

# NEW MEXICO HUMANITIES

Newsletter of the New Mexico Humanities Council

*...seeking to understand who we were, who we are and who we hope to be...*

Fall, 2015

NMHC receives funding from the Federal/State Partnership of the National Endowment for the Humanities and the NM Department of Cultural Affairs

since its creation in 1972. Recently, two projects were funded to support the work of an independent scholar in the Salinas Pueblo Missions National Monument and related linguistic research on the Piro language in the Las Cruces area.

In November of 2014, Dr. J. Deni Seymour, a Research Associate at the Jornada Research Institute was

*Jumano Identity, continued on page 2*

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Quarai, photo by Mariusz Jurgielewicz

MESSAGE FROM THE EXECUTIVE DIRECTOR  
By Dr. Craig L. Newbill

## Jumano Identity

*"When I discover who I am, I'll be free."* —Ralph Ellison, *Invisible Man*

One of the promises of the humanities is that we continue to recall, discuss and discover our identities as individuals and members of groups. Our identities arise from the set of behavioral or personal char-

acteristics by which an individual is recognizable as a member of a group. The New Mexico Humanities Council has supported a number of public projects that explore the identities of New Mexicans



Blessing by members of the Jumano Apache Nation.

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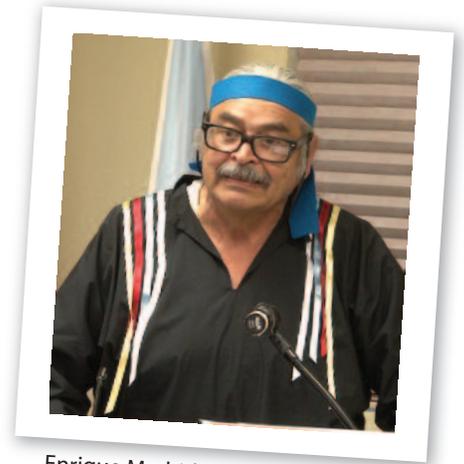
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*Jumano Identity,  
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awarded a Mini Grant to manage the Piro Puebloan Language and Culture Project in Las Cruces, New Mexico. Dr. Seymour was interested in attempts by those in the region who still identify with their Piro identity to reconstruct the language. It appears that prior to the Pueblo Revolt of 1680, most of the people living in the Salinas abandoned the area due to continuing droughts. Many Piro intermarried with others in southern New Mexico and the El Paso area during this time and were absorbed into the general population, their Piro identity shielded or hidden. Over time it was assumed that the Piro uniqueness and language were lost, yet many people continued to recall their stories and recognize their Piro characteristics, continuing their attempts to reconnect and recapture the past.

In December 2014, Dr. Seymour interviewed Governor Henry Torres and the First War Captain Antonio Jojola of the Piro-Manso-Tiwa Tribe with an attempt to understand the ways those seeking to uncover and understand their Piro heritage might, as Dr. Seymour summarized, "reconnect with their past and revive their culture." Members of the Piro-Manso-Tiwa Tribe were also interviewed to obtain histories and genealogies and they were present to discuss with the attending audience their culture, language, and aspira-



Enrique Madrid discussing the current state of Jumano Apache Nation.

tions for the future at a public event in Las Cruces. The results and analysis of those oral histories were presented and discussed at the all-day ceremony at the Farm and Ranch Museum in February of 2015. The project evaluator observed that, "The project provided a constructive opportunity for the Piro to collectively inventory and assess their language capacities, such as they are, and arrive at the next steps toward restoring it." The audience was awestruck that Tonio spoke Piro for the first time in over 100 years by reciting the Lords' Prayer (from a historical text as revised based on the current work). And while the project confirmed that no one currently retains the Piro language, Dr. Seymour ascertained that Piro was a Tanoan language, and by using knowledge about the proto-Tanoan, scholars are now able to reconstruct the language from remnants from the historical record.

## Mission

The New Mexico Humanities Council strengthens our connections with one another and facilitates imaginative explorations of who we are, who we have been, and who we aspire to be.

El Consejo de las Humanidades de Nuevo México fortalece vínculos de identidad y facilita la exploración visionaria de nuestro presente, pasado, y futuro, así como nuestras aspiraciones.

## "The Collective identity of a group is often expressed through the groups' cultures and traditions."

—Francesca Polletta and James. M. Jasper, *Collective Identity and Social Movements*

This program on the language and traditions of Las Cruces Piro Puebloans demonstrates that this group of people has an awareness of being a distinct, persisting identity and informs their knowledge of who they are, not of someone mistakenly identified in the historical records. It helps individuals recognize themselves as members of a group, indigenous people who are also known to us as New Mexicans, as Americans.

The second project funded by the Council to support the work of Dr. Seymour continued the discussion on indigenous identity through a project entitled, "The Jumanos, Tiwas, and Tompiros of the Salinas District: An Anthropological Celebration." The project began with an examination of current research on the history and culture of the Jumano people and their interaction with other tribes.

This project built upon existing histories and cultural affiliations of the Salinas people to link the Jumano and other tribes and descendants and cultural identity. The project helped facilitate new interpretation at the Salinas site to be used for the education and recreation of the public as the National Parks Service (NPS) prepares to celebrate their 100<sup>th</sup> anniversary in 2016.

The Jumano people were a prominent indigenous tribe, possibly several tribes, who inhabited a large area of Texas, eastern New Mexico and northern Mexico. They were especially well-known in the La Junta region of Texas. The first recorded encounters of the Jumanos were made by the Spanish in 1581. Addi-



Dr. Seymour at Salinas Pueblo Missions National Monument.

tionally, the Jumano Indians are referred to in French documents in areas to the east. They are last recorded in a nineteenth-century oral history but their population declined greatly by the eighteenth-century with many scholars stating that the Jumano disappeared as a distinct people by 1750. Up until recently, scholars have been unable to determine what language was spoken by the historic Jumano, although Uto-Aztec, Tanoan, and Athabaskan had been previously suggested. Dr. Seymour has now stated that, "from a historical standpoint this means we can say the Piro was in fact distinct from the Uto-Aztec language of La Junta region of Texas where the Jumanos were mentioned historically."

Community interest in this project was very high, as the ongoing attempt to document the Piro language, a language long considered extinct, attracted the interest in those who were thought to share related languages. These people include the Jumano, Piro (and Tiwa), as well as

historians, archaeologists, linguists, and ethnographers. As Dr. Seymour explained the challenge, "Public identity of the Jumano, Piro, Tiwa and related groups shifted because of racism and because of political and social disadvantages associated with an indigenous heritage. This project helped the audience gain some insight into the impact of being essentially erased as a people despite a widespread continued presence."

The project began with a public round table forum consisting of a panel of experts on the Jumanos and their role in Salinas Basin history. Archaeologist Dr. Deni J. Seymour began with a presentation on her current research on the Jumanos and Piro to address the former Salinas residents specifically and was joined by historians Dr. Joseph P. Sánchez, Dr. Tom E. Chávez, Dr. Cynthia Radding, and Mr. Enrique Madrid, Jumano Apache Historian. State Historian, Dr. Rick Hendricks served as project evaluator. The Round Table was recorded with the aim of creating interpretive brochures and 3 short films which will be used as an interpretive resource for NPS staff to engage the public. The event began with a blessing and drum accompaniment by members of the Jumano Apache Nation from the San Antonio, Texas area. The main hall, where the event took place, was filled beyond capacity so the NPS provided a second room with a video feed for those attending. About a half a dozen children from the Jumano Apache Nation attended.

