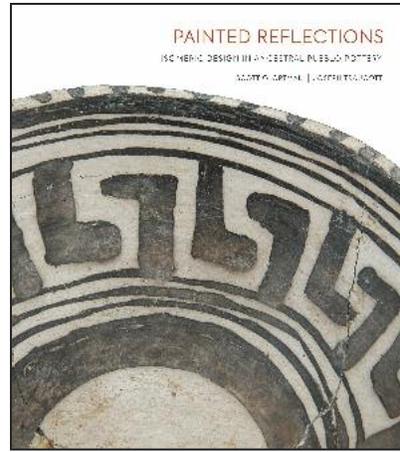
“No estoy perdido. I am not lost. I like this country. I am happy here, and I feel safe.... The border throws you off, but it also wakes you up. I was not always this comfortable here, and it is a bit of a story how I fell in love with

the Sierra San Luis. It starts with the day I saw the last Mexican wolf on American soil—not one of the reintroduced ones with leather dog-collar trackers strapped around their necks, but a wild one up from Sonora or maybe Durango—and it ended when an old Mexican rancher, the man who killed the same wolf, opened a locked gate for me and let me in.”—Michael Berman

The remarkable Sierra San Luis in northern Mexico forms the nexus of the Sierra Madres and the Rocky Mountains. Photographer and environmentalist Michael P. Berman wandered the borderlands occupied by ranchers, wildlife, and narcotics. His documentation explores the beautiful and rugged landscape at a seminal point in time and provides a poetic understanding of how one learns to see the land. As Berman notes, the ecological systems on the planet are failing, yet in the Sierra San Luis the collapse has reversed itself—water, soil, and ecological diversity are all increasing in quantity and improving in quality. Why here and nowhere else?

Hardcover: \$50.00 ISBN 978-0-89013-648-5

196 pages, 83 tritone plates, 8 ¾ x 10 ¾



PAINTED REFLECTIONS ISOMERIC DESIGN IN ANCESTRAL PUEBLO POTTERY

By Scott G. Ortman and
Joseph Traugott

Foreword by Maxine McBrinn
and Antonio R. Chavarria

“This is a serious analysis of what amounts to a world view by Pueblo culture, one that embraced the mirror

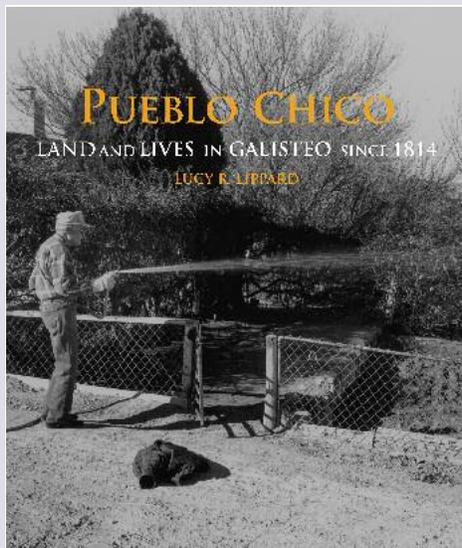
balance of life—male/female, earth/sky, life/spirit world—as one, a whole, the elements of each mirror images of the other... a finely thought, written, and illustrated book.”—Historic Santa Fe Foundation

This fascinating study focuses on the “isomeric” designs that make Ancestral Pueblo pottery distinctive. The spatial illusions and optical reversals painted on Ancestral pottery is compared here to isomers in chemistry that refer to compounds that are identical but have mirror-image structures. Featuring one hundred examples of the painting tradition, the book takes a closer look at the psychology, history, and cultural significance of this unique aspect of Ancestral Pueblo painting, providing fascinating revelations into the very foundations of Pueblo culture.

This book accompanies an exhibition at the Museum of Indian Arts and Culture in Santa Fe from February 6, 2022, to March 12, 2023.

