

Museum of New Mexico Press

Fall 2020 — New Books & Books in Print



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grass grew green, flowers bloomed,
dogs sunned comfortably on patios
and since gatherings were banned
and travel discouraged, people could be seen
reading books again

it was almost like, in the midst of the
pandemic crisis people remembered they
were human, had time to think again

— Jimmy Santiago Baca © 2020, excerpt from "The Time of Gardens"



MUSEUM OF NEW MEXICO PRESS

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Front cover: *Dan Friday*, Aunt Fran's Star Basket, 2017. Hand-blown glass veil canes, 16 × 14 × 14 in. Photograph by Russell Johnson. Courtesy of Friday Glass, Seattle, Washington; opposite: Preston Singletary, Raven Rattle, 2019; from *Clearly Indigenus: Native Visions Reimagined in Glass*.



OCTOBER

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 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.

Letitia Chambers is a scholar and collector of Native American art and former chief executive officer of the Heard Museum. She has been involved in issues affecting Native Americans throughout her career including serving as a trustee of the Institute of American Indian Arts and as a founding director and board chair of the Association of Tribal Archives, Libraries, and Museums. Prior to this, she had a long and distinctive career in education and public policy at the federal and state levels as well as in the private sector. In 1979, Chambers became the first woman staff director to lead a major standing committee of the US Senate. She was appointed by President Clinton as US Representative to the United Nations General Assembly in 1996. In 2004, she was appointed to lead the Higher Education agency for the State of New Mexico. Chambers has curated several exhibits at the Museum of Indian Arts and Culture, including *Clearly Indigenous*, and at the Santa Fe Botanical Garden..

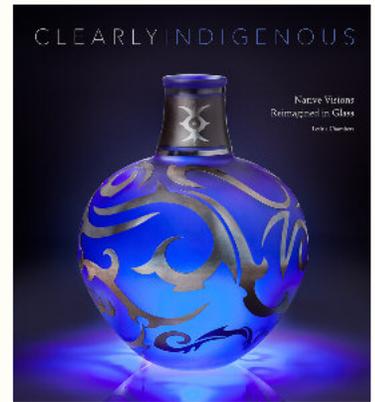
This book accompanies a major exhibition opening March 8, 2021, at the Museum of Indian Arts and Culture in Santa Fe.

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

192 pages, 10 x 11, 200 color photographs



Top: Dale Chihuly in the hot shop at IAIA, Santa Fe, New Mexico, 1974; above: Preston Singletary and Harlan Reano, Pueblo Warrior Figure, 2015; from *Clearly Indigenous: Native Visions Reimagined in Glass*.





OCTOBER

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 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.'"

GUS FOSTER | AMERICAN PANORAMAS



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

Gus Foster was born in Wisconsin.

He graduated with a degree in art history from Yale University in 1963, and became Curator of Prints and Drawings at the Minneapolis Institute of Art, a position he held for ten years. In 1972 he moved to Los Angeles to focus on his own photography and then relocated to Taos, New Mexico, in 1976 where he has lived ever since. His photographs are in private and public collections and have been exhibited around the United States and internationally.

This book accompanies exhibitions at the New Mexico Museum of Art in Santa Fe, spring 2021, and at the Harwood Museum of Art in Taos, fall 2021.

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

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



OCTOBER

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 ½, Bilingual, Age 6 and up

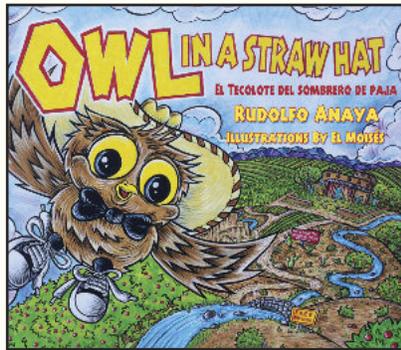


OWL IN A STRAW HAT EL TECOLOTE DEL SOMBRERO DE PAJA

By Rudolfo Anaya

Illustrations by El Moisés

Spanish Translation by
Enrique R. Lamadrid

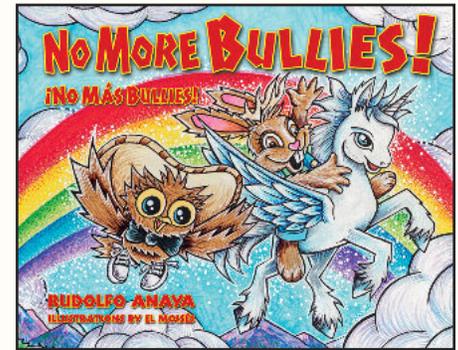


NO MORE BULLIES! / ¡NO MÁS BULLIES! OWL IN A STRAW HAT 2

By Rudolfo Anaya

Illustrations by El Moisés

Spanish Translation by
Enrique R. Lamadrid



“Ollie Tecolote doesn’t want to go to Wisdom School, so he flutters away to hang out with his friends.... As soon as Trickster Coyote and Luis Lobo figure out that Ollie can’t read, they lead their little acolyte into no end of trouble. Of course, it’s a fairy tale, but one that’s told by the dean of Chicano writing, Rudolfo Anaya.... *Owl in a Straw Hat* is perfect for young readers moving into books with chapters but still desiring the energetic illustrations of someone like El Moisés. Esteemed folklorist Enrique Lamadrid provides a side-by-side Spanish translation to help children of either language learn the other. Northern New Mexico culture shines on every page—and that means, naturally, that an especially wise grandmother saves the day.”—Kate Nelson, *New Mexico Magazine*

Hardcover: \$16.95 ISBN 978-0-89013-630-0

Ebook: \$16.95 ISBN 978-0-89013-631-7

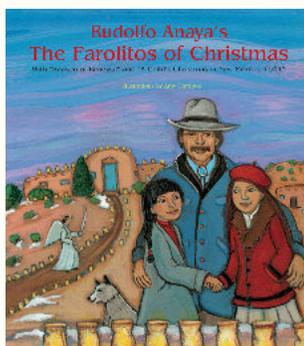
48 pages, 12 color illustrations, 11 x 8½, Bilingual, Age 6 and up

The adventures and lessons continue in this second book featuring Ollie Tecolote—the Owl in a Straw Hat. Chicano storyteller Rudolfo Anaya tackles the subject of school bullying in this magical fairy tale presented in English and Spanish, side-by-side. Jackie Jackalope is missing from class and the teacher (Ollie’s Nana) gets to the bottom of it. The kids have been teasing Jackie about her horns and she has run away. A contrite Ollie and Uno the Unicorn, both guilty of teasing, volunteer to find Jackie and bring her back to school. Their journey to Pot of Gold Land begins when they have to face three guardians of the Dark Forest: La Llorona, El Kookoóee, and Skeleton Woman. Next, the Golden Carp allows them to cross Rainbow Bridge after they answer a riddle. When they reach Jackie they apologize for bullying her. Ollie and Jackie hop on Uno’s back for the ride back to Wisdom School.

Hardcover: \$16.95 ISBN 978-0-89013-642-3

Ebook: \$16.95 ISBN 978-0-89013-647-8

48 pages, 12 color illustrations, 11 x 8½, Bilingual, Age 6 and up



RUDOLFO ANAYA'S THE FAROLITOS OF CHRISTMAS WITH “SEASON OF RENEWAL” AND “A CHILD’S CHRISTMAS IN NEW MEXICO, 1944”

By Rudolfo Anaya

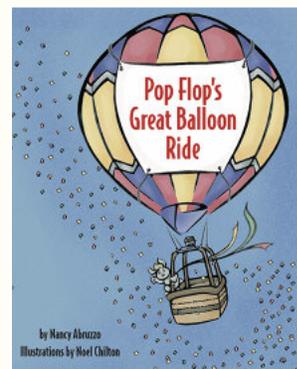
Illustrations by Amy Córdova

This keepsake volume of Rudolfo Anaya’s Christmas writings opens with the classic New Mexico Christmas story *The Farolitos of Christmas*, Anaya’s heartwarming tale of a beloved holiday tradition, of a promise, and of homecoming on Christmas Eve.

Jacketed Hardcover: \$24.95 ISBN 978-0-89013-609-6

Ebook: \$24.95 ISBN 978-0-89013-610-2

48 pages, 6 color illustrations and additional line drawings, 9 x 10



POP FLOP'S GREAT BALLOON RIDE

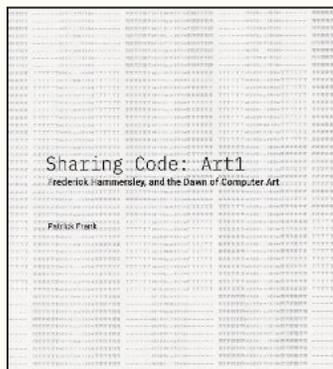
By Nancy Abruzzo

Illustrations by Noel Chilton

“Written by Nancy Abruzzo of the famous ballooning family and a pilot herself, this book introduces young readers to the wonders of this particular kind of flight. The vividly colorful illustrations depict many of the famous balloon shapes and the glorious sight of a New Mexico sky filled with hot-air balloons.”—*Santa Fe New Mexican*

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

32 pages, 21 color illustrations, 9 x 11



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

By Patrick Frank

Foreword by Joseph Traugott

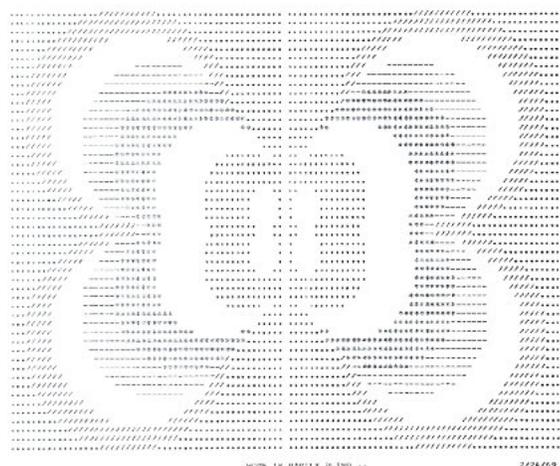
Sharing Code tells the story of Art1—a computer program developed in 1968 at the University of New Mexico—and its role

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.

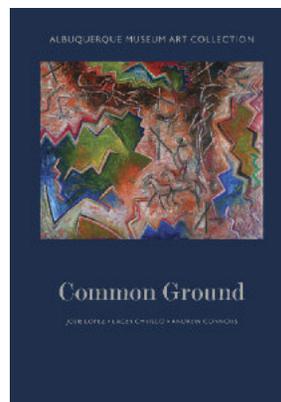
Patrick Frank is an art historian, educator, and scholar. His work has focused on Latin American graphic arts and computer art. He has curated six exhibitions and is the author of numerous publications including *Posada's Broadbeats: Mexican Popular Imagery 1890–1910* and *Los Artistas del Pueblo: Prints and Workers' Culture in Buenos Aires*. He lives in Venice, California.

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.

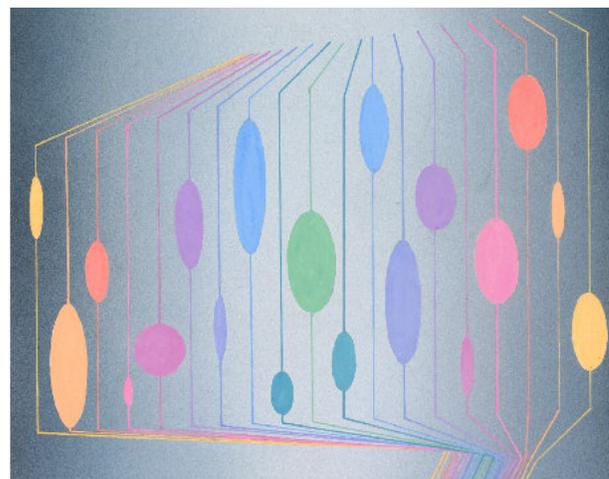
This book is the fourth in the Albuquerque Museum Collection Series.

Josie Lopez is curator of art at the Albuquerque Museum and the author of *The Carved Line: Block Printmaking in New Mexico*.

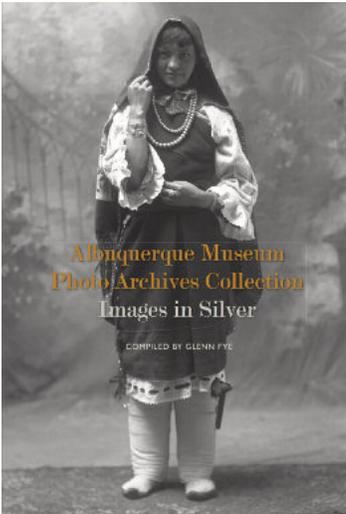
Lacey Chrisco is assistant curator of art and **Andrew Connors** is director at the Albuquerque Museum.

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



WINNER 2018 FABIOLA CABEZA DE BACA AWARD
(HISTORICAL SOCIETY OF
NEW MEXICO)

ALBUQUERQUE MUSEUM PHOTO ARCHIVES COLLECTION IMAGES IN SILVER

Compiled by Glenn Fye

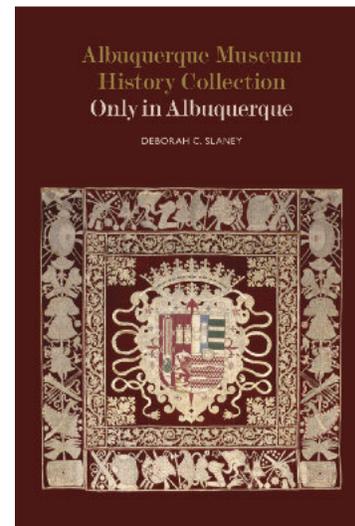
Essays by Byron A. Johnson
and Mo Palmer

This book provides a pictorial history of Albuquerque, its people,

architecture, public and private institutions, urban landscape, and depictions of daily life and important events. It highlights important collections and photographers from Albuquerque Museum's vast photo archives including Alabama Milner's photographs of Albuquerque taken in the first half of the twentieth century, Frank Speakman's collection documenting arrivals and departures at the Albuquerque airport; and the Bandel Collection—taken in 1930 by an itinerant photographer—of iconic and long-gone Albuquerque businesses, its patrons, and employees.

Flexibound: \$29.95 ISBN 978-0-89013-629-4

240 pages, 180 plates, 8 figures, 6% x 9%



ALBUQUERQUE MUSEUM HISTORY COLLECTION ONLY IN ALBUQUERQUE

By Deborah C. Slaney

Albuquerque Museum History Collection highlights the museum's rich history archives, drawing examples from thirty-five thousand artifacts, works of art, maps, and photographs dating from twelve thousand years ago to the present. The objects range from retablos and bultos, Native American and Hispanic

textiles and jewelry, toys and early computers, to railroad and Route 66 memorabilia. The collection represents the history of New Mexico's central Rio Grande Valley and Greater Albuquerque from before written history through the present.

Flexibound: \$32.50 ISBN 978-0-89013-632-4

304 pages, 210 color plates, 19 figures, 6% x 9%

CASA SAN YSIDRO THE GUTIÉRREZ/MINGE HOUSE IN CORRALES, NEW MEXICO

By Ward Alan Minge

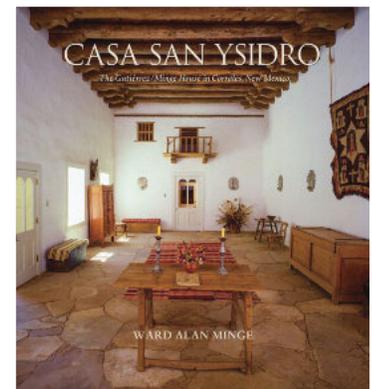
Introduction by Deborah C. Slaney

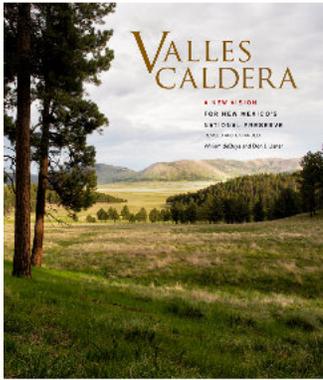
Across the road from the old church in the Village of Corrales, New Mexico, stands Casa San Ysidro: the Gutiérrez/Minge House, built circa 1875, named for the original owners and the couple who purchased and restored the property to evoke New Mexico's past.

This property is now a museum that showcases art and artifacts from the Spanish Colonial, Mexican, and Territorial periods including tinwork, ironwork, carpentry, weavings, Pueblo pottery, and Navajo and Apache textiles and basketry.

Jacketed Hardcover: \$29.95 ISBN 978-0-89013-625-6

128 pages, 72 color and black-and-white photographs, 8½ x 9½





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

REVISED & EXPANDED EDITION

By William deBuys and
Don J. Usner

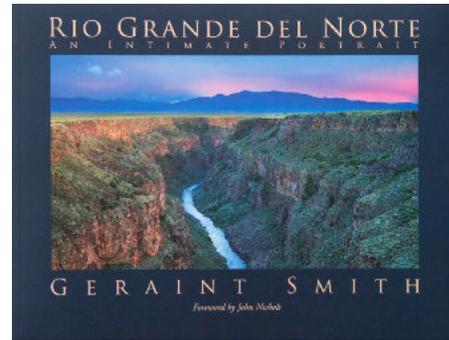
This revised & expanded edition marks the twentieth anniversary of the Valles Caldera Preservation Act, a visionary piece of legislation

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 that documents environmental changes to the landscape over the past fourteen years. He was formerly an official photographer for the Valles Caldera Historic Trust.

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

208 pages, 30 duotone and 70 color plates, 10 ½ x 12



RIO GRANDE DEL NORTE AN INTIMATE PORTRAIT

By Geraint Smith

Foreword by John Nichols

"Geraint Smith has given us a view of the Rio Grande del Norte area that is sublime. The view can be subdued and delicately poetic . . . or truly sensational. Through Geraint's lenses our terrain is always beautifully rendered."

— John Nichols, from the Foreword

Geraint Smith is one of New Mexico's best-known landscape and nature photographers. Born in a coal mining town in South Wales and raised there and in Yorkshire, England, Smith moved to Taos more than three decades ago. His poignant writing about his life experiences further illuminates his beautiful visual record of life and landscape in and around the Rio Grande del Norte National Monument.

Paperbound with flaps: \$35.00 ISBN 978-0-89013-653-9

160 pages, 100 color photographs, 12 x 9

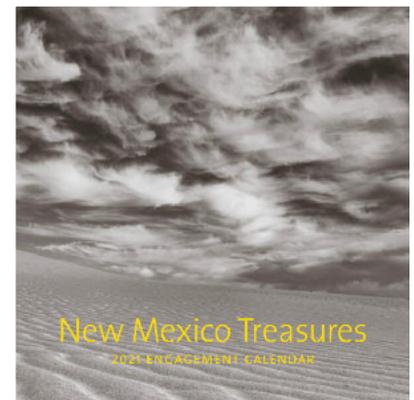
NEW MEXICO TREASURES 2021 ENGAGEMENT CALENDAR

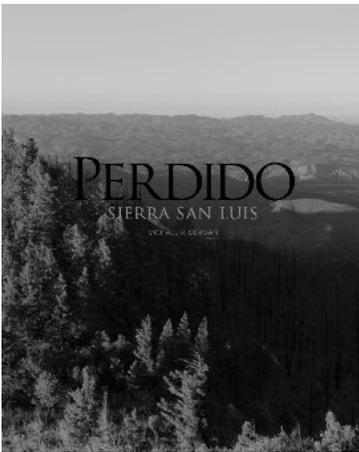
Edited by Don J. Usner

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 978-0-89013-656-0

120 pages, 57 color plates, 8 x 8





PERDIDO SIERRA SAN LUIS

By Michael P. Berman
Foreword by Tim DeChristopher
Essay by Rodrigo Sierra Corona
Afterword by Valer Clark

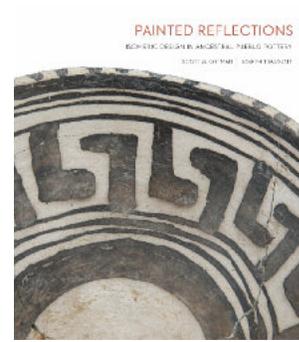
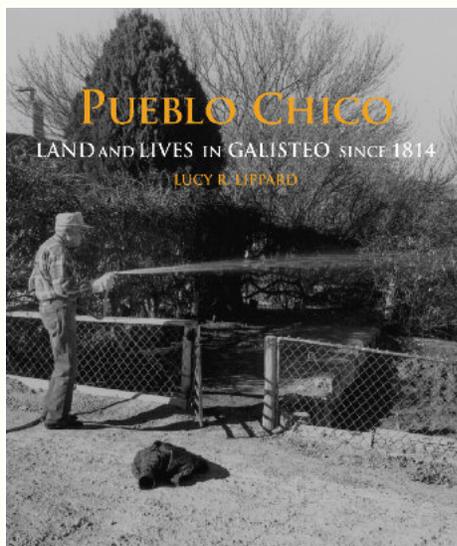
“No estoy perdido. I am not lost. I like this country. I am happy here, and I feel safe.... The border throws you off, but it also wakes you up. I was not always this comfortable here, and it is a bit of a story how I fell in love with

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 narcos. 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 relations into the very foundations of Pueblo culture.

