

Custom Belts and Buckles • Summer Music Series • 100+ Must-Know Artists

# santa fean

June/July 2015

the  
art issue

## Equicenter de Santa Fe Summer Series

**SPORTS** Santa Fe's newest equestrian facility is hosting a series of A-rated hunter/jumper horse show events Wednesdays through Sundays from July 22 through August 9. Located six miles from downtown Santa Fe off Airport Road, the world-class, full-service facilities of **Equicenter de Santa Fe** (formerly the Santa Fe Equestrian Center) were recently acquired and upgraded by local businessmen Brian Gonzales and Guy McElvain, the same duo who organized the successful Grand Prix de Santa Fe horse show from 2004 to 2009. A vendor fair with local art and food, a beer garden with local brews, and a VIP tent with shaded seating offer shopping opportunities and refreshments, or you can pack a picnic and enjoy the action from the grass. The capstone events are the Grand Prix competitions, featuring world-class equine athletes jumping up to five-and-a-half feet and navigating at racehorse speeds as they compete for a \$40,000 purse.—CO

*Equicenter de Santa Fe Summer Series, July 22–August 9, times vary, free general seating, \$85–\$125 VIP tickets, [equicenterdesantafe.com](http://equicenterdesantafe.com)*

Equicenter de Santa Fe is offering a Summer Series of A-rated hunter/jumper horse show events.

SHARON MCLEVAIN



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A long and successful career should be followed by a long and happy retirement. But it won't happen on its own. You have to be sure you're investing properly to help you reach it, and then follow a solid strategy both now and through your retirement years.

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Juan Siddi Flamenco Santa Fe

ROSALIE O'CONNOR

# city different

the buzz around town

## the sounds of summer

**MUSIC** Pack a picnic, grab some lawn chairs, and head to St John's College for the 10th season of the free concert series **Music on the Hill**, during which musicians from various genres perform outdoors most Wednesday evenings in June and July. Also in July, and also celebrating its 10th anniversary, is the **New Mexico Jazz Festival**, which showcases renowned jazz talents in concerts around the city. Highlights this year include a performance by the legendary Count Basie Orchestra, led by Scotty Barnhart and featuring guest vocalist Carmen Bradford, and the Kenny Barron Trio, with jazz vibraphonist Stefon Harris.

—Cristina Olds

*Music on the Hill*, June 10, 17, 24, and July 8, 15, 22, 6 PM, free, [stjohnscollege.edu](http://stjohnscollege.edu)

*New Mexico Jazz Festival*, July 15, 19, 21, 24, and 25, with additional dates in Albuquerque, times and prices vary, [newmexicojazzfestival.org](http://newmexicojazzfestival.org)



Kenny Barron



Carmen Bradford

## all the right moves

**DANCE** In July, the contemporary dance troupe Aspen Santa Fe Ballet (ASFB) opens its summer season at The Lensic with the world premiere of a commissioned work by Spanish choreographer Alejandro Cerrudo, who's currently the resident choreographer at Hubbard Street Dance Chicago. Other works on the blockbuster opening program include *1st Flash* by Finland's Jorma Elo and *Beautiful Mistake* by Spain's Cayetano Soto.

ASFB also presents the season kickoff for Juan Siddi Flamenco Santa Fe, an ensemble of 14 dancers and musicians led by dancer and artistic director Juan Siddi. In 2011, Siddi won the Mayor's Award for Excellence in the Arts for preserving the ethnic and cultural art form of flamenco and for bringing talented dancers from around the world to Santa Fe.—Whitney Spivey

*Aspen Santa Fe Ballet* summer season, July 10 and 31, September 4, 8 PM, \$25–\$75, The Lensic Performing Arts Center, 211 W San Francisco, [aspensantafeballet.com](http://aspensantafeballet.com)

*Juan Siddi Flamenco Santa Fe* summer season, July 12, 21, and 26, August 1 and 29, September 5, 8 PM, \$25–\$75, The Lensic Performing Arts Center, 211 W San Francisco, [aspensantafeballet.com](http://aspensantafeballet.com)

COURTESY OF NEW MEXICO JAZZ FESTIVAL

# buckle up

Santa Fe has no shortage of fun, functional belts  
handmade by talented local artisans

by Cristina Olds photographs by Gabriella Marks

IN SANTA FE, YOUR BELT isn't just an accessory, it's wearable art. Although the traditional Southwestern concho belt epitomizes Santa Fe style, it's not the only design in town. Here, top custom belt shops share unique, standout items from their vast collections of hand-tooled and artfully designed pieces, showcasing details such as caiman leather and Persian turquoise. Far from their humble beginnings as mere functional items, these belts elevate Western wear to a whole new level of first-rate fashion.



