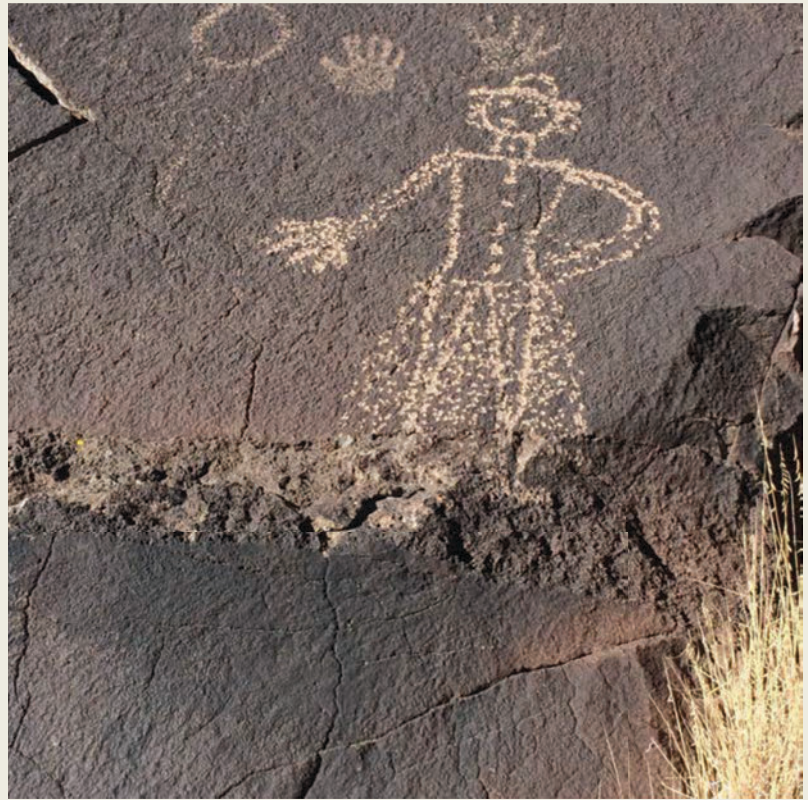
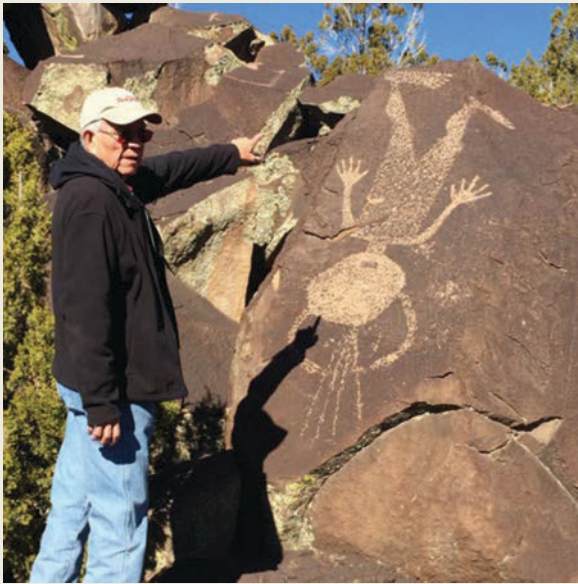




A Brief Introduction and Appreciation
of
Pueblo Paintings and their Aesthetics
Bruce Bernstein, PhD



Rock Art is continuous and not something exclusively of the past



The First Modernists



Gerald Thurman





Men paint pottery with men's stories





Pueblo Dance as Timeless:
a part of creating, renewing, continuing, and ensuring fertility.