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.

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

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

THE NATIVE AMERICAN CURIO TRADE IN NEW MEXICO

By Jonathan Batkin, Director, Wheelwright Museum of the American Indian

Drawing from archival resources and original research and interviews, this book tells the rich and complex story of the Indian curio trade in New Mexico. Starting with the arrival of the railroad in 1880, Pueblo and Navajo artisans collaborated with non-Indian traders and dealers to invent artifacts and souvenirs that had no purpose but to satisfy the growing demand for Native-made objects. From its inception, the curio trade comprised cottage industries, retail spaces, and a vast mail-order trade, selling items ranging from silver and turquoise jewelry, pottery, to handbags and toys. The curio trade had a lasting impact and helped popularize Native American art in the Southwest.

Hardbound: \$45.00 ISBN 978-0-96227-776-4

Paperbound: \$35.00 ISBN 978-0-96227-777-1

336 pages, 151 illustrations

ZUNI FETISH CARVERS OF THE 1970s A BRIDGE FROM PAST TO PRESENT

By Kent and Laurie McManis

This sequel to *Zuni Fetish Carvers* focuses on the second generation of Zuni fetish artists who produced the widely popular objects during the 70s decade. The author includes interviews of the featured artists as well as the traders and dealers who popularized the carvings.

Paperbound: \$15.00 ISBN 978-0-96227-774-0

103 pages, 198 color and black-and-white illustrations

ZUNI FETISH CARVERS THE MID-CENTURY MASTERS

By Kent McManis

This catalogue features selections from the Wheelwright Museum's superb collection of Zuni fetishes amassed by Leonora Curtin, mostly between 1925 and the late 1940s. The pieces were made by the first generation of Zuni carvers to create the fetishes for a demanding commercial tourism market. It includes carvings by Theodore Kucate, Leekya Deyuse, Teddy Weahkee, Leo Poblano, David Tsikewa, and Morris Laahy.

Paperbound: \$15.00 ISBN 978-0-99731-093-1

64 pages, 110 color and black-and-white illustrations

ABOUT FACE SELF-PORTRAITS BY NATIVE AMERICAN, FIRST NATIONS, AND INUIT ARTISTS

Edited by Zena Pearlstone and Allan J. Ryan

Foreword by Gerald R. McMaster

Essays by Joanna Woods-Marsden, Joanna Roche, Janet Catherine Berlo, and Lucy R. Lippard

This catalogue accompanied a well-received exhibition organized by the Wheelwright Museum of the American Indian in 2006 featuring sixty-two self-portraits by indigenous artists from throughout the United States and Canada. The photographs and accompanying essays explore the artists' communal and cultural connections, and discuss the evolution of self-portraiture as a medium for empowerment and self-representation.

Hardbound: \$40.00 ISBN 978-0-96227-772-6

Paperbound: \$25.00 ISBN 978-0-96227-773-3

200 pages, 244 color plates

THROUGH THEIR EYES INDIAN PAINTING IN SANTA FE, 1918–1945

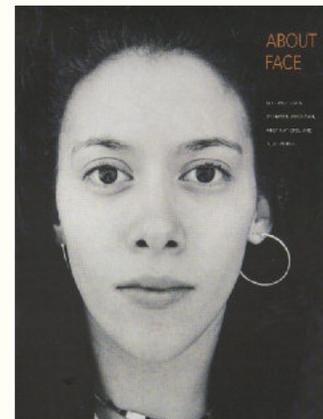
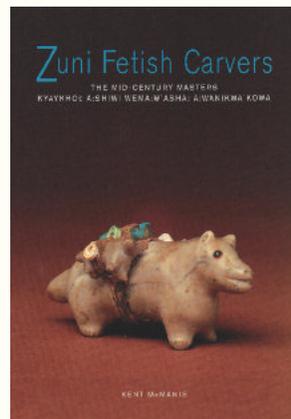
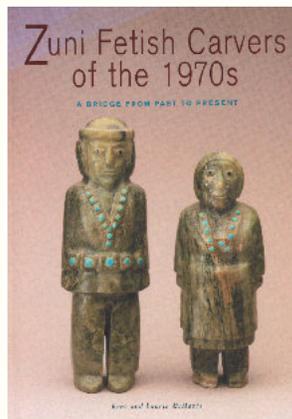
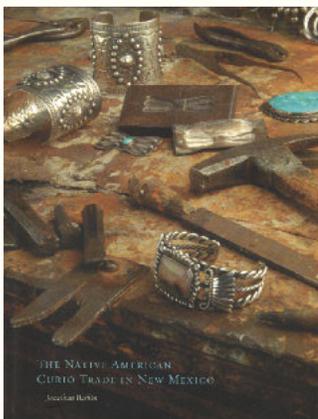
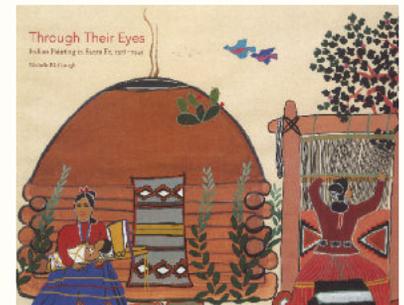
By Michelle McGeough

This catalogue from a 2009 exhibition at the Wheelwright Museum focuses on paintings by students who attended the Santa Fe Indian School between 1919 and 1945. The school had been established by the federal government in 1890 as an attempt to assimilate Native American children into the greater American society. Reforms to the school's mission were made in the early twentieth century with the establishment of an art school curriculum that grew in popularity. By 1932, under the direction of Dorothy Dunn and later Geronimo Cruz Montoya, the school encouraged a modernist style to students—many would later become renowned artists. Fred Kabotie, Velino Shije Herrera, Allan Houser, Andrew Tsihnahjinnie, Pablita Velarde, and Sybil Yazzie are among the artists represented. Author and curator Michelle McGeough consulted with and interviewed many of the living artists and their descendants to present a compelling narrative that represents the view of the artist and communities.

Hardbound: \$55.00 ISBN 978-0-96227-778-8

Paperbound: \$40.00 ISBN 978-0-96227-779-5

253 pages, 90 illustrations



ARTHUR AMIOTTE COLLAGES 1988–2006

By Janet Catherine Berlo

Arthur Amiotte is one of the most renowned Native American artists working today. This book focuses on his collage series, which he began in 1988. By combining historic drawings, family photographs, advertising circulars, and other imagery, Amiotte illustrates the pluralistic and richly textured lives of late-nineteenth and early-twentieth-century Native people, providing a penetrating portrait of more than a century of Lakota history. Amiotte undercuts one-dimensional stereotypes of Indian identity, and presents work that is inventive, humorous, melancholy, witty, profound, and philosophical.

Paperbound: \$25.00 ISBN 978-0-96227-775-7

108 pages, 57 color & 2 black-and-white illustrations

LIT THE WORK OF ROSE B. SIMPSON

Preface by Jonathan Batkin

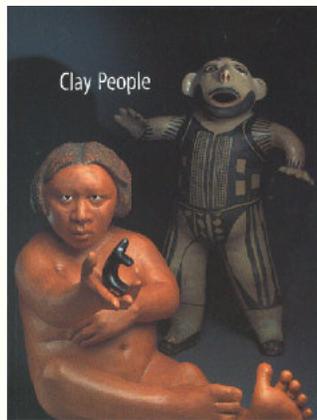
Essays by Porter Swentzell and Yve Chavez

This catalogue accompanied Rose B. Simpson's first solo exhibition in 2018 at the Wheelwright Museum. Simpson's self-reflective work has made a big impact on the contemporary art scene. The pieces feature life-size clay and mixed-media sculptures, clay faces, and monumental figures in the traditional medium of clay, combined with welded steel and leather. A range of sculptural styles and sizes reflect the trajectory of Simpson's recent work.

Simpson grew up on the Santa Clara Pueblo in northern New Mexico among a family of renowned potters and artists—her mother is the famed sculptor Roxanne Swentzell. Simpson's pieces feature life-size mixed-media sculptures, faces, and monumental figures in the traditional medium of clay, combined with welded steel and leather. A range of sculptural styles and sizes reflect the trajectory of Simpson's recent work.

Paperbound: \$29.95 ISBN 978-0-99731-091-7

76 pages, 29 color and 8 black-and-white illustrations



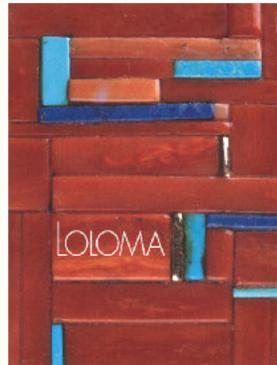
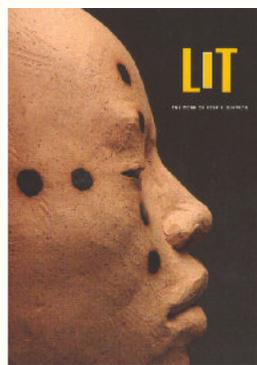
CLAY PEOPLE

Compiled and edited by Jonathan Batkin

Around 1880, potters of Cochiti Pueblo began making large standing figures of circus performers, cowboys, merchants, and other outsiders who, with the coming of the railroad, encroached increasingly on the Pueblo world. Made by the traditional coil-and-scrape method, these expressive and frankly satirical figures were masterpieces of design and execution, standing as tall as thirty inches without support. At the same time, potters of Tesuque Pueblo developed their own tradition—smaller, seated figures that became known as Rain Gods. Both figurative styles were marketed aggressively by curio dealers in shops and via mail order. Before their popularity waned in the 1930s, they found their way into collections throughout the United States and Europe. This catalogue presents both historic and contemporary views of Pueblo Indian ceramics inspired by the human form. Seldom seen, century-old masterpieces from Cochiti and Tesuque Pueblos reveal the imagination and skill of nineteenth and early twentieth century artists while contemporary potters bring the tradition into the present.

Paperbound: \$24.95 ISBN 978-0-96227-771-9

96 pages, 61 illustrations



LOLOMA BEAUTY IS HIS NAME

By Martha Hopkins Struever with Jonathan Batkin and Cheri Falkenstein-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

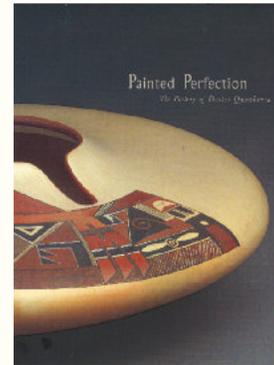
PAINTED PERFECTION THE POTTERY OF DEXTRA QUOTSKUYVA

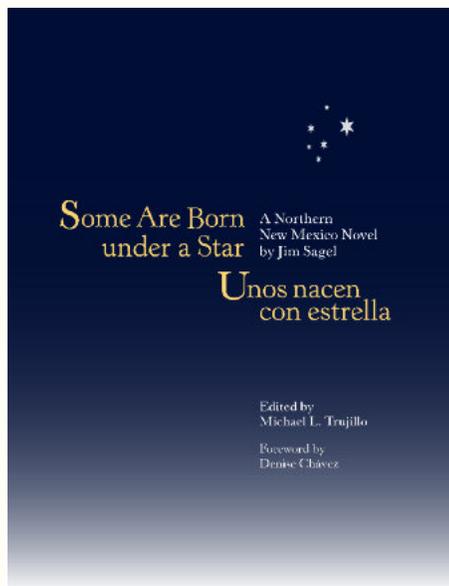
By Martha H. Struever

Dextra Quotskuyva (b. 1928) is one of the most influential Native American potters of the past half-century. Each of her painted designs is unique and flawlessly executed. Quotskuyva (Hopi-Tewa) learned her masterful handling of clay through her distinguished family including her great-grandmother, famed potter Nampeyo; mother, Rachel Namingha; and grandmother, Annie Healing. Native American pottery scholar, collector, and dealer Martha H. Struever worked closely with Quotskuyva for a quarter century. This book, a companion to a retrospective exhibition at the Wheelwright Museum in 2001, explores Quotskuyva's craft, artistry, traditions and innovations that set her apart from other Pueblo potters of her generation.

Paperbound: \$25.00 ISBN 978-0-99731-092-4

124 pages, 154 color and 3 black-and-white illustrations





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

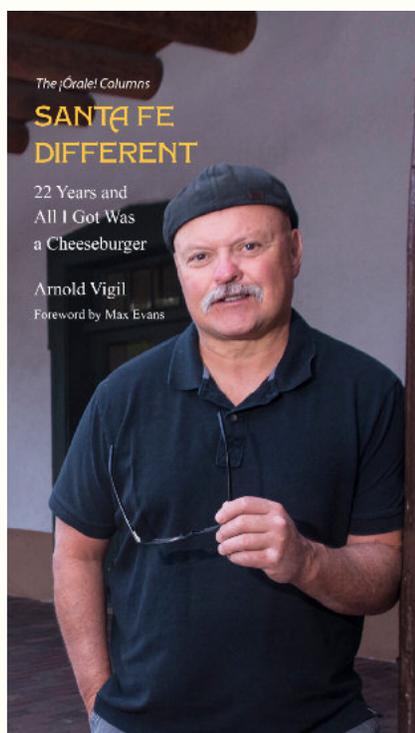
“The novel, which is presented in dual English and Spanish versions, mainly focuses on the Chacón family in the fictional New Mexico village of San Buenaventura, and their revival of the dormant traditional New Mexico folk play *Los pastores*.... Authentic northern New Mexico culture provided [Sagel]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

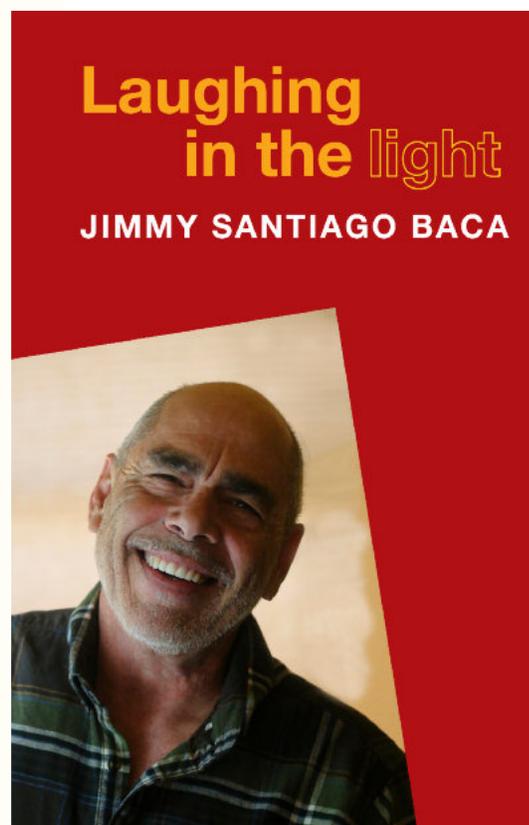
Foreword by Max Evans

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

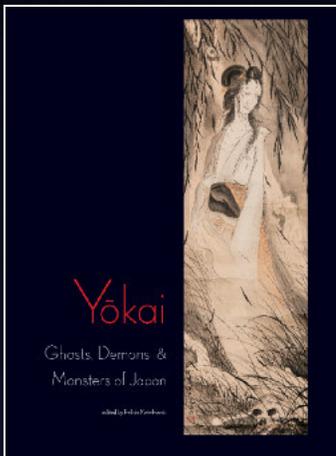
By Jimmy Santiago Baca

Jimmy Santiago Baca’s newest collection of essays picks up where his earlier acclaimed book, *Working in the Dark* (see p. 40), 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



YŌKAI GHOSTS, DEMONS & MONSTERS OF JAPAN

Edited by Felicia Katz-Harris
Foreword by Khristaan Villela

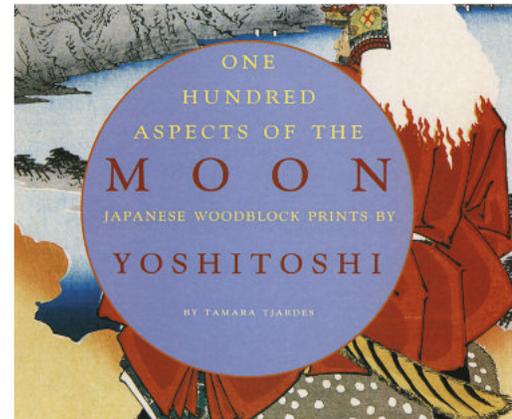
Vivid in Japanese art and imagination are creatures that are at once ghastly and humorous. The Japanese word, *yōkai*, generally refers to a range of supernatural beings such as ghosts, demons, monsters, shapeshifters, tricksters, and other strange kinds of creatures. Today, *yōkai* are wildly

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. *This book is a companion to an exhibition at the Museum of International Folk Art on view through January 11, 2021.*

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

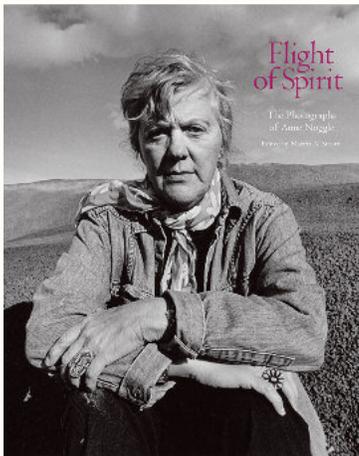
“In creating this extraordinary series of prints, Yoshitoshi chose a motif that had a deep resonance in Japanese culture, appreciated not only for its articulation of time and seasons in a literal sense but also for its symbolic reference to the nite and temporal nature of human life.”

—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



FLIGHT OF SPIRIT THE PHOTOGRAPHS OF ANNE NOGGLE

Edited and Introduced by
Martha A. Strawn

Foreword by Lucy R. Lippard
Essay by Lili Corbus

Published in association with the
Anne Noggle Foundation

In the history of photography, Anne Noggle (1922–2005) stands alone among the great American photographers for her powerful, wry portraits (including self-

portraiture) of aging women, women's bodies—as Noggle called it “the saga of fallen flesh.” Noggle's unique vision has shaped the medium in ways that have yet to be adequately acknowledged. Suffusing her photographs are her profound joie de vivre, humor, and defiant humanism. Noggle took up photography after a successful career as an aviator—she had been a Women Airforce Service Pilot (WASP) during WWII, served in the Korean War, and afterward was a stunt and crop-dusting pilot in Texas. At the age of 38 she enrolled at the University of New Mexico earning a BA in art and art history and MA in photography in 1970. Noggle was the first photography curator at the New Mexico Museum of Art (formerly Museum of Fine Arts) in Santa Fe from 1970–76.

Flight of Spirit is a commemorative retrospective featuring portfolios of Noggle's work selected by Martha A. Strawn, president of the Anne Noggle Foundation, and discussed by art historian Lili Corbus. Respected art critic and writer Lucy R. Lippard contributes the foreword.

Jacketed Hardcover: \$45.00 ISBN 978-0-89013-641-6

160 pages, 82 duotone plates, 8¾ x 10½



THE SANTA FE SCOTTISH RITE TEMPLE FREEMASONRY, ARCHITECTURE, AND THEATRE

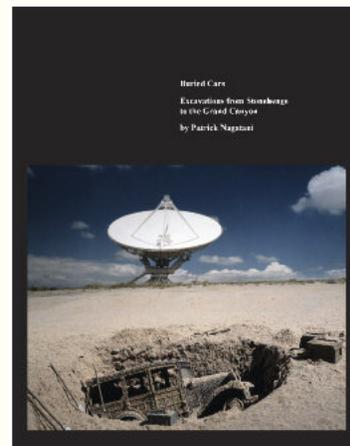
Edited by Wendy Waszut-Barrett and
Jo Whaley
Photographs by Jo Whaley

Essays by Rick Hendricks, Khristaan Villela, and Wendy Waszut-Barrett

Santa Fe's Scottish Rite Temple, built in 1912, is a historic landmark and the home of the Ancient and Accepted Scottish Rite of Freemasonry in New Mexico. The building—including its jewel box theater with original scenery collection—and its artifacts, represent a time capsule of Masonic culture and theatrical history. Essays examine the emergence of Freemasonry, key Masonic figures during New Mexico's territorial period through statehood, and the architectural significance of the iconic pink building and Freemasons' use of it to the present. Illustrated with contemporary and historical images, the book reveals the theatrical production of Masonic degrees and the production of the magnificent scenic backdrops.