Above: In addition to jewelry, Malouf on the Plaza ([maloufontheplaza.com](http://maloufontheplaza.com)) carries vintage and contemporary Navajo and Zapotec rugs and recently added a women's boutique of designer and contemporary apparel.

Below: The belts seen here at Desert Son of Santa Fe ([desertsonofsantafe.com](http://desertsonofsantafe.com)) are handcrafted by New York designer Jason Ross under the formal label of Artemas Quibble. Crafted using materials such as reclaimed silver, brass, and antique objects, these one-of-a-kind belts, Ross says, tell a story that honors what's been lost.



Left: Part of a three-piece set (keeper and tip not pictured), "The Banker II" belt buckle with a genuine caiman crocodile belt is handmade by John Rippel of John Rippel U.S.A. ([johnrippel.com](http://johnrippel.com)). Rippel opened a belt store in 1968 on Canyon Road with a focus on harness leather belts and brass horse-tack buckles. Today he also sells a variety of jewelry that he and several local and international artists create for his gallery on Old Santa Fe Trail.



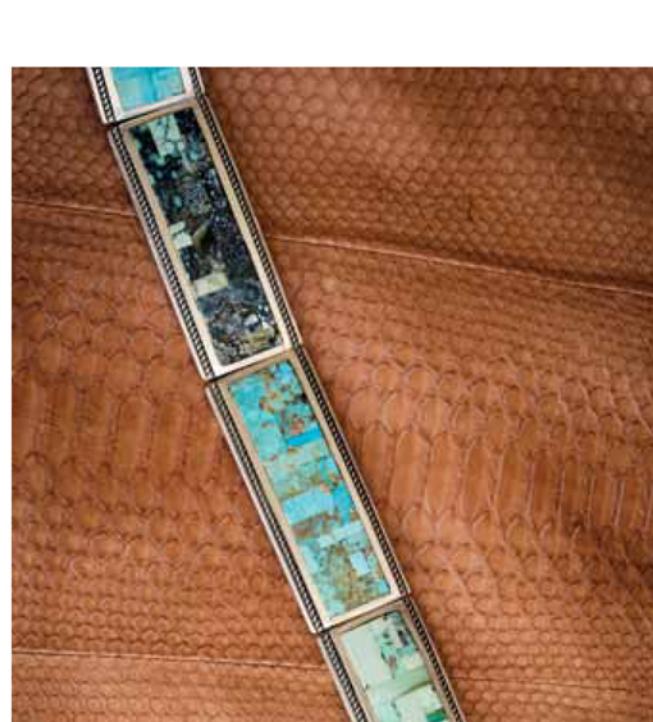
The "Tucson" set consisting of a buckle, keeper, and tip on a caiman leather belt with sterling silver inlaid with turquoise, lapis, and sugilite stones is another John Rippel original. "The caiman grow patterns in their hide that ensures no two are alike," Rippel says, "like an abstract painting."



Above: From top to bottom, five handcrafted belts from James Reid ([jrld.com](http://jrld.com)): "Utah," sterling silver buckle set on an American alligator belt; "New Ranger," sterling silver buckle set on a teju lizard belt; "Orion," sterling silver and 18-kt gold buckle set on an American alligator belt; "Bolero," sterling silver buckle set on an American alligator belt; and "Zephyr," sterling silver and 14-kt gold with Persian turquoise buckle on an American alligator belt.



Desert Son of Santa Fe stocks an assortment of leather belts, some of which are made in the shop. Custom belts from alligator, lizard, calfskin, and bridle leather can accommodate the buckles the store carries or can be fit to a client's own buckle.