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# MESSAGE FROM THE EXECUTIVE DIRECTOR

*Jumano Identity,*  
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The panel discussion resulted in an organized, thought-provoking and wonderfully educational event. Dr. Seymour began the discussion with a PowerPoint presentation that reevaluated the documentary and archaeological evidence “to prove that the peoples of the Jumano Pueblos pursued a bimodal way of life, combining sedentary agriculture and hunting and gathering.” She discussed the various historical accounts that describe the Jumanos as being painted with stripes across the face and along the body. They were a mobile, trading people who were multilingual.

Dr. Sánchez spoke about his understanding of the role of the Lady in Blue and her meanings to the Jumano people. He hypothesized about the Jumanos relation/absorption/assimilation by the Comanche and their involvement in the arms trade with the French out of Louisiana. He noted that the Jumanos were described in later accounts as “Comanche speaking.”

volt. The end result, according to Dr. Chavez, was the development of a land monopoly among three families, the Robelledas, Gómezes, and the Romeros.

Dr. Radding took a more global perspective in addressing indigenous peoples and climatic changes after the 14<sup>th</sup> century which resulted in ever increasing and sustained droughts which ultimately led to crisis for all living in the Southwest at the time. She observed that the Jumano story is similar to other indigenous strategies and adaptations in that their abandonment of the Salinas Valley due to drought conditions enabled the Jumano to see new sources of spiritual power, to seek new strategies and alliances, and to seek new trade relations with the French and British.

Mr Madrid gave an overview of Jumano history up until the time they joined the Apache in the 1700's and discussed their assimilation into Hispanic culture that was so effective that they seem to have disappeared. He also provided a summary of a recent trip that he and his cousin Jerry Lujan took to Ágrede, Spain to examine historical documents pertaining to Maria de Ágrede, (Sor Mariá), or the Lady in Blue. The Lady in Blue was reported to have her first bilocation at Salinas and her followers continue to make an an-



Dr. Radding at Salinas Pueblo Missions National Monument.

nual pilgrimage to Salinas every summer to commemorate her. Mr. Madrid closed with the assertion that the Jumano people are very much alive, “I didn’t know that I was extinct!” The Jumanos were sheltered and protected by the land, the social structure and alliances and are very much alive today.”

The public programs supporting “The Jumanos, Tiwas, and Tompiros of the Salinas District” helped establish an awareness with all attending that the Jumano people have a distinct, persistent identity. Those attending also understood that the larger group of Jumanos in attendance are also aware of having a distinct, persistent identity, regardless that some scholars have said they are now extinct.

**Human ability to follow the rhythm in big groups, to sing together in harmony, to dance many hours and enter the ecstatic state, as well as the tradition of body painting, were all the parts of their first universal rituals. These were primarily developed in order to reach the state of collective identity, also known as transcendence. In this state the survival needs of the group can override the instinct of individual survival.**

—Joseph Jordani, *Evolutionary History*.



Dr. Sánchez at Salinas Pueblo Missions National Monument.

Dr. Chávez discussed his recent research about the location of the Salinas pueblos influencing the locations of Spanish warehouses and commercial operations along the Rio Grande Valley after the Pueblo Re-





Student Veterans with facilitator (center) Jim Johnson at CNM.

## Hanging Out With Heroes... and Great Literature

*Talking Service: A Veteran's Reading  
and Discussion Program*

By K. Michelle Quisenberry, Senior Program Officer

As the saying goes, you may be done with the past, but the past is not done with you. How much truer that is for the men and women who have served in the military, uprooted from normal civilian life, sometimes exposed to stresses and dangers unknown to most of us, and—if they survive intact—are thrust back into a life that has no idea what they've been through.

With this in mind, the New Mexico Humanities Council eagerly participated in a program titled *The Talking Service Project*, a national initiative to create and sustain discussion groups for veterans using great works of literature, from classic to contemporary accounts of war and the readjustment to everyday life, anthologized in *Standing Down: From Warrior to Civilian*.

The NMHC received funding support from the National Endowment for the Humanities to promote understanding of the military experience and to offer support to returning veterans through a variety of humanities-based programs.

With NEH grant support and the generous donation of the anthology from the Great Books Foundation, the NMHC was able to partner with six organizations to reach out and serve veterans through literature.

Multiple collaborations were involved in bringing this program to the organizations that participated.

The New Mexico History Museum/Palace of the Governors in partnership with the Santa Fe Community College and the Santa Fe Vet Center was the first to host the reading dis-

cussions, and held a four-session discussion group that met in October and November 2014.

The program then moved on to the VA Hospital in Albuquerque, the Esther Bone Memorial Library in Rio Rancho, The Museum of the American Military Family in conjunction with the Albuquerque Hispano Chamber of Commerce, the Los Lunas Museum of Heritage and Arts, and just recently the Central New Mexico Community College Main Campus.

They each hosted facilitated conversations of the military experience through reading and discussing *Standing Down: From Warrior to Civilian*, the centerpiece of the discussions, published by the Great Books Foundation. It features works of fiction, non-fiction, poetry, essays, journalism, public documents and memoirs. Excerpts range from Shakespeare and Abraham Lincoln, to Ernest Hemingway, Margaret Atwood, and novelist and Vietnam veteran Tim O'Brien.

Each venue hosted four to six discussion sessions, and while recruiting veterans and getting them through the door has been challenging for some venues, the retention of participants has been very successful.

As the funding for this program comes to an end, I had the opportunity to ask two of the facilitators (both veterans) a few questions about their experiences, to give some insight about this unique program and how the Humanities Council plays a special role in using literature as a tool to help veterans discuss their experiences and the difficult transition from military to civilian life.

*Heroes and Literature  
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# TALKING SERVICE

*Heroes and Literature*  
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Jim Johnson, instructor of Psychology at Central New Mexico, recently co-facilitated the discussions at CNM and I asked him the following questions.

**What was your military experience?**

I was in the Navy from 1967 to 1971...went to Vietnam twice.

**What kinds of participants/veterans attended the program?**

We had Air Force, Navy and Army Veterans...some retired, all had been deployed...age ranged from 20's to 50's.

**What was the best thing to come out of this program so far?**

The participants had no hesitation to reflect on and share their experiences... as well as philosophies about having served and transitioning from civilian to military to civilian life. I sensed that some of them were a bit surprised that they often shared the same impressions about returning to civilian life in an academic setting.

**What appealed to you personally about the program?**

I liked the fact that the articles/stories we read were engaging and were not so long as to be tedious; the questions at the end of each selection were great conversation starters.

