

HISTORIC SANTA FE

MONTHLY E-MAGAZINE OF THE HISTORIC SANTA FE FOUNDATION APRIL 2016



INSIDE HISTORIC SANTA FE

Mother's Day is just around the corner and we are busy planning for this major fundraising and community-building day for Historic Santa Fe Foundation. In this issue we announce the locations in the historic Barrio de Analco along East de Vargas Street. HSFF's lecture hall, exhibition space and former sala of the Johnson families and Margretta Dietrich in El Zaguán is filled with the colorful watercolors and ceramic pieces of Nicola Heindl. We interview Heindl about her influences for her imaginative, vibrant artworks. Finally, Debbie and Jon Lawrence review two recent and controversial publications by Peter Nabokov: a reprint of *The Origin Myth of Acoma Pueblo* and *How the World Moves*. We hope you enjoy the issue and we look forward to seeing you on the annual Mother's Day Tour on Sunday, May 8th.

As always, we look forward to hearing from you.

—Melanie McWhorter, Historic Santa Fe Foundation Development Associate



MOTHER'S DAY TOUR

EXPLORING FOUR PROPERTIES

A VERY SPECIAL EVENT

For the 2016 Mother's Day Tour, HSFF staff and board selected four properties: San Miguel Chapel, The "Oldest" House, Roque Tudesqui House and the Bataan Memorial Building.

OUR SPONSORS

We are pleased to announce that the sponsor of this newsletter will also be one of the sponsors for the event. Santa Fe Properties located at 1000 Paseo de Peralta will be the staging grounds for the tour and they will supply bottled water for all participants.

LOGISTICS

Parking will be available in the PERA parking lot and the tour is easily walkable down East de Vargas Street and ending near Galisteo Street with the Bataan Memorial Building.

San Miguel Chapel holds Latin Mass at 2pm and HSFF Mother's Day participants are welcome to attend. If tourgoers want to forgo mass, visit San Miguel Chapel from 1:00-1:50pm and

3:10-4:00pm to avoid disturbing the service.

TICKETS

Advance Tickets for the Mother's Day Tour are \$7.00 for members and \$12 for nonmembers. HSFF will also sell tickets on Mother's Day at all locations. Tickets sold on the day of the tour will be \$10 for members and \$15 for nonmembers so pick up your ticket early. Children under 16 are free with accompanying adults. Advance tickets available for purchase: www.historicsantafe.org/news.html.

Mother's Day



Tour 2016



NICOLA HEINDL

INTERVIEW NICOLA HEINDL

Nicola Heindl's exhibition *Ripples and Surfaces* is currently on display in El Zaguán through Friday, April 29th. In this interview, HSFF's Melanie McWhorter and Heindl discuss some of the artist's work and influences.

MM: The figures in your watercolors are exotic and often sensual. Your figurative work seems to be derived from outsider art. Do you have formal train-

ing in the arts? What are some of your influences, artistic or otherwise?

Nicola Heindl: I did my degree in Graphics and Illustration at Central St. Martins college in London, and on graduating I embarked on a career in illustration working for numerous clients, especially in the field of magazines, newspapers, and book publishers, as well as creating a number of posters.

Artists whom I admire greatly are fairly varied, and include Gerhard Richter, Balthus, Botero, Hans Holbein, Cranach, Goya, George Grosz, Bosch, Philip Guston, Louise Bourgeois, Ben Shahn, Jenny Saville, and Ai Weiwei. Intricate textiles influence me, especially pre-Columbian needlework, and traditional Turkish embroidery. Repeated patterns in nature, such as intricate tree branches, stones, leaves and layers of earth often find their way into my personal work, as do found rusty sections of barbed wire, twisted into interesting shapes, often resembling faces. And I do indeed find a lot of outsider art intriguing, and wonderfully expressive in an unselfconscious way.

MM: Your work may be recognizable to those who are familiar with the Putumayo world music CDs. Your artwork lends a unique and branded look to all their productions. From what I understand, your association with this company was quite fortuitous and timely. How did this relationship start and how has it expanded or changed over the years?