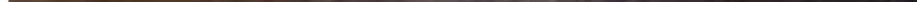
The silver and turquoise inlay belt seen here from Malouf on the Plaza was created by Navajo artist Stewart Yellowhorse and features five types of turquoise. The artist's uncle, Artie Yellowhorse, is also represented at Malouf, as are Douglas Magnus, Scott Diffrient, and Leonard Nez.



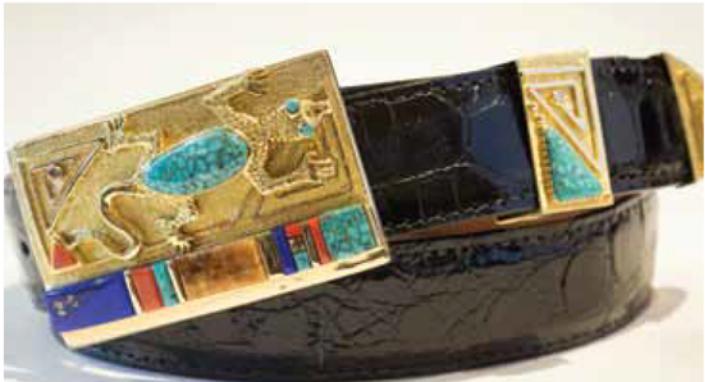
Above: Santa Fe silversmith Walt Doran designed this sterling silver overlay buckle on a cognac lizard belt for Desert Son of Santa Fe. For 22 years, Desert Son has carried buckles, belts, handbags, and footwear by award-winning local and international designers in its Canyon Road store.



Below, left: Since 1984, Tom Taylor ([tomtaylorbuckles.com](http://tomtaylorbuckles.com)), located inside La Fonda on the Plaza, has sold luxury belts, buckles, and accessories from Southwestern leather workers and artists. The "Green Lizard" buckle seen here was made by Jesse Monongya (Navajo/Hopi) with 22- and 18-kt gold, mastodon ivory, Mediterranean coral, lapis lazuli, Kingman turquoise, and white diamonds; the belt leather is alligator.



All of James Reid's gold and silver buckles, accessories, and belts are designed and created in a Santa Fe workshop and sold in the store near the Plaza, where they've been in business for 35 years.



Laguna Pueblo artist Pat Pruitt makes his "F1" buckle with Damascus titanium that's been anodized to add color to the middle section.

# MICHAEL HONACK

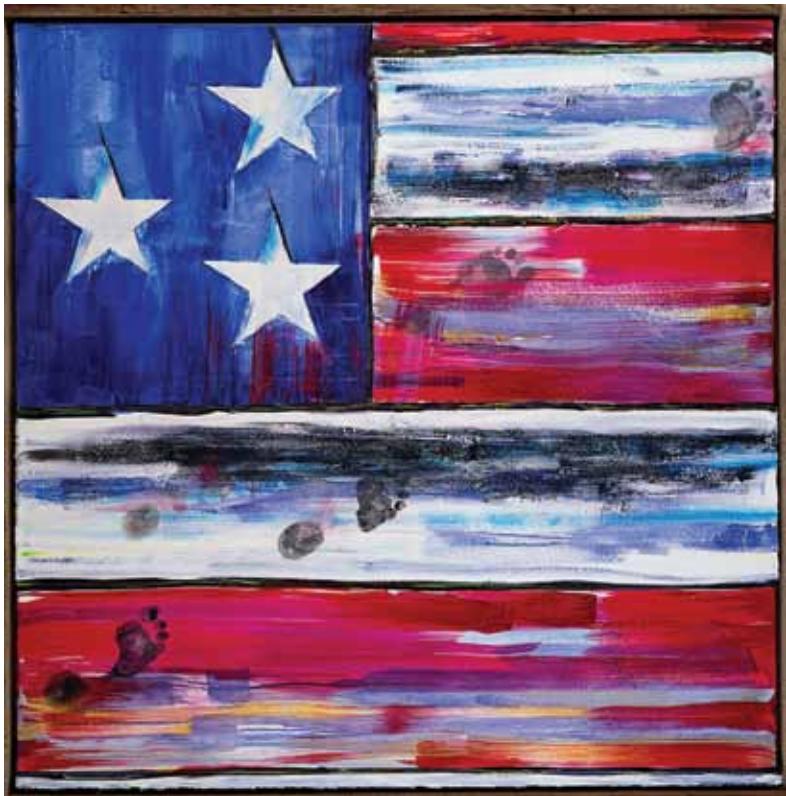
photographs by Lisa Law

FROM HIS STUDIO at The Station in Cuyamungue, north of Santa Fe, Michael Honack follows a multistep process to create his cast-glass reliefs. First he carves a teak hardwood master, from which he makes a silicon rubber casting that's fired for 24 hours and hardens to form a ceramic-like mold. Bricks of casting glass or crystal are melted into the mold to make bas-relief pieces, some of which are lit with LED lighting.