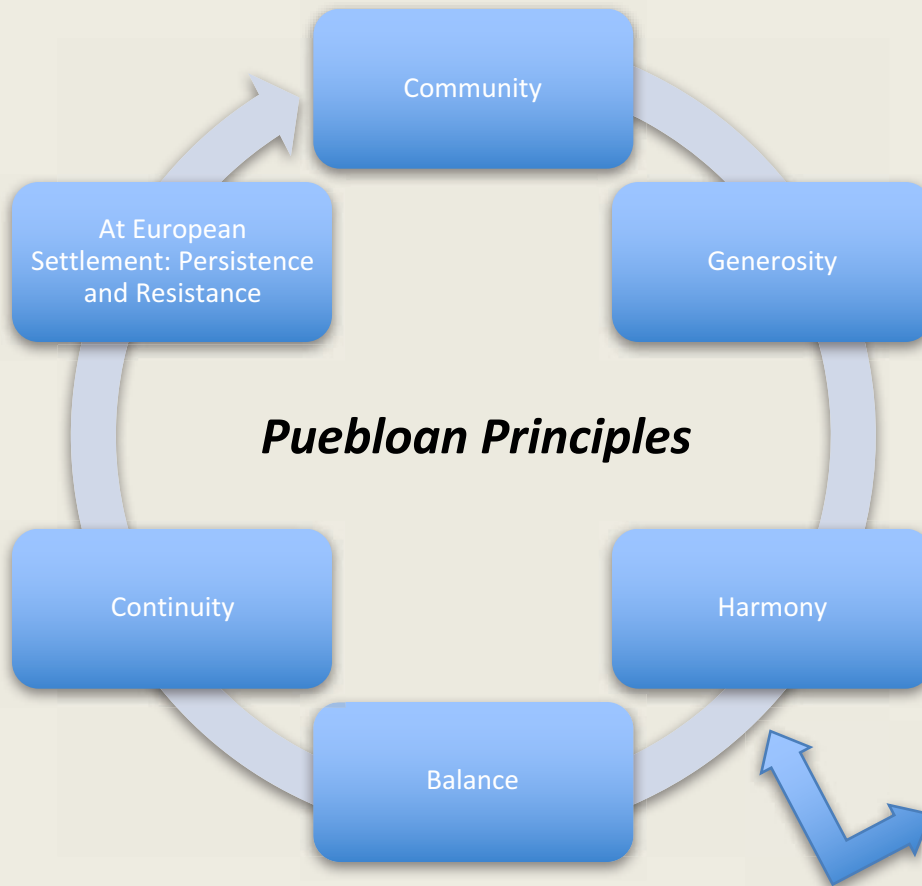


The Pueblo World's Continuity Depends on Prayer through Dance and Song



Continuity

Dances are timeless; they continue to create the world.
They are not reenactments



The Pueblo world is about maintaining Harmony. Painting an accepted style is Harmonious, any other style is “dis-harmonious.”

With the introduction of Europeans, paintings are reflective –“authentic.” Paintings are more called upon to create and sustain Harmony as well as remind Native and non-Natives, “We are Still Here.”

