



Museum of New Mexico Press

Fall 2021

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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

SEPTEMBER

## 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-



pling 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 Tafoya* (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

OCTOBER

# SEASONS OF CEREMONIES

## RIES AND RITUALS IN GUATEMALA AND MEXICO

By William Frei

## 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



AUGUST

## SOFT BRIGHT FLUFFY A FIESTA OF SPECIAL SHAPE BALLOONS

By Nancy Abruzzo

Illustrations by Noël Dora Chilton

balloons go up,  
balloons come down  
balloons fly, up down  
special you, special me  
special shapes in the sky

Every year in October, visitors gather from all over the world to celebrate hot air balloons at the Albuquerque International Balloon Fiesta. The stars of the show are the whimsical Special Shape balloons—these fanciful, brightly colored balloons in the form of bees, trees, pigs, clowns, and more delight children and families as they take flight. Nancy Abruzzo, balloon enthusiast and a pilot herself, presents the magic of Special Shape balloons in this picture book for young readers beautifully illustrated by Noël Dora Chilton.

**Nancy Abruzzo** is the author of *Pop Flop's Great Balloon Ride* (MNNMP). She is the widow of Richard Abruzzo, world record holder of hot air and gas ballooning. Their two children are Mary Pat and Rico. Nancy is president of the Richard Abruzzo Foundation; past president and board of trustees member of the Anderson-Abruzzo International Balloon Museum; and Albuquerque International Balloon Fiesta ambassador for international pilots team leader.

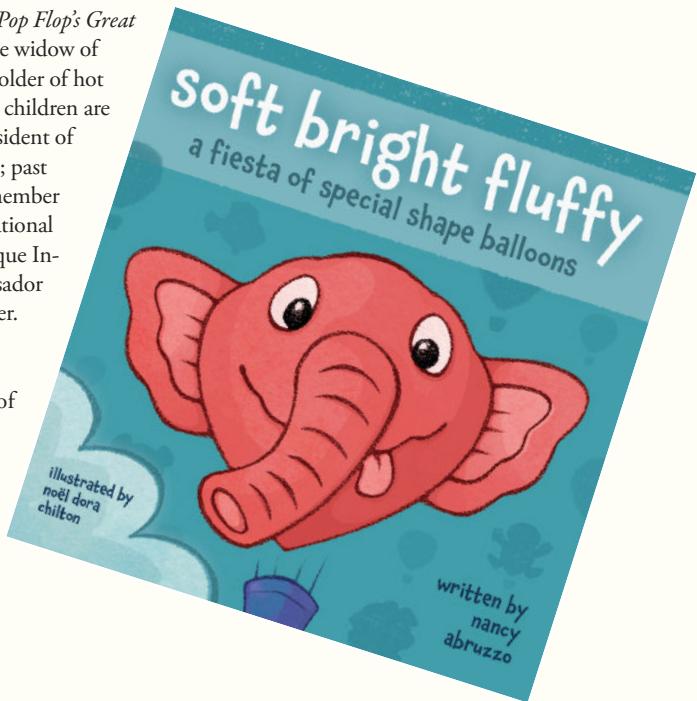
**Noël Dora Chilton** grew up in Albuquerque, hearing the roar of balloon burners overhead. She is illustrator of *Pop Flop's Great Balloon Ride* and other books. She lives in Hawaii with her two sons.

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



## NEW MEXICO CHRISTMAS STORY OWL IN A STRAW HAT 3

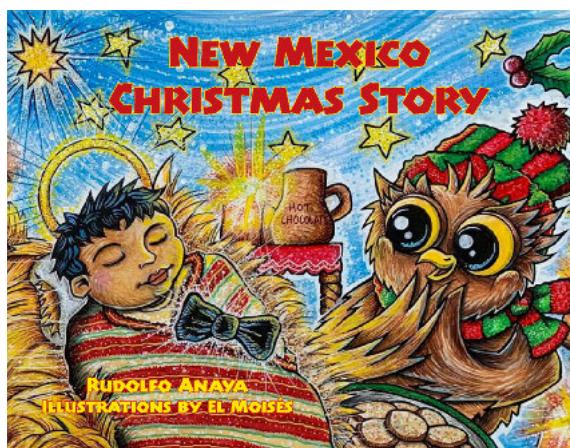
By Rudolfo Anaya

Illustrations by El Moisés

Spanish Translation by Enrique R. Lamadrid

Acclaimed New Mexico author Rudolfo Anaya presents a northern New Mexico Christmas tale in this third volume from his Owl in a Straw Hat series featuring the loveable Ollie Tecolote and his Wisdom School classmates Uno the Unicorn, Jackie Jackalope, Bessie Beaver, Sally Skunk,