"My belief is that the practice of artists should be to elevate the quality of the day, and my present focus on the table lamp is based in this notion," says Honack, who ran a glass studio in California for 14 years before moving to Santa Fe to open a gallery in 2003. "My hope is to produce shimmering glass art that lives inside the home with people and brings them an ongoing reminder of the great beauty in life." —Cristina Olds



Michael Honack



L. SCOOTER MORRIS, *Treading on My Dreams*, acrylic, mixed media, and canvas on canvas, 48 x 48"

## L. SCOOTER MORRIS

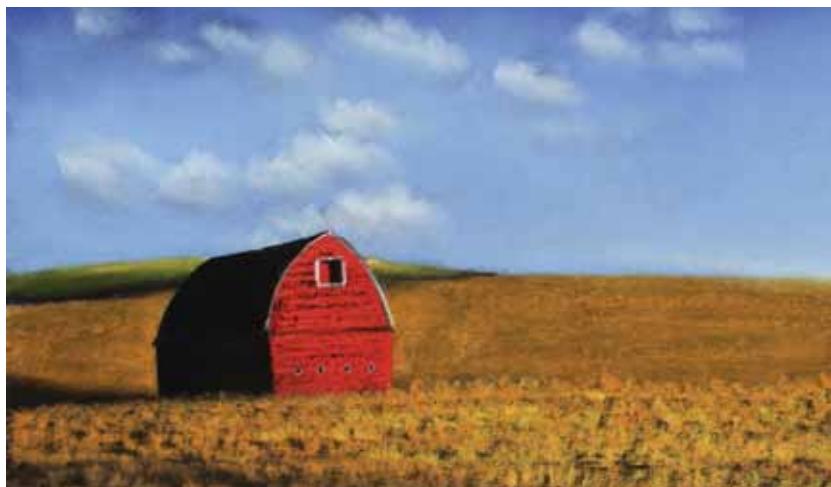
For 30 years, Santa Fe artist L. Scooter Morris has built sculpted paintings, layering canvas upon canvas to create three-dimensional, often mixed-media works that invite the viewer to look closer. Although Morris's invented surfaces and manipulations of American iconography are thought provoking, her message is apolitical. She allows the viewer to create his or her own interpretations of her work, such as the recent *United States of Gun*, in which metal revolvers replace the stars in the flag. "I'm not for or against anything," Morris says. "It's about initiating a conversation regarding a subject. If you don't have a conversation, you don't have a country. I'm trying to facilitate that occurring." Morris's work can be seen locally at Wiford Gallery, where she will have an exhibition in July. That month her work will also be included in an exhibition at the Louvre Museum in Paris.—AMB  
*Wiford Gallery, wifordgallery.com*



Honack says his *Divine Seats* series features "the thrones of the deities represented in them: Buddha, Quan Yin, Mary with and without the Christ child..."



Honack removes a glass casting from a mold after firing is complete.  
Left: All pieces of this glass, steel, and mica shade custom lamp are built by hand by Honack.



