THE ART OF STORYTELLING

SELECTIONS FROM THE TAYLOR COLLECTION

KARIN LARKIN

Welcome, my name is Karin Larkin, I teach Anthropology and Museum Studies at UCCS and occasionally at CC. My PhD is in Southwest anthropology and I have had over 30 years experience working in museums throughout the Southwest including the Museum of Northern Arizona, Crow Canyon Archaeological Center, the Anasazi Heritage Center, the Denver Art Museum, the Sangre de Cristo Arts center and now I am a Professor at UCCS.

MAIN THEME

- Art as storytelling
- No single story…multiple stories and perspectives
- Taylor Collection—Two Galleries
  - Santos
  - Native American

When Joy asked me to put together an exhibit using the permanent collections I was elated. I couldn't wait to get down in the basement and play!
The collection here very eclectic and diverse so I tried to come up with a theme that could unite both the Santos and the Native American collections. I settled on the theme of Storytelling.

Storytelling allowed me to do several things.

- First, I am hoping to make your jobs easier by allowing you to tell stories in the galleries to engage kids and adults alike. Everyone likes a good story, but often times stories do more than entertain, they act as moral tales, provide cultural information and explain the world around us and our place as humans in that world.
- So another thing it allows me to do is to show people that there are different interpretations, perspectives and knowledge surrounding every piece of art in the gallery. It is our hope that as time goes by new layers of information can be added to enrich the experience. Sources of information can include, visitors, Native Americans, other scholars, students and so on offering democracy to the perspectives as opposed to the top down "curators voice of God"
- Third, it reinforces the idea that information can be conveyed in a variety of ways including the visual. Symbolism conveys information to the people who are in the know.
- Finally, it poses the question of what is art? Who defines art? And does art have to exist

for art sake or can utilitarian objects be art?

The intro panel reads
"The art of storytelling predates writing but appears in images throughout time. People shared tales through art, song and oral traditions. Often objects helped tell these stories. Objects have a social life and play an active role in the story of a society. Stories mean different things to different people. NO one story or interpretation is more valid than another as everyone comes to understand the meaning of an object based on their own background, knowledge, ideology, identity or history. The old adage, "A picture is worth a thousand words" refers to images, objects, art…they all relate information. Every object can tell multiple stories and those stories can change over time and across cultures. Stories about nature, religion, culture, community, life and death permeate art whether in the iconography, the form, the use or all of these. Stories educate, instill social values, unite and preserve culture and above all entertain.

The artists are storytellers that begin a dialogue that the objects carry forward long after the artist has passed. The life of the object adds layers and meaning to the story. We invite you to create your own stories to add to the rich social life of these objects."

This exhibit is broken into two galleries
Santos collection in Blessing gallery
Native American Collection in the Duff gallery
Each of these have three main themes and additional subthemes or stories that go along with those. The label copy explains each subtheme and tells stories that fit into those themes. I will tell some of those here but I have also printed a packet for you with the themes and some potential story topics to go along with those that are represented in the gallery.

Of course, part of the idea of this exhibit is that there is NO ONE story so feel free to use your expertise to supplement or change some of these stories to fit your interests and style.

TAYLOR COLLECTION

The story of the Taylor museum is intricately tied to Alice Bemis Taylor, the museums founder and major collector. I am not going to take a lot of time telling you all the story of the FAC as I'm sure you all know it very well. I just mention a couple things here.

The impetus for the collection came from Alice Bemis Taylor's love for Navajo and Pueblo objects. The collection has expanded since its inception in the 1930s and now ranges from prehistoric to the present and from the US Southwest to the plains and the intermountain regions of the West.
Often in the early years, the museum would purchase whole collections from a collector. Over the years, the collection has grown, but one of the early foci besides the Native American artifacts were Santos for which the Taylor museum under the curatorship of William Wroth became the leading collection in the world (this title has since gone to the Spanish Colonial Museum in Santa Fe)

Many of these objects would have been classified as "folk art" or utilitarian items by art historians. However, they all exhibit artistic qualities. This begs the question "what is art?"

Do you think these objects represent art? How do you define "art"? Alice Bemis Taylor would have considered these objects art, do you agree?