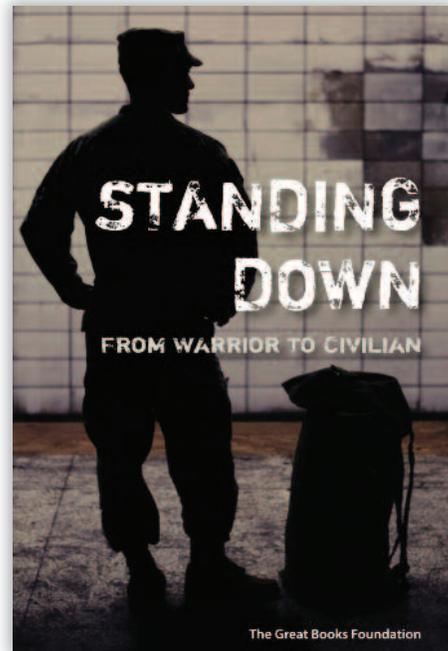
**What was the most moving response you had to the text/material read?**

I was moved by the willingness of participants to react and respond to questions and comments of facilitators. I anticipated that it would be difficult to facilitate discussions and half expected facilitators would be doing most of the talking, but found that

participants were anxious to respond. This was gratifying because it demonstrated that they had obviously read and reflected on the material, and found it meaningful and representative of their experiences.

**How do you think this program helps veterans/participants and the facilitators?**

As a college instructor (facilitator), I don't assign homework, other than telling students to read the text. This group made me rethink this policy, as they talked about their need for structure, which was drummed into them in military training. Also, as a facilitator, I developed a greater appreciation for what today's veterans experience vs. my experience in the service in the 60's and 70's. The climate in the country is completely different, yet the military experience and activities we shared were often common, though years apart. I think the program helped veterans to realize that they shared similar experiences in assimilating back into civilian life. They often spoke of interactions they had (or avoided) with fellow students and even instructors who had no idea about what military life was about other than what they viewed in the media. I was impressed by their contrasting of their "can do-get it done now" attitude with those of many students who expect extra time on assignments, have a myriad of excuses for why work was not completed, have a sense of entitlement, etc. I also think the readings helped participants realize that their military experience, although unique in many ways, is an experience shared by veterans of Korea, Vietnam, and even those going back to the Civil War.



Also, an article we read was most impressive because it rightly highlighted the contributions women made as nursing non-combatants in Vietnam...and pointed out that they often experienced more horror of war than those actually in combat. They, relatively young and inexperienced, were tasked with caring for and attempting to save the lives of the dozens of mangled, maimed and the horribly injured soldiers when the med-evac helicopters landed at field hospitals. The contributions of nurses in Vietnam has long been overlooked. **The piece Jim Johnson is referring to is a selection by Anne Simon Auger from *A Piece of My Heart*, the stories of 26 women who served in Vietnam, edited by Keith Walker.**

*Heroes and Literature*  
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# TALKING SERVICE

*Heroes and Literature*  
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Linda Eleshuk Roybal, who facilitated at the Esther Bone Memorial Library in Rio Rancho, had this to say about the program:

## What was your military experience?

The Army provided an opportunity to have a comparable job to the men I worked with, with an equal salary, something that was almost unheard of in the early 1970s. Those of us at the beginning had to push to make it happen, but a very small number of us were able to branch transfer from the Women's Army Corps (WAC) to the Corps of Engineers. We had to compete on the men's playing field, and some of us were successful in doing so. I had the honor of serving on the commission that, among other things got women into the service academies and ROTC, which had been off limits for women until that time. I was able to help open doors that others have now walked through. I suppose it's part of our legacy. The Army is large in memory because I loved what I did and am proud to have served on such a remarkable team.

## What kinds of participants/veterans attended the program?

At the Esther Bone library, most of the participants served in WWII and Vietnam, with one post-Vietnam veteran, and the delightful widow of a Navy retiree.

**What was the best thing to come out of the program?** The veterans brought their histories and background knowledge to the table and the literature selections were the catalyst for some deep discussion.

**What appealed to you personally about the program?** The most appealing part was hanging out with heroes in an atmosphere of great literature. (The discussions never ended "on time" and usually extended long beyond the expected time.)

**What was the most moving response you had to the text/material read?** The excerpt from "The Things They Carried," a collection of short stories about Vietnam by Tim O'Brien, moved the veterans to memories that transcended any war and wove throughout the rest of the discussions. Were I to facilitate *Standing Down* again, I would begin with this selection and move through the others. Something (and not always the same something) touched each person who read the piece. What surprised me was the response from a Navy veteran who had not been on shore in Vietnam, but had an empathetic response to O'Brien's characters.

**How do you think this program helps veterans/participants and the facilitators?** From the experience of one discussion group, it seems to touch veterans, even those from long past service, where they hold their deepest memories; often those not readily shared, even in the company of other veterans. The program solidifies the fraternity of those who share the value of military service and, therefore will be forever linked.

There are a lot of organizations that assist and help veterans, but what we are learning is that there are none like the Humanities Council in which we offer something different—bringing voices from the seemingly dead and distant past to connect with living people and their sometimes wounded memories in order to help understand and heal their present and future. It offers veterans—beyond the physical wounds and even the more obvious psychological damage like PTSD, the chance to reflect on and identify with experiences of others in the same boat through literature and face-to-face discussions.



Visit [nmhum.org](http://nmhum.org)  
for programs, grant information,  
and more!

## Chautauqua Events Around the State

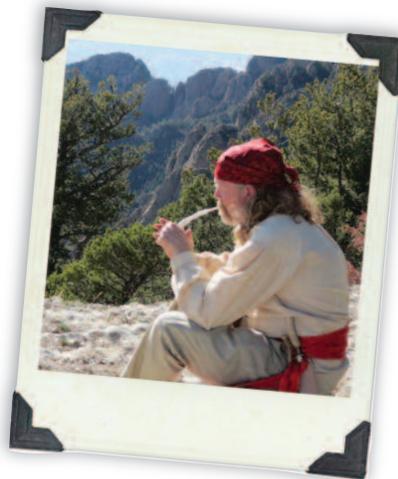


### La Llorona: The Wailing Woman

This famous ghost from Spanish folklore is known throughout the world for her eerie, spine-chilling cries as she searches for her loved ones. Early Spanish settlers knew of her. Her story was ancient in European mythology, but in New Mexico it is said that she lived next door, or that an ancestor actually knew her.

Chautauqua Performer:  
**Rosalía de Aragón** as  
**La Llorona**

You can see the performance on  
**October 28, 2015 at 12:00pm** at the  
**Barelas Senior Center**  
in Albuquerque



### Trapping and Trekking with James Ohio Pattie

Come along with James Ohio Pattie as he encounters the native plants, animals and peoples of New Mexico. Endure the hardships and unforeseen dangers while traveling through the prairies, deserts, mountains and valleys. View the world through the wide eyes of a mountain man whose words paint pictures in the minds of those who huddle around his campfire.

Chautauqua Performer:  
**Stephen Dixon** as  
**James Ohio Pattie**

You can see the performance on  
**November 13, 2015 at 7:00pm** at the  
**San Juan College Little Theater**  
in Farmington

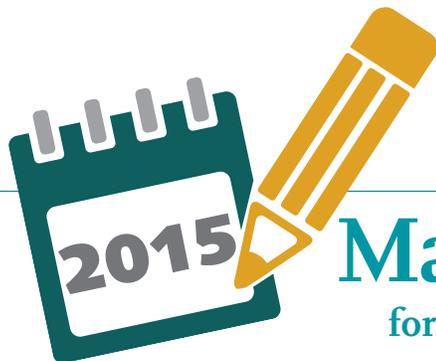


### Raramuri: The Foot Runners of the Sierra Madre

Photographer Diana Molina discusses the Raramuri, Uto-Aztecan for Tarahumara, who are among the world's best runners from lives spent traversing the canyon walls and plateaus of the Sierra Madre Occidental in northern Mexico. Molina will feature the exceptional Raramuri culture, discuss the impact of modern society on their lifestyle and highlight the amazing expanse of the canyon environment with stunning photographs taken while living among the tribe for extended periods of time.