AESTHETIC PRINCIPLES OF PUEBLO PAINTINGS: *Painting Harmony*



Continuity: Proprietary
Knowledge



Community: Historicity
and authenticity



Community, Balance,
Harmony: Humor



Generosity:
Community



Harmony:
Symmetry and
Balance



Sacred Space: Emergence

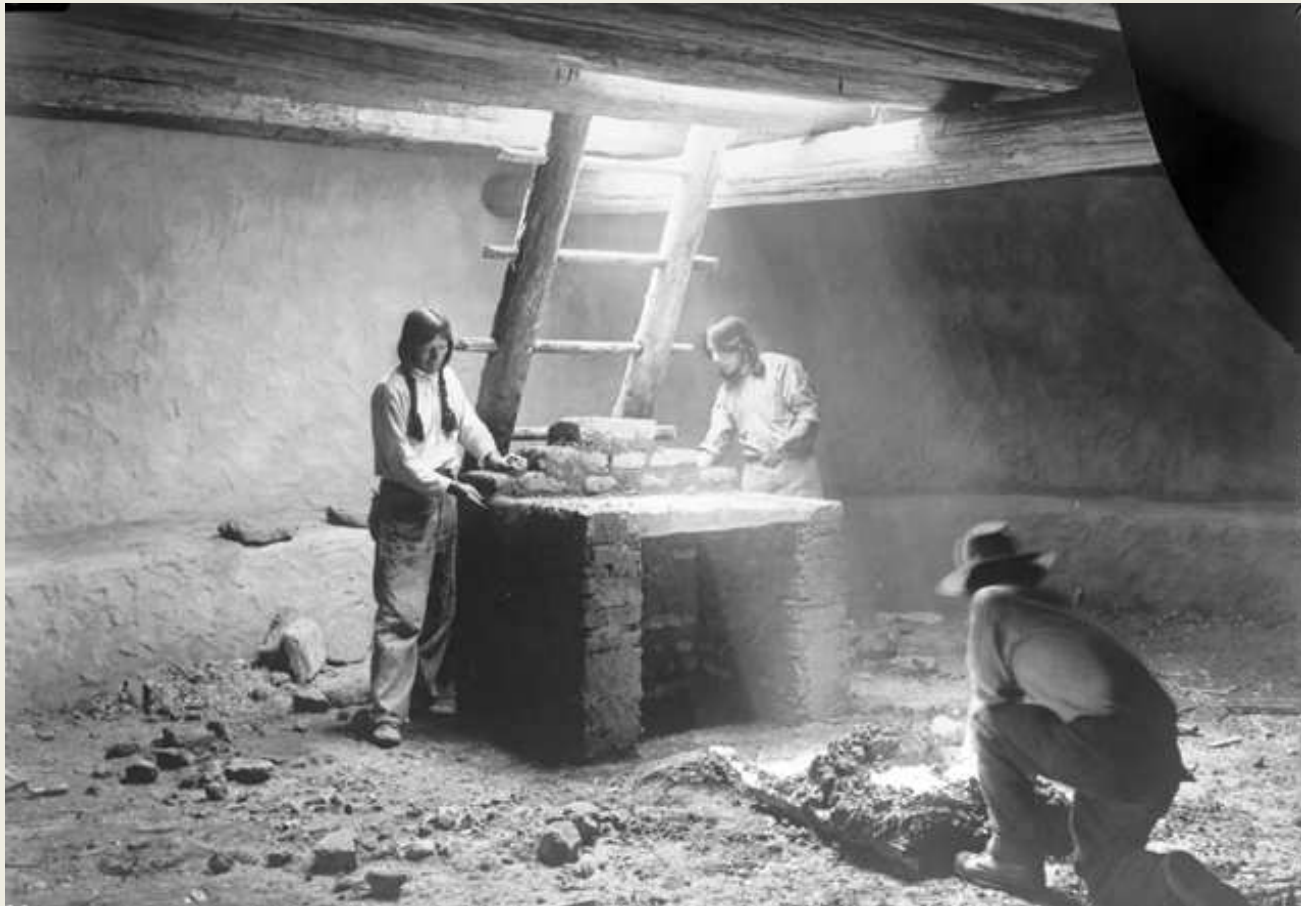
The Pueblo Plaza: timeless
Space



Imbrued Sacredness

The paper as sacred space where the world continues. Sacred space does not need to be marked with horizons and other boundaries.

Sacred Space is timeless.



The First Group (1908):
San Ildefonso Men Working with Anthropologist
Crescencio Martinez, Julian Martinez, and Alfred Montoya





Alfredo Montoya, 1892-1913





Crescencio Martinez, 1879-1918
Authenticity, Generosity, Self-Portrait?