Broken into themes
Layered label copy strategy

STORIES OF THE TAYLOR COLLECTION—NATIVE AMERICAN

- Native American collection
  - Stories of Life and Community
  - Stories of Culture Contact
  - Selling the Stories

I will start with the Native American Collection housed in the Duff gallery. This portion of the exhibit is broken into three main themes you see here
Stories of Life and community, stories of contact and conflict and selling the stories.
and each of these has additional subthemes (or stories) associated with it. I'll go through each but first let me read the gallery intro panel to you…

These objects tell stories of the past. They offer glimpses of the rich diversity of everyday life, the creation of community, creating art for the tourist markets and finally illustrate the bleak realities of conflict and destruction. Sometimes the objects themselves tell stories and sometimes we create stories around the objects. We invite you to let the objects in the Taylor Collection of Native Arts speak to you.

Overall the label copy in this gallery is broken into layered information: Each section that you see here on the screen has a text panel to tie the objects together, then some of the objects have specific label copy to offer more detailed information or a story of how these items fit into the overall theme these are called "What's the Story" labels.
In selecting items for this gallery, it was extremely difficult to narrow things down without an overarching theme because the museum has such a wonderful and rich collection. I went for items that have interesting stories or direct connections to the story of the Taylor museum like these two pieces here that belonged to ABT

I specifically left out pieces that were culturally sensitive like the ceremonial masks and katchinas that many tribes have requested museums not to exhibit.

Okay, let me go through each section and tell you a couple stories.

The objects in this section tell the story of every day and ceremonial life that create society. Many symbols depict something from religious life or the world around them. But if you are not from that group it may be hard to interpret them. Furthermore, some stories are meant to remain untold.
Symbols from nature are sometimes the easiest to identify but difficult to interpret.

In the label copy I ask the visitor:
Can you identify symbols that represent things you have seen in nature? What do you think they might mean? They could have many meanings only known to that culture. Some objects and images tell stories of mythical events or origin stories of the people who created them. Without a deep knowledge of the culture, these images remain a mystery. The beauty of the objects, however is not difficult to see and understand.

The next level of label copy gives the meanings of certain symbols: The meaning of course depends of the culture but…For instance:

Is the symbol for the 4 cardinal directions.
Heartline represents the breath as the life force of the animal. This particular piece is a Zuni Drum donated by ABT
The Rainclouds are an important part of Puebloan worldview as they need the rain to

practice dry farming.

Finally the swastika or Whirling Log symbol. Many cultures and Native American communities have this symbol. Today it is strongly associated with Nazi Germany, but the original meanings are quite different.
For example: in In Navajo iconography, it's called a "Whirling Log," and can denote abundance, prosperity, healing, and luck.

The Whirling Logs, or Tsil'ol-ni, story occurs in both the Night Way and Feather Way, as well as another version that occurs in the Chiricahua Wind Way.
In one version of the story:
The hero of the story, named Self Teacher, decides to leave home because his family is angry at him for his gambling losses. So he sets out on a long journey.

At first the gods try to persuade him not to go. But seeing his determination, they help him hollow out a log in which he travels down the river with his pet turkey (which followed him to the river bank, as do the gods). He and his craft are captured by Water Monster, who carries him down beneath the waters of the river to the home of the Water People. The gods have difficulty rescuing him until Black God threatens to set fire to Water Monster's home, forcing him to release the hero. Before the hero is released, Frog teaches Self Teacher how to cure the illnesses caused by the Water People. When Self Teacher's whirling log finally arrives at the lake (or in some versions, a whirlpool) that was his destination, three gods rescue him.

The final surprise comes when the hero is reunited with his pet turkey, which shakes its wings, releasing the seeds put there by the gods. Self Teacher then plants a field of crops that quickly ripen for harvest. He returns home to share the knowledge of farming that he has gained and the cures that he has learned.

The icon of the whirling logs has no connection to the old European design of a Greek cross with bent arms, the well-known symbol used by the German Nazis, or the ancient Buddhist symbol (often used to denote a sacred site). Some Navajos have said that nineteenth-century traders introduced it for use in rug and jewelry designs. Its use by tribes of the American Southwest, from the Tohono O'odham and Hopi to the Navajo and Apache, largely ended with the advent of World War II.