Chautauqua Presenter:  
**Diana Molina**

You can see the presentation on  
**December 5, 2015 at 12:00pm** at the  
**Silver City Museum Annex**  
in Silver City



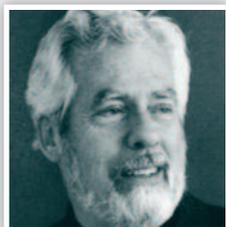
## Mark your calendar—

for one or more of these great performances around the state.

## Chautauqua Program Welcomes 13 New Speakers, offers 21 New Programs

By Dr. Jacobo D. Baca, Assistant Director, Coordinator, Chautauqua & Speakers Bureau

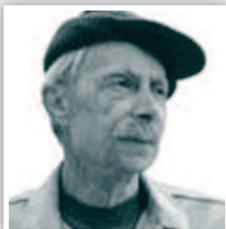
The NMHC is excited to announce the addition of twenty-one new programs to the Chautauqua and Speakers Bureau. Many talented New Mexicans from across the state responded to our call for proposals, which ran from February to April. *Thank you* to all of those who submitted applications as well as those who helped spread the word about our call for proposals.



Tom Maguire



Cynthia Dobson



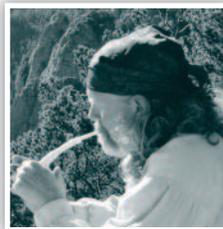
Baldwin Burr as Ernie Pyle



Leslie Joy Coleman as Calamity Jane

•••

The Chautauqua Program welcomes thirteen new presenters, who bring their expertise in ballet, the spoken word, New Mexico politics, and bring back to life explorers, journalists and madams. New Mexico Arts Commissioner Tom Maguire offers *Barbarians at the Gate: Stravinsky, Diaghilev & the Ballets Russes*, an exploration of the artistic forces that reinvigorated ballet with evocative pieces that shook the ballet world in the early 20<sup>th</sup> century. Storyteller Cynthia M. Dobson joins the Chautauqua program with *Tales From The Land Of Enchantment: Historical Stories And Captivating Folk Tales*. Los Lunas community historian Baldwin G. Burr portrays beloved Albuquerque journalist Ernie Pyle on the eve of his death in, *Ernie Pyle—Bringing the World to America's Doorstep*. Local theater actor and producer Leslie Joy Coleman brings Martha Cannery, aka 'Calamity Jane,' to life in *Calamity Jane Talks to Tourists*, which is set at the grave of Wild Bill Hickok in Deadwood, South Dakota. Re-enactor and outdoor guide Stephen Dixon portrays James Ohio Pattie in *Trapping & Trekking with James Ohio Pattie*, Buffalo Soldiers Society of New Mexico president Kenneth Doss depicts Buffalo Soldier Sgt. John Denny in *Buffalo Soldiers: The Story*



Stephen Dixon as James Ohio Pattie



Kenneth Doss as Sgt. John Denny



Carole Sullivan as Lizzie McGrath



Dede Feldman



M. Jimmie Killingsworth

of *American Heroes in the Western Territories*. And actress Carole C. Sullivan brings to life the infamous yet mysterious Albuquerque madam Lizzie McGrath in *Madame Lizzie McGrath: A Woman on Her Own*.

Retired state senator Dede Feldman discusses the inner-workings of the Roundhouse in *Boots, Suits and Citizens: New Mexico's Unique Legislative Culture*, a call for increased citizen participation in our state's political system. Former English professor M. Jimmie Killingsworth discusses the overlap of ecology, tourism and New Mexico's nuclear heritage in *Nuclear New Mexico: The Tour*, which will later be released as a book. Lordsburg historian Mary Mollie Pressler discusses World War II on the homefront in *The Lordsburg World War II Internment/Prisoner of War Camp History*, a unique history of one of the few mainland camps that interned Japanese citizens, Italian soldiers and German SS officers. Photographer turned attorney Roberta Price presents her time in American counterculture in *Across the Great Divide: A Visual Journey through time and space to the Communes of northern New Mexico and southern Colorado*. Slam poet, educator, and Albuquerque's Poet Laureate Jessica Helen López has joined the Chautauqua program with *Borderlands Poetics and Slam Poetry: How the Spoken Word Empowers Us All*. Finally, Diana V. Martínez joins her mother, retired UNM law professor and longtime Chautauquan

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New Speakers continued from page 9



Mary Mollie Pressler



Roberta Price



Jessica Helen López,  
Albuquerque Poet  
Laureate



Margaret Montoya



Diana V. Martínez

Margaret Montoya, with *Name Narrative: An Interactive Exploration of Identity, Histories, Race, and Culture*.

Current Chautauqua presenters are offering new programs as well. Performing artists and musicians Johanna and Scott Hongell-Darsee now offer the program, *Medieval Ballads and Beyond*. Chautauqua program veteran VanAnn Moore reprises her portrayals of Doña Tules (Gertrudes Barcelo), Susan Shelby Magoffin, and Lydia Spencer Lane in *Amazing Women of the Wild West: Territorial New Mexico*. Award-winning author Lesley Poling Kempes lectures on eastern transplants Na-

talie Curtis, Carol Stanley, Alice Klauber, and Mary Cabot Wheelwright and their impact on the southwest in *Canyon Women*. Local actor and living history presenter Edward Wallace now portrays the sixteenth-century shipwrecked explorer Estevanico in *Estevan the Black*, adding a character essential to understanding colonial New Mexico history. Author Dr. Mary Diecker has added the presentation *The White Hat Guys and The Black Hat Guys: Some Colorful New Mexico Characters*, photographer Diana Molina now offers the program, *Icons and Symbols of Our Regional Heritage*, and Susi Wolf now pres-

ents, *Storytelling: Animal Tales and the Lessons They Teach Us*. Finally, the NMHC is proud to welcome back retired UNM anthropology professor Phillip Bock, who has come out of retirement from the Chautauqua program to offer a lecture on John Donald Robb entitled, *Dean Robb: From Wallstreet to UNM*.

Please spread the word about these great new additions to our program. Better yet, bring our outstanding public humanities programs and presenters to an audience in your town!

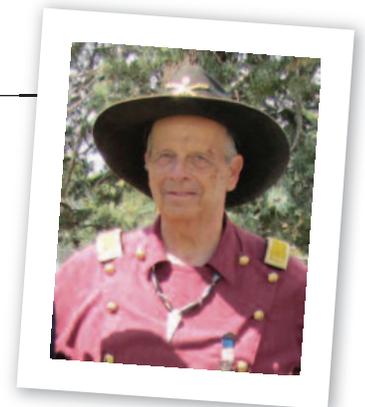
## Happy Trails, Fred Hampton!

By Dr. Jacobo D. Baca, Assistant Director & Coordinator, Chautauqua Program

**F**red Hampton, a longtime NMHC Chautauqua Program presenter, has left New Mexico for Las Vegas, Nevada and as a result his presentations are being retired from the program. Mr. Hampton started with the Chautauqua in 2003, and with the Buffalo Soldier Society of New Mexico, offered the popular program *Buffalo Soldiers: Military Heroes of the Southwest*. Fred, as Lt. Mathias Day, and the BSSNM travelled to schools, senior centers and everything in between for over a dozen years, sharing over 125 period artifacts and reproduc-

tions. His longtime co-presenter Ken Doss has since taken up the Buffalo Soldiers, portraying Sgt. John Denny in his own program offered by the NMHC.

