

santa fean NOW

The City of Santa Fe Event Calendar

SUMMER OF COLOR
OFFICIAL MAGAZINE

this week's
top nightlife
and **entertainment**
picks

13 restaurants
that stay open late

santafeanNOW.com

PRESENTED IN COOPERATION WITH ALBUQUERQUE JOURNAL NORTH

week of **July 16**

Petroglyph Tours at Wells Petroglyph Preserve

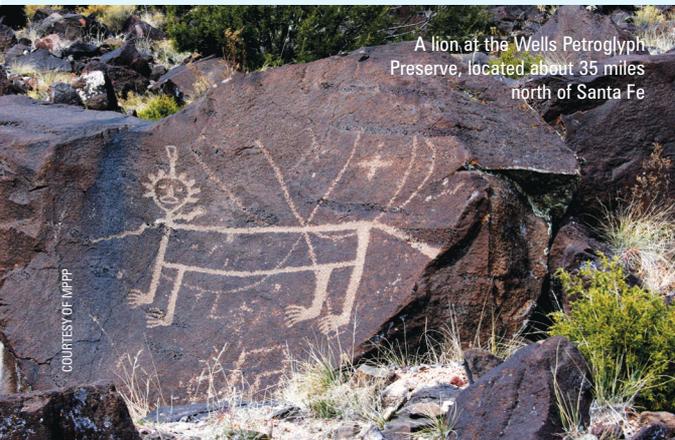
TOURS People have been chipping art into rocks since they were able to hold tools in their hands, recording their activities, communicating rituals, and portraying abstract patterns.

The Mesa Prieta Petroglyph Project (MPPP), a nonprofit organization that records, preserves, and manages the 181-acre Wells Petroglyph Preserve, is offering three public tours coinciding with Spanish Market (July 25–26) on July 21, 23, and 26 at 9 AM. The exclusive docent-led tours will highlight images of Christian crosses, horses and riders, wagons, churches, and a crowned lion pecked into stone by the Spanish conquistadors, the first European settlers to the Southwest.

The Wells Petroglyph Preserve, a little-known archeological gem found north of Española, is home to 75,000 images dating back 7,500 years and is considered the largest petroglyph site in New Mexico. Approximately 10 percent of these images were etched into the volcanic basalt by the Spaniards led by Juan de Oñate, who established a colony in Ohkay Owingeh in 1598.

“At one time, there were more than 100 pueblos along the Rio Grande from Velarde to Ojo Caliente, and you can see the petroglyphs here from the different historic periods that have been marked over or adapted,” says Jill Battson, Development and Communications Manager for MPPP. “All of a sudden in 1598, 2,000 people showed up with European animals never seen before by the Puebloans. We’ll be focusing these tours on [petroglyphs of] sheep and goats, women in dresses feeding chickens, and priests in frocks, all from the Historic Period.”—*Cristina Olds*

Spanish Market Petroglyph Tours, July 21, 23, 26, 9 AM, \$50 (reservations required), Wells Petroglyph Preserve, Velarde, mesaprietapetroglyphs.org



A lion at the Wells Petroglyph Preserve, located about 35 miles north of Santa Fe

COURTESY OF MPPP

the buzz

Twyla Tharp 50th Anniversary in Dance

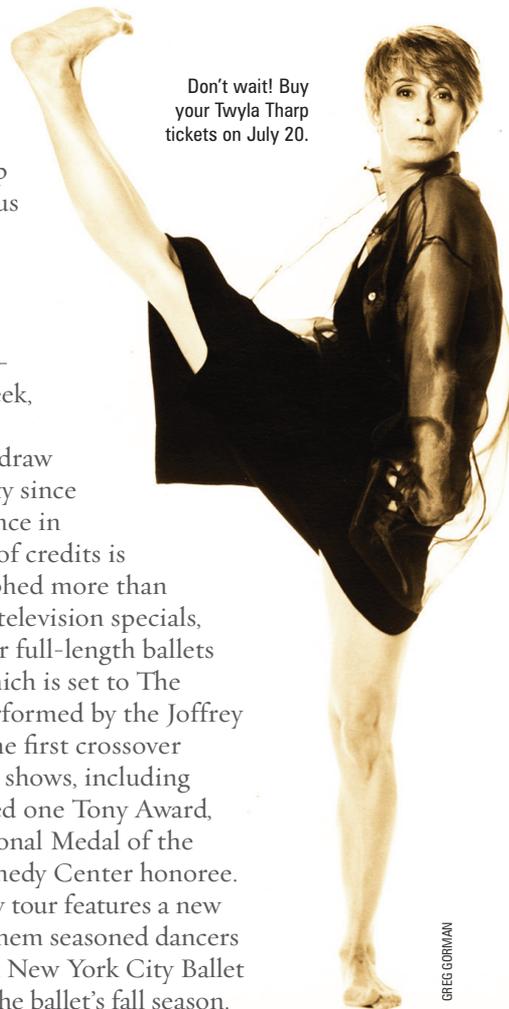
DANCE Dedicating 50 years to any career is impressive, but it's a special feat in the field of dance. Iconic American choreographer Twyla Tharp has reached that momentous milestone and will mark it with a fall tour to a dozen American cities, including Santa Fe on September 22. Tickets for the sure-to-sell-out show go on sale this week, starting July 20.