STORIES OF LIFE AND COMMUNITY CONTINUED

The piece on your left is a Shoshone hide painting of a Buffalo hunt. Shoshone actually call themselves Newe, which means the people. The Shoshone tribe were originally nomadic hunter gatherers who inhabited lands occupied by the Great Basin cultural group. With the advent of the horse the tribe split with many migrating to the Plains and the horse riding and buffalo hunting culture.
With the introduction of the horse the tribe migrated to many different areas and adopted different life styles and cultures.
Western Shoshones, the bands west of the Rockies lived in grass huts, gathered rice and hunted fish, birds, and rabbits
The Eastern Shoshones and Northern Shoshones adopted the lifestyle of the Plains, hunting buffalo and living in tepees
They followed the herds of buffalo which was the main staple of their diet. They also used the buffalo from everything from their clothes to houses (teepees) to shields, to the rope/sinew to make weapons and other tools.
The most famous Shoshone was Sacajawea who acted as a guide for the Lewis and Clark Expedition. (if you were interested you could include stories of Sacajawea here)

The piece on your right is a Hopi Dance kilt representing corn the sun and serpent. It likely represents the Hopi Snake and Antelope ceremony, popularly known as the Snake dance. It was far and away the most widely depicted Southwest Native American ritual. Usually

performed in August to ensure abundant rainfall for the corn crops, it was only one ritual in the round of ceremonies that Hopis enacted throughout the year, but because it involved the handling of live snakes, it was the ceremony most often described by non-Indian observers. Since it's appearance in ethnographic literature in the 1880s it became a major tourist attraction and began appearing in postcards, photographs, drawings, and stereotypes. This portion of the ritual is actually the last day of a nine-day ritual that begins with a foot race then proceeds through a series of rituals.

The story of the Snake Dance was first recorded by Dr. Jesse Fewkes, years ago, and published in the Journal of American Ethnology and Archaeology, Vol. IV., 1894, pages 106-110. But here shall be given the much shorter and very adequate account of Dr. Colton (of the Museum of Northern Arizona fame), abbreviated from that of A.M. Stephen:

"To-ko-na-bi was a place of little rain, and the corn was weak. Tiyo, a youth of inquiring mind, set out to find where the rain water went to. This search led him into the Grand Canyon. Constructing a box out of a hollow cottonwood log, he gave himself to the waters of the Great Colorado. After a voyage of some days, the box stopped on the muddy shore of a great sea. Here he found the friendly Spider Woman who, perched behind his ear, directed him on his search. After a series of adventures, among which he joined the sun in his course across the sky, he was introduced into the kiva of the Snake people, men dressed in the skins of snakes. The Snake Chief said to Tiyo, 'Here we have an abundance of rain and corn; in your land there is but little; fasten these prayers in your breast; and these are the songs that you will sing and these are the prayer-sticks that you will make; and when you display the white and black on your body the rain will come.' He gave Tiyo part of everything in the kiva as well as two maidens clothed in fleecy clouds, one for his wife, and one as a wife for his brother. With this paraphernalia and the maidens, Tiyo ascended from the kiva. Parting from the Spider Woman, he gained the heights of To-ko-na-bi. He now instructed his people in the details of the Snake ceremony so that henceforth his people would be blessed with rain. The Snake Maidens, however, gave birth to Snakes which bit the children of To-ko-na-bi, who swelled up and died. Because of this, Tiyo and his family were forced to emigrate and on their travels taught the Snake rites to other clans."

STORIES OF CONTACT AND CONFLICT

The next section: Stories of Contact and Conflict features objects that exemplify some of these interactions.
The label copy reads" The diversity of cultures who lived in the Southwest have produced a rich material culture that reflects interaction, cooperation, or conflict. The objects in this section illustrate this cultural contact through time. Whether tribes interact with other tribes, the Spanish or the US government, these objects tell stories about this contact…good and bad.

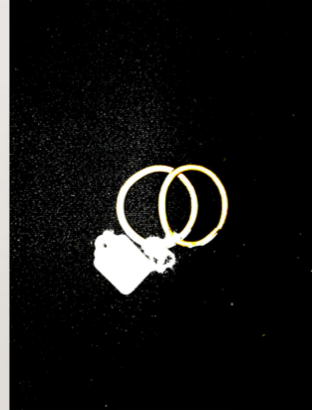
The object on your right is a It represents Navajo Silversmithing. This was a learned skill from the Spanish.
What's the Story… Navajo Silversmithing?
In the 1800s, the Navajo (Diné) learned the art of working silver from the Spanish. They continued to practice the art at Bosque Redondo (an internment camp for Navajo and Apache during the mid 1800s) but did not concentrate on perfecting the art form until after their release. In the 1880s J.L. Hubbell (the famous owner of the trading post at Ganado) hired several Mexican silversmiths to teach Navajo artisans the craft. Later the Navajo shared the skill with Zuni metalworkers. The Spanish influence can be seen in the squash blossom design or Naja which is said to represent a pomegranate
Can you see any Spanish or Moorish influence in these pieces?