Robbie Rabbit, and Ninja Raccoon. The story begins on Christmas Eve morning in Chimayó and the students play in the snow and decorate a Christmas tree for the classroom. They are looking forward to the evening's activities. Nana, their teacher, is making posole and chile colorado and has invited some special guests to join them for dinner. After that Nana says they'll walk to El Santuario to visit the Santo Niño and promises hot chocolate and *biscochitos* afterward! Along the way, they will act the parts of the shepherds in *Los pastores*, the Shepherds' Play, which is about shepherds visiting the newborn baby Jesus and bringing him gifts.



At the end of their journey, they too will visit the Nativity and bring their own gifts on this magical night.

Presented in English and Spanish side-by-side with a glossary and Anaya family recipes, this book is meant to be read and shared on Christmas Eve and will delight readers of all ages. Anaya's story and characters are colorfully brought to life by renowned artist El Moisés.

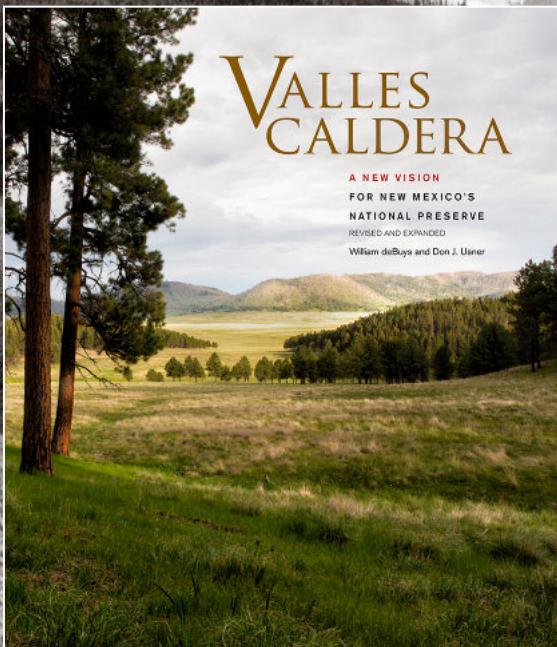
**Rudolfo Anaya**, considered the godfather of Chicano literature, is the author of the beloved classic *Bless Me, Ultima*, which was adapted into a feature film in 2013. In 2016, Anaya received the National Humanities Medal presented by President Barack Obama.

His children's books include *Owl in a Straw Hat*, *No More Bullies!/¡No Más Bullies!*, *Owl in a Straw Hat 2*, *Rudolfo Anaya's The Farolitos of Christmas*, *The First Tortilla*, *Roadrunner's Dance*, and *The Santero's Miracle*.

Hardcover: \$16.95 ISBN: 978-0-89013-660-7

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

40 pages, 12 color illustrations 11 x 8 1/2, Bilingual, Age 6 and up



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

REVISED & EXPANDED EDITION

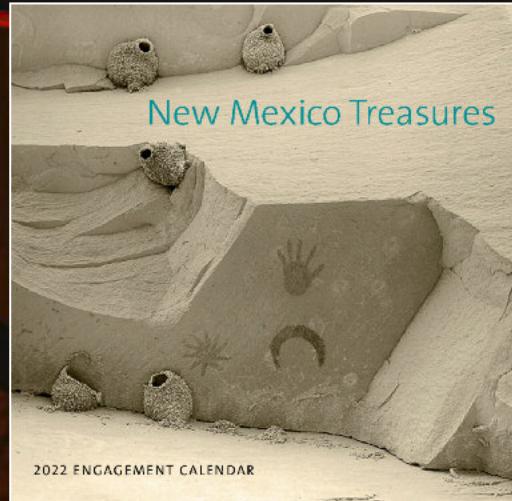
By William deBuys and Don J. Usner

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.

