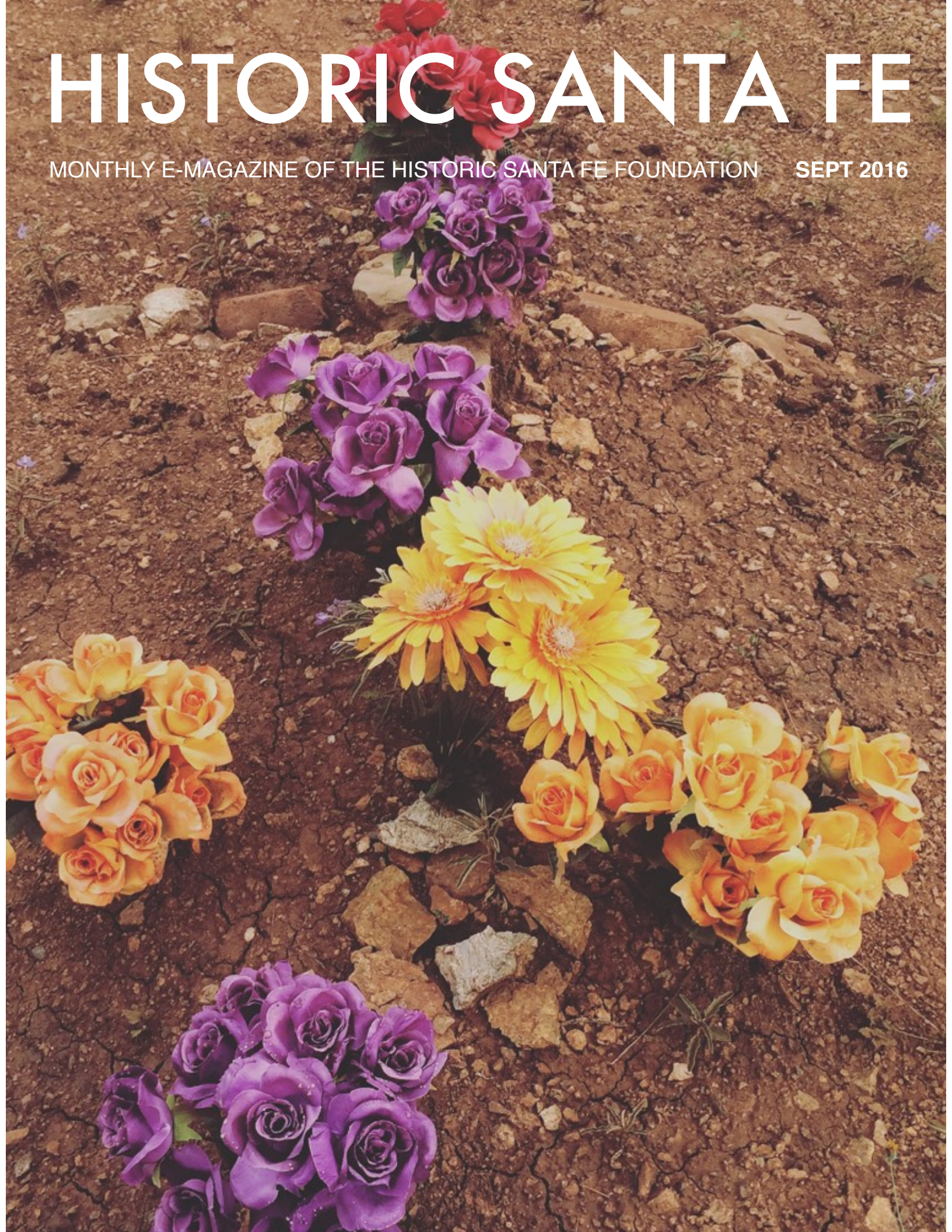


HISTORIC SANTA FE

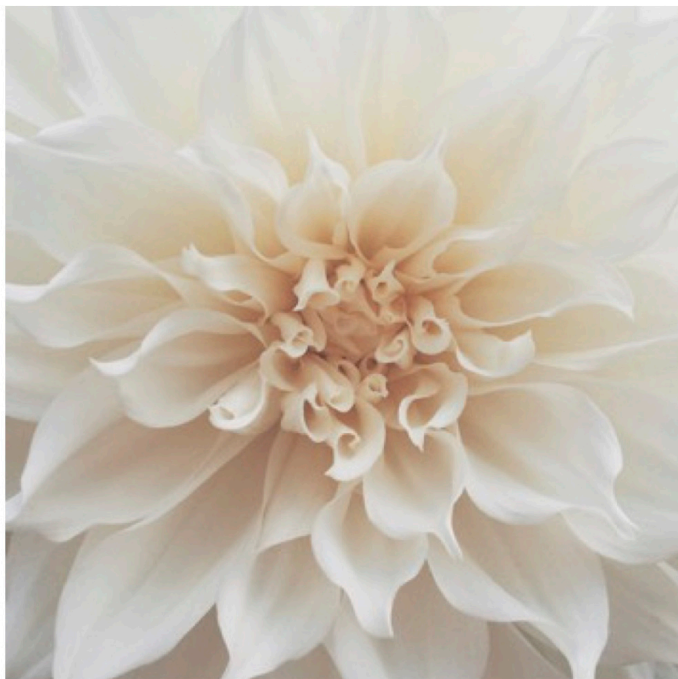
MONTHLY E-MAGAZINE OF THE HISTORIC SANTA FE FOUNDATION SEPT 2016



INSIDE HISTORIC SANTA FE

The front offices of HSFF cool with the late summer rains. We hear the ravens caw in the trees across the street and receive periodic visits on the portal by the domesticated, but wild-roaming and brightly-colored parakeet. As we await news of the food trucks that may occupy the adjacent parking spaces, we diligently work away on the new website and exciting projects for 2017. HSFF Preservation Specialist Bobby Wilson spruced up the building—mudding and limewashing the walls of El Zaguán to give the historic building's exterior a bit of love and needed attention. The end of the year is coming to a close and with it, the hummers begin to migrate and the petals and leaves fall from the plants in our vibrant, ornamental garden. El Zaguán is truly a special place and we appreciate our supporters who share the love of this building and grounds and value HSFF's continued contribution to preserving the history of Santa Fe.

This issue of the eZine features an interview with HSFF resident artist Max-Carlos Martinez on the occasion of his exhibition *Paintings 2015-2016* in El Zaguán's sala. Elisabeth V. Johnson, HSFF volunteer and Santa Fe Master Gardener, provides a wonderful evaluation of the essential book for any New Mexico gardener: Baker Morrow's *Best Plants for New Mexico Gardens and Landscapes* (Copies of this book are available at the HSFF Shop). Finally, Debbie and Jon Lawrence review James F. Brooks' *Mesa of Sorrows: A History of the Awat'ovi Massacre*. We hope you enjoy this issue.



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JOIN US.

Your donation supports our vital historic preservation work in Santa Fe and our community education, art and cultural projects. Donate through Paypal Giving and HSFF receives the full donation with no fees.

Member Levels of Support

- \$15 students
- \$35 individuals
- \$60 household

Benefits

Members are invited to our monthly members-only salon talks and receive an

invitation to our annual June membership meeting in the El Zaguán Garden, an option to purchase discounted Mother's Day Tour tickets, three printed newsletters annually, and our monthly eZine. Our members can also feel great about supporting our mission of historic preservation and education.

Drop us an email to let us know you donated at melanie@historicsantafe.org.

For more info, visit historicsantafe.org.