This section includes wooden bellows from Bosque Redondo that were used to stoking the fire during the process, a couple of molds to show the process and these pieces in the center and right: the center is Bow guard created by Navajo silversmiths and owned and donated by John Gaw Meem (the architect of the FAC)
On the right are examples of the squash blossom showing the Spanish/Moorish influence.

There is also a label on Bosque Redondo.
What's the Story… Bosque Redondo?
Between 1863 and 1868, the US military persecuted and held imprisoned 9,500 Navajo (the Diné) and 500 Mescalero Apache (the N'de) on a reservation known as Bosque Redondo at Fort Sumner, New Mexico. The "Long Walk" to Bosque Redondo killed nearly 2000 Diné. Diné and N'de accounts describe the time as one of suffering with little water or food. They built their shelters and attempted to continue with life. These bellows and powderhorn suggest a rough existence forging the tools they needed to survive.

The picture on your left is a ledger book from Fort Marion.
What's the Story… Fort Marion ledger art?
Ledger art evolved from Plains hide painting and refers to narrative drawings or paintings on paper or cloth. The art form flourished between the 1860s and 1920s after the Plains tribes were forced to live on reservations. Some of the most famous ledger artists were from Fort Marion in St. Augustine, Florida. They were Cheyenne, Kiowa and Arapaho prisoners taken in battle during the Red River Wars. These prisoners were taken from Indian Territory to Ft. Marion. There Richard Henry Pratt took the opportunity to give them a western education. He also provided them with basic art supplies, such as pencils, ink, crayons, watercolor paint, and paper. He encouraged them to draw. These are Kiowa ledger drawings from Fort Marion. Can you identify any themes that tell the story of their history and homelands?
The page here shows an interesting juxtaposition between traditional culture and the US government.

STORIES OF CONTACT AND CONFLICT: CHIEF OURAY



What's the Story… Chief Ouray?
Chief Ouray was a Ute leader of the Uncompahgre band of the Ute tribe. Known as a man of peace, he negotiated several treaties with the US government. Chief Ouray's obituary in *The Denver Tribune* read: "In the death of Ouray, one of the historical characters passes away. He has figured for many years as the greatest Indian of his time, and during his life has figured quite prominently. Ouray is in many respects...a remarkable Indian...pure instincts and keen perception. A friend to the white man and protector to the Indians alike."

This blanket and earrings are said to have belonged to Chief Ouray

From Wikipedia: Born near Taos, New Mexico, about 1833, Ouray would grow up to become the leader of the Uncompahgre band of the Ute tribe and known as a man of peace.
According to oral history passed down by Ute elders, he was born on a gloriously clear night when a magnificent display of meteor showers streaked across the black winter sky. The elders believed it was a sign; a message from above of good things to happen. Ouray's mother was a member of the Uncompahgre band of Ute and his father, Guera Murah, was half Jicarilla Apache. Ouray grew up in the Taos area where Spanish and English were the prevalent languages and would not learn to speak the Ute and Apache languages

until later in life. He spent most of his youth working for Mexican sheepherders and fighting against rival Sioux and Kiowa.
When he was about 18 Ouray traveled into Colorado, and became a member of the Tabeguache Ute band, where his father, despite his Apache heritage, had become the leader. In 1859, he married a Tabeguache Ute maiden by the name of Chipeta, who was actually a Kiowa Apache who had been adopted by the Ute as a child.
When his father died in 1860, Ouray became chief of the Ute Indians, including the Uncompahgre band. In Ouray's role as chief, he was considered one of the Utes' greatest leaders with strong characteristics of patience and diplomacy. He was often referred to as "The White Man's Friend," as he sought to work with the white settlers and the government. In October, 1863, Ouray negotiated a treaty in which the Tabeguache Ute were assigned a reservation, but, unfortunately for the Utes, the vast majority of their lands east of the Continental United States, ended up in government hands. In 1868, he traveled to Washington, D.C. to represent his people and was appointed "head chief of the Utes" by the government. A new treaty created reservation lands in Colorado for the Tabeguache, Moache, Capote, Wiminuche, Yampa, Grand River, and Uinta, but again, more land was relinquished.