Jacketed Hardcover: \$37.50 ISBN 978-0-89013-637-9

136 pages, 50 color plates, 60 figures, 9 ½ x 10 ½



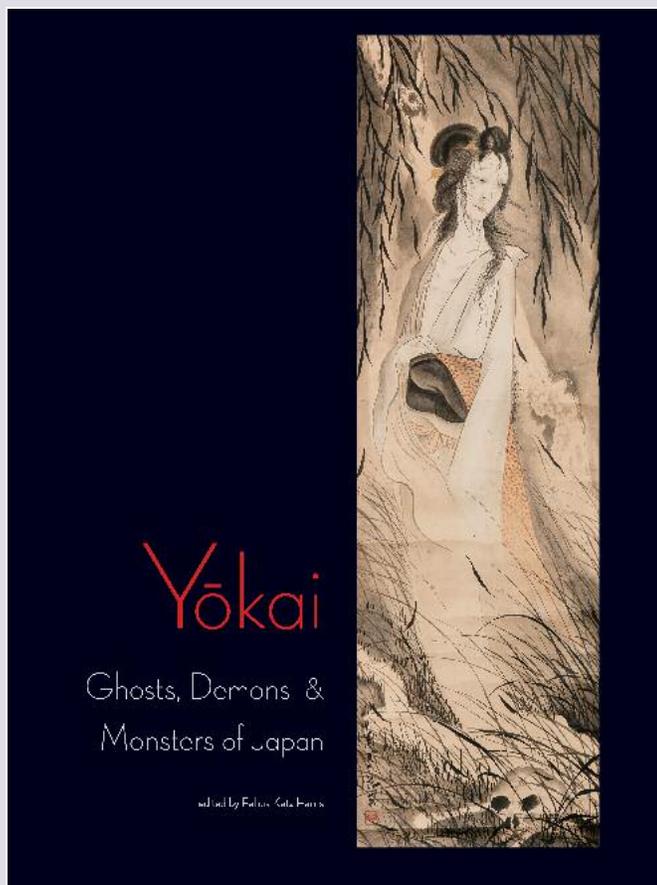
PUEBLO CHICO LAND AND LIVES IN GALISTEO SINCE 1814

Lucy R. Lippard

In her second book on Galisteo, New Mexico, cultural historian Lucy R. Lippard writes about the place she has lived for a quarter century. The history of a place she refers to as Pueblo Chico (little town) is based largely on other people’s memories—those of the descendants of the original settlers in the early 1800s, heirs of the Spanish colonizers and the indigenous colonized who courageously settled this isolated valley despite official neglect and threats of Indian raids. The memories of those who came later—Hispano and Anglo—also echo through this book. But too many lives have already receded into the land, and few remain to tell the stories. The land itself has the longest memory, harboring traces of towns, trails, agriculture, and other land use that goes back thousands of years.

Jacketed Hardcover: \$39.95 ISBN 978-0-89013-649-2

304 pages, 200 black-and-white and color photographs, 15 maps, 8 ½ x 10



YŌKAI GHOSTS, DEMONS & MONSTERS OF JAPAN

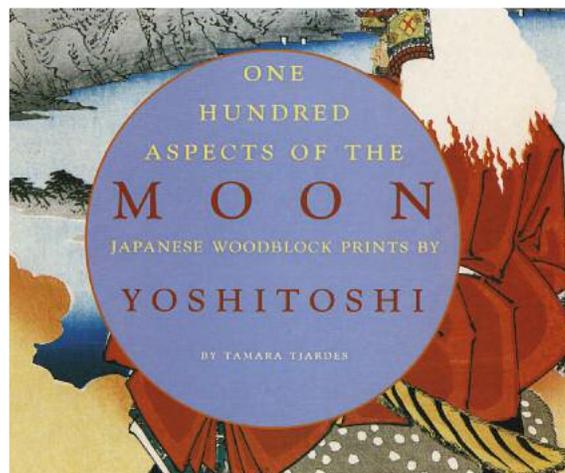
Edited by Felicia Katz-Harris
Foreword by Khristaan Villela

Vivid in Japanese art and imagination are creatures that are at once ghostly and humorous. The Japanese word *yōkai* generally refers to a range of supernatural beings such as ghosts, demons, monsters, shapeshifters, tricksters, and other strange kinds of creatures. Today, *yōkai* are wildly popular in Japan. They are prevalent across contemporary entertainment genres such as manga (“comics”) and anime (“animation”) series, horror movies, and video games, and toys. This diverse array of *yōkai* imagery and materiality is deeply rooted in the past. *Yōkai: Ghosts, Demons & Monsters of Japan* explores *yōkai* and their popularity in Japan through multiple perspectives.