Fred also started the Southwest Colonial and Revolutionary War Society of New Mexico, and offered the program *The First Pennsylvania Regiment and the New England Marbleheaders*, which presented the perspective of Revolutionary War patriots that supported George Washington's Continental Army. A model philanthropist, Fred gave freely of his time and money, traveling to Gallup, Laguna, and the



Fred Hampton

Navajo Nation to teach financial literacy for Junior achievement. He also led the Albuquerque Chapter of the AT&T pioneers, a national volunteer network made of AT&T employees and retirees.

Thank you, Fred, for all you've done for New Mexico!

## New Mexico students compete in NHD National Competition—Win 2 special prizes

By Dr. Jacobo D. Baca, Assistant Director, State Coordinator, New Mexico National History Day

**S**ixty-five New Mexico middle and high school students from across the state descended on the University of Maryland—College Park campus from June 13–18, 2015, to participate in the National History Day National Contest. The theme for the 2015 contest year was “Leadership and Legacy in History,” and all student projects needed to address both leadership and legacy in their chosen topics. In all, 38 students, 6 parents, 5 teachers, 5 chaperones and yours truly all traveled together, roomed in the dorms at the University of Maryland, College Park and took in the sites in and around Washington DC. This was my first trip to the national contest as the New Mexico state coordinator and I came out unscathed only because of the nation’s greatest chaperones who supervised students on the trip—*Thank you, Amy Page, Luisa Castillo, Claudie Thompson, Martina Gutierrez, and Erin Gockel!*

Travelling to and competing in the National Contest is a once-in-a-lifetime opportunity for many of our students and for some the first and only time that they will have the chance to visit the east coast. New Mexico had only one finalist, but we had two special prize-winners. This is impressive considering these prizes are given across categories, meaning students are competing with *all student projects* in the junior or senior division. Our special prize winners are Morgan

Ware and Tyla Ware from Moriarty High School, who won the senior division Civil Rights Prize for their senior group exhibit *Jesse Owens: Leadership Has No Color and Legacy Has No Bounds*; and Kimberly Pestovich, Kaylen Pocatterra and Daniel Wang from Los Alamos High School, who won the senior division Native American History Prize for their website, *Richard Henry Pratt & Native American Assimilation: Kill the Indian and Save the Man, or Kill the Man As Well?*

Eleanor Henderson from Los Alamos Middle School picked up the award for best New Mexico entry, junior division, for her performance, *Frances Perkins; A Lifetime of Public Service*, and Jessica Altnow, Tierra Hudson, Jacob Garcia and Allen Michel of Moriarty High School won the award for best New Mexico entry, senior division, for their group performance, *Shades of Love: Leading the Fight to a Legacy of Interracial Marriage Equality*.

National History Day in New Mexico is principally funded and coordinated by the NMHC and receives funding from the New Mexico Department of Cultural Affairs. Other sponsors include the National Hispanic Cultural Center and the Historical Society of New Mexico.



New Mexico National History Day students at the 2015 affiliate parade, University of Maryland, College Park

Preparations for the 2016 contest year are underway. The 2016 theme is “Exploration, Encounter and Exchange in History.”



2015 Civil Rights Prize Winners  
 Tyla Ware and Morgan Ware



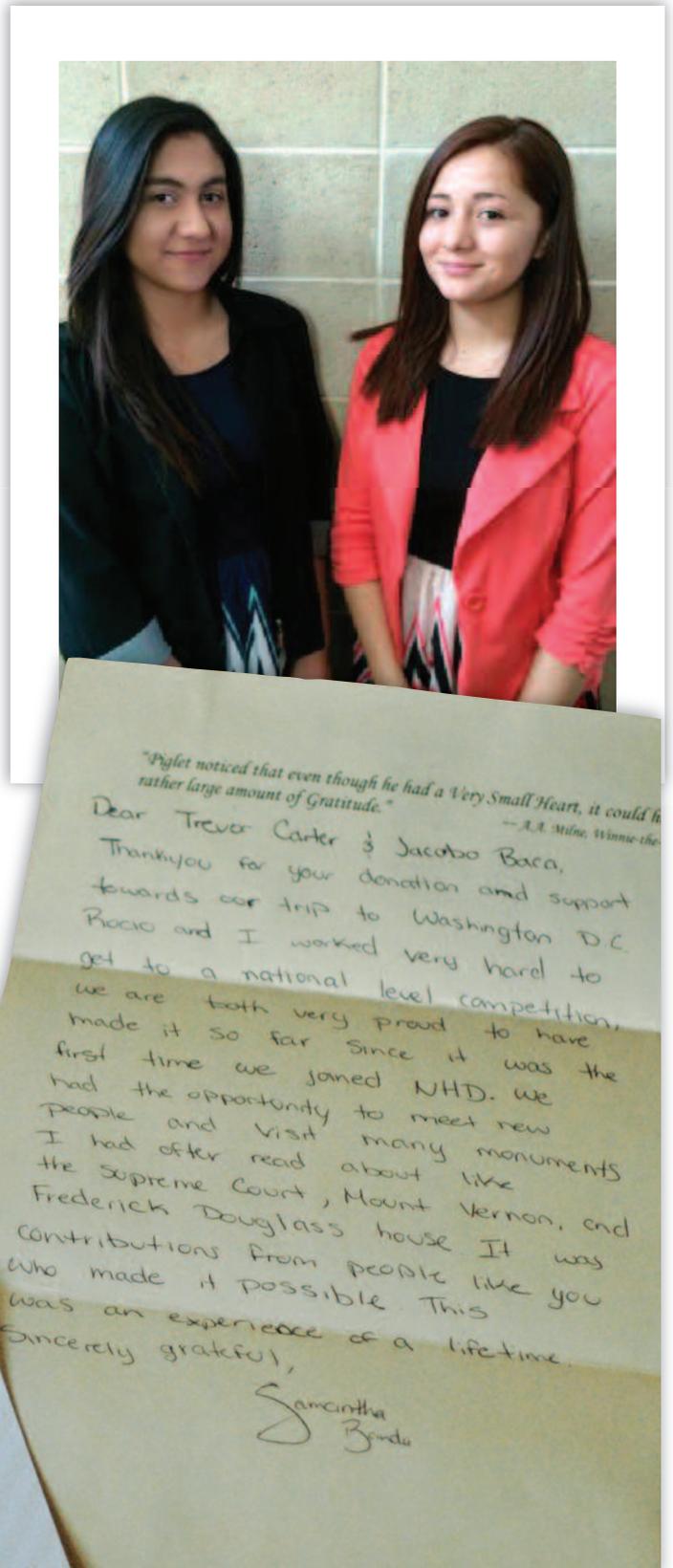
2015 Native American History Prize Winners Kaylen Pocatterra, Kimberly Pestovich, and Daniel Wang



## History Day Students Give Thanks

It is always nice to receive a handwritten letter, especially these days when most correspondence is done electronically. Two History Day students, Rocio Vazquez and Samantha Banda, took time to personally hand write their thank-you letters to the Council, expressing their gratitude and describing their experiences at the National History Day competition (June 13-18, 2015) in College Park, Maryland. Their project *Women of Valor: Las Soldaderas* won best Group Web Site at the state completion in Albuquerque. They both graduated with honors from West Mesa High School in Albuquerque, and are now freshmen at the University of New Mexico. Congratulations to them!