Jacketed Hardcover: \$39.95 ISBN 978-0-89013-633-1

228 pages, 175 color and black-and-white illustrations, 11 x 9½



BURIED CARS EXCAVATIONS FROM STONEHENGE TO THE GRAND CANYON

By Patrick Nagatani
With Joseph Traugott

This book is a sci-fi artistic creation from the mind of internationally recognized photographer and multimedia artist Patrick Nagatani (1945–2017). It presents the mysterious recovery of twenty-nine automobiles buried at power sites around the world. The photographs

document archaeological findings—at Stonehenge, New Mexico's Very Large Array, and Chaco Canyon, to name a few locales. The protagonist is Japanese archaeologist Ryoichi (Nogatani's altar ego) who excavates the twentieth-century vehicles. The book includes chapters explaining the paradoxical aspects of the project and sixty images of the buried car excavations.

Hardcover: \$34.95 ISBN 978-0-89013-635-5

116 pages, 38 color and black-and-white photographs, 17 figures, 8 x 10

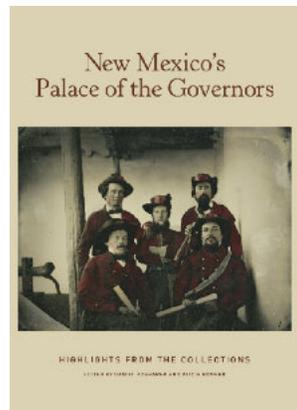
NEW MEXICO'S PALACE OF THE GOVERNORS HIGHLIGHTS FROM THE COLLECTIONS

Edited by Daniel Kosharek and Alicia Romero

The Palace of the Governors, a national historic landmark, has stood on the Santa Fe Plaza since the early seventeenth century. It is located on the remains of the ancient Native American settlement Ogapoge, the ancestral home of Tesuque Pueblo, at the terminus of El Camino Real (the Royal Road) that connected Mexico City with Spain's northernmost colony in the New World. This book is the first to offer a glimpse of the Palace of the Governors and New Mexico History Museum's vast collections of Spanish Colonial, Mexican, Territorial, and Twentieth and Twenty-First Century materials—including historic artifacts, photography, rare maps and books, a printing press, clothing, firearms, and other objects that tell the complex history of New Mexico.

Hardcover: \$34.95 ISBN 978-0-89013-643-0

212 pages, 200 color and black-and-white photographs, 7¼ x 10½



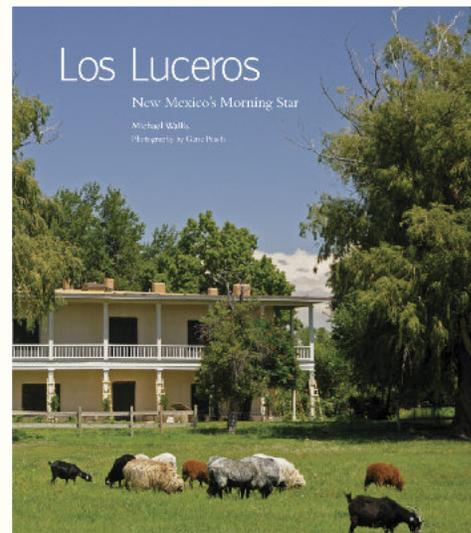
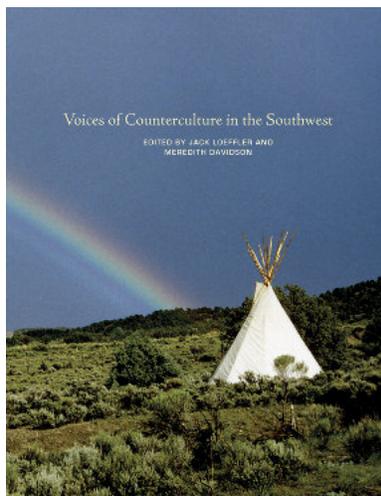
VOICES OF COUNTERCULTURE IN THE SOUTHWEST

Edited by Jack Loeffler and Meredith Davidson

"From the shadow of D. H. Lawrence to Ed Abbey's fierce presence, from Georgia O'Keeffe to Rina Swentzell—savvy Native Americans, Anglo hippies, inspired Hispanics—the entire range of counter-cultural vision (and some foolishness) is presented here. The wonders of peyote became transformed into a new environmental consciousness, the labor of gardening became a belief in a better future, the festivals and communes opened hearts and minds. The American Southwest has been one of the most creative and transformative places in the entire country over the last eighty years. This is a remarkable gathering of brave firsthand documents and hopes."—Gary Snyder, author of *Turtle Island*

Hardcover: \$34.95 ISBN 978-0-89013-623-2

208 pages, 88 color and black-and-white photographs, 7½ x 9½



LOS LUCEROS NEW MEXICO'S MORNING STAR

By Michael Wallis

Photography by Gene Peach

Foreword by Patrick Moore, director of New Mexico Historic Sites

Michael Wallis weaves the complex story of Los Luceros throughout the larger context of Northern New Mexico history, from the earliest human

inhabitants to the present day, introducing its past occupiers, owners, and visitors. In 2019, the property was designated a New Mexico Historic Site. The centerpiece at Los Luceros is a 5,700-square-foot, eighteenth-century, Territorial-style adobe hacienda, Casa Grande. The property features three residences, an eighteenth-century chapel, the original village jail, numerous farm buildings, apple orchards, and irrigated pasture and bosque adjacent to the Río Grande. During Mary Cabot Wheelwright's long reign at Los Luceros, it was visited by New Mexico's prominent writers, artists, and art patrons, including Georgia O'Keeffe, Mabel Dodge Luhan, and D.H. Lawrence.

"The book is filled with historic photographs and contemporary shots...placing the property in the landscape, portraying it as a gathering place for the various families who have owned it, built it, [and] restored it."—Pete Warzel, *Historic Santa Fe Journal*

Jacketed Hardcover: \$29.95 ISBN 978-0-89013-636-2

160 pages, 100 contemporary color and 26 historic black-and-white photographs, 8¾ x 9¾



OF GOD AND MORTAL MEN

T.C. CANNON

Edited by Ann E. Marshall and Diana F. Pardue

Introduction by David M. Roche

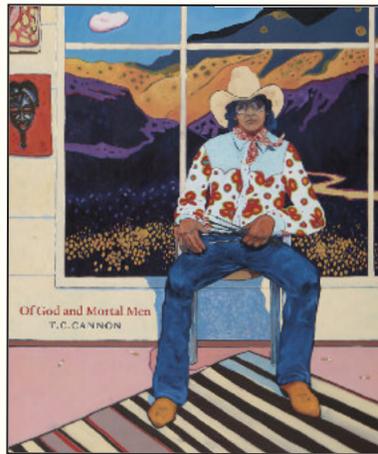
Essays by Ann E. Marshall, N. Scott Momaday, John P. Lukavic, David Rettig, Diana F. Pardue, and Gilbert Vicario

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, 9¾ x 11½



LLOYD KIVA NEW

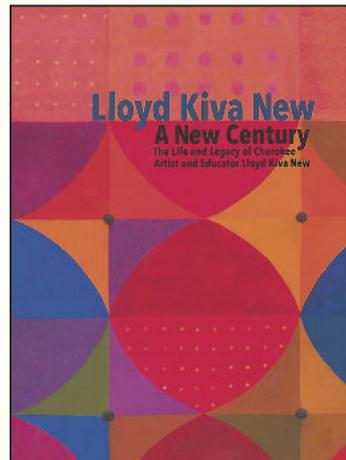
A NEW CENTURY: THE LIFE AND LEGACY OF CHEROKEE ARTIST AND EDUCATOR

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

SPOKEN THROUGH CLAY

NATIVE POTTERY OF THE SOUTHWEST

THE ERIC S. DOBKIN COLLECTION

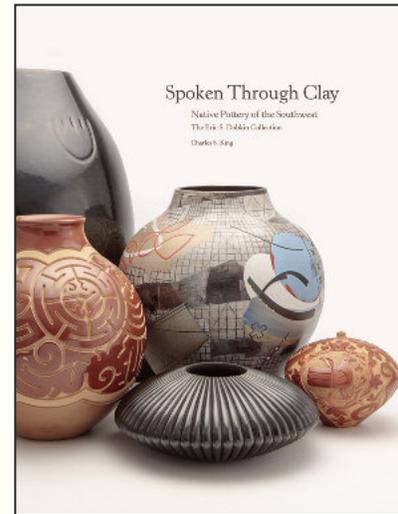
By Charles S. King

Essay by Peter Held

Artist portraits by Will Wilson

Object photography by Addison Doty

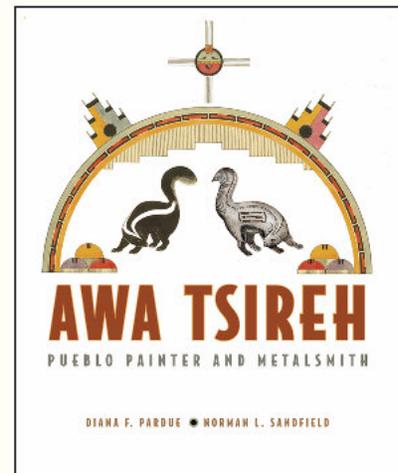
Spoken Through Clay includes nearly three hundred pottery vessels covering a wide range of contemporary artists and a few important historic



pieces. This book includes portraits and voices of renowned Native artists—the majority of whom are Pueblo—speaking about their artistry and technique, families, culture, and traditions. Dynamic color photography captures the depth and dimension of the pieces, while the artists provide an illuminating perspective through narrative captions.

Jacketed Hardcover: \$125.00
ISBN 978-0-89013-624-9

352 pages, 320 color plates,
40 artist portraits, 4 gatefolds,
11½ x 14



AWA TSIREH

PUEBLO PAINTER AND METALSMITH

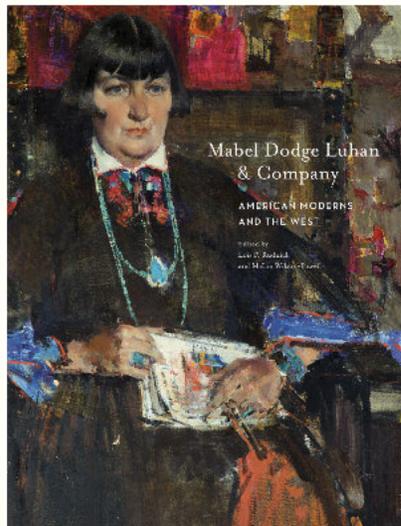
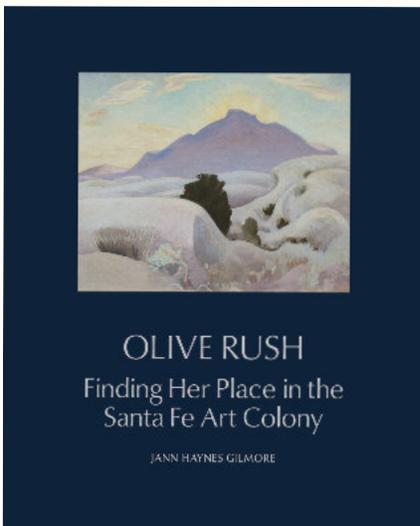
By Diana F. Pardue and
Norman L. Sandfield

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 Gar-

den of the Gods Trading Post in Manitou Springs, Colorado. Working with other Native metalsmiths, Tsireh created jewelry, platters, and other serveware 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



OLIVE RUSH FINDING HER PLACE IN THE SANTA FE ART COLONY

By Jann Haynes Gilmore

“Artist, illustrator, and muralist Olive Rush was the first woman to join the Santa Fe Art Colony and the first woman to give a solo show in New Mexico. This biography covers her early years, education, travels, art, and teaching.... The book describes her WPA murals and other public art projects, which led to her creation of a new technique for fresco painting, and gives information on her efforts to promote Native American art. The book contains color and b & w photos, art, paintings, murals, and drawings.”

—*Protopreview*

Clothbound: \$39.95 ISBN 978-0-89013-620-1

292 pages, 95 color and black-and-white illustrations,
9 x 10

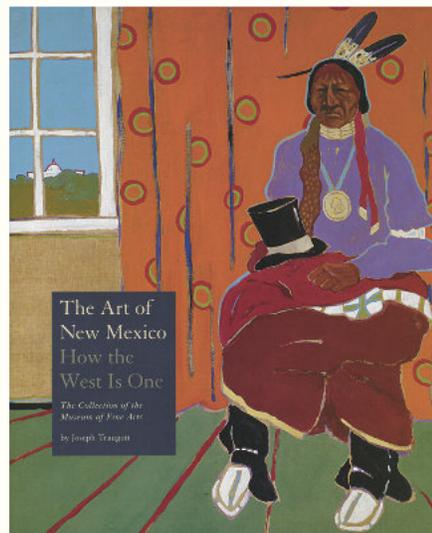
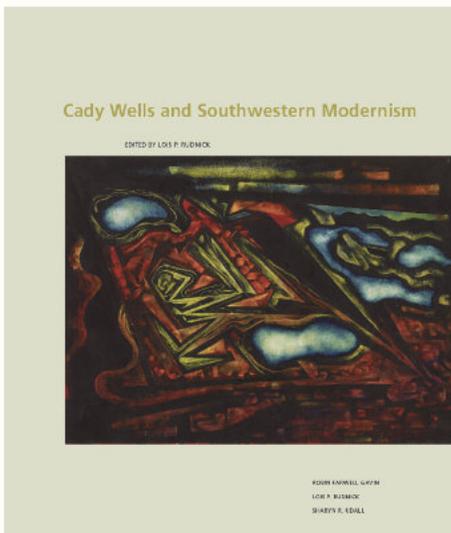
MABEL DODGE LUHAN & COMPANY AMERICAN MODERNS AND THE WEST

Edited by Lois P. Rudnick and
MaLin Wilson-Powell

Mabel Dodge Lujan (1879–1962) was a political, social, and cultural visionary and salon hostess. This book focuses on Mabel’s Taos home, which she and her husband Tony Lujan of Taos Pueblo opened up to scores of guests including writers D.H. Lawrence, Mary Austin, and Frank Waters; musical impresario Leopold Stokowski; choreographer Martha Graham; and anthropologists Elsie Clews Parsons and John Collier. The book is illustrated with works by modernist painters and photographers in Mabel’s circle, including Marsden Hartley, John Marin, Georgia O’Keeffe, Ansel Adams, and Paul Strand, alongside work by indigenous artists including San Ildefonso Pueblo’s Awa Tsireh and Taos Pueblo’s Pop Chalee.

Jacketed Hardcover: \$45.00 ISBN 978-0-89013-614-0

220 pages, 120 color and 50 black-and-white illustrations,
9 x 11½



CADY WELLS AND SOUTHWESTERN MODERNISM

Edited by Lois P. Rudnick

Cady Wells (1904–1954) was one of the most innovative modern artists to work within the Santa Fe and Taos colonies in the years between 1932 and 1954. A full-scale retrospective of his work includes essays that explore Wells’s art and life.

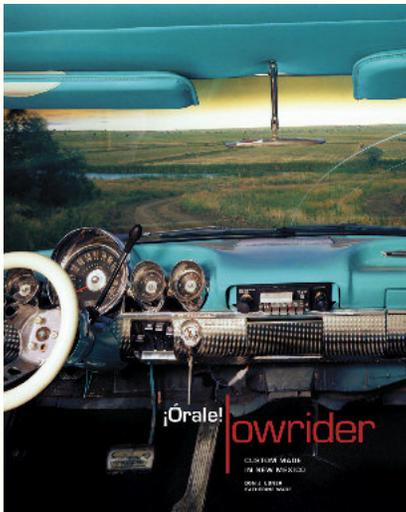
Clothbound: \$29.95 ISBN 978-0-89013-558-7 160 pages, 74 color and 15 black-and-white illustrations, 9½ x 11

THE ART OF NEW MEXICO HOW THE WEST IS ONE

By Joseph Traugott

This lavishly illustrated book explores the aesthetic and cultural impact of New Mexico art from the 1880s to the present, and highlights a refreshing range of works representing European, native, ethnic, tourist, regional, and commercial art.

Clothbound: \$55.00 ISBN 978-0-89013-497-9 288 pages, 228 color illustrations, 9½ x 11½



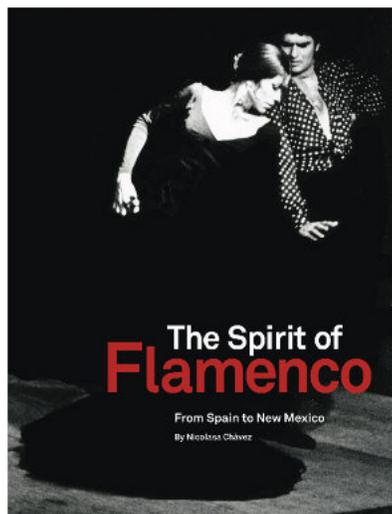
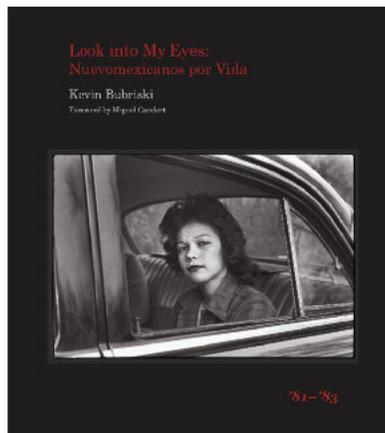
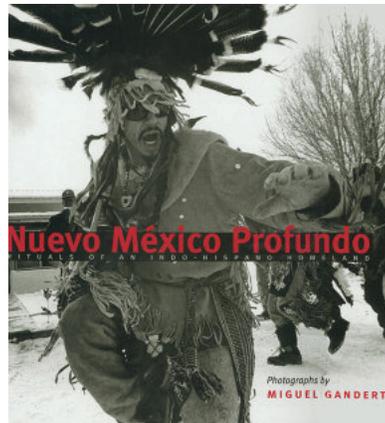
¡ÓRALE! LOWRIDER CUSTOM MADE IN NEW MEXICO

Essay by Don J. Usner

“The book is eye-opening on several levels... The amazing photography of amazing cars and their owners, and of what many would consider the shade-tree mechanics—cottonwoods in the case of northern New Mexico—who transform aging Detroit iron into brilliantly painted works of kinetic art that not only move forward and back but up and down, and sometimes dramatically so. But on another level, the book is eye-opening in explaining not only the history of the lowrider phenomenon, but its place in a people’s very culture... [The book] describes the pride of those who build and own the New Mexico low riders, and also applies to how buyers of this book will come to feel about it as they go low and slow through its pages.”—*ClassicCars.com*

Hardcover: \$39.95 ISBN 978-0-89013-617-1

180 pages, 121 color and black-and-white photographs, 10½ x 13



NUEVO MÉXICO PROFUNDO RITUALS OF AN INDO-EUROPEAN HOMELAND

Photographs by Miguel Gandert

Essays by Ramón A. Gutiérrez, Enrique R. Lamadrid, Lucy R. Lippard, and Chris Wilson

“A compelling and respectful presentation, by award-winning documentary photographer Miguel Gandert, of the secular and sacred rituals of the mestizo peoples of the upper Rio Grande corridor. Exquisitely printed with several informative and scholarly essays.”—*photo-eye*

“The photographs resonate with movement and reverence as they capture the swaying, stomping bodies of Nuevo México Indo-Hispanos performing sacred rituals and dances rooted in the syncretism of garb and gods of the Old and New Spains.”
—*Library Journal*

Paperbound: \$29.95 ISBN 978-0-89013-349-1

176 pages, 130 duotone photographs, 10 x 10½

LOOK INTO MY EYES NUEVOMEXICANOS POR VIDA, '81–'83

By Kevin Bubriski

Foreword by Miguel Gandert

“Speaks volumes about the proud traditions of Hispanic New Mexicans... whose roots in Santa Fe and its surroundings began with the first Spanish conquistadors... [Presents] images that not only reveal a people and place—tight-knit, old-world—but also a time, pre-smartphone and social media, when such a culture could thrive.... These are not clandestine snapshots, but intimate views of couples in love, guy cliques, B.F.F.s. and local beauties... They often gaze directly into the camera, always with the clear understanding that the photographer is aiming to show something—a deep kinship, affection and comfort—they might be too used to to notice.”—*The New York Times LENS*

Hardcover: \$39.95 ISBN 978-0-89013-611-9

140 pages, 82 duotone photographs, 11 x 12

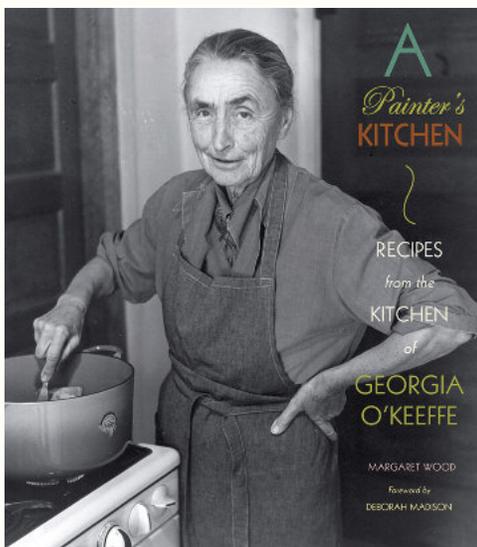
THE SPIRIT OF FLAMENCO FROM SPAIN TO NEW MEXICO

By Nicolasa Chávez

This beautiful, opulently illustrated volume looks at the dance, music, culture, and history of flamenco, tracing its origins from a folkloric tradition in the caves of Andalusia to a phenomenon that engaged the most influential segments of society in Europe and the United States. New Mexico made flamenco its own in the 1960s, resulting in the establishment of two well-known groups: the Festival Flamenco Internacional de Albuquerque and Maria Benitez’s Teatro Flamenco.