Interdisciplinary essays explore popular culture themes, connecting traditional folklore, folk art, and imagery to trends in Japan as well as in the United States.

Hardcover: \$39.95 ISBN 978-0-89013-652-2

256 pages, 58 color plates, 118 figures, 8 ½ x 14



ONE HUNDRED ASPECTS OF THE MOON JAPANESE WOODBLOCK PRINTS BY YOSHITOSHI

By Tamara Tjardes

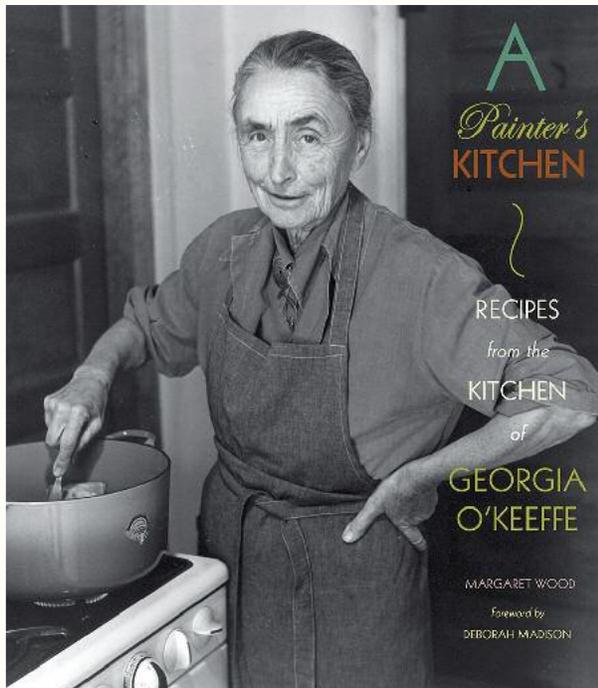
“In creating this extraordinary series of prints, Yoshitoshi chose a motif that had a deep resonance in Japanese culture, appreciated not only for its articulation of time and seasons in a literal sense but also for its symbolic reference to the nite and temporal nature of human life.”

—*Hawaii Herald*

Yoshitoshi (1839–1892) was the last great woodblock print master of the Ukiyo-e tradition, and *One Hundred Aspects of the Moon* is regarded as his greatest achievement. Yoshitoshi was born in the city of Edo (Tokyo) shortly before Japan’s violent transformations from a medieval to a modern society. He was keenly interested in preserving traditional Japanese culture against the inclusions of modernism, and his prints celebrate the glory of Japan in its mythology, literature, history, the warrior culture, and fine woodblock print tradition.