Samantha Banda and Rocio Vazquez



## Free October Film and Dialogue Series Addresses “The Migration Experience”

By Project Director, Valerie Martinez

**F**our acclaimed films from around the world will address “The Migration Experience” on Thursday evenings in October at the African American Performing Arts Center in Albuquerque. The series is free and open to the public. Each film will be followed by discussion led by two community scholars, one of whom migrated to the US from the country/region featured in the film.

The series, presented by Artful Life and supported by a grant from the New Mexico Humanities Council and funding from the City of Albuquerque, will take place on October 8, 15, 22 and 29 at 6:30 p.m.

October 8: **“Cambodian Son”** (Director Masahiro Sugano, 2014) captures the story of Kosal Khiev’s journey from prisoner in America to world-class poet in Cambodia. Armed only with memorized verses, he must face the challenges of being a deportee while navigating his new fame as Phnom Penh’s premiere poet.

Post-Film Discussion Scholars:  
Kay Bounkeua and Kiran Katira.

October 15: **“Pushing the Elephant”** (Directors Beth Davenport & Elizabeth Mandel, 2010). In the late 1990s, Rose Mapendo lost her home to the violence that engulfed the Democratic Republic of Congo. Rose managed to escape with nine of her ten children and was eventually resettled in Phoenix. Over a decade later, mother and the daughter she left behind are reunited in the US where they must face the past and try to build a new future.

Post-Film Discussion Scholars:  
Julia Hess and Martin Ndayisenga.

October 22: **“Iraqi Voices”** (Six short films, IARP 2014). Written and directed by Iraqi-Americans and produced by the Iraqi and American Reconciliation project (IARP), these shorts present authentic Iraqi voices that counter negative stereotypes, build mutual understanding and respect, and provide a platform for dialogue.

Post-Film Discussion Scholars:  
Jessica Goodkind and Suha Amer.

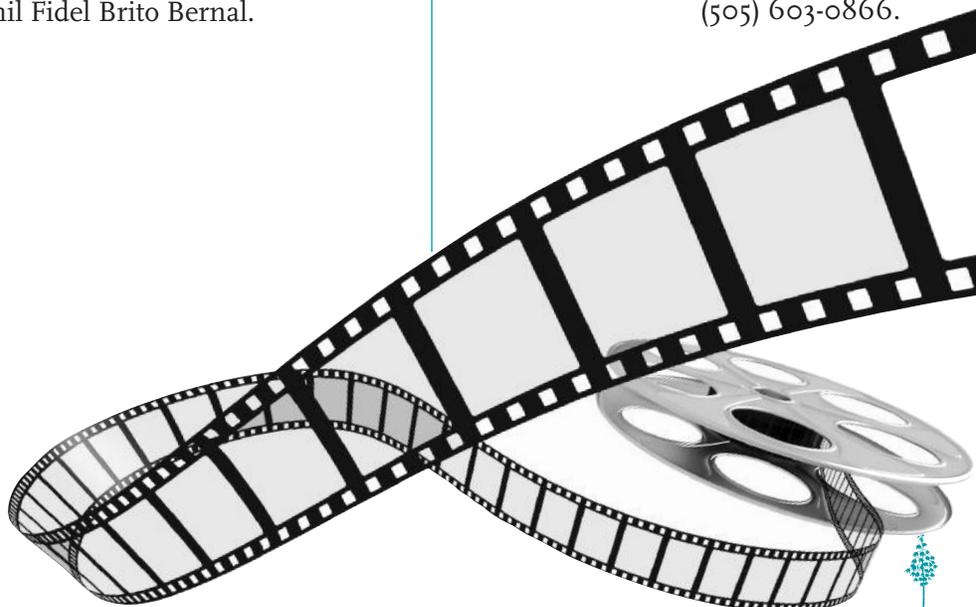
October 29: **“La jaula de oro/The Gilded Cage”** (Director Diego Quemada-Diaz, 2013) follows three young Guatemalan immigrants as they hitch a ride on cargo trains for nearly 1200 miles in an attempt to cross into the United States. Along the way, the teens confront corrupt cops, bandits, and a gang of kidnapers before meeting U.S. sharpshooters just when they should finally be in the clear.

Post-Film Discussion Scholars:  
Bill Savila and  
Tohil Fidel Brito Bernal.

The films have won a wide range of international film awards including the Special Jury Prize for Best Documentary, 2014 Lebanon International Film Festival (“Cambodian Son”); Winner, Documentary Feature, 2011 Women’s International Film and Arts Festival (“Pushing the Elephant”); Winner, nine categories, sweeping Mexico’s 2014 Ariel Awards (“La jaula de oro”).

Artful Life’s Valerie Martinez says, of the series, “So often our attempts to discuss immigration devolve into arguments about policy and legislation. These films allow us to consider the very human experience of migration—why people leave, what the journey entails, and what it feels like to try to live in a new country. These realities should also inform what we think and feel about immigration.”

For more information, visit the Artful Life website: [www.artful-life.org](http://www.artful-life.org) or email/call Valerie Martínez at [valerie@artful-life.org](mailto:valerie@artful-life.org) (505) 603-0866.



## Acting O U T: A Symposium on Indigenous Performance Art

By Project Director, Andrea R. Hanley

**A**cting O U T: A Symposium on Indigenous Performance Art, organized and hosted by the IAIA Museum of Contemporary Native Arts (MoCNA or IAIA Museum), in partnership with the Museum of Indian Arts and Culture and the Lensic Performing Arts Center will take place on December 3–4th, 2015 in Santa Fe, New Mexico. This symposium is made possible in part by a grant from the New Mexico Humanities Council.

Performance art has marked pivotal times within the history of the Native American contemporary art movement; two notable examples include James Luna's *Artifact Piece* performed at the San Diego Museum of Man in 1986, which became a touchstone as a commentary on how Native American culture was represented in museums, and Rebecca Belmore's, *Artifact #671b*, performed as part of the nation-wide protests in Canada in response to the exhibition *The Spirit Sings: Artistic Traditions of Canada's First Peoples* in 1988. The conversation that these performances sparked has resonated for decades. Despite this vital role, there have been few opportunities for those working in the field to gather and discuss, engage, witness and reflect upon this unique art form with interested audiences and the general public. The last major symposium on Indigenous performance in the United States, *Advancing the Dialogue: Symposium on Native Performance Art*, took place in 2008 at the Denver Art Museum. *Advancing the Dialogue* engaged an international audience of more than 500 people and resulted in a well-regarded publication.



Rebecca Belmore, photo courtesy: Canada Council for the Arts/ Martin Lipman

Over the past 42 years, MoCNA has gained national and international acclaim for its innovative exhibitions, symposia, events and programs of contemporary Native art. Through outreach initiatives and high-profile collaborations, MoCNA brings the best in Native art to local, national and international audiences. Nurturing and supporting vision, creativity and contemporary Native art are the reasons our museum exists. The Museum increases public understanding and appreciation of contemporary Native culture by exclusively displaying and presenting works in all media created by Native American, First Nations, and Indigenous peoples from around the world.