Jacketed Hardcover: \$39.95 ISBN 978-0-89013-608-9

192 pages, 86 color and 54 black-and-white photographs, 9 x 11½



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

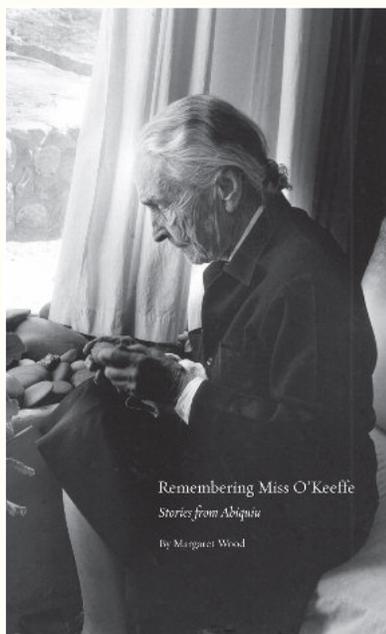
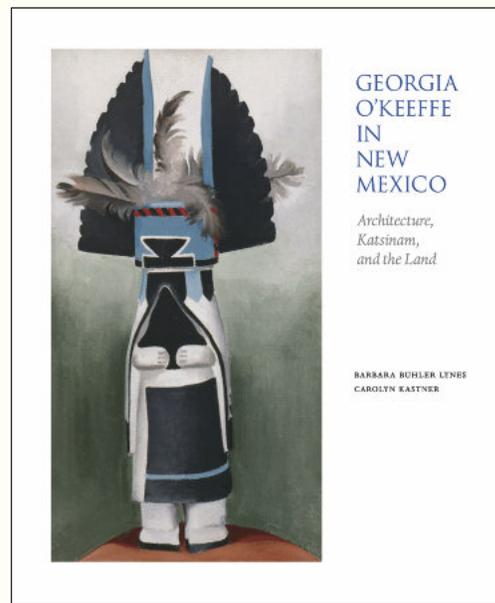
GEORGIA O'KEEFFE IN NEW MEXICO ARCHITECTURE, KATSINAM, AND THE LAND

By Barbara Buhler Lynes and Carolyn Kastner

Between 1931 and 1945 Georgia O'Keeffe (1887–1986) completed seventeen drawings and paintings of katsina tithu ("kachina dolls"), the painted-wood representations of spirit beings carved by Native American artists—especially Hopi and Zuni—that have long played an important role in Pueblo and Hopi ceremonialism.

With contributions by noted art historian W. Jackson Rushing III, Hopi weaver Ramona Sakiestewa, Hopi artist Dan Namingha, and Hopi tribal leader and author Alphi H. Secakuku.

Paperbound with Flaps: \$34.95 ISBN 978-0-89013-547-1 144 pages, 86 color images, 9 x 11



REMEMBERING MISS O'KEEFFE STORIES FROM ABIQUIU

By Margaret Wood
Photographs by Myron Wood

In 1977, Margaret Wood, twenty-four, moved to Abiquiu, a remote village in northern New Mexico, where she began a five-year stay as companion, cook, and caretaker to then eighty-nine-year-old Georgia O'Keeffe. In this memoir, Wood shares a treasure trove of stories and reminisces of time shared with the iconic artist at her home in Ghost Ranch. A dozen historic images taken by the author's father Myron Wood complement Wood's quiet memoir of her time with O'Keeffe.

Clothbound: \$19.95 ISBN 978-0-89013-546-4 64 pages, 12 dutones, 5 7/8 x 9 1/2

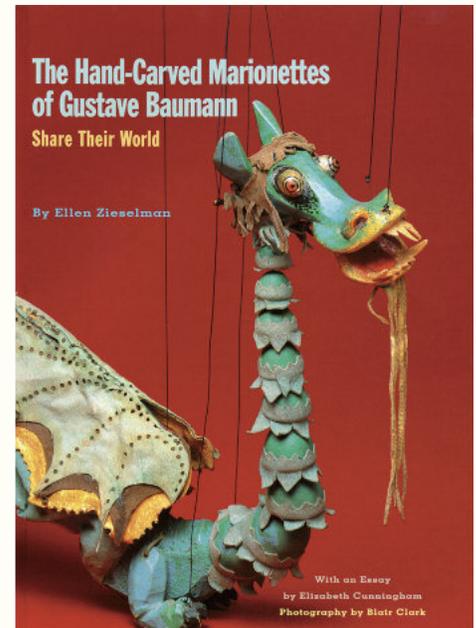
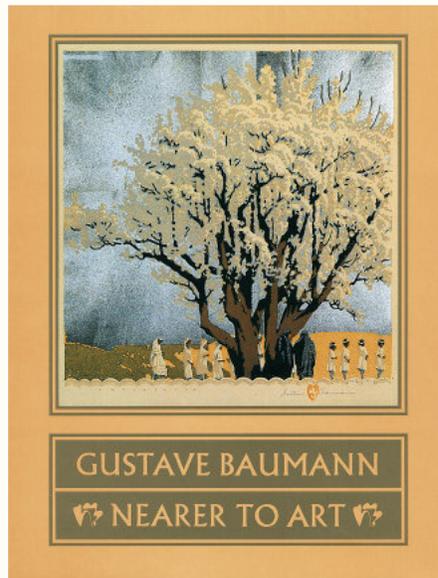
GUSTAVE BAUMANN NEARER TO ART

By Martin F. Krause, Madeline Carol Yurtseven,
and David Acton

Independent, prolific, and influential, Gustave Baumann stands at the center of American woodcut printmaking in the first half of the twentieth century. He created vivid, brilliantly colorful nature-inspired scenes of rural American life and Indian cultures. His prints are simple and elegant studies rooted in a landscape that is both delicate and rugged. This award-winning book was the first published collection of his stunning oeuvre. Starting out as a commercial illustrator, at night Baumann studied at the Art Institute of Chicago, “to get nearer to art,” and also briefly in Munich, refining the fundamentals of his artistic direction and creating his first woodcuts in a medium that would bring him international recognition.

Jacketed Paperbound: \$34.95 ISBN 978-0-89013-252-4

160 pages, 125 color plates, 10 x 10¾



THE HAND-CARVED MARIONETTES OF GUSTAVE BAUMANN SHARE THEIR WORLD

By Ellen Zieselman
Essay by Elizabeth Cunningham

Famous color woodcut printmaker Gustave Baumann was a superb woodcarver who was captivated by puppet theatre. In the 1930s, Baumann carved a collection of marionettes for plays he wrote about New Mexico's cultural heritage. This book features twenty-five photographs of these marionettes.

Paperbound: \$20.00 ISBN 978-0-89013-486-3

64 pages, 49 color and 15 black-and-white photographs, 9 x 12

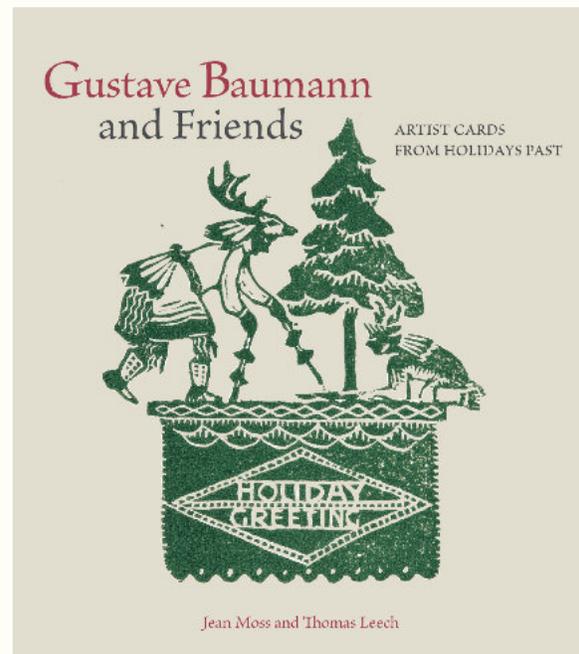
GUSTAVE BAUMANN AND FRIENDS ARTIST CARDS FROM HOLIDAYS PAST

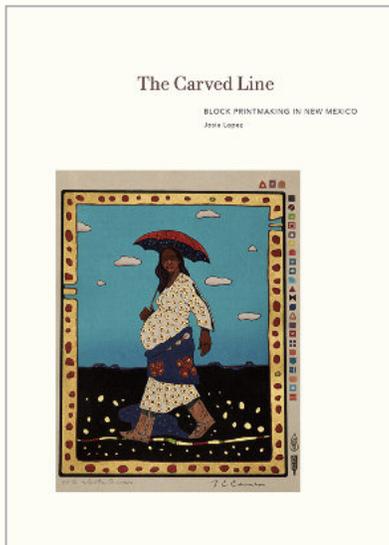
By Jean Moss and Thomas Leech

Of all the artists who have called Santa Fe home, Gustave Baumann is among the most beloved. For nearly five decades beginning in 1918, the renowned printmaker cultivated friendships with other art colonists that were full of the colorful, artistic, humorous, small town flavor brought to life in this delightful collection of holiday cards the artists made for each other and their families.

Hardcover: \$24.95 ISBN 978-0-89013-598-3

112 pages, 85 color illustrations, 8 x 9





THE CARVED LINE BLOCK PRINTMAKING IN NEW MEXICO

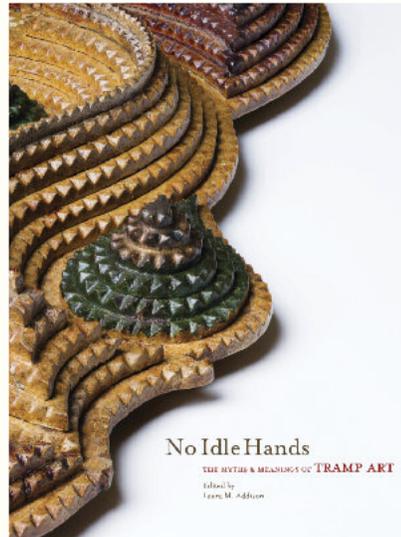
By Josie Lopez

The Carved Line features block prints by New Mexico's best-known printmakers, including Gustave Baumann, Willard Clark, and T.C. Cannon, and brings to the forefront little-known artists deserving wide recognition and a place in New Mexico's art historical canon.

"Elegantly designed and beautifully printed [with] more than a hundred reproductions, invite[s] the reader to...revisit this deeply personal niche of graphic art."—*Pasatiempo*

Jacketed Hardcover: \$39.95 ISBN 978-0-89013-621-8

248 pages, 120 color plates, 9 x 12



NO IDLE HANDS THE MYTHS & MEANINGS OF TRAMP ART

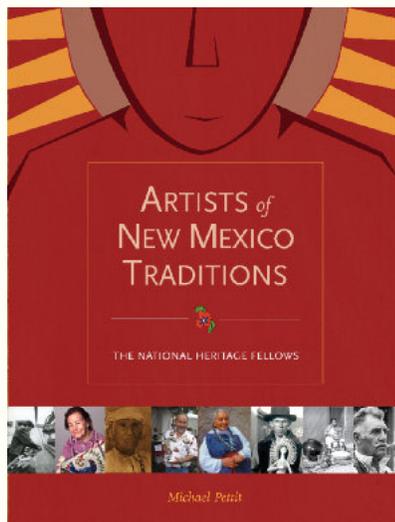
Edited by Laura M. Addison

Essays by Laura M. Addison,
Leslie Umberger, and Eric Zafran

Tramp art describes a particular type of wood carving practiced in the United States and Europe between the 1880s and 1940s in which discarded cigar boxes and fruit crates were notched and layered to make a variety of domestic objects. *No Idle Hands* presents more than one hundred and fifty tramp art objects collected mainly from the United States and also including pieces from France, Germany, Switzerland, Scandinavia, Canada, Mexico, and Brazil—demonstrating the far reach this art form has had.

Jacketed Hardcover: \$50.00 ISBN 978-0-89013-622-5

264 pages, 141 color plates, 41 figures, 9¾ x 11

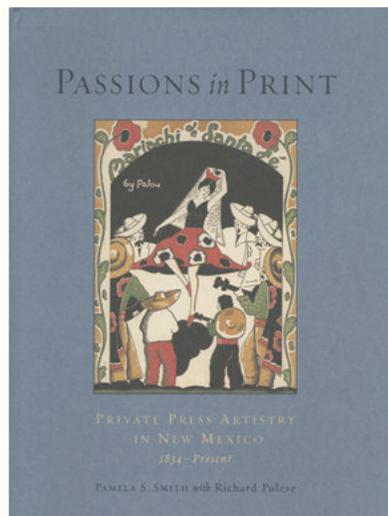


ARTISTS OF NEW MEXICO TRADITIONS THE NATIONAL HERITAGE FELLOWS

By Michael Pettit

Jacketed Hardbound: \$12.95 ISBN 978-0-89013-575-4

176 pages, 28 color and 19 black-and-white images, 7¼ x 9



PASSIONS IN PRINT PRIVATE PRESS ARTISTRY IN NEW MEXICO, 1834–PRESENT

By Pamela S. Smith with Richard Polese

The colorful story of New Mexico book artists and their dedication to a timeless craft. From the work of nineteenth-century printers to the illustrated books created by Santa Fe and Taos art colonists in the 1920s and 1930s to contemporary printings spawned by creative-edge book artists.

Clothbound: \$34.95 ISBN 978-0-89013-479-5

224 pages, 92 color and 40 black-and-white illustrations, 8 x 10½

SANTA FE INDIAN MARKET A HISTORY OF NATIVE ARTS AND THE MARKETPLACE

By Bruce Bernstein

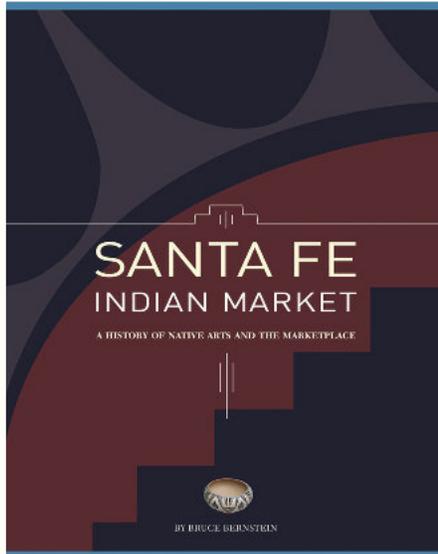
“Track[s] the making and selling of Native art over hundreds of years, documenting the origins of efforts to help artists eliminate the middlemen in curio shops and trading posts and to sell their work directly to customers.”

—*Santa Fe New Mexican*

Paperbound with Flaps: \$29.95

ISBN 978-0-89013-548-8

152 pages, 60 color and 22 black-and-white images, 8 x 10



OLD TRADITIONS IN NEW POTS SILVER SEED POTS FROM THE NORMAN L. SANDFIELD COLLECTION

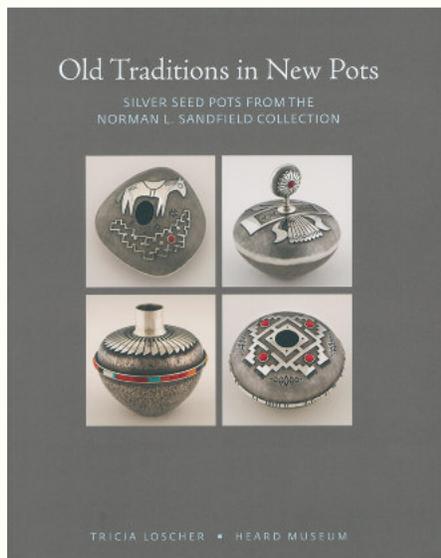
By Tricia Loscher

Foreword by
Martha Struever

The work of over seventy Native artists who create miniature silver seed pots is presented in this publication featuring over 240 examples from the Heard Museum. As an art form, these miniatures draw on the ancient tradition of ceramic containers that protected the seeds of agricultural plants on which people's lives depended.

Paperbound with Flaps: \$25.00 ISBN 978-0-934351-79-9

144 pages, 240 color illustrations, 8¼ x 10¼



THE LEGACY OF MARIA POVEKA MARTINEZ

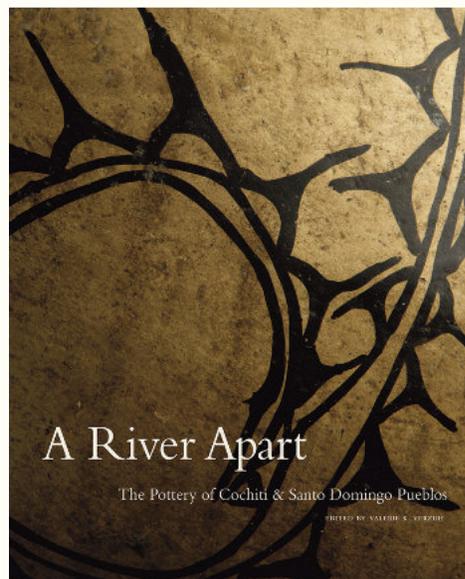
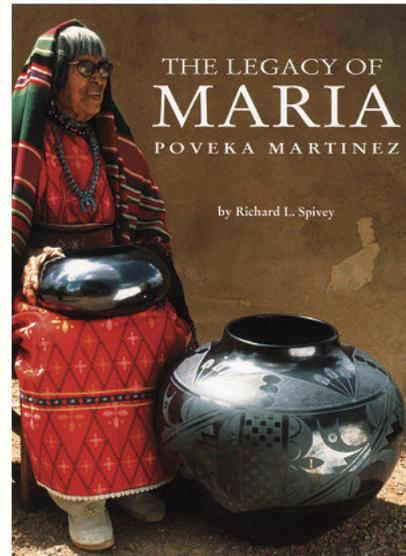
By Richard L. Spivey

Maria Martinez, the potter of San Ildefonso (1887–1981), is not only the most famous of Pueblo Indian potters but ranks among the best of international potters. She and other members of her family revived a dying art form and kindled a renaissance in pottery for all the pueblos. She raised this regional

art to one of international acclaim. This lavishly illustrated book considers the entirety of this artist's immense oeuvre and important works and developments in her collaboration with her husband Julian, daughter-in-law Santana, son Popovi Da, and grandson Tony Da, bringing the legacy of Maria into the bright future of Pueblo ceramics.

Paperbound: \$29.95
ISBN 978-0-89013-420-7

224 pages, 198 four-color plates,
documentary photographs, 9 x 12



A RIVER APART THE POTTERY OF COCHITI & SANTO DOMINGO PUEBLOS

Edited by
Valerie K. Verzuh

Separated by a river, Cochiti and Santo Domingo Pueblos shared a ceramic tradition for centuries until increasing contact with outsiders brought great change and divergent paths. Cochiti modified its traditional forms of pottery for new markets, while Santo Domingo shunned the tourist trade and art market, continuing on a more conservative trajectory.