Humor and Story Telling



Julian Martinez,
1881-1943





Group Two
San Ildefonso Day School, Miss Hoyt's Day School Class 1905
Tonita Pena, Romando Vigil, Alfonso Roybal, Abel Sanchez



Alfonso Roybal, *Awa Tsireh*
1898-1955



Narrative: Humor in Story Telling



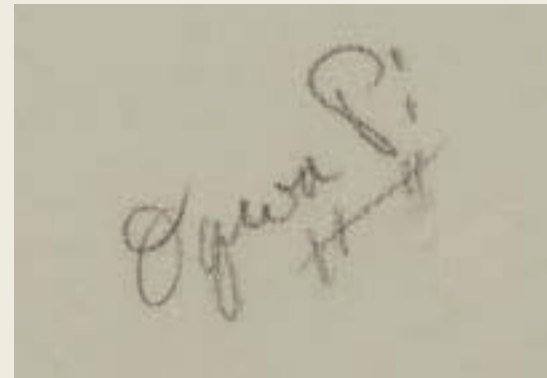


,AwaTsireh-

Narrative: historicity, humor, community
Alfonso Roybal
Rainbow Dance



Abel Sanchez, Oqwa Pi
1899 -1971



Narrative: Proprietary Knowledge





Tse-Ye-Mu.
/// /// ///

Romando Vigil, "Calling the Animals"
1902-1978



Quah Ah
Tonita Pena

Tonita Pena
Born at San Ildefonso, lived at Cochiti
1893 -1949



Narrative: Authenticity, Story Telling about Harmony, community, and generosity



Group 3, 1918
Santa Fe Indian School
Elizabeth DeHuff





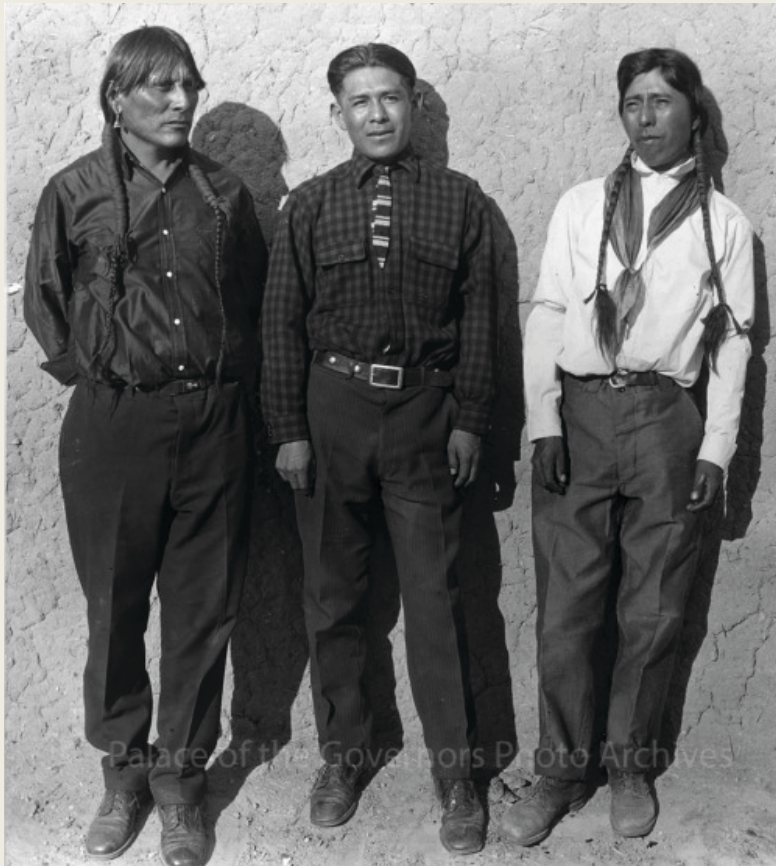
Fred Kabotie 1900-1986



O. Polelonema

Otis Polelonema 1902-1981

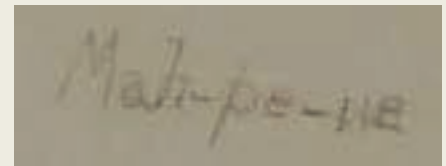




Velino Shije Herrera 1902-1973



Velino Shije Herrera





Dorothy Dunn and the Studio at the Santa Fe Indian School

I look at these paintings and see not only my heritage, but the fight to keep it. I look at these paintings and I see our survival.” --Nambe Pueblo Woman