**William deBuys**, former chair of trustees for the preserve from its creation through 2005, has written a new essay that brings us up-to-date on policy and management changes. **Don J. Usner** contributes a new essay as well as new photography documenting environmental changes to the landscape over the past fourteen years. He was formerly an official photographer for the Valles Caldera Historic Trust.

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

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



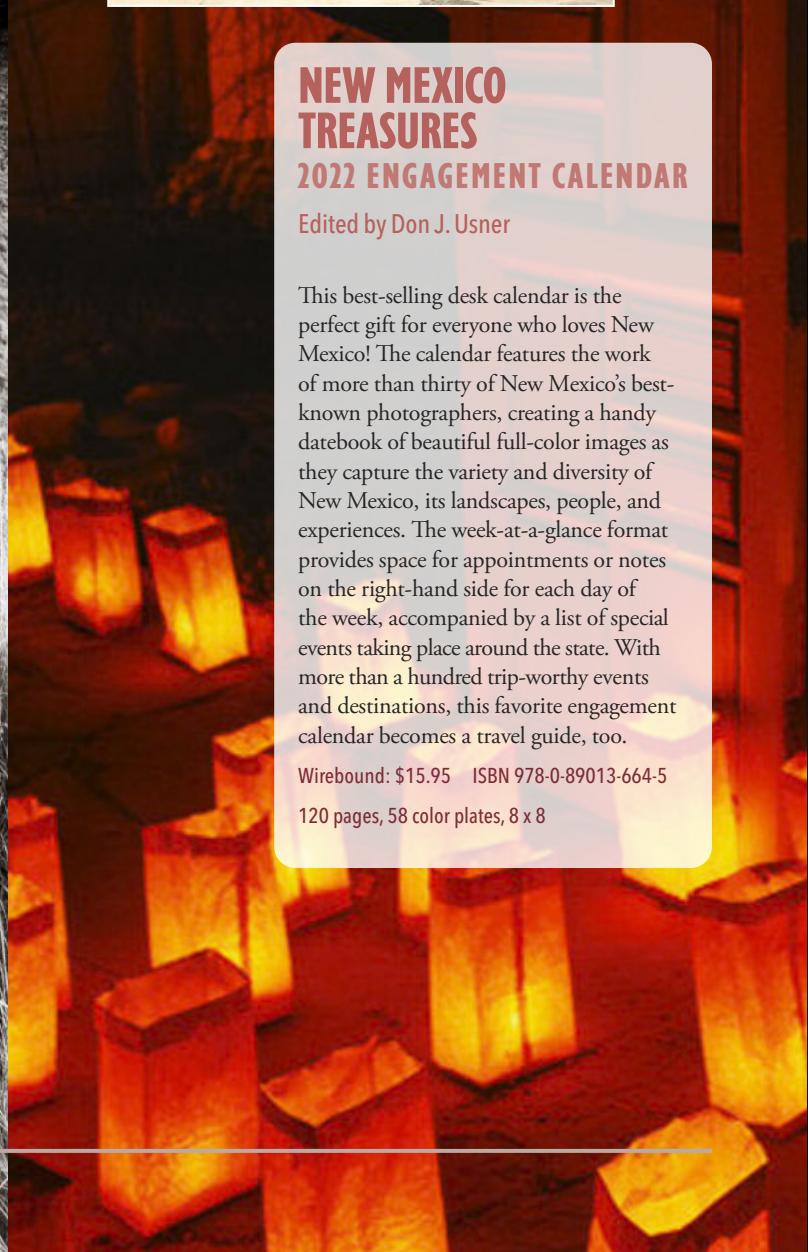
## NEW MEXICO TREASURES 2022 ENGAGEMENT CALENDAR

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 978-0-89013-664-5

120 pages, 58 color plates, 8 x 8





## CLEARLY INDIGENOUS NATIVE VISIONS REIMAGINED IN GLASS

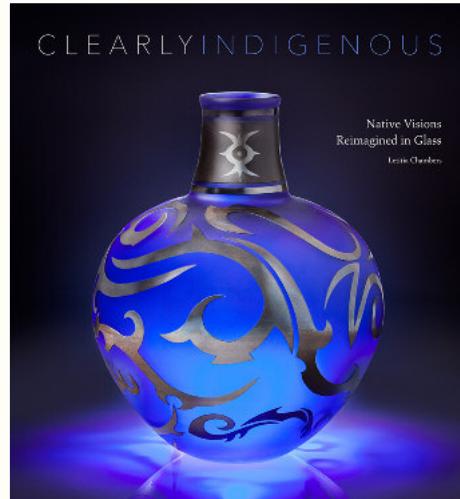
By Letitia Chambers

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.