# DENNIS LARKINS

photographs by Stephen Lang

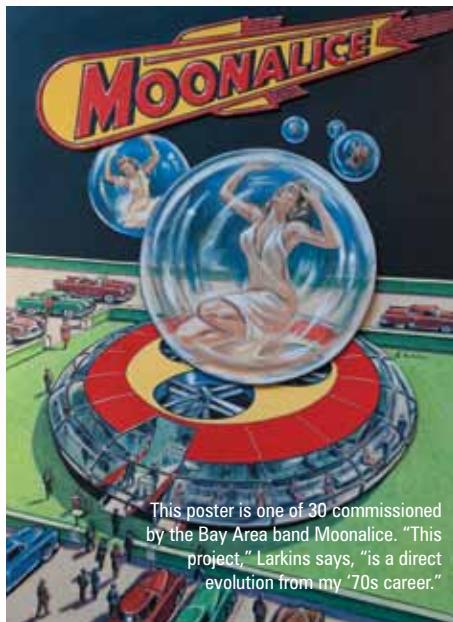
Douglas Magnus, *Constellation Collection*,  
sterling silver, gold, and turquoise



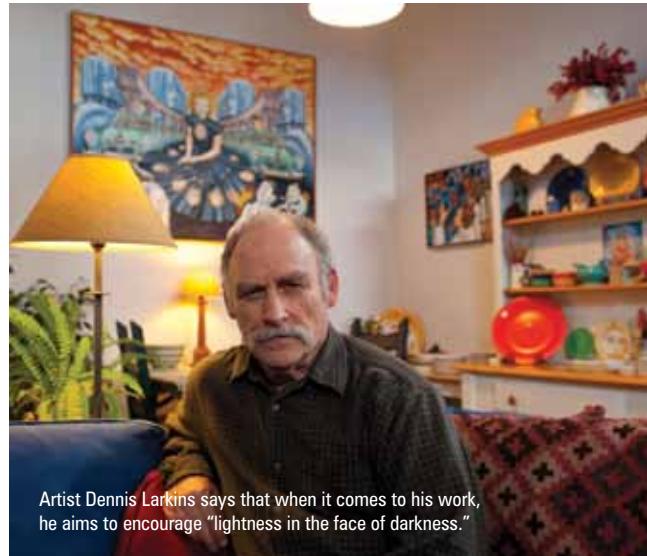
DENNIS LARKINS has worked in the arts and entertainment industries for more than 40 years. He was recently featured in an exhibition at The Harwood Museum in Taos called *Orale! The Kings and Queens of Cool*, an overview of the post-pop or lowbrow movement “[Pop art] allows for a visual structure that encourages someone to engage with it on their terms and doesn’t require really any sort of deep intellectual process,” Larkins says. “Although in my case I like to think it does. I like to scramble brain cells.”

Larkins was part of the Santa Fe art scene from 1967 until the late ’70s, during which time he ran his own contemporary gallery on Canyon Road for a year. He then 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. “After working in theater and creating an artificial world for the audience, it’s very hard for me to work flat anymore,” Larkins says. His current mixed-media work combines sculptural 3-D relief and acrylic painting.

Larkins moved back to Santa Fe permanently seven years ago and is currently working with filmmaker Godfrey Reggio on the storyboards for a new independent movie. His work can be seen locally at Cruz Gallery in Santa Fe and Greg Moon Art in Taos.—Cristina Olds



This poster is one of 30 commissioned by the Bay Area band Moonalice. “This project,” Larkins says, “is a direct evolution from my ’70s career.”

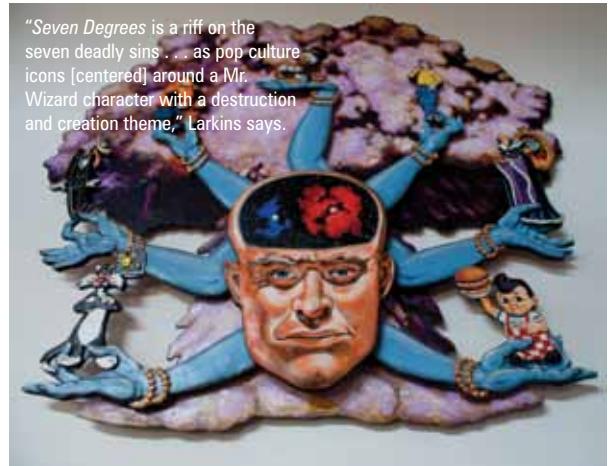


Artist Dennis Larkins says that when it comes to his work, he aims to encourage “lightness in the face of darkness.”

“I like using older images from pop culture as a shared visual vernacular of our culture. . . . I use them as a bridge to bring the viewer into the painting,” says Larkins.