NH: A friend in New York introduced me to Putumayo's cofounder, Dan Storper, around 1991. She knew that he was a fan of my work, and it went from there. At that time, the company was just transi-

tioning from a clothing company to a world music company. I have created over 200 CD covers since then, and it has only been in the last five years or so that I started creating my own personal work, that was very separate to my Putumayo 'style'. In the early days, before Internet, I relied on fax machines and color Xeroxes to send my initial sketches. These days, most people buy music online, which means that striking covers are less instrumental in attracting sales. This coincided with me wanting to move away from my commercial work.

MM: Does each newly themed album with Putumayo challenge your artistic skills? What is your approach to each cover? Does listening to the music influence your artwork?

NH: In the early days, research entailed trawling through bookshops, libraries and record stores. Again, this was before Internet, and the ease of extensive research. Listening to the tracks certainly helps to inspire images, and I start by sketching various compositions, and I usually arrive at a final image fairly quickly. After that, I usually make various changes here and there depending on feedback from my clients.

MM: The ceramics have the same fantastical feeling as your watercolors. They also seem quite feminine and anthropomorphic, but also influenced directly by features of mollusks and undersea life. What inspired you to create your ceramic pieces and what prompted this aesthetic?

NH: A few years ago, I saw a group show at Site Santa Fe, where I saw the surreal and haunting work of Czech ceramic artist Klara Kristalova. I loved the idea of clay being used in contemporary art, and shortly after that I signed up for classes at the nearby Santa Fe Clay. I find the actual making of my pieces very therapeutic, and whilst they do resemble seascapes, the original trigger was seeing a delicate East African headpiece covered in tiny shells in an ethnographic museum in Geneva.

MM: You have a familial relationship to Santa Fe through some of the HSFF volunteers and board members. There is an obvious connection to this town, but that what brought you and your family here? What do you enjoy about living here? What is one intriguing quality or fact about Santa Fe that you discovered upon moving here?

NH: My husband is originally from Santa Fe, and we have been visiting each summer for twenty years, so it has always felt like a home from home, and it was a nice contrast to our somewhat hectic life in London. The incredible landscape and outdoor life here have impacted positively on us and our rapidly growing sons. I have made a number of wonderful friends here, and have discovered unexpected links to various other friends in both London and Barcelona, quite bizarre coincidences in fact. It feels as though there is an invisible thread connecting all these interesting and creative people that come from far and wide. Having moved from London, I miss my weekly visits to the major museums and galleries there, but I find Santa Fe an inspiring hotbed of creativity, and it feels like there is lots to explore.

Thank you for your time, Nicola.



NICOLA HEINDL



BOOK **REVIEWS**

Reviewed by Deborah and Jon Lawrence

The Origin Myth of Acoma Pueblo

By Edward Proctor Hunt. Edited by Peter Nabokov.

New York: Penguin Classics, 2015.

Penguin Classics, 185 pages, \$16.

How the World Moves

By Peter Nabokov

Viking, 550 pages, \$32.95.

In 1928, Edward Proctor Hunt, an Acoma Indian, gave his version of the origin myth of the Acoma Indians to Smithsonian Institution scholars. Now, in

this new edition of *The Origin Myth of Acoma Pueblo*, UCLA anthropology professor Peter Nabokov provides background information regarding the original storytelling sessions and compares it to the creation stories of other southwestern Indian pueblos. Nabokov's companion volume, *How the World Moves*, provides a detailed biography of Hunt's life as he leaves many of their traditional ways and becomes an interpreter of American Indians. What contributes to the book's success is that the story Nabokov tells is a broader and more complex multicultural history than simply one man's life. It involves the arrival of the Spaniards, the Pueblo Revolt of 1680 and the arrival of Kearny's troops in 1846, two world wars, the Depressions, and dramatic reversals in federal Indian policy. Indeed, at times the contextual digressions can overwhelm the story.

