
TOURING *ReVolution*
October, 6 2018 - January, 6 2019

This introduction emphasizes experiential inquiry-based learning by asking questions to help visitors think about the exhibition. Expertise on every work is not necessary, however familiarity with the history of the 1680 Pueblo Revolt is recommended.

With Visitors:

INFORM:

- **Virgil Ortiz** (pr. ver-jul or-teez) is from Cochiti (pr. cō-chee-tee) Pueblo and is the youngest of six children
- His grandmother **Laurencita Herrera** (pr. law-ren-see-tuh huh-reh-ruh) and his mother, **Seferina Ortiz** (pr. sef-uh-ree-nuh or-teez), were both renowned Pueblo potters and part of an ongoing matrilineal heritage.
- He grew up in a creative environment in which storytelling, collecting clay, gathering wild plants, and producing figurative pottery was part of everyday life.

For TL's: More about Virgil Ortiz can be found here: <https://virgilortiz.com/about-vo/>

DIRECT: Before you walk through the exhibition, think about a past event that is deeply connected to your identity –

- Perhaps it is an event that speaks to your resilience, strength or sense of justice.

INFORM: Virgil Ortiz's purpose for this exhibition is to increase awareness about the Pueblo Revolt of 1680. The events of the Pueblo Revolt 1680 are little known among most Americans today; however, it remains an important and vital part of Pueblo history.

- Spain began colonizing the home of the Pueblo peoples (modern day NM, AZ, and TX) in the 16th century.
- Spanish missionaries destroyed the sacred, ceremonial, and art objects of the Pueblos (including pottery) which they considered heretical.
- A century of genocide, slavery, persecution, and forced conversion of the Pueblo people followed.
- In 1680, Po'pay (pr. Pō-pay), an Ohkay Owingeh (pr. oh-kay oh-win-geh) leader, orchestrated a cooperative uprising between all of the Pueblos to evict the Spanish colonists. The effort took Po'pay's messengers over 300 miles by foot to communicate the plan to each Pueblo.
- This collaborative revolt succeeded and the Spanish were driven out of the Pueblos for twelve years.

For TL's: More detailed information on the Pueblo Revolt can be found here : <http://newmexicohistory.org/people/pueblo-runners-and-the-pueblo-revolt-1680>

DIRECT: As we walk through and discuss the exhibition, think about how you feel when you are confronted with history that is widely forgotten or intentionally ignored.

In El Pomar South

ASK: What do you see here that points to the process of Spanish colonialism in the southwest?

- Retablos, cristos, bultos – Catholic models for conversion
NOTICE: The imagery of violence and power in these objects – blood covered Jesus and San Miguel standing on a demonized creature
- **NOTICE:** the chess board design of this display. **THINK:** about how chess works. Who are the players? How do you weaken your opponent?
 - How might this display reflect the relationship between the Spanish colonists and the Pueblos?
 - Possible answers:
 - In chess you take things that belong to your opponent – like the Spanish took and destroyed the possessions of the pueblos
 - As your opponent advances, they occupy or *invade* your space – as the Spanish invaded and occupied the Pueblos.
 - If these objects are in the role of chess pieces, then Spanish colonial objects are occupying space once held by Pueblo objects reflecting an imposition of a foreign belief system – forced conversion
 - If chess is analogous to war – taking a piece is like an act of violence. Pueblo people were punished or murdered for resisting Spanish control. Pueblo resistance also resulted in the deaths of Spanish colonists
 - Chess is European game – Europeans made the rules.
 - The pieces are still on the board – Is the game still going?

In El Pomar Center and North

ASK: How does Virgil Ortiz make a distant historical event – the 1680 Pueblo Revolt - relatable to a new generation?

- Possible answers: Modernizing the primary figures and giving them superpowers, using modern media – video, photo-editing, sci-fi inspiration

Walk back through the exhibition and:

ASK: What do you see in this exhibition and in Virgil's artwork that connects the past, present, and future?

- Juxtaposition of historic art and Virgil's art. **NOTICE:** the stylistic similarities between Virgil's work and historic Cochiti pieces.
- Blending traditional techniques (clay-making, coiling, pit-firing) and symbols (wild spinach, turkey tracks, steps, clouds) with a contemporary aesthetic and references to futuristic technology.
 - **INFORM:** Virgil uses the same production methods for his pottery as historic Cochiti potters. He learned the process of making clay, slips, paint, and pit-firing from his grandmother and mother.
 - (Videos of these processes will be posted on the TL website for you to view.)
- Traditional motifs in contemporary fashion and costume
- Embryos – the revolutionary warriors of the future in a medium (glass) that is new to Virgil and not traditionally Pueblo.
- References to traditional tools (projectile points, hide) inside the glass vessels.