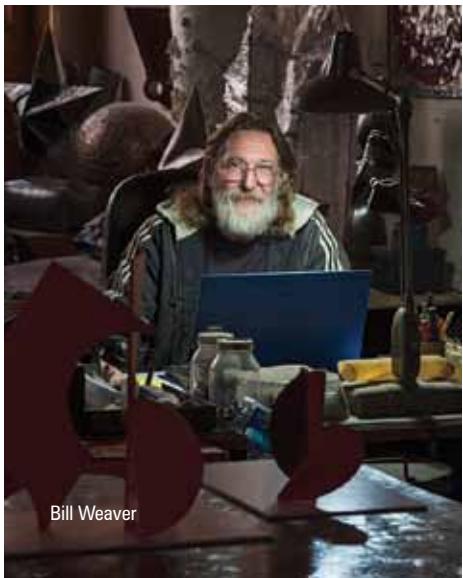
This detail from Larkins's *Goddess of Sweat/No Sweat* painting shows Peter Pain, a gremlin from early-1950s Bengay advertisements, representing “the torment of the physical world.”



“*Seven Degrees* is a riff on the seven deadly sins . . . as pop culture icons [centered] around a Mr. Wizard character with a destruction and creation theme,” Larkins says.

# BILL WEAVER

photographs by David Hoptman



Bill Weaver



*Landing for Falling Stars*, forged and fabricated bronze, 9 x 16 x 12"

SCULPTOR BILL WEAVER APPRENTICED under Colorado artist Edgar Britton in 1974 and first exhibited his own geometric metalworks in Santa Fe in 1985. From his home and metal workshop in the foothills north of Tesuque, Weaver continues to produce his sculpted three-dimensional bronze art primarily for his own enjoyment.

"I'm interested in how sophisticated simplicity can be," Weaver says. "I'm also motivated by folk art—more specifically by the honesty of art that is made for the satisfaction of the experience and not because it will sell or impress."

Weaver fabricates each of his sculptures from several pieces of metal cut from heavy-gauge sheet bronze that are then welded, forged, ground, and polished to their final form. To achieve values of green, gold, black, and various other colors, a patina is applied that oxidizes and is later burnished. "I like working directly with raw sheet metal in that it's an honest response to the material," Weaver says. "The result is a handmade, one-of-a-kind, original sculpture."

During his long career, Weaver has participated in several group and solo exhibitions and was a finalist in both the 2012 City of Albuquerque Public Art Program and the 2014 State of New Mexico Acclaimed Artists Series. His sculptures can be found at GF Contemporary in Santa Fe, Hulse/Warman Gallery in Taos, and Craighead Green Gallery in Dallas.—Cristina Olds

*Bill Weaver, GF Contemporary, gfcontemporary.com*



*Notch Box Picket*, forged and fabricated bronze, 23 x 10 x 12"

In his workshop near Tesuque, Weaver begins each piece by forming a mental picture of it. He then perfects its details by making sketches, and he explores proportions and colors with software programs like Adobe Illustrator or Photoshop.



Christopher Thomson,  
*First Bloom—Red*,  
forged steel and  
powder coat,  
74 x 14 x 12"



Cody Sanderson  
Sorrel Sky Gallery, 125 W Palace  
[sorrels sky gallery.com](http://sorrels sky gallery.com)  
Reception June 19, 5–7 PM

Cody Sanderson, *Cat Scratch Ingot Cuff Bracelet*,  
sterling silver with Lone Mountain turquoise

Navajo jeweler Cody Sanderson's playful contemporary silver pieces are born of hands-on experimentation. The artist, who cites his children and their toys as sources of inspiration, won Best in Show at the prestigious Heard Museum Guild Indian Fair and Market in 2008 for a sterling silver Rubik's Cube. "Cody is very forward-thinking, and his work is cutting-edge," says Sorrel Sky Gallery owner Shanan Campbell Wells. "He and I are very aligned as far as how we look at the art world, and we're a very synergistic match." On June 19, Sanderson will be showcasing new pieces during a special reception at Sorrel Sky Gallery, where he's exclusively represented in New Mexico.—Cristina Olds