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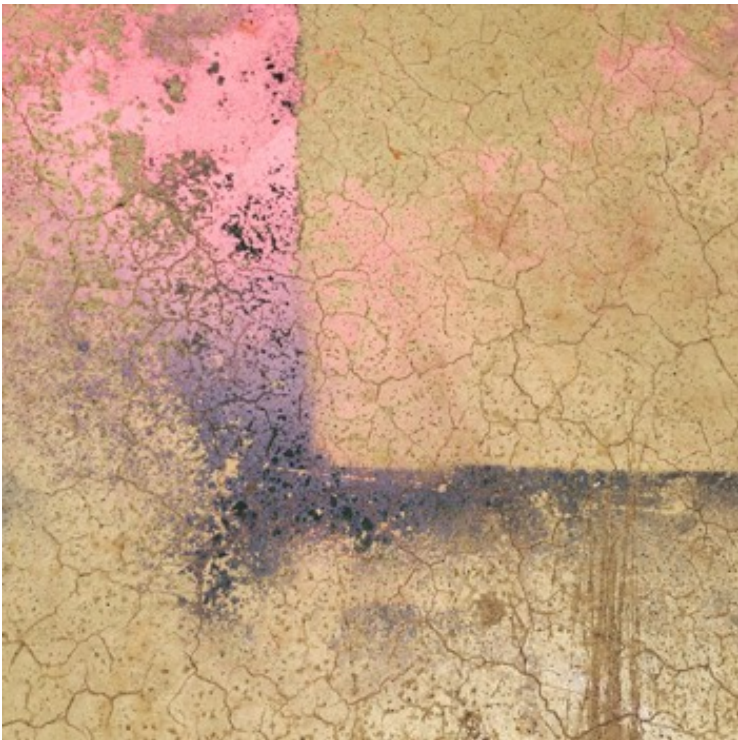
Thank you.

Melanie McWhorter,
HSFF Development Associate





PHOTOS BY ANNA YARROW EL ZAGUÁN RESIDENT ARTIST



AN INTERVIEW WITH MAX-CARLOS MARTINEZ ON HIS EL ZAGUÁN EXHIBITION



This month, HSFF's El Zaguán hosted an opening for its long-term resident artist Max-Carlos Martinez. The exhibition *Paintings 2015-2016* continues through September 30th, 2016. In this interview HSFF Development Associate Melanie McWhorter asks Max-

Carlos about his work, influences, practice and life in New Mexico.

Melanie McWhorter: You are a New Mexico native but lived extensively elsewhere. Give us some background on your travels.

Max-Carlos Martinez: I left home, Albuquerque, my extensive family, deep roots, with \$600 and a one-way ticket to NYC in 1981. I moved with a friend, we were 19 years old. The city at that time was recovering from a recession and it was cheap. The subway trains were covered with spectacular graffiti and art was on the streets. There was openness to democratic creativity. You didn't need a gallery or a degree, you needed to produce art and make it public. I was in love with the city: it was wild, untamed and dangerous. I would grow alongside it as it changed through many periods of transformation. It became home and I was contented with learning from all that it had to offer.

MM: How long have you lived at El Zaguán and what brought you here?

MCM: I will celebrate my sixth year at El Zaguán in October. Before that I lived in NYC with a friend. We were living together, again, and he had a rent-controlled apartment in Brooklyn. He died of pancreatic cancer, I lost the lease and had a year to make a move. One of my favorite cousins said, "Come to Santa Fe, you will find everything that you need here." I left NYC with two suitcases, clothes and art supplies. Looking for a temporary studio I came across the application for El Z online, I applied, was

rejected, then the former director Elaine Bergman called saying that there was a cancellation, could I come up? I did and immediately fell in love with the house. When I saw the apartment, the porch, the garden, the yard, I knew but I told Elaine that I would have to speak to my realtor first. This place is truly magical and I am consistently inspired to paint, to build a community and to maintain the ideals of the many artists that have worked here before me. I am very grateful for my tenancy at El Zaguán.