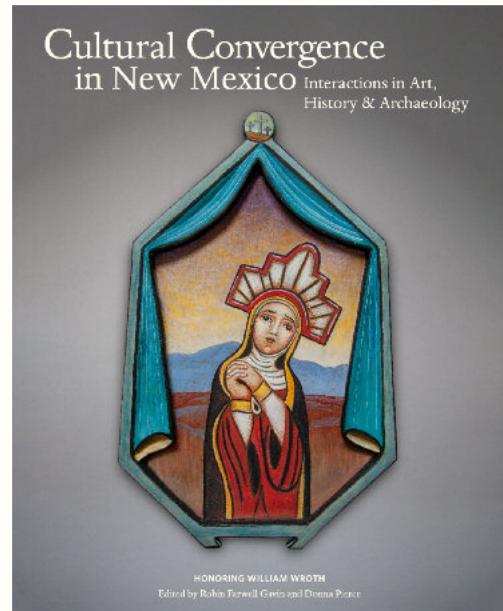
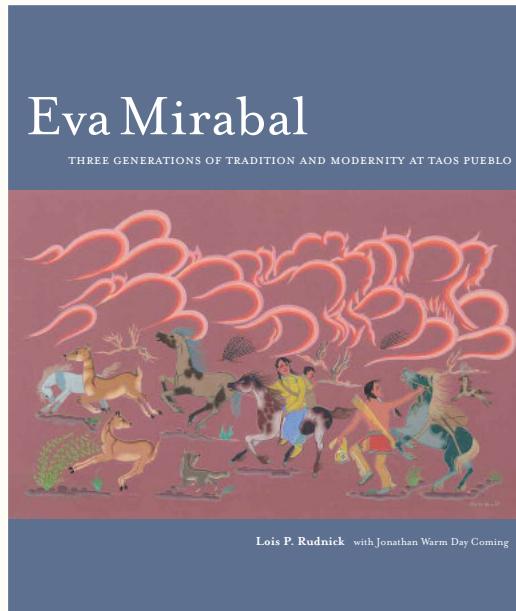
A number of American Indian artists were attracted to glass early in the movement, including Larry “Ulaaq” Ahvakana and Tony Jojola. Among the second generation of Native glass blowers are Preston Singletary, Daniel Joseph Friday, Robert “Spooner” Marcus, Raven Skyriver, Raya Friday, Brian Barber, and 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 Narango, 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.



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*.

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

192 pages, 10 x 11, 200 color photographs



## 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, Geronima 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 Woman'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 an 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, Clinton Burgio-Ericson, David L. Shaul and Scott G. Ortman, José Antonio Esquibel, 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 as the massive acreage used for food production with its landscapes of wheat, corn, wild rice, and other crops. Also included is a selec-