Though Ouray always tried to secure the best possible conditions for his people while still remaining friendly to the whites, each subsequent treaty brought increasing losses of land for the Utes. For many Utes building resentments began to form and a number of attempts were made on Ouray's life. However, he survived and maintained his conciliatory attitude. With the discovery of gold in Colorado, conditions for the Ute changed dramatically as miners flocked upon their lands. As a result, relations between the Indians and the whites deteriorated. In the spring of 1878, Nathan Meeker assumed the role of Indian Agent at the White River Agency. "Dictatorial" in his brand of management, Meeker undiplomatically tried to force the Ute to farm, raise stock, discontinue their pony racing and hunting forays, and send their children to school. Meeker, determined to convert the Ute from primitive savages to hard-working, God-fearing farmers, persisted in forcing his reforms, even when warned that he was making the Utes furious. But Meeker ignored the warnings and ordered that a horse racing track be plowed under to convert to farmland. He also suggested to one that there were too many horses, and that they would have to kill some of them. The Ute, whose land Meeker was plowing under, resisted and a fist-fight occurred.
As a result, Meeker wired for military assistance, claiming that he had been assaulted by the Ute man, driven from his home, and severely injured. The government responded by sending 200 troops led by Major T.T. Thornburgh.
However, perceiving this action as an "act of war," the Utes revolted. On September 29, 1879, before the troops arrived, the Indians attacked the agency, burned the buildings, and killed Meeker and nine of his employees. The incident is known as the Meeker Massacre. Meeker's wife, daughter, and another girl were held as captives for 23 days. After the massacre, relief columns from Forts Fred Steele and D. A. Russell, Wyoming, defeated the Utes in the Battle of Milk Creek, Colorado, and ended the uprising.
Though Ouray had sent orders to the Ute band involved in the attacks to stop, his orders were ignored. Afterwards, he did his best to keep the peace but it was too late. Area settlers

demanded the Utes' removal. One headline in the October 30, 1879 issue of *Harpers Weekly* screamed "The Utes Must Go."
Ouray found himself explaining to his people why they must leave their land. On March 6, 1880, the Southern Ute and the Uncompahgre acknowledged an agreement to settle respectively on La Plata River and on the Grand near the mouth of the Gunnison, while the White River Ute agreed to move to the Uinta reservation in Utah.
In the summer of 1880, Ouray and his wife, Chipeta, journeyed to the Southern Ute agency at Ignacio with the intent to negotiate once again with the white man. Though Ouray completed the journey, he was a sick man by the time he arrived. He died of Brights Disease on August 24, 1880.

He was buried secretly at Ignacio. Chief Ouray's obituary in *The Denver Tribune* read:
"In the death of Ouray, one of the historical characters passes away. He has figured for many years as the greatest Indian of his time, and during his life has figured quite prominently. Ouray is in many respects...a remarkable Indian...pure instincts and keen perception. A friend to the white man and protector to the Indians alike."
Forty-five years later, Ouray was re-interred in the cemetery southeast of the White River Agency and the grave appropriately marked.
His wife, Chipeta, continued to work for the Utes. When sufficient agricultural land was not found for the Uncompahgre in southern Colorado, a new reservation was established in 1882. Chipeta then relocated to the reservation in northeast Utah, where she was highly valued and always sat in on the chief's meetings. She passed away in 1924.

SELLING THE STORIES

From the mid 1800s to today, people from all over the world desire objects from the Southwest. Rugs, pots, katsinas, jewelry and fetishes became a vibrant market once the railroads came through. Trading posts sprung up throughout the Southwest to ease the trade in "Indian" objects. In addition, "Indian Markets" became commonplace. Trading post owners often dictated the style of the objects created to sell in at the post. Native artist shifted their focus from creating objects for their community to object to sell that would satisfy market interests.
Unfortunately, archaeological artifacts also became highly sought after items on the international market resulting in looters destroying archaeological sites to acquire these objects to sell.
The objects here represent some of the desirable art created specifically to sell to the growing Native American art market as well as an example of the desirable archaeological pots that are sold on the art market.

The piece on your left is a Tesuque fetish sold at indian market.
The beaded moccasains and bag along with the blanket were created by Navajo patients at Cragmor Sanatorium.

What's the Story… Cragmor Sanatorium?
Cragmor sanatorium treated Navajo patients with tuberculosis in the 1950s and early

1960s. As part of their treatment, patients were encouraged to create arts and crafts as well as attend classes. The sanatorium had an active Occupational Therapy program for patients who were placed in Class 3-6 or not as sick. They practiced traditional arts like weaving as well as newly learned skills like beading and embroidery. These were often sold to local residents or at Indian Markets. Alice Worner and Chai Bitsie, patients at Cragmor Sanatorium, wove this textile in 1962.