Tharp has continued to draw on a wellspring of creativity since founding Twyla Tharp Dance in 1965. Her five-decade list of credits is immense: she's choreographed more than 160 works, 129 dances, 12 television specials, six Hollywood movies, four full-length ballets (including *Deuce Coupe*, which is set to The Beach Boys' music and performed by the Joffrey Ballet, and is considered the first crossover ballet), and four Broadway shows, including *Movin' Out*. She has received one Tony Award, two Emmy Awards, a National Medal of the Arts, and was a 2008 Kennedy Center honoree.

The 10-week anniversary tour features a new 12-person troupe, among them seasoned dancers such as Savannah Lowery, a New York City Ballet soloist on sabbatical from the ballet's fall season. The fall tour has a double bill of premieres. The show opens with the vibrant *Fanfare*, with music by composer John Zorn. *Yowzie*, the second new work, features music by Henry Butler and Steve Bernstein. The evening will also include *Preludes* and *Fugues*, a previously performed work set to music by J. S. Bach. Of course, each composition features Tharp's imaginative movement fusions, from vernacular, human movement to classical ballet and those of her own making, with an emphasis on immaculate technique.—*Ashley M. Biggers*

Twyla Tharp 50th Anniversary in Dance, tickets on sale July 20, performance September 22, 7:30 PM, \$20–\$65, Lensic Performing Arts Center, 211 W San Francisco, lensic.org

Don't wait! Buy your Twyla Tharp tickets on July 20.



GREG GORMAN



Top left: *Taos Pueblo Girl and American Buffalo*, oil and graphite on panel, 40 x 30"

Top right: *Guardians*, oil on panel, 24 x 48"

Bottom left: *Giant Galapagos Tortoise and Girl*, acrylic and mixed media on panel, 40 x 40"

Bottom right: *Brown Pelicans (recovered)*, acrylic and graphite on panel, 24 x 18"

Learn

Britt Freda's thoughtfully researched works show at Giacobbe-Fritz

by Cristina Olds

ARTIST BRITT FREDA PRESENTS her contemplative subject matter via more than a dozen new acrylic, oil, graphite, and mixed-media pieces in *Learn*, her latest exhibit at Giacobbe-Fritz Fine Art. Freda's unmistakable style of abstract painted collage reveals endangered animals—and some girls—that dissolve into square, circles, drips, and patterns when examined up close.

In her years researching endangered species and the environment, Freda says she realizes there is no singular solution, but that human involvement is undeniable and essential. Explaining the theme of the exhibit, she says, "The more I *learn*, the more I realize there is to *learn*, the more I cannot avoid seeing that the causes and the potential solutions reach across disciplines and special interest groups and NGOs and politics and economics and religion."

Sampling from a muted but vibrant palette of natural hues, Freda portrays black and white rhinos, brown pelicans, stellar sea lions, spotted owls, and a honey bee, among many more from the endangered list "One of the perks, for me, of painting these animals is that I really get to *learn* about their anatomy and their habitat and the people who live in that area and the things that threaten them," Freda says.

Some of her new works feature young girls with the animals, encouraging viewers to consider the plight of

"My hope is that, in my paintings, there is an element of beauty layered with rough scratches, words, wrinkles, and scars that, while being alluring, exposes a vulnerable rawness."—Britt Freda

girls and how to get involved. Freda's piece titled *Guardians* depicts a female lion alongside four of the 270 Nigerian girls who were kidnapped from their school in April 2014. "It is my belief that now is a critical time for education, co-collaboration, and the creative brain power of this generation and the next, girls and boys alike, East and West, to invent, to realign, to survive," she says.