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



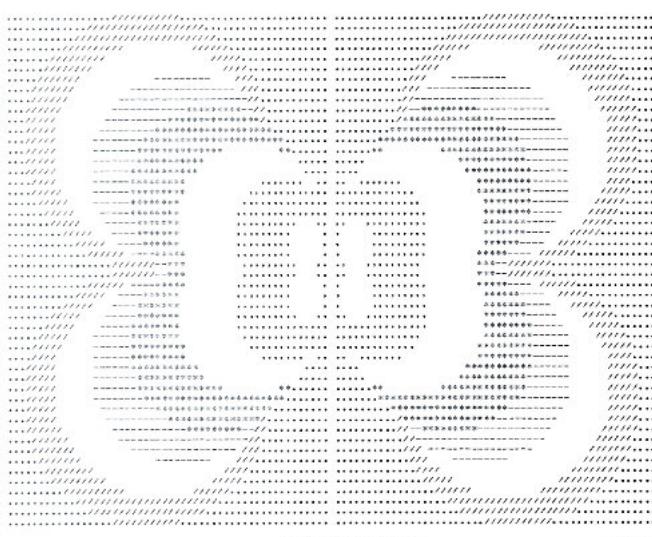
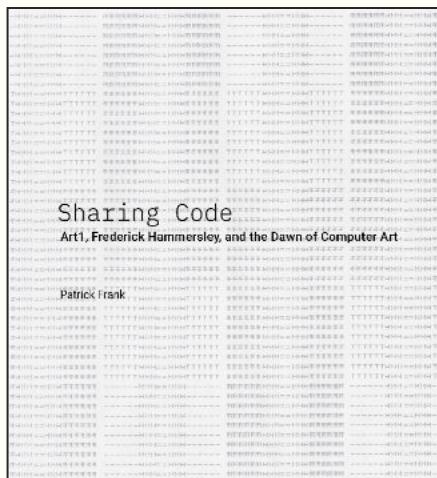
## SHARING CODE ART1, FREDERICK HAMMERSLEY, AND THE DAWN OF COMPUTER ART

By Patrick Frank

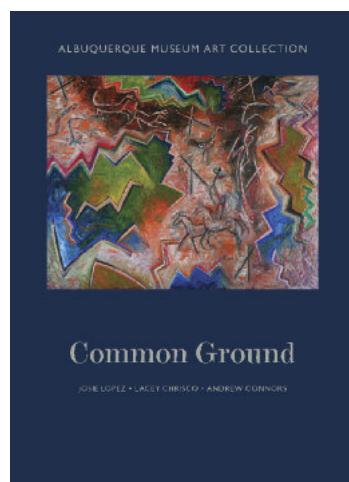
Foreword by Joseph Traugott

*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



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



## ALBUQUERQUE MUSEUM ART COLLECTION COMMON GROUND

By Josie Lopez, Lacey Chrisco, and Andrew Connors

Published in association with the Albuquerque Museum

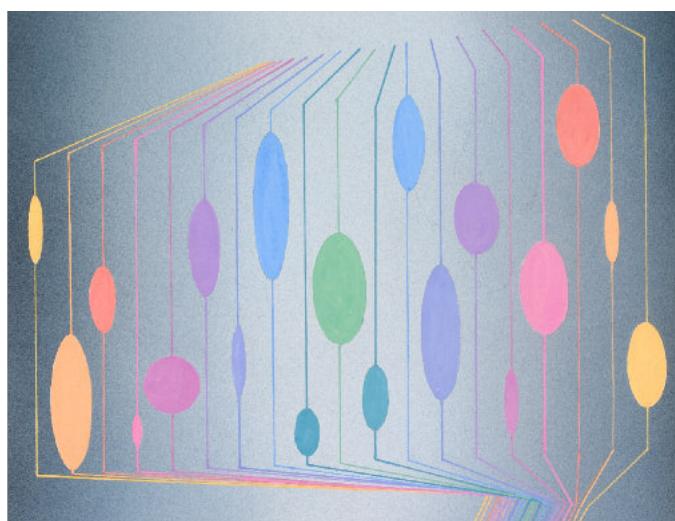
The broad range of works in the Albuquerque Museum's permanent art collection reflects the diversity, creativity, and innovation of New Mexico's artistic legacy. This guidebook highlights masterworks in

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, Luis 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.

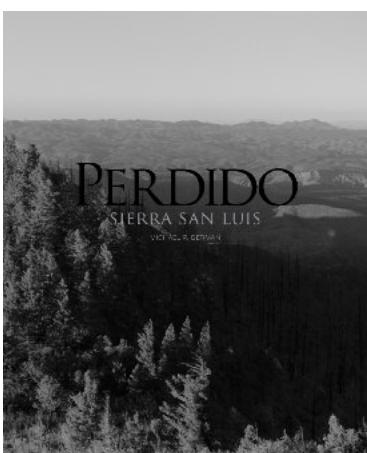
*This book is the fourth in the Albuquerque Museum Collection Series.*