Day Break was born in 1861 in the mesa-top village of Acoma, New Mexico, one of the oldest continuously occupied communities in North America. When he was 10, he was initiated into some of Acoma's religious ceremonies. He left Acoma at the age of 19 to attend the Menaul Indian School, a Presbyterian boarding school in Albuquerque. In the pocket of a donated coat the school officials gave him, he found a Bible and

a written note from the donor which said that whoever received the jacket could share his name: Edward Proctor Hunt. By the time he returned to Acoma three years later, he had changed his name to Hunt, wore western clothes, and converted to Christianity. His return was not easy. He kept his Protestantism secret and halfheartedly resumed his participation in Acoma rituals. As a medicine man's step-son son, he was pressured into joining several pueblo secret societies, including the Koshare, the sacred clowns. Hunt recalls being taken into the kiva with other rebellious schoolboys--there they were horse-whipped into returning to Acoma traditional ways.

In 1889, Hunt fell in love with Marie Valle, the daughter of one of the pueblo's leading families. Perhaps because the lovers belonged to the same clan, after their quick marriage ceremony, they were banished to El Malpais, east of Gallup—here they had their first three children in a cave. The family later moved to Santa Clara Pueblo, but after a few years, they were ousted for not participating in the rituals and for refusing to help clean the pueblo's acequia. They moved to Albuquerque and then to Oklahoma—where they dressed and acted like Sioux, whose

warrior traditions enchanted the American public. Joining a Wild West Show, “Chief Big Snake,” as Hunt was now called, and his family traveled around Europe before joining a German circus. Again the Hunts redesigned their Indian identity to appeal to a European audience. Although the Hunt family troupe spent only one season in Europe, it established their lifelong vocation of performing different Native American identities for circuses, Boy Scout groups, school assemblies, and church congregations.

Upon returning from Europe in 1928, Edward Hunt spent two months in Washington, narrating his version of the Acoma creation story to director of the Smithsonian’s Bureau of American Ethnology, Matthew Sterling. Along with his sons Henry and Wilbert, and Philip Sanchez, an adopted son from Santa Ana Pueblo, Hunt worked as a paid informant, revealing Acoma Pueblo’s origin myth, the creation of the first humans, their emergence into the world, the population of the Earth with plants and animals, the coming of the kachina spirits, the creation of Acoma religious societies and authorities, and finally a cycle of stories about the War Twins. Acoma Pueblos

consider these stories to be sacred and not to be shared with outsiders.

In an introduction to the *Origin Myth* and in its companion volume, Nabokov discusses a few of the problems regarding Hunt’s version of the creation story. Hunt’s sons translated their father’s native Keresan into English. No transcription was made of the Hunt’s narration, and therefore scholars also don’t have a Keresan version to reference. Because there was no film made of Hunt while he was narrating the story, his rhythms, gestures and pauses are lost as well. That said, Nabokov is a sensitive editor, and the book will provide readers with a good understanding of the mythological worldview of the Acoma people.

When the *Origin Myth* was published in 1942 by the Bureau of American Ethnology, the Hunts were not identified as informants. The title page listed Matthew W. Sterling as its sole author. The preface mentioned group of Pueblo Indians from Acoma and Santa Ana who met with Sterling and his Washington staff in the fall of 1928. The book was neglected for a number of years until it began to be excerpted for anthologies. According to Nabokov, the *Origin Myth* ranks with the Bible, the Epic of Gilgamesh, and the Koran as one of the world’s great texts and

it deserves more attention. Additionally, he feels that the Origin Myth should be credited to its rightful author. However, not everyone is pleased with his recent republication of the story. book. Many Pueblos think that Nabokov is exploiting Native people for personal gain. The governor of Acoma Pueblo, Fred Vallo, contends that Hunt never received permission from the pueblo to give Acoma sacred information to anyone. The Bureau of Ethnology's 1942 publication of the myth was "a fundamental breach of trust by the United States" (Fred S. Vallo, "My Opinion," Santa Fe New Mexican, September 23, 2015). According to Vallo, the *Origin Myth of the Pueblo of Acoma* is the intellectual property of the pueblo: Hunt, the Bureau of American

Ethnology, and Nabokov had no right to reproduce it.