Despite the lack of opportunity for consistent dialogue and reflection on current the numbers of Native performance artists working today and the museums presenting them continues to grow in both the United States and around the world.

Native performance art practice continues to be of special interest to MoCNA. In particular, MoCNA's Social Engagement Artist Residency which is supported by the National Museum of the American Indian, Smithsonian Institution, has organ-

*Acting O U T*  
continued on page 15

# GRANT PROGRAM IN THE SPOTLIGHT

Acting O U T  
continued from page 14

ized and supported several performance art driven projects in the last two years including multi-disciplinary artist Merritt Johnson's videos *How to Be—Santa Fe*, residents were asked to engage with Santa Fe, the land and the community. Johnson's preparation and work during the residency was on visitation; what it means to be a visitor to a place, how to act, what is expected of a visitor, and what are their responsibilities. Of Blackfoot and Mohawk descent, Johnson works in painting, sculpture, performance and video. Her practice considers physical and material limitations related to survival and mediating experience. Johnson initially came to the museum with the idea of having a gathering for Indigenous performance artists.

One marker of this increasing interest is the growing number of papers on performance art presented at the Native American Art Studies Association Conference in the past five years as well as the increasing number of exhibitions and workshops dedicated to performance artists such as Rebecca Belmore, Adrian Stimson, Peter Morin, Lori Blondeau, James Luna and Guillermo Gómez-Peña at notable galleries and performance venues in Canada and the United States.

MoCNA seeks to lead in the discourse and understanding of contemporary Native art with an interactive symposium on Indigenous performance art which will be the

Photo Zach Gross



**McArthur Award recipient, Guillermo Gómez-Peña's spoken word and actions engage notions of the “living archive” and radical citizenship.**

first international symposium on Indigenous performance art to take place in New Mexico. Acting O U T recognizes the increasing importance and relevance of performance art—and its vanguard history—within Native and contemporary art. Symposium participants will include leading performance artists, scholars, curators, and writers working in the field today in dialogue with the local, national and international audiences.

On December 3, the symposium and workshops will be held at the Museum of Indian Arts and Culture, located on Museum Hill in Santa Fe. The first of three panel discussions, titled *Performing for the Camera* will be presented on that day. Performance video screenings, a workshop/performance art intensive led by acclaimed artists including: Words + Actions: led by Guillermo Gómez-Peña & Rebecca Belmore and Sound + Performance: led by the Indigenous art collective Postcommodity. Speakers and panelists are invited to attend the workshops free of charge—20 spaces are open for community participants to take part.

On December 4, the symposium will be held at the St. Francis Auditorium at the New Mexico Museum of Art on the Santa Fe Plaza. Two more panels will be structured around specific topics of particular urgency to perform-

ance art practitioners today, including the impact and politics of using your body as a medium for art; the implications of performing in specific sites; and potential shifts in the field relative to new methodologies in art and social engagement. A summary and observation will take place at the end of the day featuring noted artist Merritt Johnson.

Starting at 6p.m. on December 4, internationally acclaimed artists James Luna (with Sheila Tishla Skinner), Guillermo Gómez-Peña, and Rebecca Belmore will perform for one-night only in Santa Fe. For more than 30 years, James Luna has provocatively explored the Native American experience and has created some of the most iconic artworks of our time. McArthur Award recipient, Guillermo Gómez-Peña's spoken word and actions engage notions of the “living archive” and radical citizenship. Rebecca Belmore's performances activate the charged space between the personal and the political, memory and trauma. Following the performances is a keynote discussion between the artists led by writer, activist, and curator Lucy Lip-pard.

For more information please visit <http://www.iaia.edu/museum/> or contact the project manager Andrea Hanley at (505) 428-5907.



# THE GRANT PROGRAM

## 11th Annual Gila River Festival, September 24–27

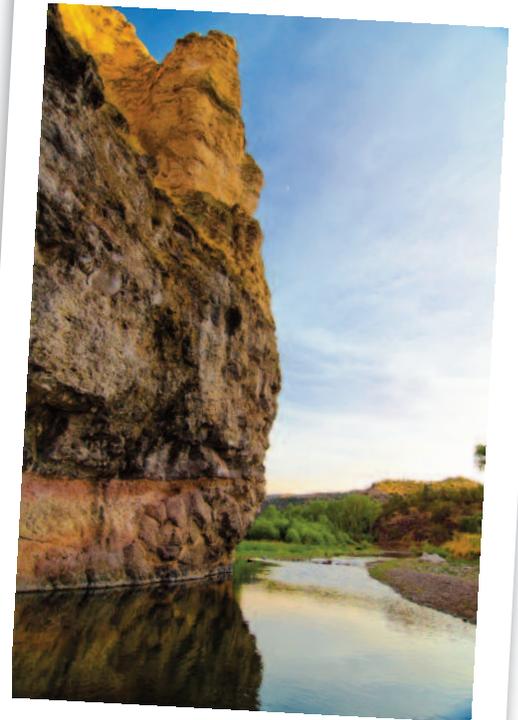
By Project Director, Donna Stevens.

One of the Southwest's premier nature festivals, the Gila River Festival attracts an audience of nature lovers and outdoor enthusiasts eager to learn about and experience the Gila's natural wonders.

There's a great program lined up for this year's festival. The keynote speaker is Godfrey Reggio, world-renowned filmmaker and director of *Koyaanisqatsi* and other films. He'll speak to not just how we *use* technology, but how we have *become* technology. To complement his talk, his Qatsi Trilogy films will be shown throughout the festival weekend. Hopi filmmaker Victor Masayesva will introduce and show three of his films, and Peter Bill, WNMU New Media professor, will present films selected for the Gila Time-lapse Film Festival.

Jack Loeffler, writer and aural-historian, will facilitate "Thinking Like a Watershed," a panel discussion on wiser ways to live within our watersheds. At a casual brunch, Loeffler will reminisce about his long-time friendship with the late writer Edward Abbey. Water experts will give presentations on the various impacts of a diversion on the Gila. Photographer Michael Berman will share tales of his wilderness journeys as he shows his award-winning photos, and he'll also host a tour of his studio in the Mimbres Valley.

Several field trips will highlight different aspects of the Gila River: the native flora, birds, and archaeology, monitoring changes, and more. *To see the full festival schedule, visit [gilaconservation.org](http://gilaconservation.org).*



Gila National Forest in New Mexico

Getty Images

Getty Images



## NMHC Grant Deadlines

For grant guidelines and eligibility go to [www.nmhum.org](http://www.nmhum.org).

**Regular Grants**  
(more than \$2000)

**Consultation Deadlines**  
January 10  
September 10

**Application Deadlines**  
February 1  
October 1

See next issue  
for the latest  
award recipients

**Mini Grants**  
(up to \$2000)

**Consultation Deadlines**  
May 10  
October 10

**Application Deadlines**  
June 1  
November 1

## NMHC Board Members Needed

**T**he New Mexico Humanities Council (NMHC) is a private, non-profit organization dedicated to bringing the humanities to public audiences throughout New Mexico. NMHC has a continual need for interested and qualified board members. NMHC invites your nominations of both humanities scholars and members of the public for its Board of Directors. The full board meets three or four times a year to conduct business. Board members also serve on committees, assist with fundraising, and contribute their expertise and energy to the activities of NMHC. An NMHC Board member's term is for three years.