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

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



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

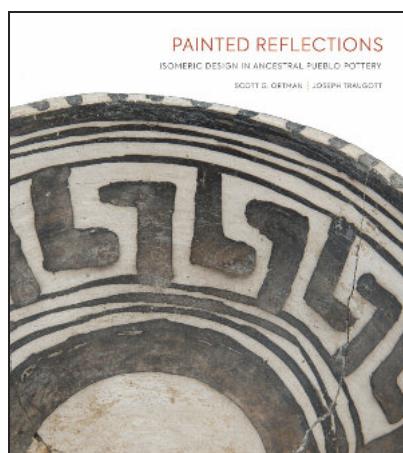
"No estoy perdido. I am not lost. I like this country. I am happy here, and I feel safe.... The border throws you off, but it also wakes you up. I was not always this comfortable here, and it is a bit of a story how I fell in love with

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 narco. 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

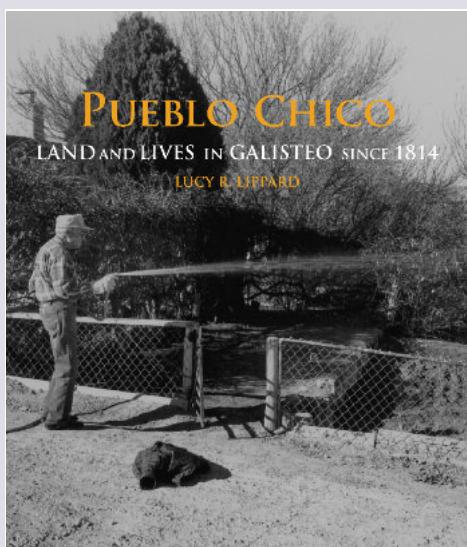
balance of life—male/female, earth/sky, life/spirit world—as one, a whole, the elements of each mirror images of the other... a finely thought, written, and illustrated book."—Historic Santa Fe Foundation

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 Feb 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



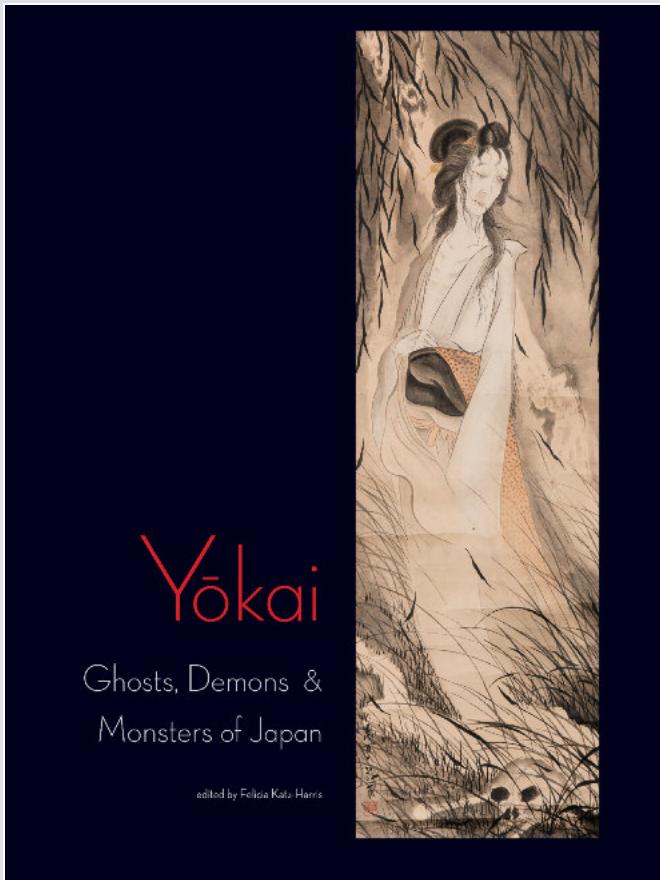
## PUEBLO CHICO LAND AND LIVES IN GALISTEO SINCE 1814

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

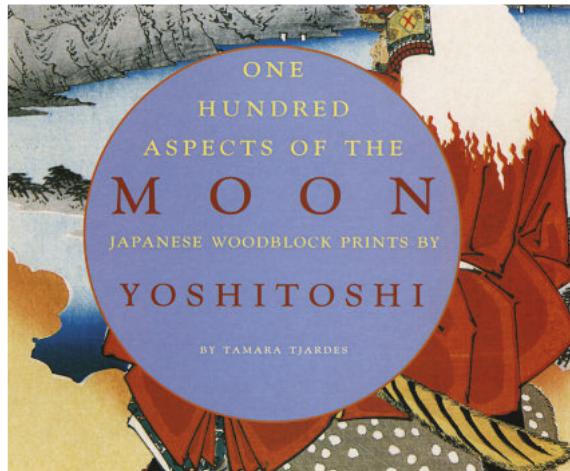
Edited by Felicia Katz-Harris  
Foreword by Khristaan Villela

Vivid in Japanese art and imagination are creatures that are at once ghastly 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.