Clothbound: \$45.00 ISBN 978-0-89013-522-8

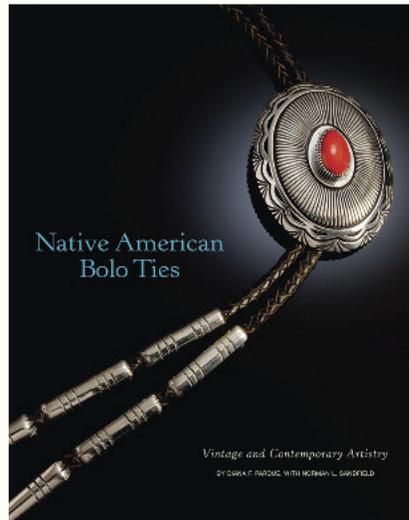
192 pages, 130 color plates, 40 documentary photographs,
illustrated appendix of 325 pots, 9 x 11

NATIVE AMERICAN BOLO TIES VINTAGE AND CONTEMPORARY ARTISTRY

By Diana F. Pardue with Norman L. Sandfield

The bolo tie, also called a string tie, is a Western necktie consisting of a piece of cord or braided leather with an ornamental clasp. Native American artisans in the Southwest began producing bolo ties in the mid-twentieth century in response to tourist demand for finely crafted Native American jewelry. This book presents over 200 examples of bolo ties, vintage and contemporary, primarily created by Zuni, Hopi, and Navajo artists and silversmiths.

Jacketed Paperbound: \$29.95 ISBN 978-0-89013-534-1
160 pages, 195 color photographs, 8¼ x 10¼

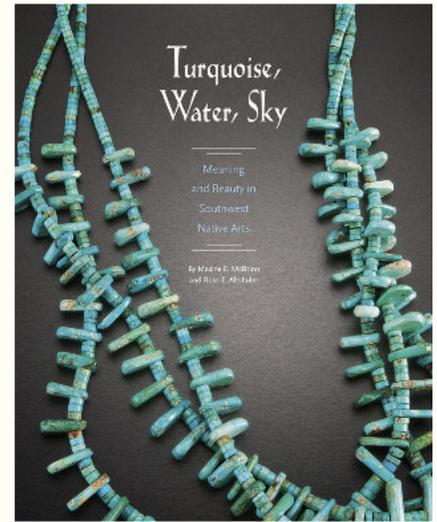


TURQUOISE, WATER, SKY MEANING AND BEAUTY IN SOUTHWEST NATIVE ARTS

By Maxine E. McBrinn and Ross E. Altshuler

“[This] book offers evocative examples of the ways in which many Native cultures have long attributed the life-giving properties of water and the heavens to the blue and green stone. To express that relationship, their craftspeople combine turquoise with material from aquatic environments—shell, pearl, coral—and have traditionally included in their designs such water-related motifs as frogs, clouds and rain.”—*New Mexico Magazine*

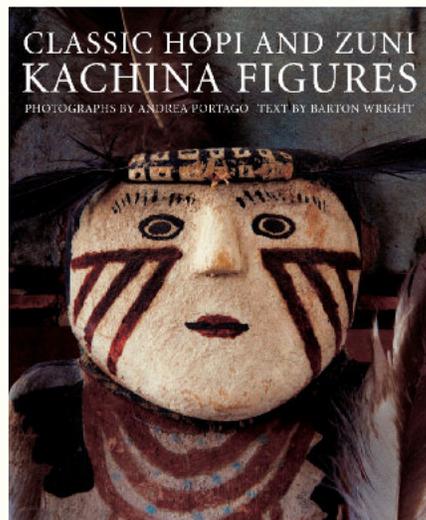
Paperbound with Flaps: \$29.95 ISBN 978-0-89013-604-1
172 pages, 142 color plates, 20 illustrations, 9 x 11



CLASSIC HOPI AND ZUNI KACHINA FIGURES

By Andrea Portago
Essay by Barton Wright

Jacketed Paperbound: \$39.95 ISBN 978-0-89013-596-9
186 pages, 84 color and 31 duotone photographs, 10 x 12



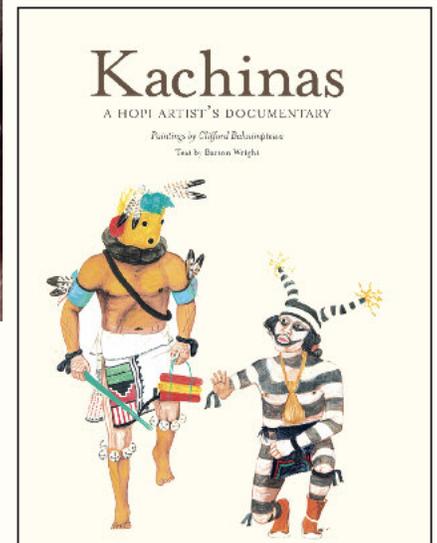
KACHINAS A HOPI ARTIST'S DOCUMENTARY

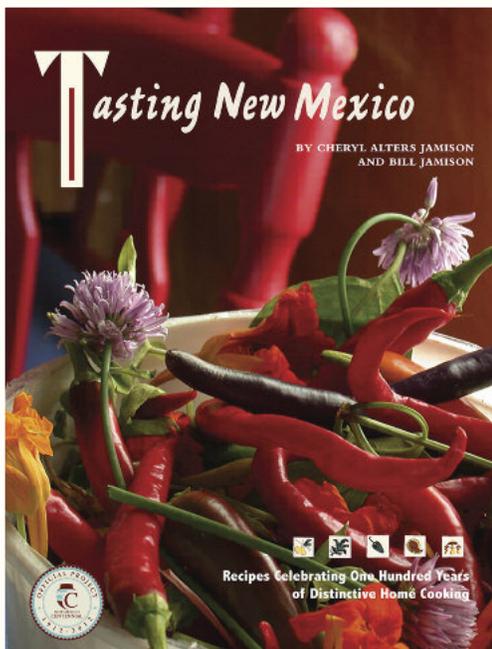
Original Paintings by Clifford Bahnimptewa
Text by Barton Wright

“Two classic books on kachinas—figures of the immortal beings that bring rain, control other aspects of the natural world and society, and act as messengers between humans and the spirit world.... Anyone who is interested in the Hopi and Zuni culture, religion and the incredible figures associated with the Pueblo people will find these two books beautiful and engrossingly fascinating.”

—*Antiques and The Arts World*

Jacketed Paperbound: \$34.95 ISBN 978-0-89013-595-2
276 pages, 238 color images, 8 x 11





THE PUEBLO FOOD EXPERIENCE COOKBOOK WHOLE FOOD OF OUR ANCESTORS

Edited by Roxanne Swentzell and Patricia M. Perea

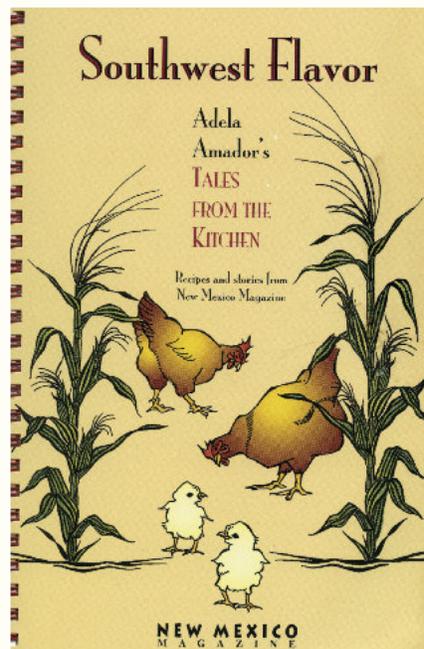
Essays by Roxanne Swentzell, Patricia M. Perea, Porter P. Swentzell, Annette M. Rodríguez, and Marian Naranjo

“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



TASTING NEW MEXICO RECIPES CELEBRATING 100 YEARS OF DISTINCTIVE HOME COOKING

By Cheryl Alters Jamison and Bill Jamison

Few aspects of life in New Mexico say as much about our cultural heritage as our food. *Tasting New Mexico* celebrates the state's truly distinctive cooking, a blend of Native American, Spanish, Mexican, and Anglo influences, in one hundred recipes from the past century that showcase the best from New Mexico's home kitchens. The book ranges well beyond the recipes to tell the story of the food culturally and historically. *Tasting New Mexico* is further packed with tasty quotes, luscious photos, and simply great stories.

Paperbound with Flaps: \$29.95 ISBN 978-0-89013-542-6

220 pages, 9 color and 15 black-and-white photographs, 8½ x 11

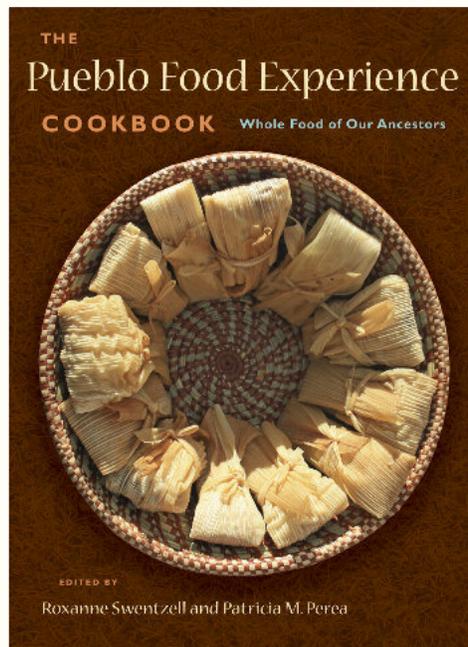
SOUTHWEST FLAVOR ADELA AMADOR'S TALES FROM THE KITCHEN

By Adela Amador and New Mexico Magazine

This keepsake New Mexico cookbook takes its name from Adela Amador's much-loved column in *New Mexico Magazine*. Adela's recollections of meals prepared for family and friends over the years, many for New Mexico holidays, are accompanied by dozens of recipes. The volume is organized seasonally and includes charming illustrations and a glossary of Spanish names and terms.

Wirebound: \$13.95 ISBN 978-0-89013-599-0

128 pages, color illustrations, 9 x 6



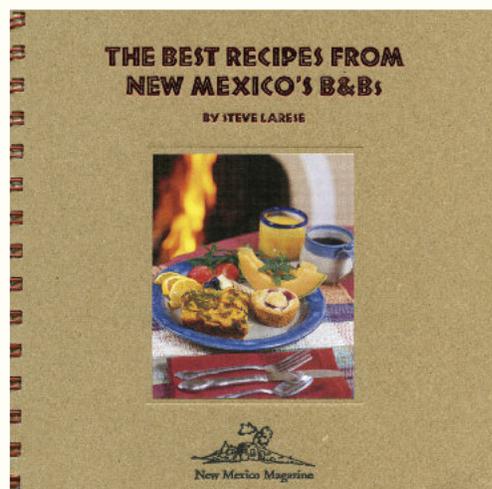
THE BEST RECIPES FROM NEW MEXICO'S B&Bs

By Steve Larese and New Mexico Magazine

This cookbook has been a bestseller since it was first published a decade ago. B&Bs from across New Mexico shared their favorite recipes including Lavender Pound Cake, Bread Pudding with Rum Sauce, Peach Frangipane Tart, Maggie's Wicked Apple Margarita, Native American Stew, Nana Banana Bread, Cactus Quiche, Chocolate Cherry Muffins, and Cimarron's Trail Cookies, among others.

Wirebound: \$16.95 ISBN 978-0-89013-600-3

128 pages, color photographs, 7½ x 7½



FILIPINO CUISINE RECIPES FROM THE ISLANDS

By Gerry G. Gelle

A surprise to those unfamiliar with the Philippines is the great geographical diversity of the islands and their six major culinary regions. Gerry Gelle's contribution to our understanding of this diversity is his knowledge of these regions. His recipes include the mountain and coastal regions of Northern Luzon and the many islands of the Visayas and the island of Mindanao. We learn

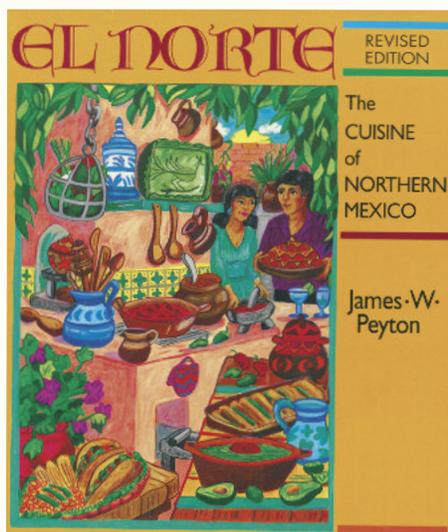
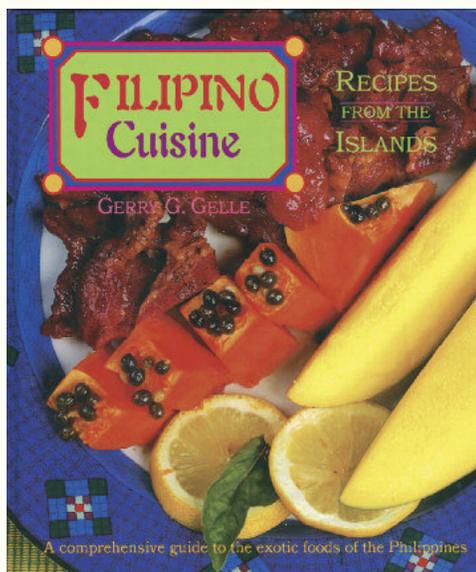
of the rich mixtures of people, from the Pangasinans of Luzon with their specialty of "cultured" fish, to the Tagalogs, who use vinegar and fruits to give their dishes the preferred sour taste. He explains the use of *guinamos*, a paste of fermented shrimp or fish in the Visayas, and the use of hot chilies and spices to make curry in Mindanao.

"Documents the history of a cuisine rich with influences both east and west that continues to evolve."—*Honolulu Star-Bulletin*

Paperbound: \$29.95

ISBN 978-0-89013-513-6

352 pages, 24 color photographs, 8 x 9



EL NORTE THE CUISINE OF NORTHERN MEXICO

By Jim Peyton

Presents delicious and easy to prepare recipes and dishes from the northern region of Mexico.

Paperbound: \$22.50 ISBN 978-1-878610-58-4

256 pages, 12 color photographs, 9 black-and-white illustrations, 8 x 9

Pueblo Indian Cookbook



Over one-hundred and thirty authentic Kitchen Tested Recipes!

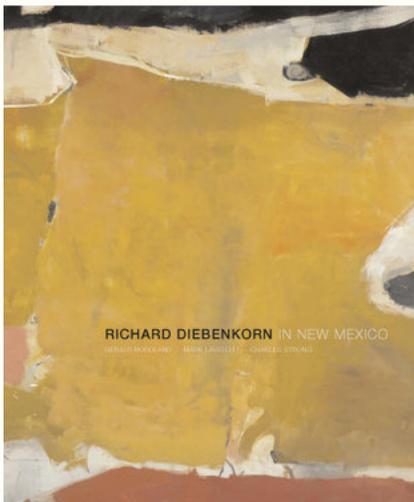
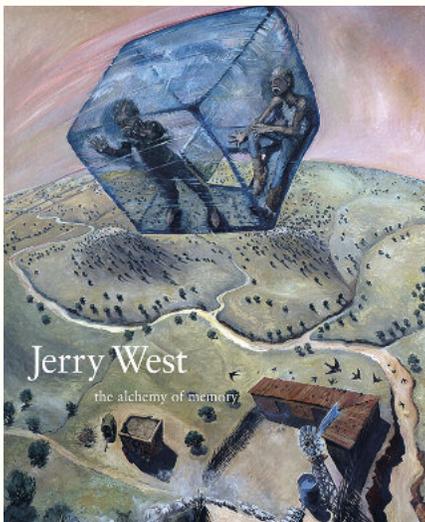
PUEBLO INDIAN COOKBOOK

By Phyllis Hughes

This bestselling cookbook and curio is the definitive collection of Pueblo Indian cooking. It's all here—from savory Chick Pea Soup to sweet Piñon Nut Cake dripping with honey.

Paperbound: \$11.95 ISBN 978-0-89013-094-0

64 pages, index, 9 x 4



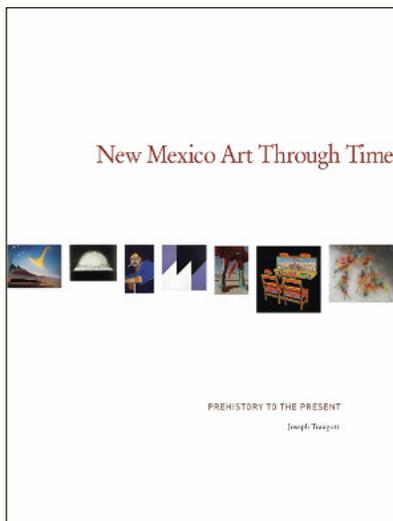
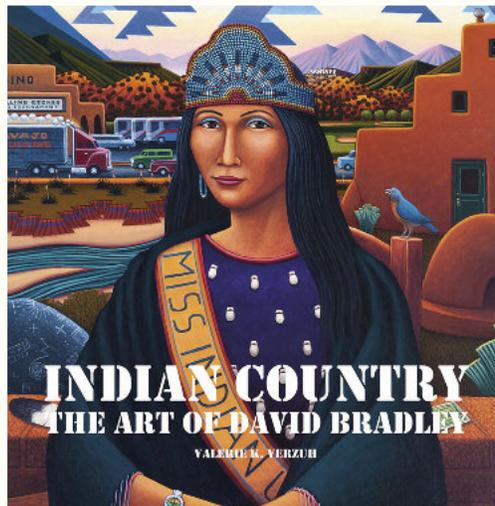
RICHARD DIEBENKORN IN NEW MEXICO

Essays by Mark Lavatelli, Gerald Nordland, and Charles Strong

Internationally acclaimed artist Richard Diebenkorn lived in Albuquerque from 1950 to 1952, where he executed an impressive body of more than a hundred paintings, drawings, and welded-metal sculpture. This book presents for the first time a comprehensive overview of this New Mexico period and investigates the critical role it played in Diebenkorn's exploration of the idiom of abstraction and the maturation of his art.

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164 pages, 83 color plates and 21 illustrations, 10 x 12



NEW MEXICO ART THROUGH TIME

PREHISTORY TO THE PRESENT

By Joseph Traugott

This book considers some 250 works of art from across a vast timeline of 14,000 years, expanding the definition of what constitutes art. Includes pre-European Native American pottery, baskets, and weavings; Hispanic santero art highlighting religious bultos and retablos; as well as twentieth-century artists, many of whom helped shape the canon of modern and contemporary art. Examples are drawn from both fine art and anthropology collections and include works by the luminaries of twentieth-century art such as the Santa Fe and Taos colony artists, Georgia O'Keeffe, Paul Strand, Richard Diebenkorn, Agnes Martin, Bruce Nauman, Fritz Scholder, and many more.

Clothbound: \$50.00 ISBN 978-0-89013-545-7 244 pages, 243 color photographs, 9 x 11¼

INDIAN COUNTRY THE ART OF DAVID BRADLEY

By Valerie K. Verzuh

Foreword by Suzan Shown Harjo

"Political and social activism, the Santa Fe Art scene...and the homages to iconic art masterpieces...[Bradley] deconstructs their meanings then reconstructs them into Native narratives.... His critique of Santa Fe and the Native Art scene came from his love of the land and its people...it's quite a visual treat, colors and lines vibrating off the walls. They're all there, the Sleeping Indian, Super Indian, American Indian Gothic, Pow Wow Princess, Indian Market, Godzilla vs Zozobra, El Farol nightclub, the End of the Santa Fe Trail, Mankato and Wounded Knee, all the Indian artists, art collectors, gallery owners, local characters and legends."—*Indian Country Today*

Hardcover: \$34.95 ISBN 978-89013-601-0

144 pages, 75 color plates, 11 x 11

JERRY WEST THE ALCHEMY OF MEMORY A SELECTIVE RETROSPECTIVE

By Jerry West

Essays by Rebecca Solnit and MaLin Wilson-Powell

Foreword by Joseph Traugott

"The first extensive account of the life, work, and career of New Mexico artist [Jerry] West...an artist who escaped the Romantic traditions of the painters of Santa Fe and Taos.... Readers will be engaged by the intense color and unique vision of his paintings."—*Choice*

"West's surrealist tendencies make him an interesting outlier among artists from New Mexico."—*Publishers Weekly*

Clothbound: \$50.00 ISBN 978-0-89013-603-4

192 pages, 104 color plates, 18 illustrations, 10 x 12

ADVENTURES IN PHYSICS AND PUEBLO POTTERY MEMOIRS OF A LOS ALAMOS SCIENTIST

By Francis H. Harlow with Dwight P. Lanmon

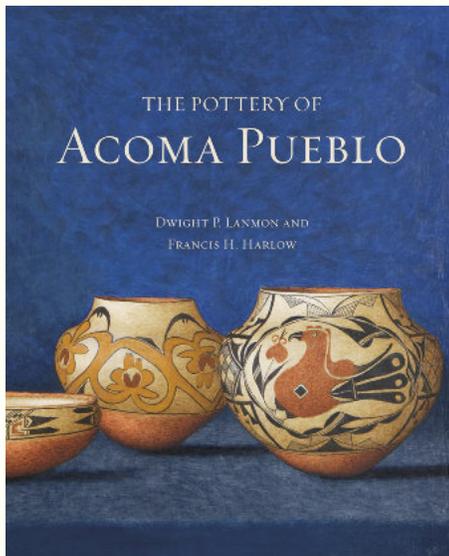
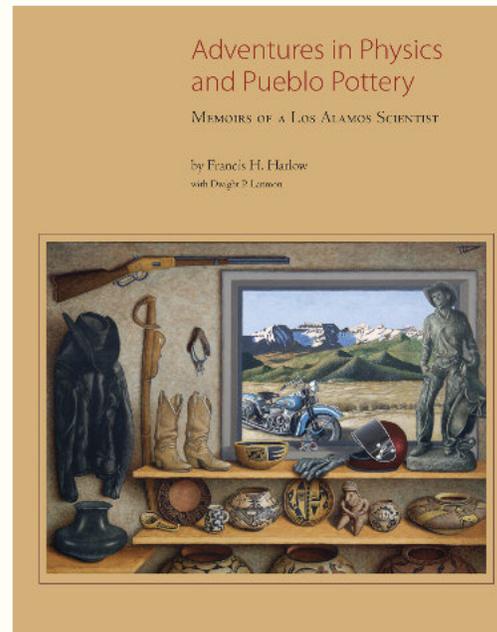
“A list of the successes in the life of Francis H. Harlow is full of superlatives—not just about enterprise, but also because of the diversity of his interests and exploits.”—Paul Weideman, *Pasatiempo*

This touching memoir by Francis H. Harlow (1928–2016) reveals a life unlike any other. A physicist with a fifty-year career at Los Alamos National Laboratory and significant contributions to the field of fluid dynamics, he became a leading authority on Pueblo Indian pottery, a “hobby” he pursued after moving to New Mexico. From fossils to ceramics, his passion grew with his interest in the Pueblo potters who created the masterpieces he admired. Classifying and dating pottery over forty years, he earned a reputation for being able to identify distinct Pueblo styles and periods that had not been previously documented. Over the years his respectful friendships with Pueblo artists including San Ildefonso potter Maria Martinez informed his expertise. His scientific and scholarly pursuits were augmented by his artistic talent as a painter.