Each nomination must include the following: a letter of recommendation from the nominating party, a resume or biographical statement providing useful information

for evaluating the potential contributions of the nominee, and a letter from the individual nominee indicating his or her willingness to serve and make a commitment to public humanities programming. The nominee's letter should include personal information, past accomplishments and achievements related to the Council's work, and what the nominee brings to the Council in terms of helping it achieve its mission. Board members must live in the State of New Mexico.

Please send all nominations and supporting documents to:

The New Mexico Humanities Council  
4115 Silver Ave SE • Albuquerque, New Mexico 87108  
(505) 633-7370 • [www.nmhum.org](http://www.nmhum.org) • [info@nmhum.org](mailto:info@nmhum.org)

## Get The Word Out With Social Media

**P**lease join us in spreading the word! For every like and follow the council receives on social media, the more people become informed of humanities programs and events throughout the state. (We also cover the latest in Humanities news) You can find us on Facebook, Instagram, and Twitter. Come see us!



On Facebook

[www.facebook.com/NewMexicoHumanitiesCouncil](http://www.facebook.com/NewMexicoHumanitiesCouncil)



Also on Twitter

@HumanitiesNM



Instagram



## Local Authors Get National Recognition

**C**ongratulations to our dear friends and colleagues Dr. Enrique R. Lamadrid, Miguel Gandert and Catherine L. Kurland for their book *Hotel Mariachi: Urban Space and Cultural Heritage in Los Angeles*. **First Place Winner of the 2015 International Latino Book Award for Best Nonfiction, Multi-Author!**

The book showcases the history of Los Angeles’s vibrant Mariachi Community.

In Boyle Heights, gateway to East Los Angeles, sits the 1889 landmark “Hotel Mariachi,” where musicians have lived and gathered on the adjacent plaza for more than half a century. This book is a photographic and ethnographic study of the mariachis, Mariachi Plaza de Los Angeles, and the Boyle Heights neighborhood. The newly restored brick hotel embodies a triumphant struggle of preservation against all odds, and its origins open a portal into the Mexican *pueblo*’s centuries-old multiethnic past.

Miguel Gandert’s compelling black-and-white images document the hotel and the vibrant mariachi community of the “Garibaldi Plaza of Los Angeles.” The history of Hotel Mariachi is personal to Catherine López Kurland, a descendant of the entrepreneur who built it, and whose family’s Californio roots will fascinate anyone interested in early Los Angeles or Mexican American history. Enrique Lamadrid explores



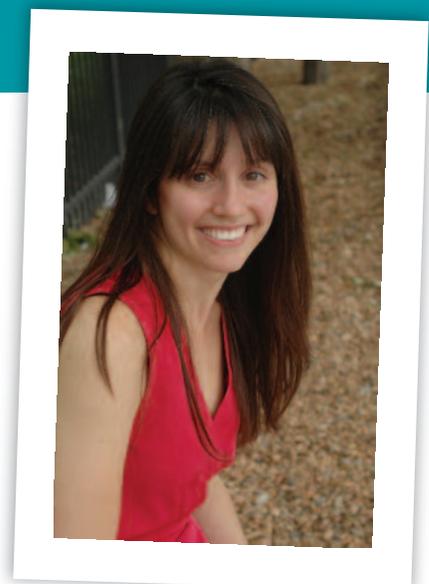
mariachi music, poetry, and fiestas, and the part Los Angeles played in their development, delving into the origins of the music and offering a deep account of mariachi poetics. *Hotel Mariachi* is a unique lens through which to view the history and culture of Mexican California, and provides touching insights into the challenging lives of mariachi musicians.

Organized by the nonprofit organization Latino Literacy Now, the International Latino Book Awards is known as the largest awards in the United States honoring accomplishments in Latino culture and literature.

## STAFF NEWS

### Changes in the Office

**T**he NMHC lost a talented team member this summer: our Administrative Assistant/Communications Officer, Marley Gibson. She landed her dream job at Bosque Prep School working as a Development Associate. Marley’s skills were put to good use while she was at the Council, expanding our outreach efforts through digital communications and social media, increasing our visibility and managing the Council’s public events. We are sad to see her leave but wish her well in this new chapter in her life. Congratulations Marley!



# Friends of NMHC

Category (Annual Contribution)  
Please check one

- Sustainers (\$5,000 or more)
- Benefactors (\$2,500 to \$4,999)
- Patrons (\$1,000 to \$2,499)
- Donors (\$500 to \$999)
- Sponsors (\$250 to \$499)
- Members (\$100 to \$249)
- Associate Members (\$99 or less)

*Do Something Today for Tomorrow... make a difference in the lives that follow.*

Name \_\_\_\_\_ Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

MC/VISA# \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

Your donation is tax deductible.

Amount Donated: \$ \_\_\_\_\_

Please return this form to: NMHC  
4115 Silver Ave. SE • Albuquerque, NM 87108-2645

## NMHC Financial Overview

### Fiscal Year 2013-2014

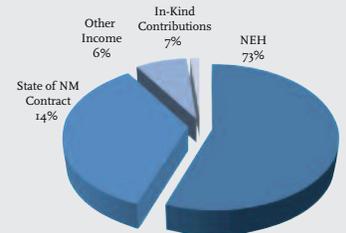
November 1, 2013–October 31, 2014

The following figures and charts are based on the audit completed by Mackie, Reid & Company. Copies of the audits are available by calling NMHC (633-7370)

#### Support and Revenue:

NEH	\$ 650,253
State of NM Contract	\$ 125,000
Other Income	\$ 49,970
In-Kind Contributions	\$ 64,150
<b>Total</b>	<b>\$ 889,373</b>

NMHC Support & Revenue FY 2014 per audit



“NEH” reflects NMHC’s grants from the National Endowment for the Humanities for FY2013–2014.

**State Contract** includes the contract that NMHC has with the Department of Cultural Affairs, State of NM.

**Other Income** reflects fees received for Chautauqua programs, History Day entry fees, sales of items, interest earned from investments and net realized gains (losses) on investments.

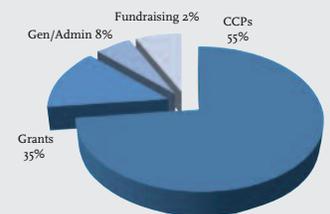
**In-Kind Contributions** In-Kind Contributions include time and other contributions (non-monetary) that are used to help projects succeed. Such things as the time board members give to board/committee meetings and reading grants; space of NMHC offices (rent free); time that the Chautauqua and Speakers devote to preparing for their programs; time given by the Chautauquan project directors to make sure that the Scholar is booked, the room is available, the chairs are set up, etc; and the time given by History Day judges. Project Directors for grants must certify donated time/resources/etc equal to the dollar amount of the grant received from NMHC.

#### Expenses:

In-Kind contributions are included in the related Categories.

CCPs	\$ 493,360
Grants	\$ 312,280
Gen/Admin	\$ 68,229
Fundraising	\$ 13,428
<b>Total</b>	<b>\$ 887,297</b>

NMHC Functional Expenses FY 2014 per audit



**CCPs** are Council Conducted Projects including the Chautauqua Program, History Day, and other special projects

**Grants** are the "regrants" that NMHC funds throughout the state to support Humanities projects.

**General/Admin** are the administrative costs that are associated with the general functioning of NMHC.

**Fundraising** are costs related to raising funds for NMHC projects.