IF VISITORS WANT MORE INFORMATION

Concept of Exhibition:

RE[Ⓜ]OLUTION

Rise Against the Invasion

For almost two decades, Virgil Ortiz has told the story of the 1680 Pueblo Revolt through his artwork, contemporizing the central characters as sci-fi superheroes to engage younger generations. This significant historic event is rarely taught, but represents one of our nation's most dramatic uprisings as the Puebloan people banded together to defeat their Spanish colonizers. The revolt was well-orchestrated and swiftly executed, restoring freedoms of religion, ceremony, expression, and language after a century of oppression.

Hailing from a celebrated family of Cochiti potters, Ortiz views himself as a conduit, that he is responsible for using his artistic vision and talents to preserve and perpetuate the art forms of his Indigenous heritage. Ortiz mined the Fine Arts Center's collection for historic works that represent both the Native and European influences on New Mexico. The artist paid special attention to objects that depict the power and suffering of Catholic saints, highlighting the role of religion in colonialism. Presented alongside the historic works are contemporary objects by Virgil Ortiz; these represent the past decade of his creative output, rooted in traditional techniques and symbolism while looking to the future, educating connoisseurs, collectors, and the curious alike about the Pueblo Revolt of 1680.

Though the revolt occurred nearly 350 years ago, the reasons for and results of it remain profoundly relevant today. The artist himself is a product of these historic figures and events, and the fight against prejudice, genocide, and ethnocentrism rages on. The strength of the people to band together, rise up, and fight for freedom and equality is repeatedly demonstrated in contemporary society. We must never stop defending human rights. Virgil Ortiz's telling and reimagining of the Pueblo Revolt is a powerful reminder to stay vigilant in the war against our oppressors. Let it not be forgotten.

Protect. Cultivate. Educate.

Joy Armstrong
Curator of Modern and Contemporary Art

Exhibition Wall Text:

I AM TRANSLATOR.

What I am about to tell you is not for the faint of heart, so please open your mind ...

It is a time of hostility and menace. An ominous force intruded in the name of conquest to claim land, wealth, and power. They occupied the land aggressively, using tactics of fear, torture, and weapons of mass destruction.

Honoring their natural ways of being, the Natives initially welcomed the newcomers, only later realizing the need to fight back after recognizing the impossibility of coexistence. A new level of rebellion ensued ...

On the verge of death, a fearless Pueblo man escaped from confinement to devise a revolt for all his people. His name is Po'Pay and he has a plan ...

black 25" wide x27" tall

EVOLUTION

In 2015, Virgil Ortiz was invited to be a resident artist at the Corning Museum of Glass, where he created a new series of large glass vessels. Ortiz continues to innovate, redefine, and expand his artistic practice in pursuit of his Pueblo Revolt 1680/2180 storyline. This new direction further diversifies the artist's oeuvre; by combining glass and clay, he brings together two materials derived from sand and earth to create dramatically different art objects.

black 23.5625" wide x18.1875" tall

TURKEY TRACKS

A design that has come to symbolize good luck, the turkey track motif recurs throughout Ortiz's works, from pottery to jewelry and clothing. "In the Cochiti culture, those birds are noted for moving around so energetically and unpredictably that they're almost impossible to nab," the artist explains. "So the turkey track is a reminder to myself to constantly keep everyone guessing about my next designs, to keep everything surprising, groundbreaking."

white 23.375" wide x18.375" tall

REVOLUTION IS COMING

It is 2180. The pueblos are in chaos, the invasion of Native land continues and the scourge of war rages everywhere. The time to act is now.

Cuda and Steu, the Aeronaut twins, are the captain and head commander of the Survivorship Armada. They summon their fleet and prepare for extreme warfare against the invading Castilian forces. Translator and the Spirit World Army are transported to earth's realm to aid Po'pay, Tahu and her army of Blind Archers in preparation for an unprecedented revolt.

Desperately, the Aeronauts search for any remaining clay artifacts from the battlefields. They know that challenges and persecution will continue, so it is imperative to preserve and protect their clay, culture, language, and traditions from extinction.

#virgilortiz #revolutioniscoming #revolt16802180 #fac

white 25.9375" wide x30" tall

WILD SPINACH

The wild spinach symbol — two leaves connected by a circle — represents the plant used to produce the natural black dye decorating the clay vessels and figures you see here. The process begins with harvesting the wild spinach leaves once the plants start to bloom, then boiling the leaves for approximately a week until they reach a tar-like consistency, and finally spreading the finished mixture on corn husks to dry for a full year. Based on hundreds of years of tradition, this laborious process results in a rich, velvety dye that can be rehydrated for later use. The wild spinach is Ortiz's family symbol, and this motif appears not only on his works, but also on those of his mother and grandmother.

white 23.475" wide x27.3" tall