Jacketed Hardcover: \$34.95 ISBN 978-0-89013-615-7

Ebook: \$34.95 ISBN 978-0-89013-616-4

204 pages, 71 color and 24 black-and-white illustrations, 8 x 10

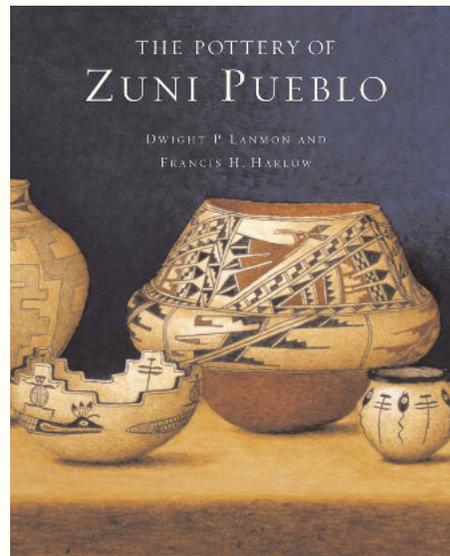


THE POTTERY OF ACOMA PUEBLO

By Dwight P. Lanmon and Francis H. Harlow

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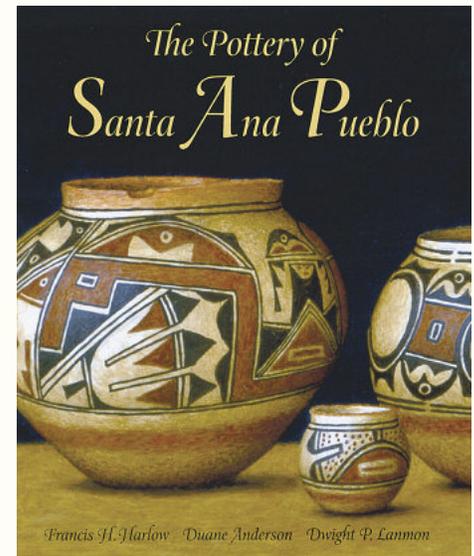


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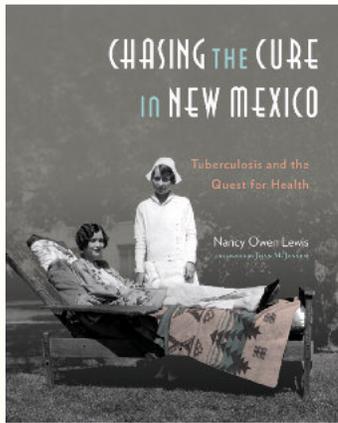


THE POTTERY OF SANTA ANA PUEBLO

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Clothbound: \$45.00 ISBN 978-0-89013-437-5

248 pages, 364 color photographs, 9 x 11



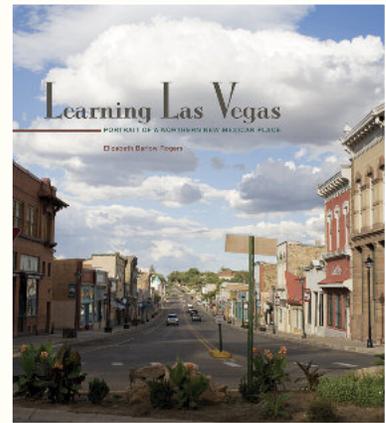
CHASING THE CURE IN NEW MEXICO TUBERCULOSIS AND THE QUEST FOR HEALTH

By Nancy Owen Lewis

This book tells the story of the thousands of “health seekers” who journeyed to New Mexico from 1880 to 1940 seeking a cure for tuberculosis (TB), the leading killer in the United States at the time. The influx of “lungers” as they were called—many of whom remained in New Mexico—would play a critical role in New Mexico’s struggle for statehood and in its growth. More than seventy sanatoriums were established around the state, laying the groundwork for the state’s current health-care system. Among New Mexico’s prominent lungers were artists Will Shuster and Carlos Vierra, and Bronson Cutting, who became the influential publisher of the *Santa Fe New Mexican* and

a powerful US Senator. Others included William R. Lovelace and Edgar T. Lassetter, founders of the Lovelace Clinic, as well as Senator Clinton P. Anderson, poet Alice Corbin Henderson, and architect John Gaw Meem.

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296 pages, 80 black-and-white illustrations, 8 x 9 3/4



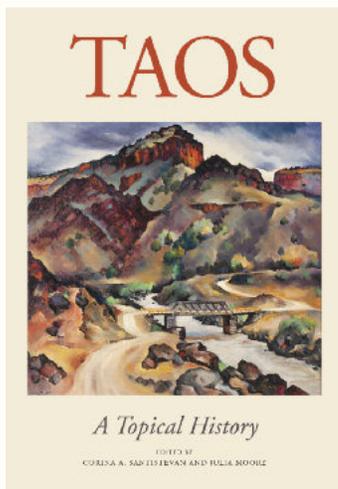
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Photographs and Text by
Elizabeth Barlow Rogers

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“An instant classic of Western Americana. *Learning Las Vegas* reveals the many faces, aspirations, and also tenacity of a southwestern railroad boomtown that has weathered the storms of history, conquest, and injustice yet boasts rich traditions of culture and picturesque architecture.”—Elmo Baca

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TAOS A TOPICAL HISTORY

Edited by Corina A. Santistevan and Julia Moore

In the 1950s Frank Waters wrote, “For a tiny hinterland community that has never heard of the whistle of a train, [Taos’s] impact has been exceeded by few metropolitan communities.” This book is a substantial account of this northern New Mexico town where three cultures—Tiwa, Spanish, and Anglo—have shared land, water, and traditions for much of modern history. The book’s twenty-six chapters, written by scholars and writers who have special knowledge of their subjects, deliver Taos’s story in topical increments, beginning with a stirring chapter on the Taos Valley’s highly dynamic geologic history and concluding with surveys of artists and writers who have made Taos famous.

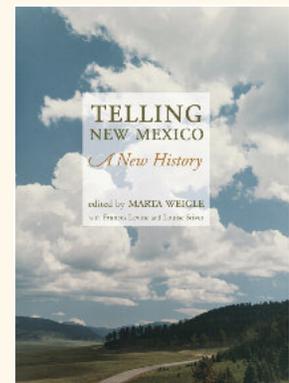
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320 pages, 36 black-and-white images, 7 x 10

TELLING NEW MEXICO A NEW HISTORY

Edited by Marta Weigle

This extensive volume presents New Mexico history from its prehistoric beginnings to the present in essays and articles by fifty prominent historians and scholars representing various disciplines including history, anthropology, Native American studies, and Chicano studies. Contributors include Rick Hendricks, John L. Kessell, Peter Iverson, Rina Swentzell, Sylvia Rodriguez, William deBuys, Robert J. Tórrrez, Malcolm Ebright, Herman Agoyo, and Paula Gunn Allen, among many others.

Paperbound: \$29.95 ISBN 978-0-89013-556-3 | Ebook: \$24.95 ISBN 978-0-89013-556-3
480 pages, 56 black-and-white photographs, 7 x 10



THE ART & LEGACY OF BERNARDO MIERA Y PACHECO NEW SPAIN'S EXPLORER, CARTOGRAPHER, AND ARTIST

Edited by Josef Díaz

Essays by Thomas E. Chávez, Robin Farwell Gavin and Donna Pierce, William Wroth, Charles Carrillo, and Dennis Reinhartz

A native of northern Spain, Bernardo Miera y Pacheco (1713–1785), drew the first maps of New Mexico and the Four Corners region, and is considered the first New Mexico santero, working in the baroque style of his native Spain while creating New World images that would influence later santeros. This book is the first to examine Miera's remarkable legacy in a collection of essays by leading art historians and historians examining his art, including retablos and altar screens, and expeditionary maps.

Clothbound: \$34.95 ISBN 978-0-89013-585-3

156 pages, 61 color and 9 black-and-white photographs, 8¼ x 10¼

IN SEARCH OF DOMINGUEZ & ESCALANTE PHOTOGRAPHING THE 1776 SPANISH EXPEDITION THROUGH THE SOUTHWEST

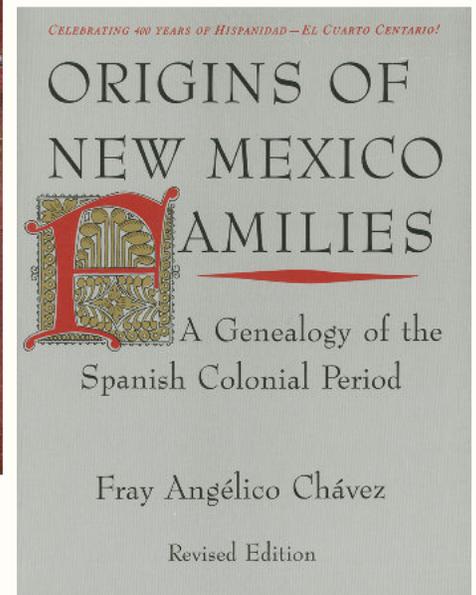
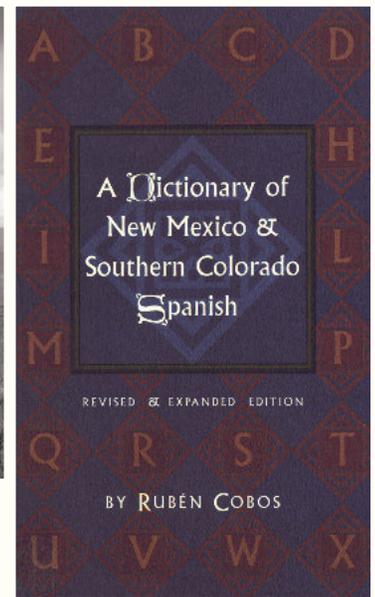
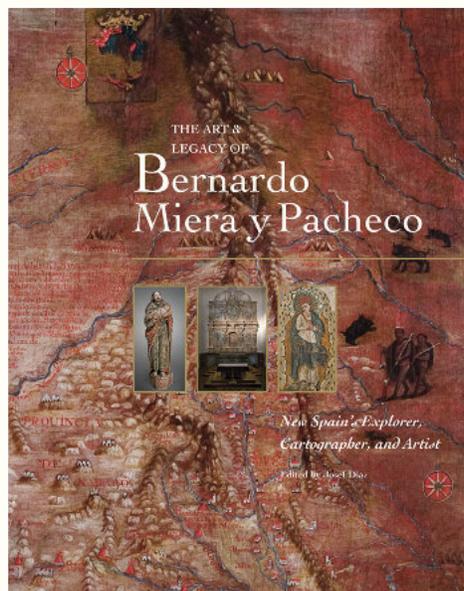
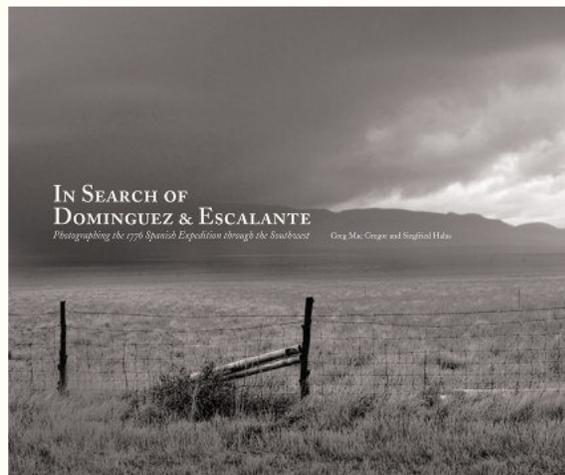
By Greg Mac Gregor and Siegfried Halus

Essay by Joseph P. Sánchez

On 29 July 1776, Franciscan friars Francisco Atanasio Dominguez and Silvestro Velez de Escalante embarked on an expedition to seek an overland route from Santa Fe, New Mexico, to Monterey, California. Although the Spaniards did not reach their final destination, the expedition is widely regarded as one of the great explorations in western US history for its documentation of the land and Native people in the Four Corners. The group—including cartographer Don Bernardo Miera y Pacheco, Ute-speaking guides, and the alcalde (mayor) of Zuni—circumnavigated 1,800 miles of uncharted territory never before seen by Europeans. More than two hundred years later Greg Mac Gregor and Siegfried Halus have created a remarkable visual record of the expeditionary route, documenting the frontier as first witnessed by the Spanish explorers on horseback. The expedition passed through what today are major national parks and landforms: Zion Canyon, Dinosaur Monument, and the Grand Canyon.

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232 pages, 145 duotone photographs, 5 maps, 9 x 11



A DICTIONARY OF NEW MEXICO AND SOUTHERN COLORADO SPANISH

REVISED AND EXPANDED EDITION

By Rubén Cobos

This book, continuously in print since 1983, presents uncommon Spanish words and slang in usage in towns and villages of the upper Rio Grande, including southern Colorado. This revised edition remains the most authoritative reference on the archaic dialect of Spanish spoken in the region.

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ORIGINS OF NEW MEXICO FAMILIES

A GENEALOGY OF THE SPANISH
COLONIAL PERIOD

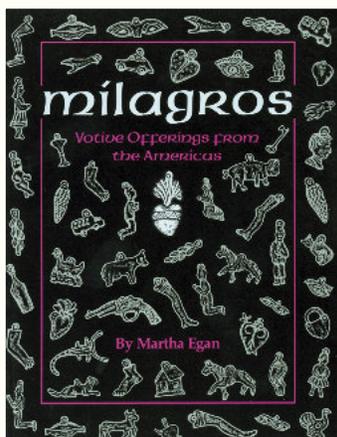
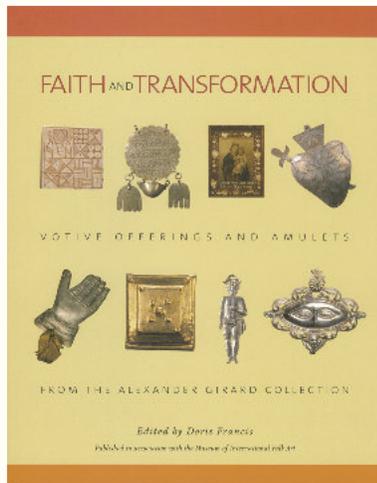
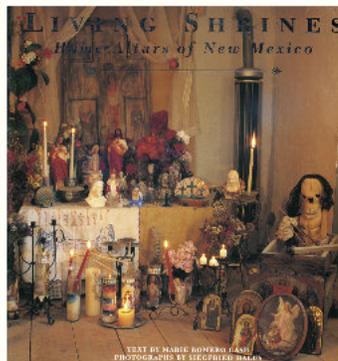
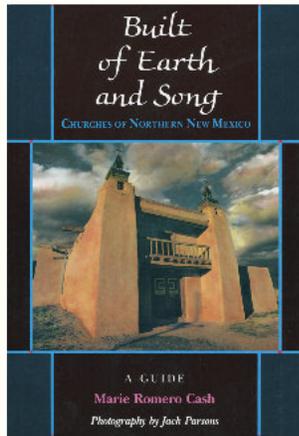
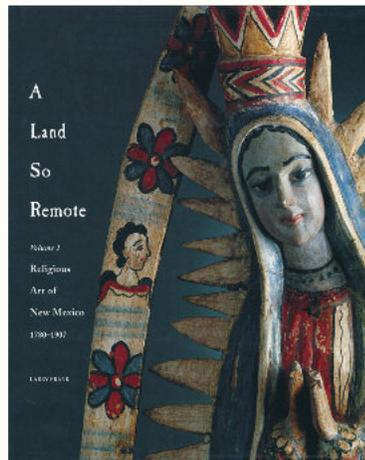
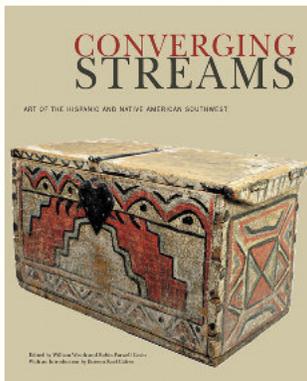
By Fray Angélico Chávez

“A prodigious document of New Mexico’s past that makes for fascinating reading.”
—*Santa Fe New Mexican*

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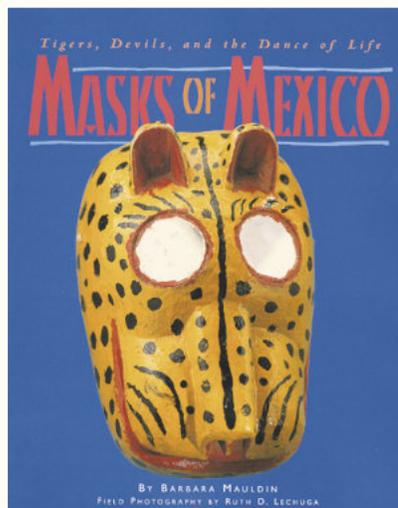
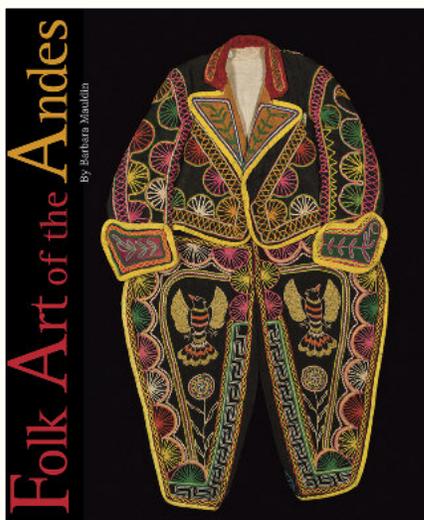
By Barbara Mauldin

Field photography by Ruth D. Lechuga

A state-by-state guide for folk art enthusiasts about the types of masked dances still carried out in Mexico's Indian and mestizo communities. It features finely carved pieces from the nineteenth century to simple face coverings made in the past ten years, brought to life with documentary photos showing masqueraders acting out their roles.

