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Wearing blanket with spider design, 1860-1880. Artist once known (Diné). Museum of Indian Arts and Culture/Laboratory of Anthropology collections.



JUNE

The New Mexicans 1981–83

By Kevin Bubriski

Introduction by Kevin Bubriski

Foreword by Bernard Plossu

“One day, while living in New Mexico in the late 1970s and ’80s, I met the young photographer Kevin Bubriski, who had moved here like so many of us, coming from elsewhere. He showed me his prints of Nepal, and I knew right away that he was a true photographer. Kevin stayed, like many of us, for years, [capturing] the different lifestyles of this state, moving from south to north, from Santa Fe *chic* to Albuquerque *real*, and on up to Taos.”—Bernard Plossu

Kevin Bubriski arrived in New Mexico the first week of January 1981. Fresh out of the Peace Corps, he had spent four years in Nepal photographing its remote mountain villages. He enrolled to study documentary filmmaking at Santa Fe’s Anthropology Film Center, where his student film project “Chimayó Pilgrimage” followed construction worker Leroy Perea as he walked with a forty-pound cross on his shoulder from Santa Fe to Chimayó on Holy Thursday. Bubriski also met Mike Hausman, producer of the film *The Ballad of Gregorio Cortez* that was shooting locally, and hired on as still photographer for the production.

Bubriski soon turned to photojournalism, covering news stories ranging from political rallies to sporting events. In between, he would connect with photographers at the center of Santa Fe’s thriving photography community. They included French photographer Bernard Plossu, who introduced him to Pierre Mahain, Walter Nelson, Mary Peck, Doug Keats, Ed Ranney, Siegfried Halus, and Paul Caponigro. Bubriski’s assignments included following the campaign trail of Governor Toney Anaya for the *Santa Fe New Mexican* and covering the disappearance, manhunt, and funeral of St. Francis Basilica priest Father Reynaldo Rivera.

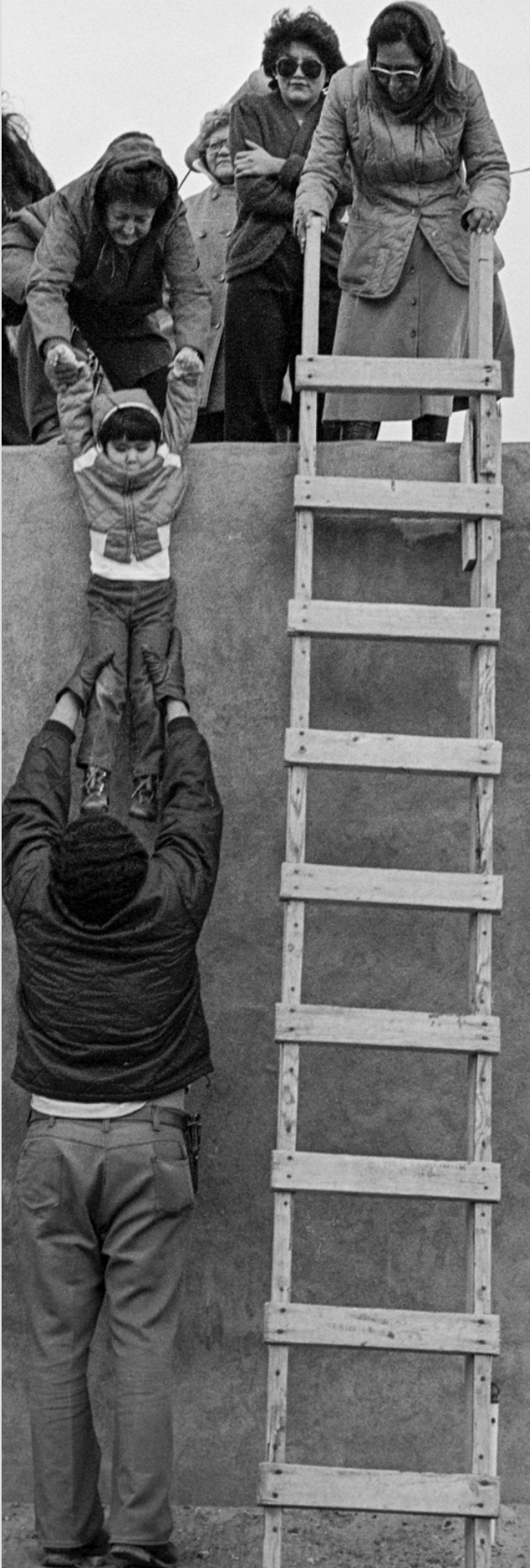
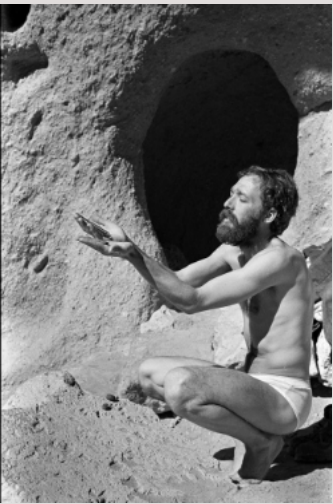
His encounters with New Mexicans were often serendipitous—a chance meeting with prominent Santa Fean Forrest Fenn led to an invitation to a garden party attended by Texas Governor John Connally and his wife. “I was welcome to wander and photograph . . . [and] the photos made it into the *Santa Fe New Mexican* newspaper,” recalls Bubriski.