MM: What is your art background? Do you have formal training? Give us some details on how and where you learned to paint.

MCM: I am a self-taught painter. I was introduced in kindergarten to finger paints, and then later a paint by numbers kit bought at the Five & Dime. I was hooked. My family was too poor to afford art supplies so I drew on any paper that I came across. My father, who was a prominent Chicano activist, killed himself when I was sixteen. Being underage I received military benefits: He was a Korean War vet. It was a horrifying experience but I could suddenly afford paint. Moving to the city, like I did when I moved here, with clothes and art supplies, I continued to work on my practice. My first long-term partner

agreed, with an historical reluctance, to let me stay home and work. I painted sixty hours a week, painting daily with a rigorous practice till I found the key to my passion. It was through sheer and stubborn determination but I had discovered my focus and it remains succinct.

MM: Who are some of the painters, writers or other artists who have influenced your work? How have they played a role in your art?

MCM: My father's work in the Chicano Renaissance, the simple banners and symbols that conveyed a powerful message. We did a big mural. The head artist lived with us, I watched as the mural went from an idea, to a sketch to covering an entire building. When I moved to New York City I would spend entire days at the museums, the first time that I saw the double-sided van Gogh painting at the Met I was on my knees in tears. Seurat was a big influence, *La Grand Jette*. I wanted to paint a masterpiece, worked on one painting for two years in what a curator termed "micro-pointillism". Proust's *In Search of Lost Time*, the lengthy dissertation on the development of the artist's vision. The films of Fellini, all of those beautiful muses and how to frame their portraits. I've participated in eight national prestigious residencies, so many fellows, friends, all of us working

side by side. Lastly my high school art teacher, Phyllis Benia Salazar, she left me to my own devices in class but she taught me how to see.

MM: Your work is highly influenced by Pop Art. Will you discuss how this aesthetic developed? How do you think that style and technique relate to the subjects?

MCM: In 1969 my dad took a job with BDM in Anaheim. One day there was a U-Haul in the yard, mom said, we are going on a great adventure. We lived in small communities a couple of hours from Los Angeles. It was 1969, L.A., Pop Art was everywhere. I was eight years old, the idea of growing up to become an artist already set in my mind. I became wide open to the influence of Peter Max, whose art or what was inspired by it seemed to decorate everything. We stayed for two years in California, but I was changed forever. I began the current body of paintings in 2008, the narrative is based on the formation of the American West. I wanted to find a simple way to tell this complex story. I wanted to take the subjects out of their context, update the narrative, the Pop aesthetic seemed like the best way to modernize the story and appeal to a wider audience.

MM: Who are the subjects of your more recent paintings and how do they relate to the names of the pieces? How do you decide on the color palette?

MCM: In my work I am at the point in time of the Modernization of Santa Fe and New Mexico—the late 1800s to the early 20th century. The influx of the wealthy educated Anglos, the Native culture and landscape that were at odds with this influx. I worked on a series of Hopi maidens who looked so elegant and refined yet defiant. I've done a group of Georgia O'Keeffe portraits flanked by D.H. Lawrence, and then a small triptych of a young handsome Robert Oppenheimer. The paintings are titled after songs, the intent is disruptive, slightly deceptive but enriches the narrative by shifting the dialog to a global understanding of numerous modern cultures that have gone through a similar history. My palette is instinctual by this point, I have been mixing my own colors for thirty years, still I am inspired by this lush and yet humble landscape, by the mountain, the sky and by the flowers in the garden.