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MEXICAN MODERN MASTERS OF THE 20TH CENTURY

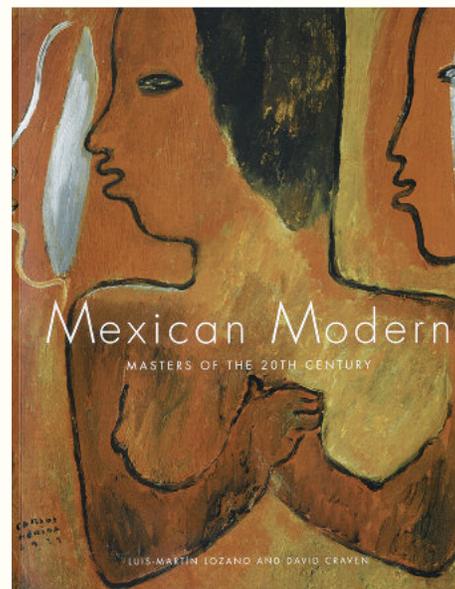
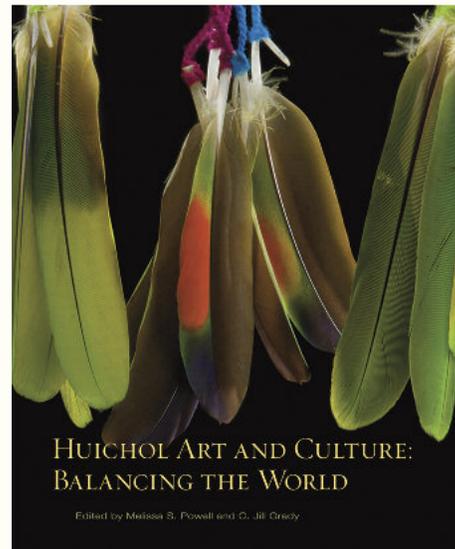
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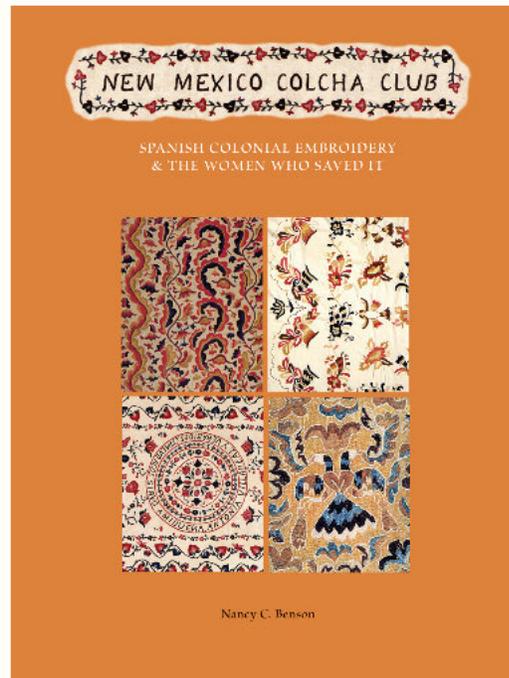


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LEARNING TO MAKE THE PERFECT PIE,
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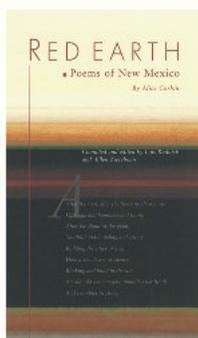
By Nancy C. Benson

“Nancy C. Benson tells the story of *colcha* embroidery, a tradition unique to northern New Mexico and southern Colorado. The author aptly calls her book a ‘biography’ of *colcha* in which she describes the art form’s birth, heyday, decline, and ultimate revival.... *New Mexico Colcha Club* adds to a substantial literature on Spanish colonial culture in New Mexico and Colorado and on *colcha* in particular. Benson enriches our understanding of *colcha* by weaving a canvas of vivid contextual detail and embroidering it with the personal stories of *colcha* stitchers from two generations, Teofila Lujan and her daughter Esther Vigil.”—*Journal of American Folklore*

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ART AND POETRY



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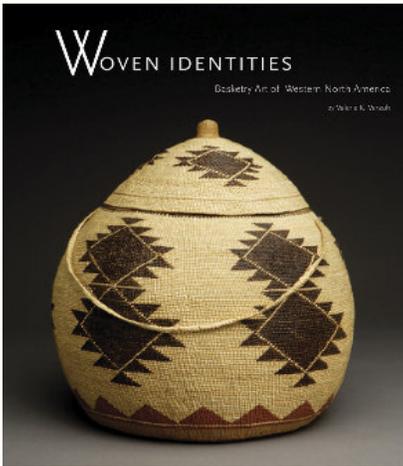
By Alice Corbin

Compiled and edited by Lois Rudnick and Ellen Zieselman

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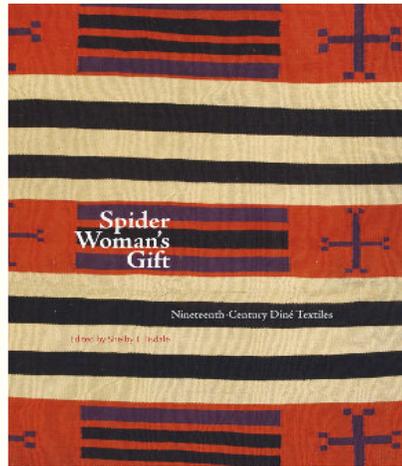
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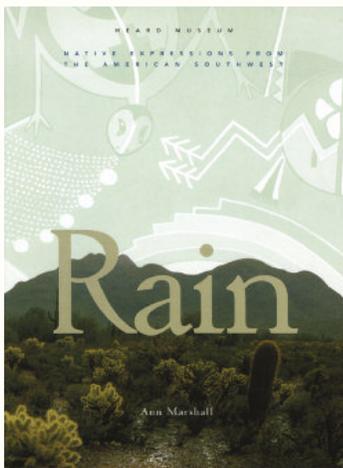


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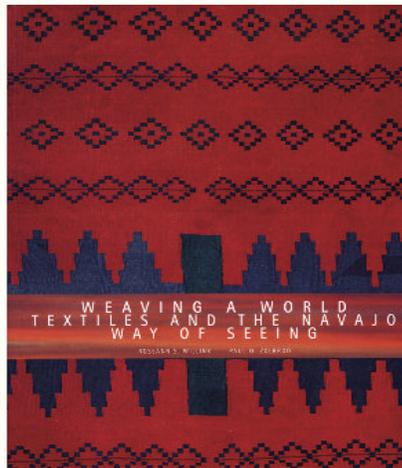


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By Ann Marshall

Introductory essay by Ofelia Zepeda

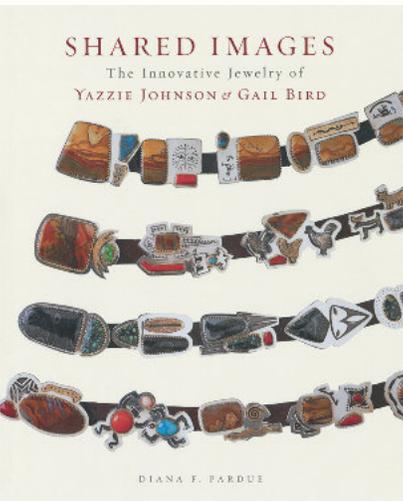
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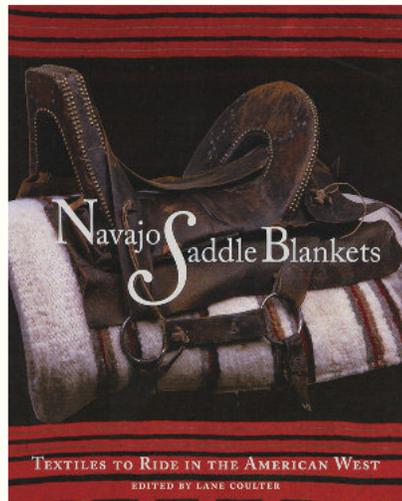
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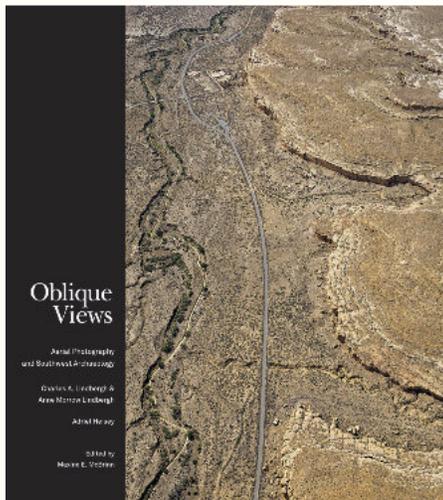
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Photographs by Charles A. Lindbergh, Anne Morrow Lindbergh, and Adriel Heisey

Edited by Maxine E. McBriin

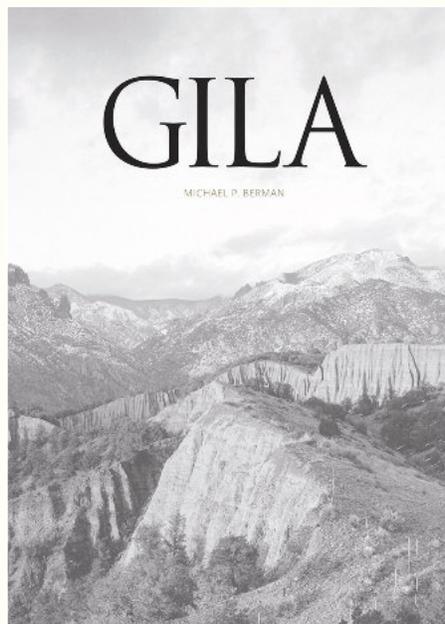
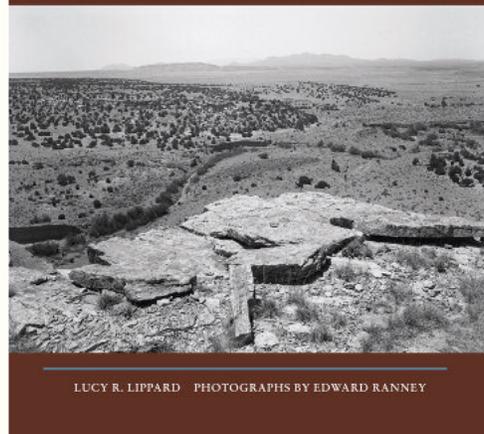
Essays by Linda J. Pierce and Erik O. Berg

“In 1929, two years after his epic cross-Atlantic solo flight, Charles Lindbergh and his new wife Anne embarked on another novel exploration. Alfred V. Kidder, who was excavating at Pecos Pueblo in New Mexico, asked them to photograph some of the dramatic archaeological sites in the southwest.... Lindbergh jumped at the challenge after being impressed by Maya ruins in the Yucatán he saw from the air in 1928.... In this breathtaking book the Lindbergh photos are combined with recent photos of many of the same sites by noted aerial photographer Adriel Heisey.... *Oblique Views* is a striking contribution to the history of archaeological research in the American Southwest.”

—*American Archaeology*

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108 pages, 60 plates (30 color, 30 duotone photographs), 9½ x 11



TIME AND TIME AGAIN HISTORY, REPHOTOGRAPHY, AND PRESERVATION IN THE CHACO WORLD

Photographs by Peter Goin
Text by Lucy R. Lippard

While drawing on the vast literature and ongoing research on the mysteries of Chaco Canyon, this volume presents historical photographs along with contemporary color images of these ancient sites. It is a magnificent study of the ancient Puebloan culture at Chaco Canyon, north to Mesa Verde and the Upper San Juan Basin.

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DOWN COUNTRY THE TANO OF THE GALISTEO BASIN, 1250–1782

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Photographs by Edward Ranney

Down Country is the history of five centuries of the Southern Tewa Pueblo Indian culture that rose, faltered, reasserted itself, and ultimately, perished in the Galisteo. The basin, twenty-two miles south of Santa Fe, is widely regarded as one of the richest archaeological regions of the country. Into this place the Tano Indians entered about 1250 AD and for three centuries made it a center for culture and trade. Their story is a powerful human history that is a microcosm of New Mexico's dramatic, complex history of pre-European settlement and post-Spanish occupation.

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388 pages, 80 duotone plates and 30 black-and-white illustrations, 8½ x 10

GILA

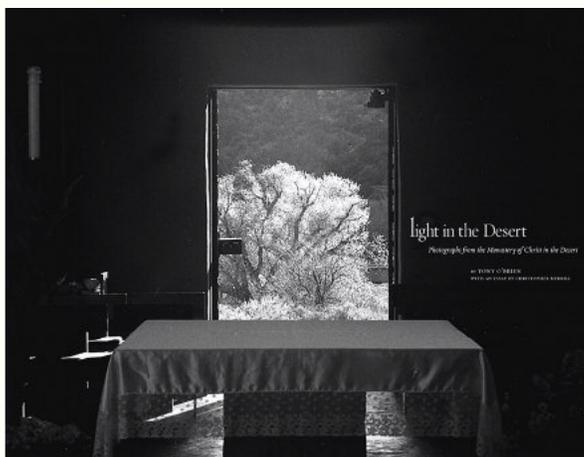
Photographs by Michael P. Berman

In this special edition, the pristine wilderness of the Gila is captured in Michael Berman's exceptional photography and explored in essays by noted writers, natural historians, and environmentalist, including Charles Bowden, Dave Foreman, and Martha Schumanwoper.

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160 pages, 100 duotone photographs, 8 x 11



LIGHT IN THE DESERT PHOTOGRAPHS FROM THE MONASTERY OF CHRIST IN THE DESERT

By Tony O'Brien

Light in the Desert is a collection of haunting black-and-white photographs of the abbey, the monks and the desert.... They show the robed monks at prayer and at work, some of it accomplished on computers. The men lie prostrate on the floor of the chapel, read in a silent room, plant a cross in the hillside.... Some of the most moving photographs are those of the monastery itself, set against a stark rock wall, and the still lifes.... *Light in the Desert* gives an intimate view of a religious life that few outsiders see."—*The Denver Post*

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112 pages, 72 duotone photographs, 10 x 11

THE BLACK PLACE TWO SEASONS

Photographs by
Walter W. Nelson
Essay by Douglas
Preston

Few people have ventured into the remote, uninhabited badlands of the Navajo Reservation in northwest New Mexico, to the Black Place, so named by Georgia O'Keeffe, the artist who famously painted it.

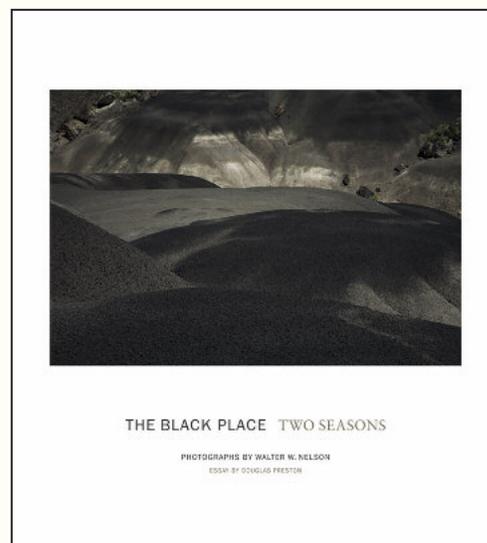
Photographer Walter W. Nelson, who shares with O'Keeffe what writer Douglas Preston calls "a great affinity for geology" went in search of the Black Place twenty years ago and has returned more than thirty times to photograph it.

"[The book] documents the area's two distinctive 'visual seasons'—a summer landscape scorched by sun and wind, and a winter one where snow 'sculpted by violent winds sweeping across earth forms' renders the place too fantastical for worlds.... Nelson lets this extraordinary landscape speak for itself."

—*High Country News*

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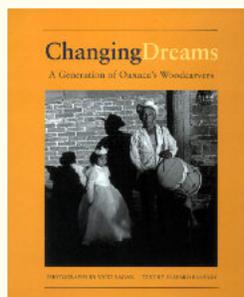


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Photographs by Vicki Ragan

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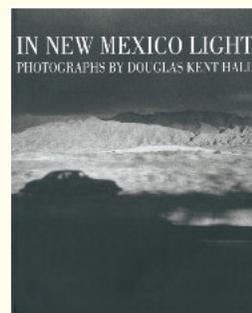


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Essay by Elvis E. Fleming

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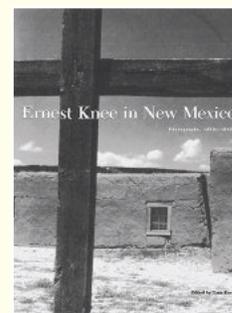


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By Douglas Kent Hall
Foreword by Sam Shepard

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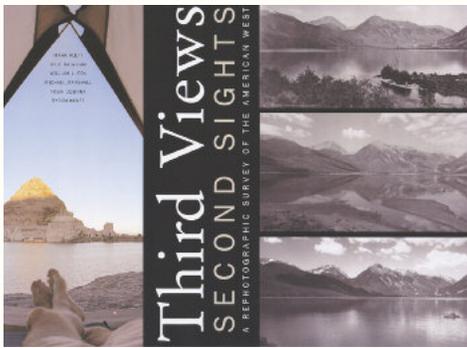


ERNEST KNEE IN NEW MEXICO PHOTOGRAPHS, 1930s-1940s

Compiled and Edited by Dana Knee

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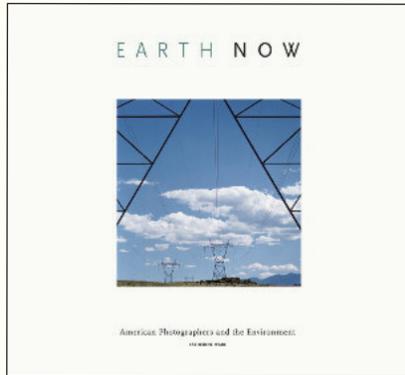
THIRD VIEWS, SECOND SIGHTS A REPHOTOGRAPHIC SURVEY OF THE AMERICAN WEST

By Mark Klett, Kyle Bajakian, William Fox, and Byron Wolfe

This photographic survey compares the nineteenth century photographs of western landscapes by the great expeditionary photographers William Henry Jackson, T.H. O'Sullivan, and William Bell with photographs taken of the same sites in the late 1970's and then again at the turn of the twenty-first century.

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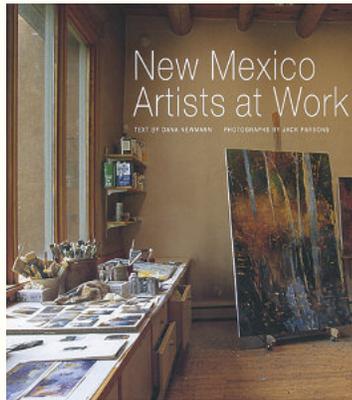
EARTH NOW AMERICAN PHOTOGRAPHERS AND THE ENVIRONMENT

By Katherine Ware

This book traces the development of environmental photography beginning with Ansel Adams, Eliot Porter, and others, and the next generation of landscape photographers—Robert Adams, Richard Misrach, Robert Glenn Ketchum, Patrick Nagatani, and Mark Klett—whose works confronted the issues of landscape and the environment in less idealized terms.

Jacketed Hardcover: \$18.00 ISBN 978-0-89013-528-0

188 pages, 66 color plates and 25 duotone photographs, 10 x 11



NEW MEXICO ARTISTS AT WORK

By Dana Newmann
Photographs by Jack Parsons

Through photos and interviews, this book offers intimate glimpse into the creative spaces and minds of fifty-two New Mexico artists. Among those represented are contemporary painters, sculptors, printmakers, ceramic and textile artists, video and conceptual artists living in the art capitals of Taos and Santa Fe, and in many remote locales throughout New Mexico.

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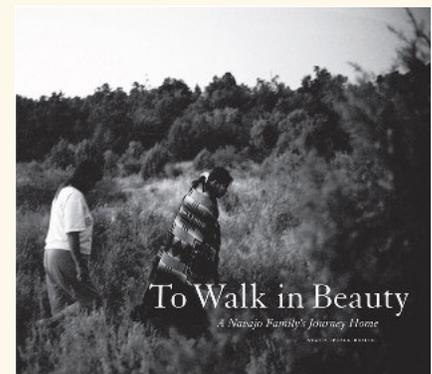
TO WALK IN BEAUTY A NAVAJO FAMILY'S JOURNEY HOME

By Stacia Spragg-Braude
Afterword by N. Scott Momaday

To Walk in Beauty takes readers on the journey of the Begay family of Jeddito Wash, Arizona, on the Navajo Reservation. This is an intimate portrait of a family's decision to reclaim its cultural identity. The book highlights in intensely personal terms the sense of cultural dissolution long associated with tragedy in Navajo history, and it examines the spiritual healing that can take place when cultural identity is reclaimed.