Group Four
The Studio, 1932

Dunn taught at SFIS
1932 to 1937

She did not invent
the style but
coalesced thirty years
of development

Gerald Nailor's First Painting.
Dunn used the painting as an example of NOT Indian Painting



Historicity: Authenticity and the Marketplace

*“Paint something you would
be doing at home today”*





***Beauty,
symmetry and harmony***



Geronima Montoya



Gerald Nailor



Wilson Dewey



Harrison Begay



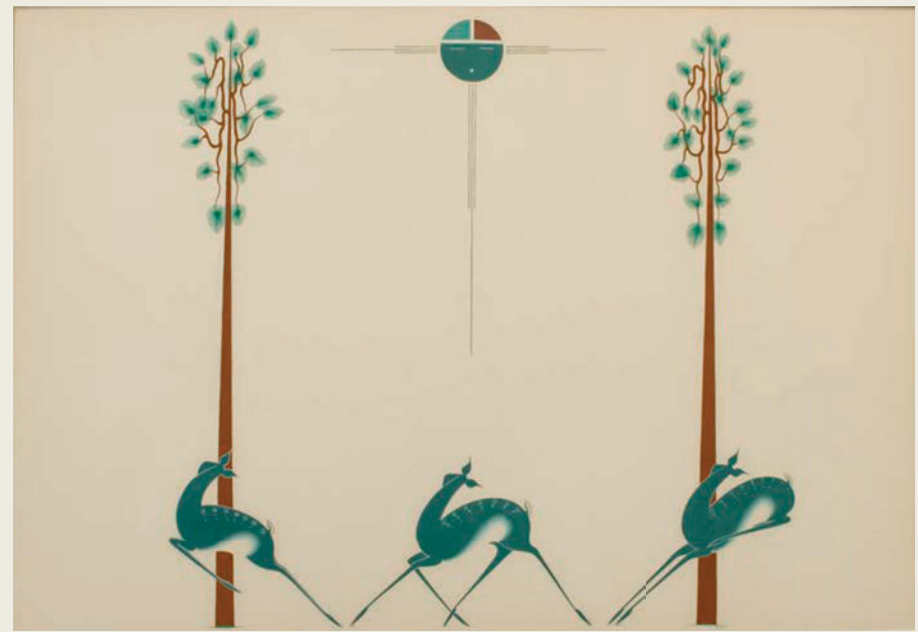


Pablita Velarde (Santa Clara)





Historical Narrative:
Story telling that is detailed, accurate and authentic



Landscapes: real and mythical
Protecting Propriety



Ben. Quintana





Symmetry and Beauty

Beauty: Balance, Symmetry, Community, Generosity

Andy Tsinajinnie, Dine



Vicente Mirabel, Taos





Narrative authenticity, accuracy, recording history, generosity of communal work and sharing proprietary scene with audience
Lorencita Atencio, Ohkay Owingeh



Marcelina Herrera (Zia) 1936
Proprietary, Authenticity, Historicity, Generosity, Harmony , Balance,
Community, and Continuity

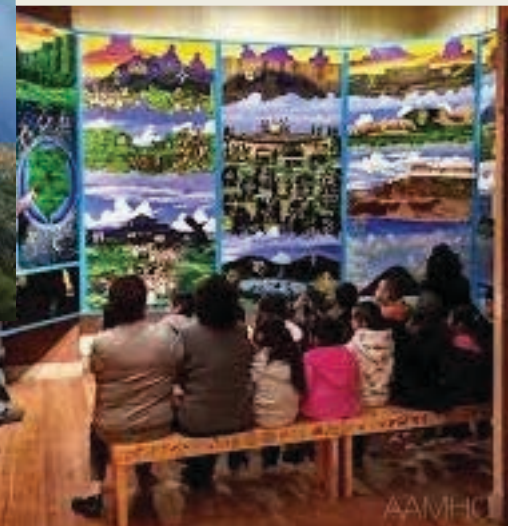


Learning about Pueblo Cultures



An Authentic or Indigenous Learning Style





Narrative and
generosity