BOOK REVIEW

Best Plants for New Mexico Gardens and Landscapes – Keyed to Cities and Regions in New Mexico and Adjacent Areas – Revised and Expanded Edition

BY BAKER H. MORROW

Albuquerque: University of New Mexico Press 2016

ISBN: 978-0-8263-5636-9

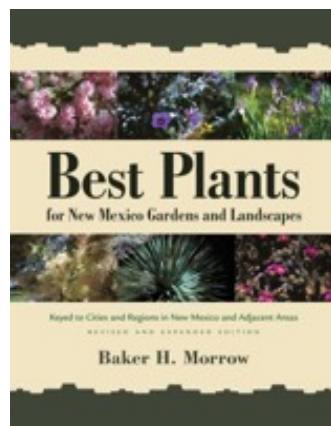
E-ISBN: 978-0-8263-5637-6

304 pages, 495 color photos, 10 drawings, 2 maps

\$34.95 paper

Available in HSFF's Shop at 545 Canyon Road, Suite 2, Santa Fe, NM

Reviewed by Elisabeth V. Johnson



New Mexico encompasses many different landscapes, altitudes, and climates, with wide variations in soils and rainfall – from the Rockies that extend into the north of the state from Colorado, to the Chihuahuan Desert that makes its way into the south from Mexico. All of these factors make it a challenge to be both a plant and a gardener here – and I haven't even mentioned the wind! These varied factors also make it difficult to find one gardening book that might serve the entire state and both beginning and experienced gardeners. But Baker Morrow does just that in his wonderful *Best Plants for New Mexico Gardens and Landscapes*.

The book is organized into four sections: (1) *Background to landscape plantings for New Mexico, Southern*

Colorado, and El Paso; (2) *Tips for New Mexico Gardening and Landscaping*; (3) *The New Mexico Plant List*; and (4) *City and Town Plant Recommendations and Notes*. All is preceded by a “Quick Reference” on “How to Use This Book,” which is enormously helpful when readers wish to take a shortcut to exactly what they are seeking.

The first section on landscape plantings establishes the context of our gardening with respect to soil, water, aridity, winds, altitude and native plants. This framework helps us understand that there is more to consider when we garden here than in many other places. The discussion of native plants in particular reminds us that, in a state as diverse as New Mexico, there are many different “natives,” and one that does well in the southern part of the state may not thrive in Santa Fe. This section also provides some useful fundamentals, such as planting and irrigating trees properly, along with helpful drawings.

Tips for New Mexico Gardening and Landscaping delves into plant selection, focusing on specifics such as height and width, color, texture, and scent, among others. Again, this section encourages us to consider more than we might if left to our own devices, such as which plant selections may fit in with lo-

cal ordinances, aging trees or a desert landscape. Morrow urges us to appreciate the nature of a place, and support what it is rather than trying, usually in vain, to change it into something else. As he says...“let deserts be deserts.”

The New Mexico Plant List is divided according to trees, shrubs, ground covers, grasses, vines and flowers, with each plant category further sub-divided into specific items. Plant descriptions inform us where in the state each plant thrives, as well as its soil, sun and water needs, growth patterns, and bloom color and times. The many photos in this section work well to support the text descriptions.

Finally, *City and Town Plant Recommendations* is a favorite. I have never encountered such a section in a plant book before, and found it extremely useful and enjoyable. In a brief general introduction to the section, Morrow takes into consideration the historical plantings that arrived with European settlers (such as the horse chestnut and peonies in the garden at El Zaguán), as well as native plants. The Santa Fe section mentions the courtyard gardens that are such a defining feature of the eastside downtown area, many of which date back generations (as does El Zaguán), and some of

which are still fed by acequias or community ditches.

Plants are identified in the plant list for each city or town (33 different locales) as native, naturalized or exotic, and are grouped as in Section Three according to trees, shrubs, ground covers, grasses, vines and flowers. Again, each grouping is further broken down; for example, flowers are divided by annuals, perennials and bulbs. In reading this section, I was struck again by the diversity of plantings throughout the state, further demonstrated by the photographs of what thrives in each locale.