The 43-year-old artist from Vashon Island, Washington, has been represented at Giacobbe-Fritz Fine Art in Santa Fe since 2009. www.giacobbefritz.com

Britt Freda: *Learn*, July 17–August 2, reception July 17, 5–7 PM, free, Giacobbe-Fritz Fine Art, 702 Canyon, giacobbefritz.com

Beckie Kravetz: *Love, Death, Revenge*
Tansey Contemporary, 619 Canyon,
tanseycontemporary.com, through August 31

Almost nothing evokes passions as well as the great operas; however, inspired by the classics of Verdi, Bizet, Wagner, Puccini, and Ponchielli, Beckie Kravetz has created dynamic, multilayered sculptures that elicit deep emotions. Kravetz's mixed-media work features key operatic themes sculpted into each piece, as in the ill-fated lovers Siegmund and Sieglinde (below); forever gazing yet never to touch.—*Anne Maclachlan*



Beckie Kravetz, detail of *Siegmond and Sieglinde*, from Wagner's *Die Walküre*, bronze, copper, 24-karat gold leaf, and ash wood, 22 x 23 x 11"



Hilario Gutierrez, *A Delicate Moment*, acrylic on canvas, 60 x 48"

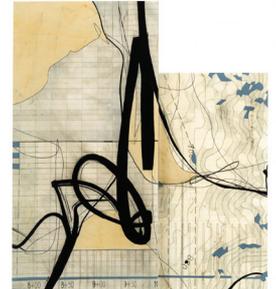
Hilario Gutierrez:
What Can't Be Spoken
Tansey Contemporary
652 Canyon
tanseycontemporary.com
Through August 8

Abstract painter Hilario Gutierrez, a native of Arizona, created 10 new works for this show, which spotlights the artist's belief in the importance of viewer interpretation as well as his love for the Southwest landscape. Gutierrez typically creates what's been referred to as "a prism of conjoined colors" and interjects variations in hue, patterns, textures, and more, encouraging a viewer's engagement and interpretation.
—*Emily Van Cleve*

ongoing

Drawn to the Wall 2: The Medium Is the Message
Patina Gallery, 131 W Palace,
patina-gallery.com, through August 29

Works by guest artists Seth Anderson, Michael Motley, and Isolde Kille are featured in this new show, which takes its name from the famous quote by philosopher Marshall McLuhan and is part of Patina Gallery's *Year of Couleur* series. Employing their own unique methods, the artists' "harmonized aesthetics . . . invite the viewer to question space, time, volume, line, or shape," the gallery said in a statement. Anderson explores perceptions of geographical and human landscapes through maps and drawings, Kille creates urban abstractions, and Motley plays with shadows and materials in his wall sculptures.—*EVG*



Seth Anderson, *Untitled*, mixed media on film on wood panel, 14 x 16"

The Power of Place

invitational sculpture exhibit

The magical light, the wide open landscape, and the culturally complex history of Santa Fe are the primary reasons that so many talented artists are drawn to this area. Thus, *The Power of Place* is an apt title for this masterful exhibit displayed upon the living canvas of the 14-acre Santa Fe Botanical Garden, itself a powerful place.

Sixteen exemplary Santa Fe sculptors represent the three dominant New Mexico cultures: Anglo, American Indian and Hispanic. Artists in the show include Kevin Box, Bill Barrett, Doug Coffin, David DeStafeno, Tammy Garcia, Phillip Haozous, Allan Houser, Estella Loretto, Frank Morbillo, Arlo Namingha, Dan Namingha, Michael Naranjo, Bill Prokopiou, David Pearson, Gilbert Romero, and Roxanne Swentzell.

"Santa Fe is imbued with a creative spirit that nurtures artists," says guest curator Dr. Letitia Chambers in a media statement "These striking works of art spring from the power of this extraordinary place." —*Cristina Olds*

Power of Place, through May 1, 2016, daily 9 AM–5 PM,
\$5–\$7 (kids six and younger free), Santa Fe Botanical Garden,
725 Camino Lejo, santafebotanicalgarden.org



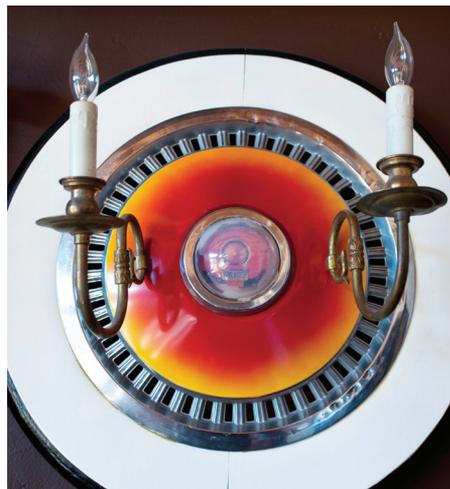
From left:
Arlo Namingha,
Dance;
Bill Prokopiou,
*Waiting for
El Niño*;
Gilbert Romero,
In Bloom

Esteban Bojorquez

from found object to artpiece



Bojorquez displays several of his pieces in his Eldorado home (pictured here) which is connected to his studio via a patio.