SELLING THE STORIES:
MATA ORTIZ AND MIMBRES

What's the Story… Mata Ortiz?
As a boy, Juan Quezada collected broken pieces of pottery from archaeological sites near his home in Chihuahua, Mexico. He was fascinated with the pottery from Paquimé, a Mogollon site that dated from AD 1250 to 1450. He taught himself how to recreate the pots and their designs in the traditional way. He became very skilled and taught his relatives and neighbors in Mata Ortiz the art form. Spenser MacCullum, an anthropologist, began to help Quezada market his pots throughout the United States. Now Mata Ortiz pottery is famous world-wide.
The two ollas are from the Casas Grandes culture and date to AD 1250-1450, the effigy jar was created by Juan Quezada and the one if the foreground was made by Julian Hernandez and painted by Carlos Aldrete Ochoa in late 1990s from Mata Ortiz. There is a wonderful children's book called "the Pot that Juan Made" that talks about the process if you are interested

What's the Story… Mimbres?
Mimbres culture thrived in southern New Mexico between AD 1000 and 1150. The people in this culture made beautiful black on white pottery with geometric and zoomorphic or anthropomorphic designs painted on them. These became the target of pot hunters (people who loot archaeological sites to sell the artifacts they find). By the 1960s looters were bulldozing many Mimbres archaeological sites to retrieve the pots that lay beneath

the room floors in burials. Then selling them on the international market. The Mimbres Foundation was formed in response to this destruction raising money to buy the land that held the sites to protect them from further damage.
Note how buried and site destruction
Note no kill hole, why chose these

Not pictured What's the Story…Two Grey Hills?
In the early 1900s demand for Navajo weaving soared. Trading post owners began to work with weavers to create a marketable style that would attract collectors. Two Grey Hills style of Navajo weaving originated at the Toadlena Trading Post. This style relies on the use of natural colors and handspun fibers to create some of the most technically beautiful rugs. The weavers of Toadlena/Two Grey Hills avoided using flashy colors like the reds of the Ganado-Klagetoh rugs and the eye dazzling Germantown weavings. Instead they blended together the natural colors of the sheep in a technique called "carding" to produce a broad palate of natural hues. Two Grey Hills textiles are easy to spot due to their superior weaving skills and their distinctive signature color palate of black, gray, beige, brown, cream and white.

STORYTELLERS AND SANTOS

- Santos collection
  - Stories of Devotion
  - Stories of Syncretism
  - Contemporary Stories

This gallery is mainly set up in a roughly historical timeline beginning with the earliest form through the end of the 19th century. Contemporary bultos are in the hallway to complement the exhibit. This reflects William Wroths extensive work with the Santos collection.
Along with this exhibit we have created a short gallery guide that gives information on each of the santeros represented in the historical section. IN addition, Karen Roybals CC class used the themes to create label copy as a class assignment. Their efforts are also included in the gallery guide to give an extra level of interpretation.
I am not going to go through all of the santeros in the interest of time but will highlight the overall themes of the exhibit.

Santos are Catholic devotional objects that represent saints. Santos consist of three main forms: Bultos or objects in the round, Retablos or flat painting, and Crucifixes or images of saints on the cross.

STORIES OF DEVOTION: EARLY DEPICTIONS

Franciscan F Style

Franciscan B Style

Provincial Academic Sculpture

New Mexico in the 1700s and 1800s was remote and secluded. The Spanish missionaries and colonists that came to northern New Mexico had to create everything they needed including furniture, clothing and depictions of saints. The earliest references in surviving documents to images made in New Mexico indicate that Indians were often the artists according to William Wroth, past curator at the FAC. Spanish missionaries had Santos created to decorate their newly constructed mission, chapels and churches with devotional objects and to tell stories of the Catholic saints they represent to colonists and native populations alike. Due to this isolation, this art form developed its own unique style.
The objects in this section tell the story of the devotion to this unique art form. They illustrate the historical development of the art form in Northern New Mexico and tell the story of the Santeros (makers of santos) themselves. The imagery on the Santos portray the stories of the saints they represent.