# Robert "Spooner" Marcus

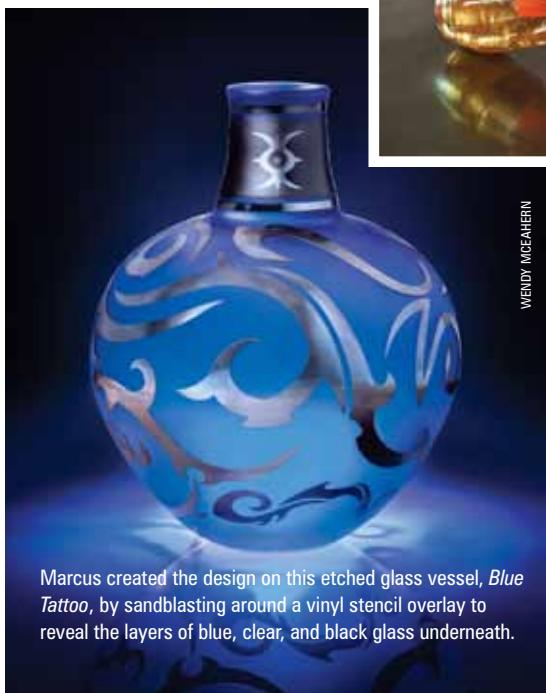
the glass artist brings a contemporary twist to classic forms

by Cristina Olds   photographs by Stephen Lang

WHILE GROWING UP on the Ohkay Owingeh Pueblo, glass artist Robert "Spooner" Marcus drew inspiration from his mother, brother, grandmother, and great-grandmother—all of whom were clay potters. "When I first started [working with glass]," Marcus says, "I focused on traditional vessels and pottery shapes that . . . I put tribal tattoo designs on."

Another formative influence was the artist's experience working in a glass factory in Española, where he made juice cups. Marcus currently teaches glass-art classes and does production work at Prairie Dog Glass in Santa Fe. His artwork, which he's been showing locally at Indian Market and Native Treasures: Indian Arts Festival for the past 10 years, has become more sculptural, depicting animal fetishes and antlers, for example. Recently he began constructing what he calls *Anasazi Walls* by gluing and layering nearly 1,000 tiny blocks of clear glass together to form what looks like a wall of ancient stone ruins, complete with doorways and windows.

"Inspiration comes from trial and error, those 'Eureka' moments," Marcus says. "That really attracted me to glass in the first place; it's intuitive and playful. Every day you walk into the shop, you get to create something out of a pool of glass." ■



Marcus created the design on this etched glass vessel, *Blue Tattoo*, by sandblasting around a vinyl stencil overlay to reveal the layers of blue, clear, and black glass underneath.

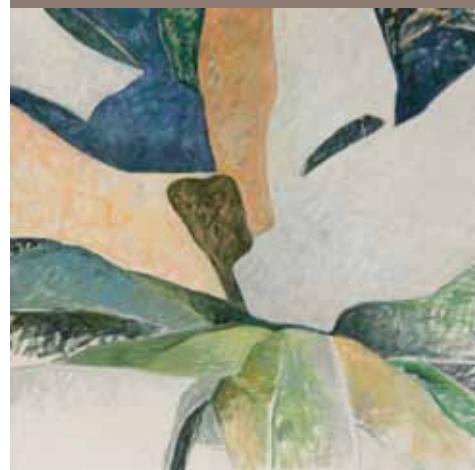


Above: Marcus reheat, or flashes, a piece of glass. "Glass sculpting is one of the hardest things to do because you can't touch the glass," he says. "You're just manipulating it with heat and gravity."



The raw glass, which looks like ice cubes, becomes molten glass in the furnace (above) and can then be gathered on the end of a punty rod and shaped (above, left).

## New Concept Gallery



ANN HOSFELD *Allusive Shadows*

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[on the market]

## historic Galisteo compound

Located in the lush Galisteo Valley, where Spaniards settled in the late 1600s, this historic property includes three buildings on nearly an acre of land. The main house boasts Pueblo-style construction with double-thick adobe walls and was originally built in the 1860s by one of the area's founding families, the Ortiz. The nearby mountains are named for them, and some of their descendants still live in the part of the village that was once a Spanish land grant.

Fully restored and updated over the centuries, the 2,900-square-foot residence at one time housed the famous La Mancha Restaurant. Today the home includes three bedrooms and three baths and has coved ceilings, vigas, a kiva fireplace, a wood-burning stove, *portales*, and a private courtyard surrounded by cottonwoods.