Paperbound with Flaps: \$29.95 ISBN 978-0-89013-438-2

112 pages, 100 color plates, 10 x 8



A PAINTER'S KITCHEN

RECIPES FROM THE KITCHEN OF GEORGIA O'KEEFFE

By Margaret Wood

Foreword by Deborah Madison

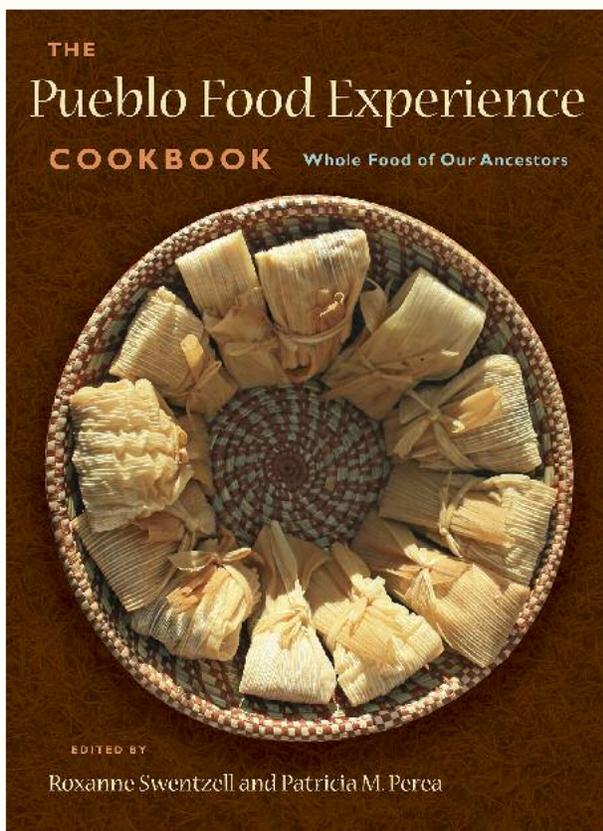
Margaret Wood met Georgia O'Keeffe when the artist was ninety, and she worked as her companion from 1977 to 1982. *A Painter's Kitchen* highlights the artist's creativity in the kitchen where she took great pride in her healthy culinary style based on homegrown and natural foods.

"Read the recipes closely and you'll uncover some clues to their depth of flavor—the use of a mortar and pestle to grind the spices for that tomato soufflé, wheat ground fresh for the bread, an omelet studded with herbs from the garden, mashed potatoes infused with dandelion greens gathered in the spring."

—Deborah Madison, from the Foreword

Paperbound: \$16.95 ISBN 978-0-89013-560-0

132 pages, 8 color and 10 black-and-white photographs, 8 x 9



THE PUEBLO FOOD EXPERIENCE COOKBOOK

WHOLE FOOD OF OUR ANCESTORS

Edited by Roxanne Swentzell and Patricia M. Perea

Essays by Roxanne Swentzell, Patricia M. Perea, Porter P. Swentzell, Annette M. Rodríguez, and Marian Naranjo

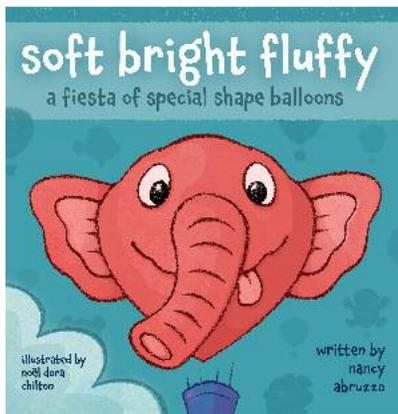
"This book should encourage more people to document their traditional cuisines, recipes and practices. The craft of seeding saving, growing and sharing is at the start and end of all such projects."

—*Indian Country Today Media Network*

The Pueblo Food Experience Cookbook is about returning to a precontact diet of chemical-free meat, fowl, fish and a wide variety of whole grains, nuts, seeds, fruits, and vegetables. Core ingredients include the Pueblo diet staples of corn, beans, and squash—known as the Three Sisters—providing physical and spiritual balance as well as a connection to the Ancestral Pueblo landscape, and native plants such as amaranth and purslane.