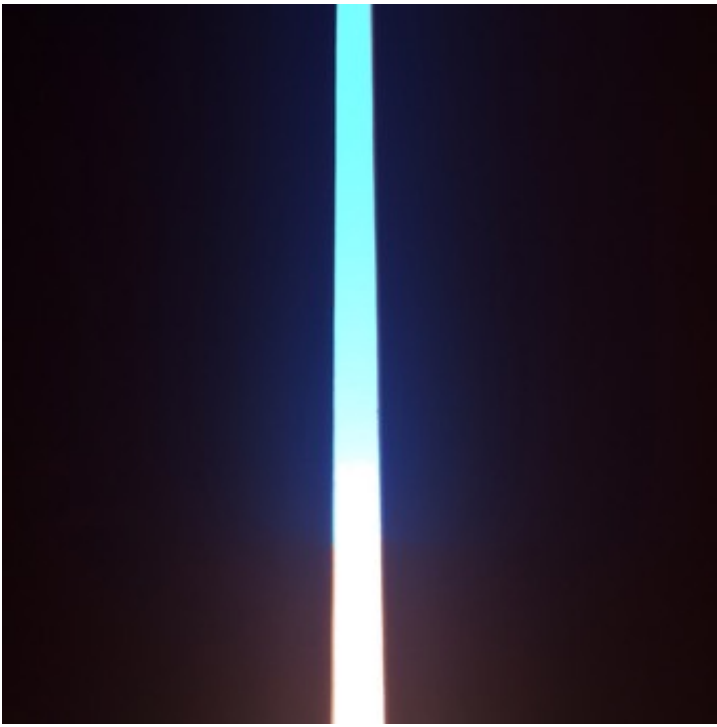
Conclusion

This revised edition, published approximately ten years after the initial edition, provides new photos and sketches; updated recommendations for specific cities and towns; the addition of information on plants that, while difficult to locate for the first edition, have now become widely available; and updated botanical names to reflect changes that have occurred for several species. There is truly a wealth of information here. If you only buy one book on gardening in New Mexico, this should probably be the one, or at the very least an excellent one with which to begin. It is both a narrative on gardening as well as a ref-

erence tool, and will answer many of your questions, including those you didn't know you had until you read the book. Many of us who have moved to Santa Fe from other parts of the country, or world, can find it extremely challenging to garden here successfully. Morrow's book provides much encouragement and many useful options for creating a beautiful and water-wise garden wherever we may be in the city, county, or elsewhere in the state.

About the Book's Author

Landscape architect Baker H. Morrow has written and edited many books, including the subject of this review, and co-edited *Canyon Gardens: The Ancient Pueblo Landscapes of the American Southwest*. He is a Professor of Practice of Landscape Architecture at the University of New Mexico (since 1975), where he founded the MLA program in the School of Architecture and Planning. Morrow is a third-generation New Mexican, which may have something to do with his tremendous understanding and knowledge of the varied and beautiful landscapes of this State.



BOOK REVIEW

Mesa of Sorrows: A History of the Awat'ovi Massacre

By James F. Brooks

New York: W. W. Norton & Company,
2016.

ISBN: 978-0-393-06125-3.

279 pages, photographs, endnotes,
bibliography.

Hardback, \$26.95

Review by Deborah and Jon Lawrence

The massacre at Awat'ovi in 1700 is arguably the most traumatic event in Hopi history. Founded sometime after 1300, Awat'ovi grew to be one of the largest and most important villages within the

Hopi area. The easternmost pueblo on Arizona's Antelope Mesa, it was the first of the Hopi villages to be seen by the Spanish when Pedro de Tovar of the Coronado Expedition visited in 1540. In 1629 the Franciscans built the mission of San Bernardo de Aguatubi over the main kiva at Awat'ovi. The church was destroyed during the Pueblo Revolt of 1680. Not long after Diego de Vargas' reconquista in 1692, the Spaniards rebuilt the church. In 1700, two padres, Fray Juan and Fray Antonio, came to Awat'ovi and began preaching. Some of the residents accepted of Christianity, which made them an anomaly among the Hopi. Tensions intensified between the converted Hopis in Awat'ovi and traditionalists both in other Hopi villages and in Awat'ovi itself.