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## ONE HUNDRED ASPECTS OF THE MOON JAPANESE WOODBLOCK PRINTS BY YOSHITOSHI

By Tamara Tjardes

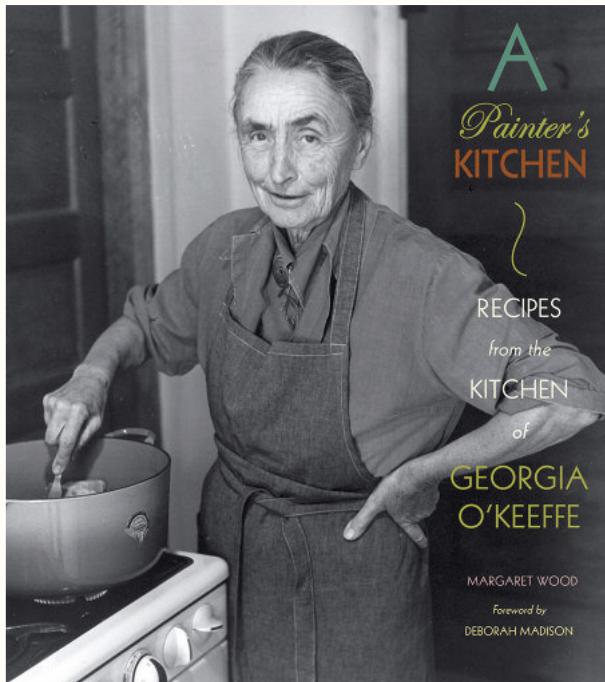
"In creating this extraordinary series of prints, Yoshitoshi chose a motif that had a deep resonance in Japanese culture, appreciated not only for its articulation of time and seasons in a literal sense but also for its symbolic reference to the nite and temporal nature of human life."

—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.

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## A PAINTER'S KITCHEN RECIPES FROM THE KITCHEN OF GEORGIA O'KEEFFE

By Margaret Wood

Foreword by Deborah Madison

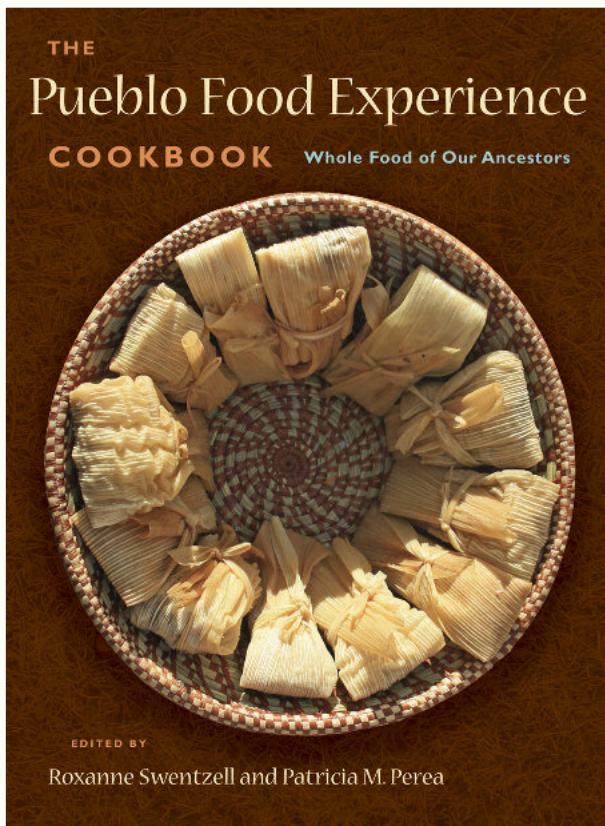
Margaret Wood met Georgia O'Keeffe when the artist was ninety, and she worked as her companion from 1977 to 1982. *A Painter's Kitchen* highlights the artist's creativity in the kitchen where she took great pride in her healthy culinary style based on homegrown and natural foods.