Hardcover: \$24.95 ISBN 978-0-89013-619-5

120 pages, 51 color and black-and-white photographs, 9 drawings, 3 maps, 7¼ x 10



SOFT BRIGHT FLUFFY
A FIESTA OF SPECIAL SHAPE
BALLOONS

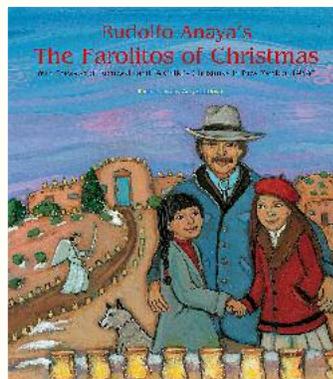
By Nancy Abruzzo

Illustrations by Noël Dora Chilton

Hardcover: \$12.95 ISBN 978-0-89013-665-2

Ebook: \$12.95 ISBN 978-0-89013-666-9

24 pages, 11 color illustrations, 6 x 6
 Age 2 and up



RUDOLFO ANAYA'S
THE FAROLITOS OF CHRISTMAS
 WITH "SEASON OF RENEWAL"
 AND "A CHILD'S CHRISTMAS IN

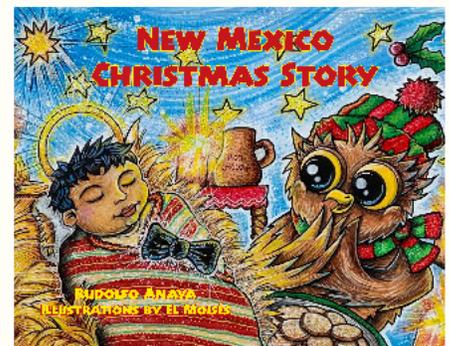
By Rudolfo Anaya

Illustrations by Amy Córdova

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NEW MEXICO
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OWL IN A STRAW HAT 3

By Rudolfo Anaya

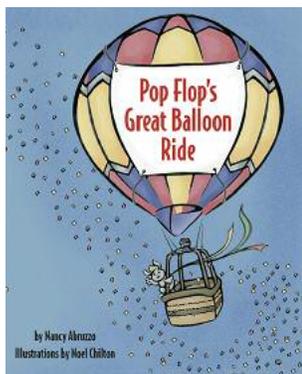
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Spanish Translation by Enrique R. Lamadrid

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Ebook: \$16.95 ISBN 978-0-89013-661-4

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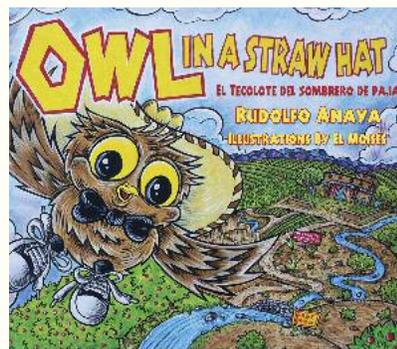
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By Nancy Abruzzo

Illustrations by Noël Chilton

Hardcover: \$12.95 ISBN 978-0-89013-475-7

32 pages, 21 color illustrations, 9 x 11



OWL IN A STRAW HAT
EL TECOLOTE DEL SOMBRERO
DE PAJA

By Rudolfo Anaya

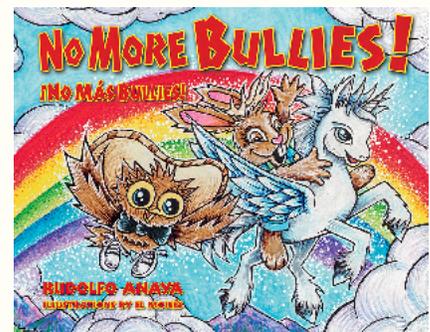
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 Age 6 and up



NO MORE BULLIES! / ¡NO MÁS
BULLICIOS!
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By Rudolfo Anaya

Illustrations by El Moisés

Spanish Translation by Enrique R. Lamadrid

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SALES REPRESENTATIVES

New Mexico and Western States

WILCHER ASSOCIATES

Tom McCorkell
Southern California, NV, AZ, AK, HI
26652 Merienda #7
Laguna Hills, CA 92656
(949)362-0597
Fax (949)643-2330
tmccork@sbcglobal.net

Jim Sena
CO, UT, WY, NM
2838 Shadowglen Drive
Colorado Springs, CO 80918-4342
(719)210-5222
Fax (719)265-5932
sena.wilcher@gmail.com

Bob Rosenberg
Northern California, OR, WA, ID, MT
2318 32nd Ave
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Ph/Fax (415)564-1248
bob@bobrosenberggroup.com

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MILLER TRADE BOOK MARKETING

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Texas, Oklahoma, Louisiana, Arkansas

MCCLUNG ASSOCIATES

Bill McClung, Terri McClung
20540 Hwy 46W
Suite 115
Spring Branch, TX 78070
Terri (214)676-3161
tmclung@ix.netcom.com
Bill (214)505-1501
bmclung@ix.netcom.com

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David K. Brown
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Editorial Offices

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Back cover: The Territorial Style addition to the Borrego House, photograph by Simone Frances, 2020. From Old Santa Fe Today, fifth edition.



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