The attack on Awat'ovi occurred just before dawn in the autumn of 1700. It was carefully planned. The invaders were not the usual adversaries: they were not Ute, Navajo, or Apache. Instead, they came from Hopi villages to the west: Oraibi, Walpi, and Mishongnovi. They attacked Awat'ovi, slaughtering most of the 800 occupants and destroying the pueblo. A few surviving women and children were taken captive. However, on their return to their Hopi villages, the warriors halted with their captives and argued over the distribution of the women and girls. There was a fight and more killing ensued. The site of this event was later known as Skeleton Mound.

Even 300 years after the event, which includes a number of years of archaeological excavation at the ruin, the specifics of the tragedy are disputed, leading Brooks to emphasize that he is only telling “a history, not the history.” *Mesa of Sorrows* explores the backstory leading up to the massacre, the attack on the pueblo of Awat'ovi, the relationship of the event to Hopi ideology, and the role of archaeologists in uncovering the ruins of the village and evidence of the attack. A key theme of his book is the impact of the massacre on the Hopi of today – indeed, Brooks quotes William Faulkner as saying “The past is never dead. It's not even past.”

To capture the connections between the past and present, Brooks uses an anachronistic narrative. Each chapter deals with a given theme, such as the role of sorcery in the prehistoric and historic Puebloan Southwest, Hopi mythology related to establishing *suyanisqatsi* (village harmony), the role of immigrant Puebloan people to the Hopi mesas, and the advent of the Spaniards. While some readers will find it a challenge to follow the narrative's thread, those who do will be amply rewarded with a deeply contextualized understanding of the massacre.

To explore motivations for the attack, Brooks turns first to Alexander McGregor Stephen, who provides one of the earliest Hopi accounts of the massacre. In 1892, the Hopi-speaking ethnographer transcribed the Awat'ovi story from Sálíko, a woman from the village of Walpi. A descendant of a captive survivor, Sálíko told Stephen that in 1700, Awat'ovi was under the leadership of Ta'polo. The Hopi leader believed that some of his people were involved with witchcraft. He accused them of abandoning traditional Hopi rites, quarreling, raping, and stealing. The village had fallen into *koyaanisqatsi* – a state of moral corruption and spiritual transgression. He wanted his people destroyed so that balance – *suyanisqatsi* – could be restored. According to Sálíko, it was Ta'polo who

recruited the warriors from the neighboring Hopi pueblos to attack and kill his own people. It was he who left open a gate to the walled city and gave the signal to attack.

What could have inspired Hopi to turn against their neighbors at Awat'ovi? Brooks contextualizes the massacre at Awat'ovi in several ways. He provides readers with a discussion of pre-contact violence, both from enemy outsiders and from other Hopi villages – intra-community conflict had existed from the introduction of the katsina religion in the 14th century. He assesses the role of sorcery in Hopi society and its possible existence at Awat'ovi. Additionally, he stresses that many Hopi villages were multi-ethnic communities. Because the Hopi recruited outsiders to their community to increase their strength, people in Hopi villages didn't consider themselves as from the same tribe. By the early 1600s, Awat'ovi had absorbed Kawai-kas, Payupki, and other Eastern Pueblos. Many of the ceremonies at Awat'ovi derived from these immigrants. The lack of cohesion within the village was intensified by those villagers who had adopted Catholicism and were in conflict with those who adhered to Hopi lifeways. Brooks suggests that the village was condemned by its neighbors for religious

reasons: the preservation of traditional Hopi ceremonialism from a renewed Christian threat. In fact, archaeologists discovered a syncretic mix of katsina and Catholic ritual objects in one of the kivas, prompting Brooks to conclude that the residents at Awat'ovi were practicing an “experimental type of piety” that threatened other Hopis who viewed it as sorcery.