Overall the layout is a historical timeline of sorts that shows the progression of the depictions shifted from following the artistic trends of the renaissance or baroque to an abstract, representational style that we think of today.
A rough timeline dating from the 17th through the early 20th centuries are presented in the gallery starting to the right of the door and working your way around

The earliest surviving pieces fall into two classes: paintings on animal hides from the early

18th century and a number of panel paintings and sculptures from the second half of the 18th century. Hide paintings are generally categorized into three stylistic groups:
Franciscan F style—linear in composition with little shading, but it reflects a simplified Renaissance attention to perspective, architectural detail and humanized rendering of faces.
Franciscan B style—appears more Baroque in the use of brown and red pigments and geometric borders implying architectural niches.
Finally the third group fits neither of the above categories and show characteristics of later folk artist including some by the **Laguna Santero.**

EARLY DEPICTIONS CONTINUED

Provincial Academic I Style

Provincial Academic II Style

Along with the hide paintings, panel paintings and sculptures were imported from Mexico and ones created here from the late 18th century have survived. These pieces typically represent the prevailing academic styles of the period. There are three main groups of oil paintings:
Provincial Academic Painting I has been attributed by E. Boyd to Don Bernardo Miera Y Pacheco

Provincial Academic Painting II appears to all be by the same hand in the prevailing Mexican Baroque style of the mid 18th century. This painter is more skilled and the compositions and proportions are more harmonious. Notice the paint is more thinly and finely applied and there is considerable skill in the draughtsmanship. Also note that the figures are usually outlined carefully in a light color.
The most significant body of work surviving from the late Colonial period is from the **"Laguna Santero"** and his followers. The Laguna Santero was named for the major surviving monument of his work—the altar screen in the church of San José de Gracia at the Pueblo of Laguna. He and his followers had a significant impact on succeeding fold artists from the first half of the 19th century. The attributes of his saints are accurate and the compositions appear to be derived directly from colonial engravings and paintings. He had workshops where he employed other helpers or apprentices.
One of the artists attributed to the Laguna Santero is the artist "Molleno" who likely

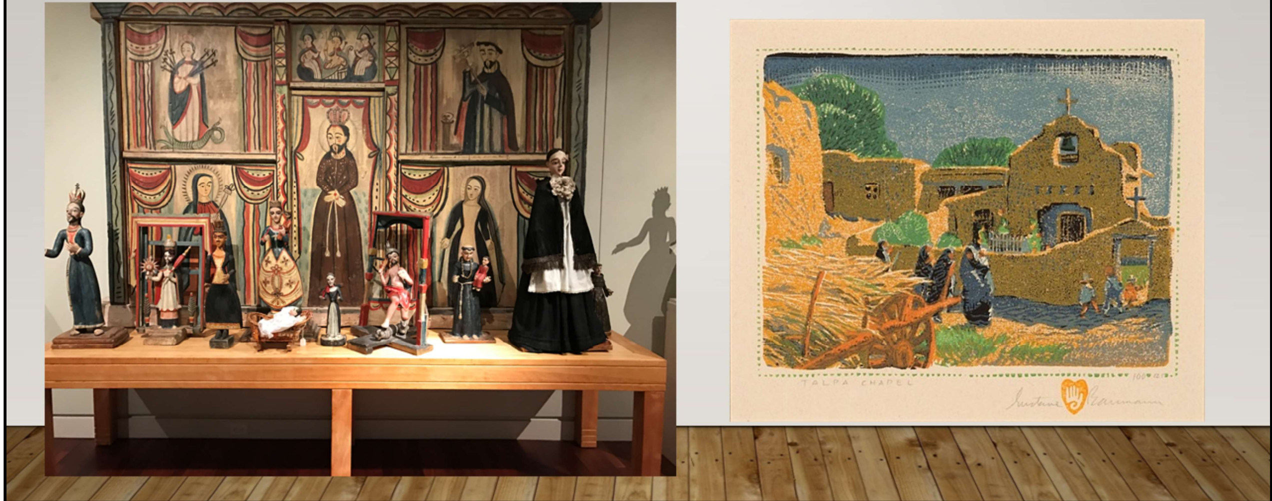
worked in the mid-1800s. The main connecting links to the work of the Laguna Santero and Molleno include:
Distinctive elongated treatment of the hands
Some resemblance in the treatment of the faces
The use of salomonic columns in the altar screen of the Ranchos de Taos.

19TH CENTURY

Continuing the timeline
The Piece on your left is by José Aragon was one of the few artists of the 19th century New Mexico artist that actually signed and dated his work. He was very prolific and worked in the mountain villages of northern New Mexico from 1821-1835. Aragon's work reflects the naturalism of academic art and he appears to have been a highly literate and sophisticated folk artist—the most European of the 19th century New Mexican santeros. A large body of his work survived attributed to either him or his school. He appears to have had a prolific workshop and several different sub-styles have been distinguished. The work of the "Arroyo Hondo Painter" and three other groups seem to derive from the master.
The Arroyo Hondo santero was one of the best know followers of Aragón's style. Characteristics of his style include filling in spaces with dots and dashes, which he borrowed from Aragón's and elaborated on. He limited his color palette to red, black and white and made sure to shade in faces. No picture here but in the gallery Known as dot-dash santero early on.