Having attracted legendary local artists such as Agnes Martin and Fritz Scholder over the years, today Galisteo is home to the likes of playwright Bernard Pomerance, multimedia artist Bruce Nauman, painters Susan Rothenberg and Woody Gwyn, and cookbook author Deborah Madison. An artist can easily find inspiration while living on this compound and working in its 2,800-square-foot studio, which was built with Rastra construction and includes an open floor plan, a chef's kitchen with Wolf/Sub-Zero appliances, and a cutting-edge media room.

In addition to the main home and the studio, the compound includes a private, freestanding guesthouse. Added in 2006, the 622-square-foot building has one bedroom, one bathroom, a compact kitchen, a kiva fireplace, and high ceilings supported by vigas.

*List price: \$1.588 million*

*Contact: Deborah Bodelson, Santa Fe Properties, 505-660-4442, dbodelson@santafeproperties.com, santafeproperties.com*



COURTESY OF SANTA FE PROPERTIES

## if walls could talk . . .

Architect, artist, and art patron Frank Applegate built the main house of this compound on Camino del Monte Sol (see photos to the left) in the early 1920s to serve as his art studio. Will Shuster, one of the founding members of a group of artists called Los Cinco Pintores (The Five Painters), bought the house from Applegate's widow in 1937 and lived there with his family until 1987. During those years, a studio and casita were added to the nearly one-acre property located three blocks from Canyon Road. Shuster was a painter and writer but is probably best known as the inventor of Zozobra (whose likeness is painted on the home's turquoise mailbox). The main house, studio, and casita comprise four bedrooms, six bathrooms, a library, full kitchens, dining and living areas, and landscaped yards with covered patios for entertaining. A door and banisters hand-carved by Shuster remain, as do painted stars in what was his son's room and a ceramic mask decorating a nicho. According to Shuster's biography, the artists' parties along Camino del Monte Sol, where several artists of the era lived, would last for days—until someone's wife would tire of the activity and the revelers would move to the next house in the neighborhood. As the current homeowner says: "If only these walls could talk, the stories they'd tell."

*List price: \$1.95 million; Contact: K. C. Martin, Sotheby's International Realty, 505-690-7192, kcmartin@sothebyshomes.com, sothebyshomes.com*

## a study in wood

Built in the 1950s in northeast Santa Fe, this 3,050-square-foot Territorial-style home has had just one owner, and he worked in the lumber industry. David Wilson managed Star Lumber, a downtown institution for nearly 30 years, while also working as a general contractor on notable construction and remodeling projects, including ones for The Compound and Geronimo restaurants. The residence, set deep within 2.68 acres of mature natural and designed landscaping, has four bedrooms, two bathrooms, and a two-car garage, and it showcases Wilson's skill with rare and elegant varieties of timber—from the original oak floors and custom wood ceilings to the pecky cypress walls. Stately *portales* with expansive views of the city lights and the Sangre de Cristo Mountains encourage outdoor entertaining.

*List price: \$875,000*

*Contact: Deborah Bodelson, Santa Fe Properties, 505-660-4442, dbodelson@santafeproperties.com, santafeproperties.com*



COURTESY OF SANTA FE PROPERTIES



COURTESY OF SANTA FE PROPERTIES



# Casa Rondeña Winery



Since the early 16th century, vintners have coaxed wines from the grapes that flourish in New Mexico's high desert climate along the Rio Grande Valley. Following the wine-stained footprints of those early experimental chemists, John Calvin established Casa Rondeña Winery in 1995 in Los Ranchos de Albuquerque, an hour south of Santa Fe. Visitors to the stately winery can sample its proprietary meritage, cabernet franc, viognier, and more in the comfortable tasting room daily from 12 to 7 PM. Join the wine club (free of charge) to gain permission to picnic on the manicured lawns that surround the cottonwood-shaded pond, or take your glass of vino and stroll amid the rows of gnarly grape vines just outside the front doors. Guests can also occasionally enjoy intimate concerts under the domed ceiling of Casa Rondeña's rotunda, as Calvin, a trained flamenco guitarist, likes to support local musicians.

—Cristina Olds