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POETICS OF LIGHT CONTEMPORARY PINHOLE PHOTOGRAPHY

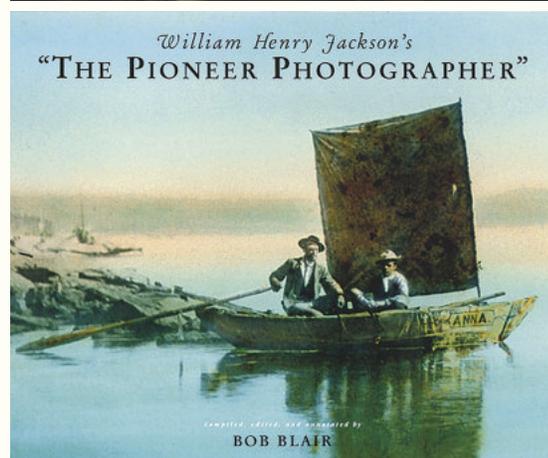
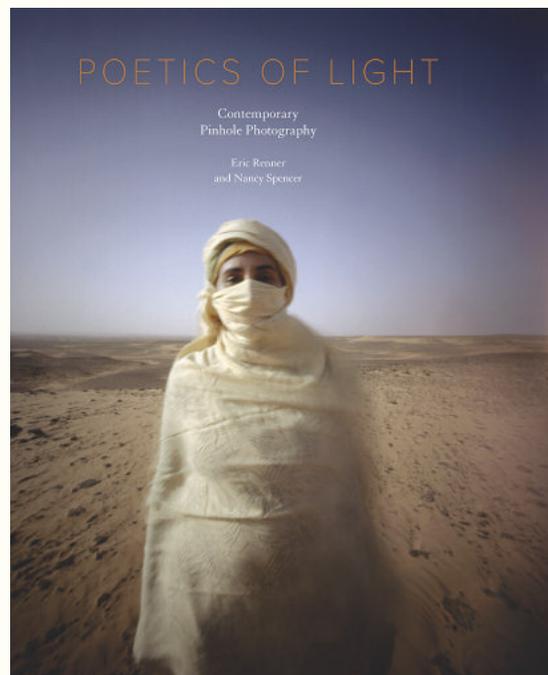
By Eric Renner and Nancy Spencer

Essays by Roy L. Flukinger and Joanna Turek

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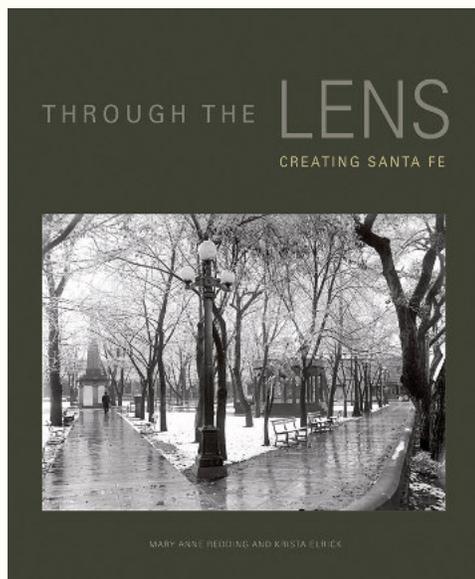
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Edited by Mary Anne Redding

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By Bob Blair

Foreword by Lee Whittlesey

Presents 160 photographs and early drawings, paintings, and lithographs by America's best-known landscape photographer, drawing on Jackson's diaries, other published accounts, and his annotations of “The Pioneer Photographer” to create a complete and multidimensional view of the unfolding nineteenth-century American West.

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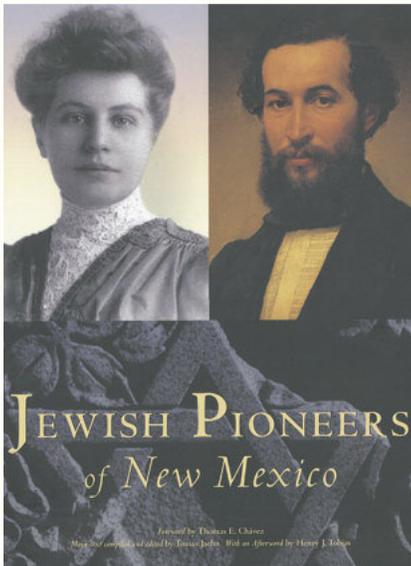
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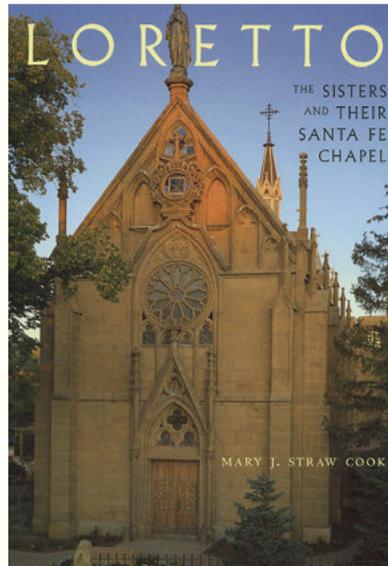
Edited by Tomas Jaehn
Foreword by Thomas E. Chávez

This book tells the story of Jewish pioneers in New Mexico—merchants, tradesmen, and laborers, who were linked through a complex web of intermarriage and who built quite successfully on their cultural and social relationships to become among New Mexico's most prominent, productive citizens.

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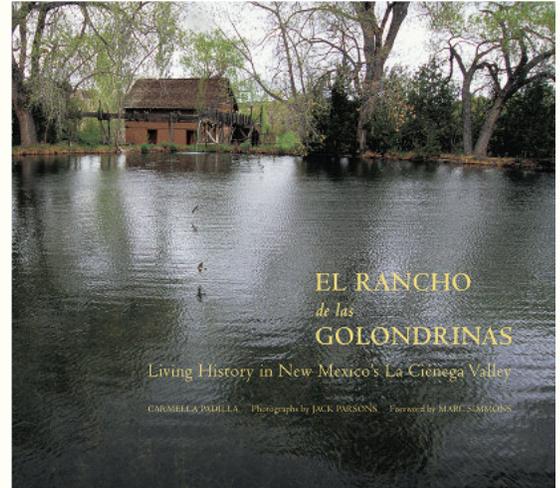
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Photographs by Jack Parsons

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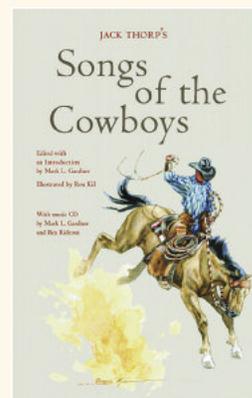
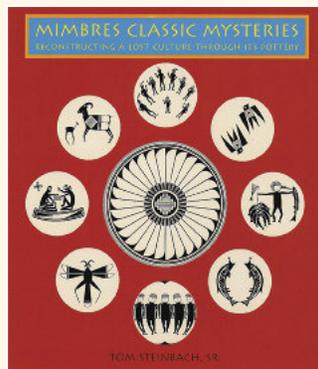
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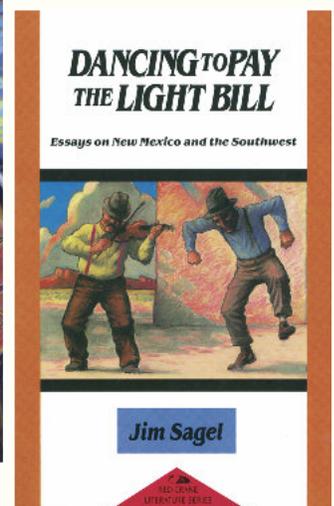
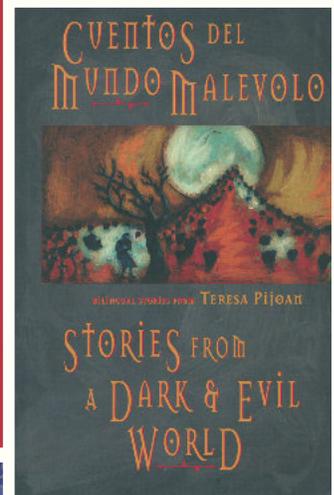
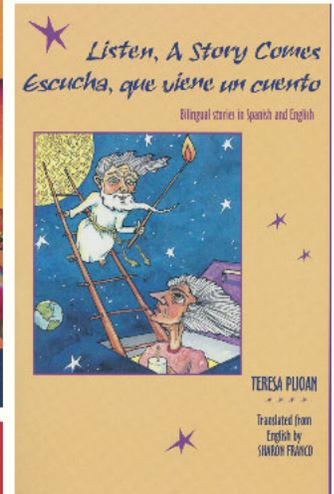
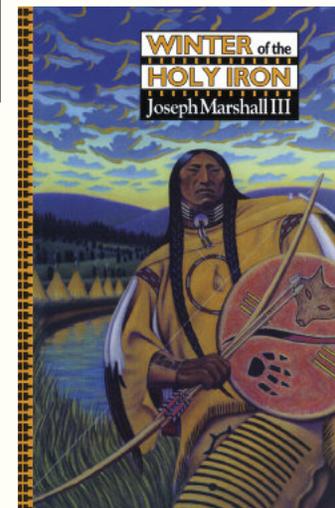
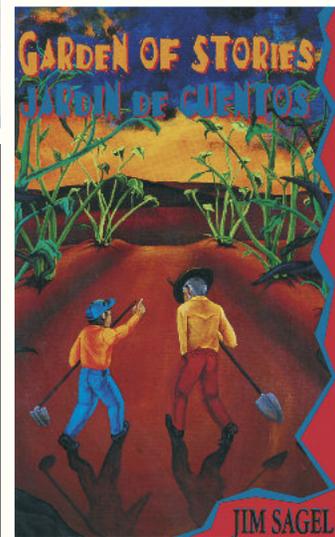
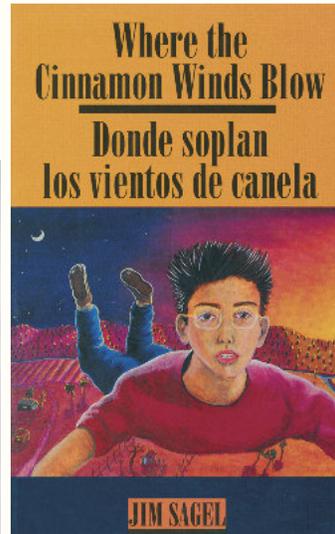
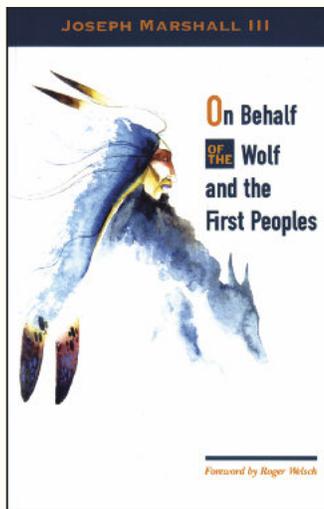
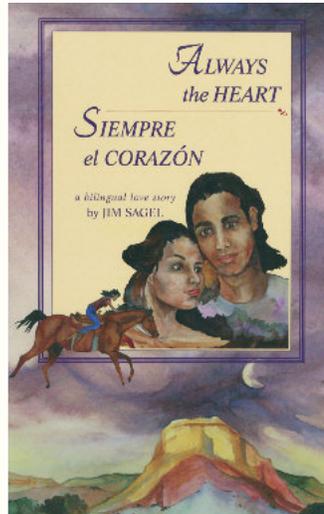
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Foreword by John Nichols

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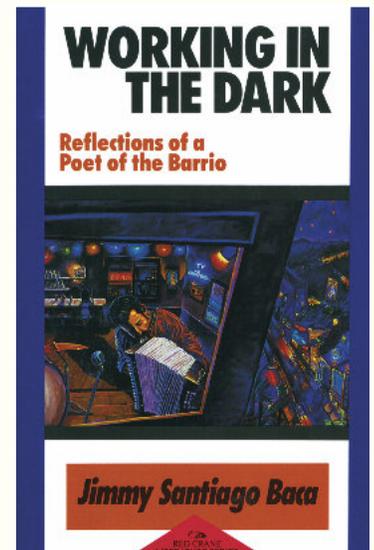
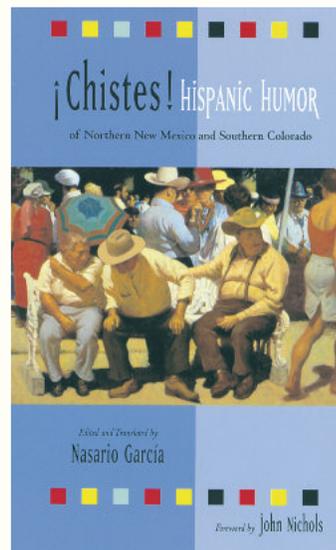
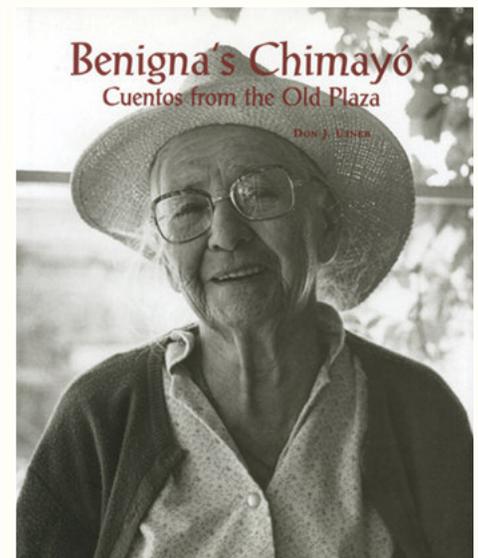
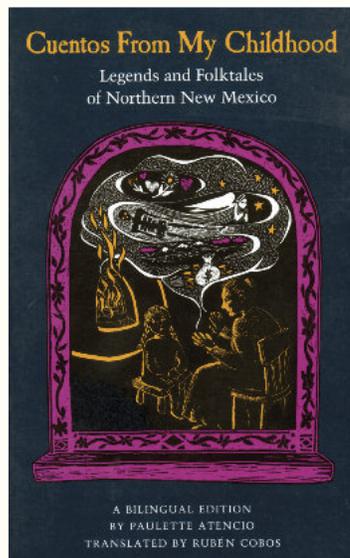
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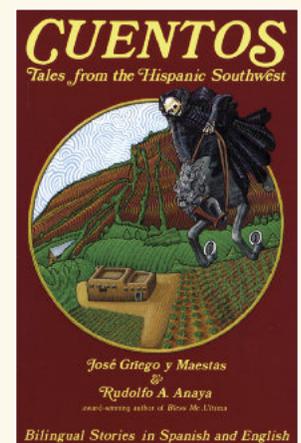
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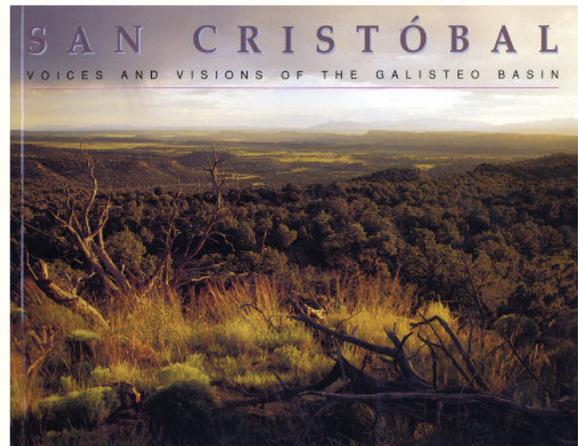
SAN CRISTÓBAL VOICES AND VISIONS OF THE GALISTEO BASIN

By Christina Singleton Mednick

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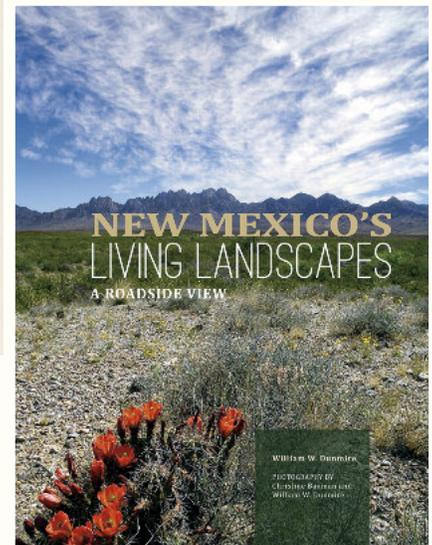
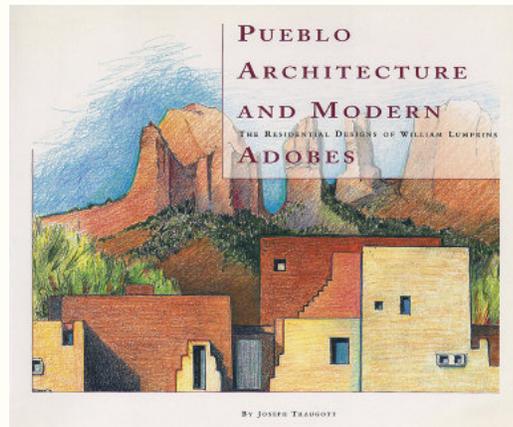
By Joseph Traugott

Original drawings and foreword by William Lumpkins

William Lumpkins is one of the most influential architects in the Southwest—pioneering the adobe passive-solar movement of the 1970s and 1980s, and creating modern architecture adapted from historic forms, including this series of residential designs patterned after Pueblo-style architectural design.

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By William W. Dunmire

Photographs by Christine Bauman
and William W. Dunmire

New Mexico's "living landscape" is wonderfully varied, ranging from vast rose-colored deserts that contrast with expanses of native grasslands, endless mesas and escarpments, fresh black lava flows, river valleys, and rugged mountains. This colorfully illustrated book provides readers with an understanding of the natural elements that define the environments of New Mexico and directs road travelers to some of their more interesting features.

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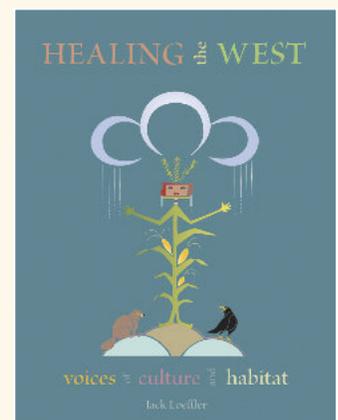
HEALING THE WEST VOICES OF CULTURE AND HABITAT

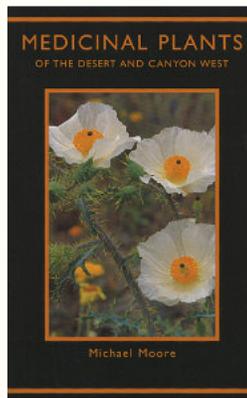
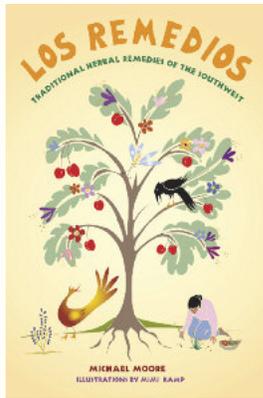
By Jack Loeffler

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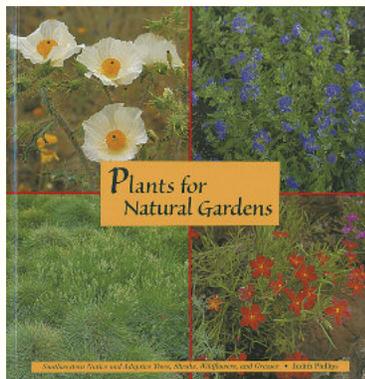
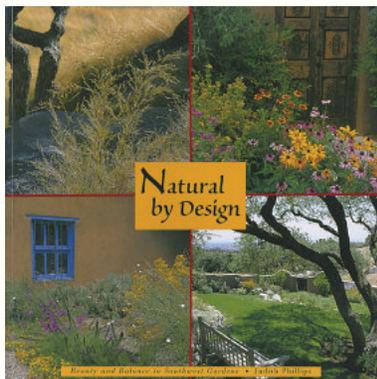
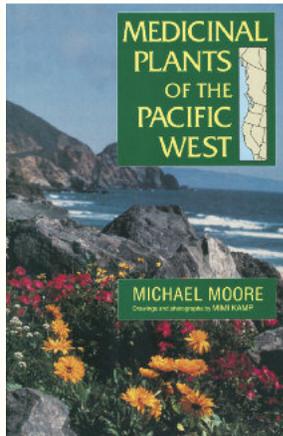
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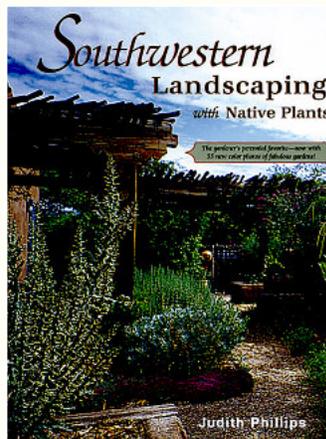
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