On the Right is one from José Rafael Aragón in his Intermediate Style, one of the most prolific and popular folk artists of 19th century New Mexico worked for approximately 40 years (ca. 1820 to 1862). His altar screens and other pieces can be found in churches, chapels and homes all over the Rio Arriba region north of Santa Fe. He lived in the Pueblo Quemado (now Córdova) from 1834 on until his death. There is no known connection or

relationship between José Aragon and José Rafael Aragón. Rafael Aragón's later work uses bold lines, bright and pure color and seems to be less dependent on sources than earlier works. His work draws on the provincial academic style but moves the art form toward the folk art spectrum.



One of the interesting stories is that of Talpa Chapel

The Chapel of Our Lady of Talpa was build around 1838 by Don Nicolas Sandoval and was the private chapel of the Sandoval and Duran families of Rio Chiquito for more than 100 years. The Fine Arts Center acquired the contents of the chapel created by Jose Rafael Aragon. He was one of the most prolific and certainly the most popular folk artist of the 19th century
His work spans 40 year period from ca 1820 to 1862, he created the Reredos (altar screen here in ca. 1838

Santos collection from Talpa chapel was purchased from the Duran family by Harry Garnett (the FAC's main source for Santos collections) in the 1950s and later brought the Fine Arts Center, after lengthy discussions with the Museum of New Mexico. A reconstruction of the chapel was created in 1977 at the FAC with support from the National Endowment of the Arts grand. The intent was to create the interior replica as accurately as possible.

STORIES OF SYNCRETISM

The close contact between native populations and the Spanish sometimes led to a blending of ideas and imagery. Syncretism is the blending of two or more unrelated religions, cultures or beliefs into a single form. The objects here exemplify this idea.

What's the Story… Quill Pen Santero?

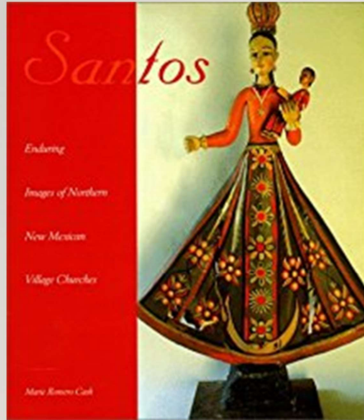
No one knows for sure but most scholars agree he was of Native American descent. Certain stylistic traits found on his retablos reference iconography common on Puebloan pottery, murals and rock art. His lack of perspective and little concern for naturalism also appear Native American in origin. He was mostly active between 1828 and 1840. Can you make out hallmarks of his style, which include: sharp distinct features, oval-shaped and asymmetrical faces, abstract bodies and robing, unbalanced compositions, and thicker brush strokes.

What's the Story… the Virgin of Guadalupe?

The story of the Virgin of Guadalupe shows the combination of Spanish and Aztec ideas in a time when the Aztecs were fighting to hold onto their traditions and beliefs. She was a vision of the Virgin Mary that appeared to an Aztec peasant, Juan Diego, on a hill dedicated to an Aztec goddess. She asked him to have a church built in her honor on that spot. Juan Diego went to the archbishop who denied his request. Juan Diego asked the Virgin for a sign to show the archbishop. She told him to gather Castilian roses in his cloak to take to the archbishop. This in itself was a miracle as it was December and there was frost on the ground. When Juan Diego opened his cloak with the roses her image appeared on the

lining of the cloak and the archbishop knew the message was from the Holy Virgin Mary. Her appearance shows a blending of these two cultures in her brown skin, her use of the Aztec language to speak to Juan Diego and the iconography associated with her. This story clearly illustrates a blending of the Aztec and Catholic beliefs. If you look closely at the Virgin of Guadalupe can you see elements of the story represented in the imagery?

CONTEMPORARY STORIES



Contemporary Santeros keep this art form alive and current. Some Santeros working today choose to portray the subject in a traditional way, while others show contemporary themes and use contemporary mediums. The objects here show the vibrant continuation of this unique art form. What similarities do you see to the earlier folk artists? Do you feel these are still devotional pieces or has the purpose changed?

Two important contemporary santeros who have kept the tradition alive but also published extensively on it are Charlie Carrillo (Christ Crucified) and Maria Romero Cash (Lady of the Harvest) both have pieces in the hallway and their books are great resources.

The piece on your right is by Eulogio and Zoraida Ortega of the Virgin of Guadalupe

QUESTIONS

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