"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

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

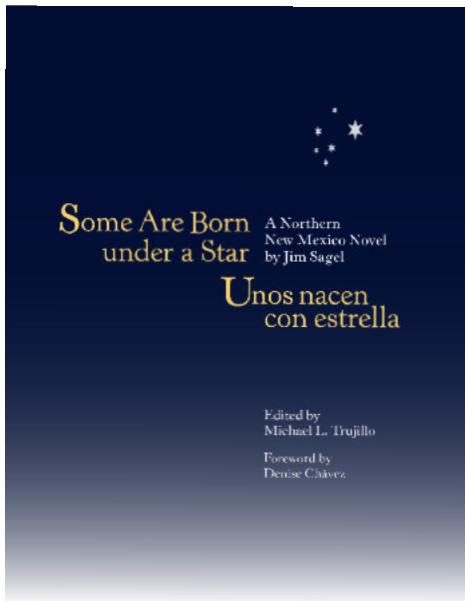
"This book should encourage more people to document their traditional cuisines, recipes and practices. The craft of seedling saving, growing and sharing is at the start and end of all such projects."

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*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.

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Foreword by Denise Chávez

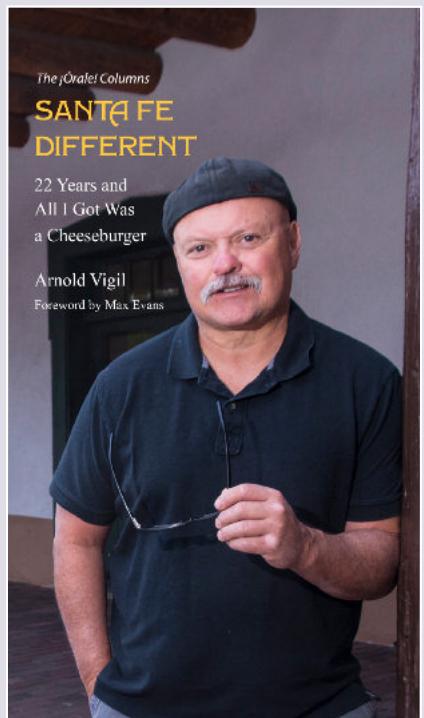
"The novel, which is presented in dual English and Spanish versions, mainly focuses on the Chacón family in the fictional New Mexico village of San Buenaventura, and their revival of the dormant traditional New Mexico folk play *Los pastores*.... Authentic northern New Mexico culture provided [Sagel] 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*

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### THE ÓRALE! COLUMNS

By Arnold Vigil

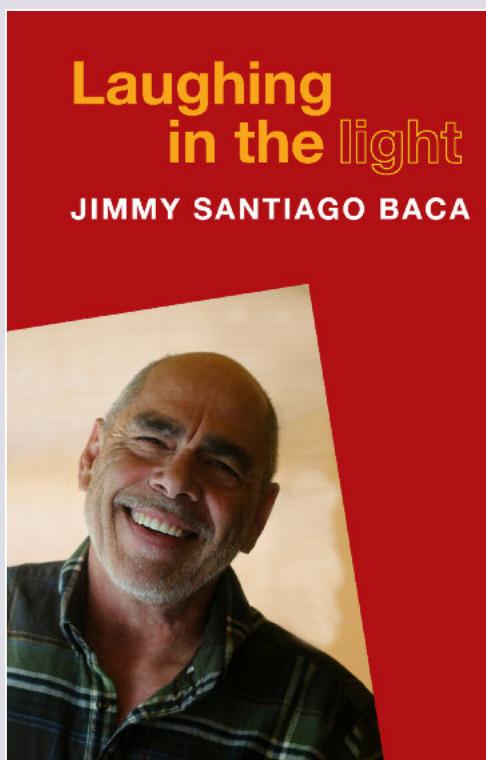
Foreword by Max Evans

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.

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180 pages, 5 1/2 x 9 1/2



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