In 1982, Bubriski was hired full time as staff photographer at the new semiweekly newspaper *The New Mexico Sun*, based in Albuquerque. In ’Burque, he was drawn to the South Valley’s colorful Hispanic neighborhoods and the Rio Grande’s “beautiful flowing waters, [and] large cottonwoods.” Assigned to several different stories each day, he photographed local people and events—from the Balloon Fiesta to dances and feast days at San Juan, Santa Clara, and Tesuque Pueblos. He also spent time with a dozen incarcerated men at the New Mexico State Penitentiary, photographing them with a 4x5 field camera, and was later assigned by the *Sun* to photograph the women’s unit of the prison.

By the summer of 1983, longing to return to his documentary work in Nepal, Bubriski left New Mexico. This book presents nearly two hundred images selected from his “New Mexico period” of 1981 to 1983. At the heart of Kevin Bubriski’s work are the faces of the people he met and photographed at home, at work, and at play in the Land of Enchantment —*The New Mexicans*.

Jacketed Hardbound: \$50 ISBN: 978-089013-685-0

9 x 12, 276 pages, 193 duotones



JULY

Horizons Weaving Between the Lines with Diné Textiles

Edited and with an Introduction by Hadley Welch Jensen

Foreword by Laura Tohe (Diné)

Preface by Tony Chavarria (Santa Clara Pueblo)

Artist Statement and Photo Essay by Rapheal Begay (Diné)

Essays by Lynda Teller Pete (Diné), Wade Campbell (Diné), and Larissa Nez (Diné)

Artist Interviews with Kevin Aspaas (Diné) and Tyrrell Tapaha (Diné)

Artist Statement and Visual Essay by Darby Raymond-Overstreet (Diné)

Published in association with the Museum of Indian Arts & Culture



Child of the Natural World, 2020. Tyrrell Tapaha (Diné, b. 2001). Two-panel dress (front panel). Collection of the artist.