ABOUT THE AUTHOR

The former director of Santa Fe's School for Advanced Research, James F. Brooks is Professor of History and Anthropology at the University of California, Santa Barbara. His sources for *Mesa of Sorrows* include oral histories, archaeological field notes, Spanish colonial documents, anthropological sources, and the stories of the Hopi historian Albert Yava (née Nuvayoiyava – Big Falling Snow).

Not only does Brooks unravel the mystery behind the massacre at Awat'ovi, but his eloquent writing brings the Hopi village back to life. Students and scholars of borderlands, indigenous, and Southwest histories will want to have a copy of *Mesa of Sorrows* in their personal libraries.

THANK YOU EZINE SPONSORS



The Historic Santa Fe Foundation would like to thank Dave Feldt, Associate Broker at Santa Fe Properties, for his sponsorship of HSFF's 2016 eZines.

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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.

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eZine photos by Anna Yarrow and design by Dominic Cappello, El Zaguán Artist Residents.

SEPT/OCT 2016 EVENTS CALENDAR

Tues., Sept. 20, 3:30 – 4:30; **HSFF Salon El Zaguán** (Held at San Miguel Chapel – RSVP required); San Miguel Chapel, Old Santa Fe Trail; Jake Barrow, Executive Director of Cornerstones Community Projects will talk about the continuing restoration of San Miguel Chapel using traditional adobe construction techniques.

Sept. 18th-20th, 5:30-9:00pm; **Santa Fe Wine & Chile Film Fiesta**; Violet Crown and Jean Cocteau Cinemas; Join Santa Fe Wine & Chile for a Wine & Food reception 5-6:30pm at Violet Crown Cinema, followed by viewing one of three films showing each night, at the Violet Crown or Jean Cocteau at 7:00pm. See ticket link for movie schedule.

<https://www.santafewineandchile.org/events/film-fiesta>

Sept. 18th, 1:00 pm – 8:00 pm; **AHA Festival**; Railyard Plaza & Shade Structure, 1607 Paseo De Peralta; Progressive Arts Fair in the Railyard Plaza. 25 art booths, two stages of music, pop-up performances, small business and artisan vendors, food trucks, and always some surprises. Great for all ages. <http://ahafestival.com/>

Sept. 17 at 4pm & Sept. 18 at 3pm; **Santa Fe Pro Musica Opens its 35th Season: REVOLUTIONARIES AND ROMANTICS**; Lentic Performing Arts Center; Santa Fe Pro Musica opens their 35th season with Revolutionaries and Romantics featuring the Santa Fe Pro Musica Orchestra with

conductor Thomas O'Connor and guest cellist Joshua Roman. The concert includes Beethoven's Symphony No. 4 in B-flat Major, Op. 60 and Barber's Cello Concerto in A Minor, Op. 22. The orchestra will also perform a work by Pulitzer Prize winner and highly acclaimed contemporary composer Jennifer Higdon.

<http://www.santafepromusica.com/Season.html>

Thursday, Oct. 6, 2016 7:30PM; **Performance Santa Fe presents Shanghai Acrobats**; Lentic Performing Arts Center; The feats of strength, balance and precision you will witness in this performance are among the wonders of the world. Founded in the People's Republic of China in 1959, this acrobatic troupe is one of the most influential and competitive in all China. Let the colors, music, and breathtaking movement transport you to another world. <https://secure.performancesantafe.org/single/eventDetail.aspx?p=3096>

Oct. 28-30, 2016; **A Weekend Celebration of The Fred Harvey Company and Its Legacy in the Land of Enchantment**; New Mexico History Museum; The Fred Harvey Company and Its Legacy, the Museum has a whole weekend of events celebrating Fred Harvey history with it's fifth annual Fred Harvey Weekend on Oct. 28-30. http://media.museumofnewmexico.org/press_releases.php?action=detail&releaseID=478