Is a tribal origin narrative intellectual property? At a Santa Fe book reading this past fall, Nabokov defended his new edition of *The Origin Myth of Acoma Pueblo*. He argued that the original 1946 version is in the public domain and that the text is widely available online.

How the World Moves: The Odyssey of an American Indian Family and The Origin Myth of Acoma Pueblo make for interesting reading, and not only because they provide a fascinating insight into Acoma Pueblo culture. Read together, they encourage thoughtful discussion of issues regarding cultural and intellectual property right of indigenous communities.

SANTA FE
PROPERTIES™



The Historic Santa Fe Foundation would like to thank Dave Feldt, Associate Broker, at Santa Fe Properties for his support in making this edition of our newsletter, Historic Santa Fe possible.

Dave@DaveFeldt.com

c: 505.690.5162

o: 505.982.4466



eZINE CREDITS: Cover photo by Max Carlos Martinez and interior photos by Anna Yarrow except “Bee” photo on page 11 by Melanie McWhorter. Designed by Dominic Cappel-
lo—El Zaguán residents.

Historic Santa Fe © Historic Santa Fe Foundation,
2016. All rights reserved.

APRIL/MAY 2016 EVENTS CALENDAR

Tuesday, April 19th, 3pm. Salon El Zaguán with members-only lecture by Maurice Dixon at HSFF, 545 Canyon Road, Suite 2. Dixon will speak on his research and book, *The Artistic Odyssey of Higinio V. Gonzales*, published by the University of Oklahoma Press. Call 505.983.2567 or email office@historicsantafe.org to RSVP

April 21st-27th. Santa Fe Community College Earth Week, 6401 Richards Ave. SFCC college comes to life with daily events, including tours, presentations, screenings, and more. Events are free and open to the community.
http://www.sfcc.edu/news_and_events/earthweek_and_solar_fiesta_2014

Saturday, April 23rd. Community Day at the Santa Fe Botanical Garden, 715 Camino Lejo. Free admission to the Garden for New Mexico residents and students.
<http://santafebotanicalgarden.org/community-day/>

April 28th-30th. Gathering of Nations Pow Wow, Wise Pies Arena "The Pit" Albuquerque. Three-day event with over 3,000 Indigenous/Native American/Indian dancers and singers from over 500+ tribes and includes Miss Indian World Talent Presentations.
<http://www.gatheringofnations.com/gathering-of-nations-event-information/>

Friday, May 6th, 5-7pm. Exhibition opening Opening at El Zaguán, 545 Canyon Road, Suite 2. Gary Denmark, *Megaliths and Cairnages*, Organic abstractions on canvas and paper.

Sunday, May 8th. Historic Santa Fe Foundation's Annual Mother's Day Tour, East de Vargas Street. Parking at PERA Building. Check to purchase tickets or for more information.
<http://www.historicsantafe.org/news.html>

Sunday, May 15th. Santa Fe Isotopes Day, Isotopes Park, 1601 Avenida Cesar Chavez SE, Albuquerque. Free Santa Fe T-shirts for first 2,000 fans. More info on free tickets on website.
<http://santafe.com/calendar/event/santa-fe-isotopes-day>

Tuesday, May 17th, 3pm. Salon El Zaguán with members-only lecture by State Historian Rick Hendricks at HSFF, 545 Canyon Road, Suite 2. Hendricks will speak about churches of Nambe and Pojoaque Call 505.983.2567 or email office@historicsantafe.org to RSVP

HSFF MISSION

Our mission is to preserve, protect, and promote the historic properties and diverse cultural heritage of the Santa Fe area, and to educate the public about Santa Fe's history and the importance of preservation.

The Historic Santa Fe Foundation
545 Canyon Road, Suite 2
Santa Fe, NM 87501
Phone: 505-983-2567
historicsantafe.org

HSFF STAFF

Executive Director
Pete Warzel

Administrative Assistant
Jacqueline Hill

Restoration Specialists
Mara Saxer
Bobby Wilson

Development Associate
Melanie McWhorter