“My earliest memory of art is of my mom. Looking back at it now, I didn’t consider her an artist then because she was always home with us. Now that I’m older, I think about these things differently and know that she is an artist—she is a weaver. She was always spinning yarn, creating sash belts, and sewing baby blankets in a way that was special to me. . . . I can still hear her spindle dancing on the floor; the squeak of wood on linoleum; the pounding when she was weaving her belts. Those were the sounds we went to sleep to.”—Kevin Aspaas

“Diné weaving is an artistic practice grounded in Diné cosmology and Diné creation stories. Diné weavings have multidimensional and intersecting connections to sacred places, plants, animals, and spiritual beings. Distinctive protocols to care for these material, immaterial, visible, and/or cosmic spectrums, which are unique to weavings, are necessary to sustain them. In Diné creation stories, Spider Woman, an important deity, helped create the loom and gave Diné the gift of weaving. In gifting Diné with weaving, she also helped them construct the loom and its tools and attributed specific properties to each element that aligned with nature and the universe.”—Larissa Nez

“Our journey to tell the stories of the weavers of these textiles has been inspiring. These weavers faced the violence of settler colonialism, which included executive orders for extermination, forced relocations, livestock reduction, conversion to Christianity, government boarding schools, and trading post directives that could have stifled individual artistic creativity. These weavers created incredible works of art during these times. I voice my gratitude that the prayers and songs of my matriarchs have allowed me to gather strength every day to live my life in balance. I now carry their resiliency, their warrior spirits, and the power of our Diné language to weave with creative freedom.”—Lynda Teller Pete

Shaped by the voices of contemporary weavers and practitioners and through a constellation of poetry, essays, interviews, photographs, and multimedia artworks, *Horizons: Weaving Between the Lines with Diné Textiles* establishes connections between weaving and photography as ways of seeing, knowing, and relating to place. Drawing primarily from the collections of the Museum of Indian Arts & Culture—and considered in conversation with selected contemporary works—these historic textiles are reinterpreted by leading Diné weavers, scholars, and visual artists to reveal previously overlooked innovations and artistic expressions.

This publication coincides with an exhibition at the Museum of Indian Arts & Culture in Santa Fe on display through January 2025.

Hardcover: \$39.95 ISBN: 978-089013-683-6 180 pages, 9 x 10 ½, 90 images

APRIL

ENSŌ what-is-beheld

By David Scheinbaum

Essay by Ninso John High

Statement by Kazuaki Tanahashi



“These photographs/photograms are to be considered ‘chemical calligraphy’: unique, split-toned gelatin silver prints. . . . These works are truly a mirror, a visual representation of my inner or emotional self at the moment they were drawn, what Alfred Stieglitz referred to as ‘Equivalents.’—David Scheinbaum

“In this remarkable collection of David Scheinbaum’s ensōs, brushstrokes appear under a kind of starlight in a darkroom—what we witness is a miraculous unfolding of light and dark dancing through moments of time, coming and going in a vast landscape of being and non-being. The images startle our attention into a state of wake-

fulness, a flurry of feelings that often settle into a quiet awe, curiosity, wondering. What is it we are seeing?”—Ninso John High

Ensō (Zen circle) represents enlightenment. Creating ensō art is contemplative, the drawings meditative. The word “ensō” in Japanese refers to a circle that is hand drawn, often in one single brushstroke movement and one single breath. The ensō circle can be open or closed, representing either “complete” or “openness.” It symbolizes the complete cycle of life, birth, death, and rebirth. The ensō expresses our totality of being. It is the direct expression of this moment-as-it-is. It is believed that the character of the artist is fully exposed in the way their ensō is drawn.

Quarantining during the COVID pandemic offered photographer David Scheinbaum the removal of life’s distractions and the time and focus to embark on a long-desired path to work camera-less. Using the tools of a Zen calligrapher and darkroom chemistry, Scheinbaum’s creative process involved exposure of photographic paper, using various brush types brushing on chemistry under a dim safelight, sometimes using fixer, other times developer, at times both. His technique varied with each image.

This beautiful book presents a portfolio of Scheinbaum’s ensō drawings with an insightful essay by Zen Master and poet Ninso John High and an introduction by Zen calligrapher, teacher, author, and Buddhist translator Kazuaki Tanahashi. The book includes examples of Tanahashi’s and High’s recognizable, vibrantly colored ensōs.

Hardcover: \$50 978-089013-684-3

120 pages, 9.5 x 10.5, 84 color images (before 2 gatefolds)