Sampling from found objects, lowbrow-genre artist Esteban Bojorquez works in a wide variety of media, including assemblage, painting, sculpture, film, music, and installation. He's excited to be working with Meow Wolf on the crowdfunded *House of Eternal Return*, a permanent, interactive art installation located at the renovated Silva Lanes site in the Railyard. According to *The Huffington Post*, "Bojorquez's approach is expansive and spectacular, physically detailed but narratively straightforward. . . Bojorquez mounts a theater of objects." The native Californian says designing, building, and riding surfboards has always been his passion, and nautical themes play a part in his work. Bojorquez has lived in New Mexico for seven years now is represented by Greg Moon Art in Taos.—Cristina Olds
estebanbojorquez.com



The Old Laughing Lady is a three-dimensional painting made with resin, enamel, and carved wood.

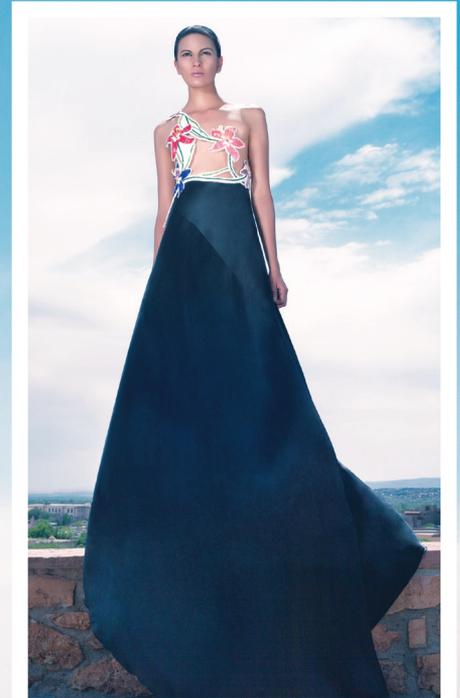
Bojorquez sits in front of a display of his guitars. "I have made several five-gallon gas-can resonophonic lap steel guitars," he says. "I've also made guitars from a street lamp, a brass vase, and even a bed pan (unused)."



Orlando Dugi

Orlando Dugi's cochineal-dyed fashions hit the runways this *Summer of Color*

Fashion photos by Nate Francis
Hair and makeup by Dina DeVore



Although Navajo fashion designer Orlando Dugi has won top awards every year for the past 15 that he's shown in the Southwest Indian Market fashion categories, this year he's choosing to participate in Santa Fe Street Fashion Week instead.

The young designer is currently up to his elbows working on garments for his new *Red* collection, which feature silk fabric hand-dyed with cochineal and embellished with gold bouillon and bead embroidery. "I don't like to call it Native American beadwork. It's the same style that has been done in India for centuries," Dugi says. "*Red* is my most elaborate collection so far."

Dugi grew up beading with his grandmother in Arizona, and his first fashion creations were beaded handbags that have all sold quickly. Actress Kateri Walker famously carried a Dugi original on the 2011 Academy Awards red carpet, a touch of visibility that helped launch his career.

Now, with four years' experience at invitation-only shows such as the Mercedes Benz Oklahoma Fashion Week and New York Fashion Week, and with pieces chosen for exhibits at the Wheelwright Museum of the American Indian and the Heard Museum, the designer says he's found the direction he wants to take—which involves attending fewer fashion shows and focusing on developing his lines.

One of the evening gowns from the *Red* collection was chosen based on a sketch for *The Red That Colored the World* exhibit at the International Folk Art Museum, a *Summer of Color* event. The beaded silk and satin gown is the striking finale of the exhibit, tying the continents' use of cochineal dye together, from the beetle's origins in the Americas to the haute couture of Europe.

For the *Red* collection, Dugi studied antique Navajo textiles and looked at pre-Columbian and matrilineal societies for inspiration. "A big issue today is Native cultural appropriation [in fashion], but if people are inspired by a different culture, they shouldn't make it so literal," he says. "I like to take stories and weave them into something else." —Cristina Olds

Orlando Dugi, orlandodugi.com



Top: Models Sofia Resnick (seated) and Mona Bear in dresses from Dugi's *Desert Heat* collection.

Above inset: Mona Bear wears a skirt and floral top from the *Desert Heat* collection.

Bottom: Designer Orlando Dugi (pronounced Doo-GUY) at his Santa Fe studio.