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The City of Santa Fe Event Calendar

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

**artists, musicians,
concerts, and
gallery shows**

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week of **March 26**

Coyote Cafe

Eric DiStefano, executive chef and co-owner of Coyote Cafe, is excited for the re-opening of the eatery's seasonal Rooftop Cantina in mid-April. The chef is touting the cantina's new menu, which will include a version of the colorful Maine lobster salad pictured here. "Obviously, lobsters aren't running around here in the middle of the desert, so this salad's not on the permanent menu," DiStefano says. "For now we'll run it as a special, but as [business] gets busier we'll do another [weekly lobster] shipment." DiStefano uses the claws and knuckles of the rich-tasting crustacean for the salad, and he uses the rest of the meat to make bouillon stock for bisque and other dishes. He varies the salad fixings based on the fresh greens and vegetables available in his kitchen, but the version seen here includes locally grown peas and shoots, purple cauliflower, Romanesco broccoli, and purple and green radishes.

—Cristina Olds

**Coyote Cafe, 132 W Water,
coyotecafe.com**



The Shed

"Saturday morning can be a busy Bloody Mary morning," says The Shed mixologist Abby Freismuth, referring to the classic hair-of-the-dog cocktail. Her fellow mixologist, Erica Kramer (pictured), makes the complex beverage with a secret tomato juice mix, fresh lime, horseradish, Worcestershire and Tabasco sauces, celery salt, a hint of The Shed's famous red chile, and Vodka Viracocha distilled by KGB Spirits of Alcalde, New Mexico. Served in a tall Tom Collins glass and garnished with a green olive, a slice of lime, and a peperoncini, this drink can really pack a punch. "We limit people to drinking only three [at one sitting]," Freismuth says.—*Cristina Olds*

The Shed, 113 ½ E Palace, sfshed.com



Mixologist Erica Kramer

Dennis Larkins

the accomplished artist draws on metaphor and retro-pop culture to explore shared experiences



"My paintings are collages that tell stories with an open-ended narrative that allows the viewer to complete the story," Larkins says.



Dennis Larkins, who's represented locally by the Cruz Gallery on Canyon Road and recently held a one-man show at the Sacred Gallery in New York City, has worked in the arts and entertainment industries for more than 40 years. Larkins was part of the Santa Fe art scene from 1967 until the late-'70s, when he moved to California and painted sets for the San Francisco Opera and concert promoter Bill Graham's Day on the Green music festival. Larkins also designed sets for theme parks, including Disney and Universal Studios, but he's best known for his posters and album covers for bands such as the Grateful Dead. Currently Larkins, who moved back to Santa Fe permanently seven years ago, is working with a local filmmaker on the storyboard for a new independent movie.—Cristina Olds
dennislarkins.com



Larkins's mixed-media work combines sculptural three-dimensional relief and acrylic painting.



The piece Larkins is working on here is part of a series of posters commissioned by the Bay Area band Moonalice. "This project is a direct evolution from my '70s career," Larkins says.

images of by Cristina Olds Georgia O'Keeffe

a new exhibit features rare photographs of the iconic 20th-century artist

ALTHOUGH GEORGIA O'KEEFFE is famous for the art she created, she was also frequently the subject of the art produced by others. "O'Keeffe had this compelling power for people," says the Georgia O'Keeffe Museum's director of curatorial affairs, Cody Hartley. "Add to that her iconographic artwork and her art-world celebrity status, and generations of photographers came out to New Mexico to portray her."

A number of those portrayals are featured in *New Photography Acquisitions*, a show at the O'Keeffe museum that comprises approximately 30 images of the artist during various times and in various places. The works in the show were selected from several hundred photographs the



Left: Alfred Stieglitz, *Georgia O'Keeffe*, 1920s, gelatin silver print, 5 x 4"

Below, top: Alfred Stieglitz, *Georgia O'Keeffe*, 1931, gelatin silver print, 4 x 5"

Below, bottom: Alfred Stieglitz, *Georgia O'Keeffe*, 1918, gelatin silver print, 4 x 5"

All images © Georgia O'Keeffe Museum.

museum recently acquired, most of which have never been seen by the public, despite having been chosen by O'Keeffe herself for a retrospective at the Museum of Modern Art in New York City (which was never being produced).

"The exhibit is a mix of fine-art portraits by professional photographers with a lot of thought given to how [O'Keeffe is] posed and more unguarded snapshots by friends," Hartley says. O'Keeffe's husband, photographer Alfred Stieglitz, took many of the images in the collection; more than 300 of them are titled simply *Georgia O'Keeffe*, including two of his wife driving a convertible full of friends. Ansel Adams captured a black-clad O'Keeffe dragging bones back to her house; Philippe Halsman posed O'Keeffe in a wide-brimmed hat in front of her home at Ghost Ranch; and Todd Webb captured the reclusive artist leaving church in Abiquiú, handbag on her arm. Two more intimate photos by an unidentified artist show O'Keeffe getting a haircut on a porch while holding a kitten.

"It's hard not to want to know more about her as a person," adds Hartley, noting that the collection sheds new light on O'Keeffe's lifestyle—for example, the images provide details from the interiors of and landscaping around her New Mexico properties. "Everything she did with care and thought, from her art to how she decorated her kitchen," Hartley says. "Some of that biography is included in these photographs." 

New Photography Acquisitions, March 27–September 26, reception March 27, 5–7 PM, Georgia O'Keeffe Museum, okeeffemuseum.org