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Eva Mirabal: Three Generations of Tradition and Modernity at Taos Pueblo. By Lois P. Rudnick with Jonathan Warm Day Coming.

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for the chiefs. *Covered with Night* confirms much of Fenton's previous writings on the Condolence Council—namely, that during much of the colonial era, whoever came to negotiate with the Hodinöhsö:ni' had to know the protocol and come on Iroquois terms in order to have a chance to succeed. Nicole Eustace's effective storytelling makes this book essential reading for all scholars in the field.

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Eva Mirabal: Three Generations of Tradition and Modernity at Taos Pueblo. By Lois P. Rudnick with Jonathan Warm Day Coming. Santa Fe: Museum of New Mexico Press, 2021. 160 pages. \$34.95 cloth.

The Studio at the Santa Fe Indian School had an intense florescence under founder Dorothy Dunn's short tenure, as well as that of her handpicked successor, Geronima Cruz Montoya (Okay Owingeh). The studio's success was due to the instructors' dedication to their students and the superior training they provided. Eva Mirabal (1920–1968) attended the Studio from 1936–1942 and received training from both Dunn and Montoya, who encouraged their students to contemplate their Native lives and cultures as subject matter for their art. It was quite audacious at this time to have students openly reminisce about their Native cultures within the militaristic confines of the Indian School. Allowing students to speak their language, and think and talk about home, helped attendance to grow from three students in the first year to 187 the following year.

Dunn's teaching style and that of the Studio have long come under criticism, with much of this critique arising out of a series of Ford Foundation-sponsored meetings at the University of Arizona in the late 1950s, which would ultimately lead to the founding of the Institute of American Indian Arts. Dunn's myopic view of how Indigenous students should paint does deserve critique, as well as better examination and understanding. The teaching styles of Dunn and Montoya created an almost universal appreciation in Studio students, and in addition, both teachers were particularly supportive of their young women students. While there has been much analysis of Dunn and other non-Native patronizers, there are fewer biographies of Dunn's students from their own perspectives. *Eva Mirabal: Three Generations of Tradition and Modernity at Taos Pueblo* helps fill this void. Mirabal is not the author, but she left a trove of letters and sketchbooks that tell the story of her life growing up in Taos Pueblo, art training at the Studio, her World War II military service, and her successes and difficulties in pursuing an art career.

Her son, Jonathan Warm Day Coming (Taos Pueblo) had long desired to write his mother's biography, but "felt intrusive about my mother's life." Fortunately, about four years ago, he shared a public program panel with art historian Lois Rudnick at the Harwood Museum of Art in Taos. They struck up a conversation and the resulting book went to press just prior to Rudnick's passing. One would not assume such an

insightful and touching biography from Rudnick, an excellent Mabel Dodge Lujan scholar, but with a decidedly non-Native perspective. *Warm Day Coming* told me that her perspective was gently and firmly changed as they continued to work together. Their partnership brings Mirabal's paintings and archives to life. There is a warmth and caring between them; *Warm Day Coming* explained how they wrote side by side, and by working together, "she became sensitive and respectful" [of our family and culture]. He scrutinized every sentence and eventually Rudnick began to better understand Eva Mirabal's world as well as develop the language to describe it authentically. They "developed a true partnership" and Rudnick became a vehicle or facilitator to tell Mirabal's story: "It was hard to write the book but I love it."

From a distinguished Taos family, Eva Mirabal's childhood was a time of profound change in some parts of the Taos community, as was the postwar era when she returned to Taos following her military service. The book is an honest portrait of Mirabal that discusses her personal struggles and how she raised her two sons alone during a difficult marriage. Rudnick's descriptions also provide interesting insights into rampant World War II military sexism, the role of the New Mexico Association and the Indian Affairs Indian Club in providing communication between Pueblo parents and children serving in the military, the 1950s Taos arts world, and the impact of McCarthyism's Red Scare on a local art movement. Readers of these discussions gain an understanding of the worldliness and sophistication of Mirabal, as well as the insularity of Taos Pueblo life. Nonetheless, Rudnick is not an Indian Arts and/or culture specialist, and as a result, some readers might find her analyses of Mirabal's paintings to be stiff and extraneous to the narrative.

Organized chronologically, the first chapter provides background information about Taos Pueblo and the non-Native town of Taos. Of particular interest are the contexts of Taos as a non-Native art colony and the resulting unwanted attention of passionate and romantic adulation paid to Taos people. Also detailed are information about her mother and father's families and some of the social changes happening at Taos Pueblo in the first decades of the twentieth century. Both her mother and father's families sat for the Taos School artists and her father's family helped bring Peyote religion to the Pueblo. The chapter continues by providing the broad outlines of her life and concludes with information about *Warm Day Coming*. The following chapters address Mirabal's time at the Studio, beginning with Dunn and finishing with Cruz Montoya, a Pueblo woman who would teach in the Studio until 1962. Mirabal was one of four women art students whose careers were successful and her paintings demonstrate a full immersion in the Studio style and subject matter. An epilogue about *Warm Day Coming's* life and art brings the book back in a full circle.

Other books and articles discuss Dunn and the Studio, as well as book-length works on Dunn's better-known students, like Alan Houser and Pablita Velarde. Others write about Studio artists transposing Native people into non-Native people, erroneously not distinguishing the students' Indigenous cultural values as the means for their personal and community decision making. This volume is neither an in-depth year-by-year discussion of Mirabal's life and career, nor a book about the Studio and its students, particularly those who pursued art careers. Rather, Rudnick and *Warm Day*

Coming provide the cultural contexts and mores in which Eva Mirabal lived her life that are so often missing and/or inadequately considered in other Studio artist biographies. The book provides a model of scholarly partnership and future biographical work, evident in the choice of language and the careful and sensitive discussions of delicate personal subjects and the avoidance of other more private information.

Bruce Bernstein

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Historical Archaeology and Indigenous Collaboration: Discovering Histories That Have Futures. By D. Rae Gould, Holly Herbster, Heather Law Pezzarossi, and Stephen A. Mrozowski. Gainesville: University Press of Florida, 2020. 224 pages. \$85.00 cloth; \$89.25 electronic.

I was contacted to review this book three weeks after the annual meeting of the Society for American Archaeology, Both at the meeting and in the preceding months, many archaeologists were embroiled in a controversy over a biological anthropologist's position that Indigenous understandings of the world should be considered as secondary to "scientific objectivity." In the wake of that meeting, it was a great relief to read *Historical Archaeology and Indigenous Collaboration: Discovering Histories That Have Futures*, a book that stands in opposition to that perspective. While it is coincidental that the book was published at the time of this controversy and not the authors' intent to write a de facto rebuttal to that perspective, their work does stand as a compelling counter-narrative. *Historical Archaeology and Indigenous Collaboration* presents archaeologists, historians, and communities with a working model for building sustained collaboration *with* Indigenous communities.

More importantly, however, this book should compel archaeologists to examine their actions critically in developing collaborative projects. To summarize, the book is the culmination of more than twenty years of archaeological excavations on multiple sites associated with the Nipmuc Nation (located in what is today Massachusetts) covering roughly four hundred years from the 1600s to the present. This history also focuses on Nipmuc women, their leadership, and the centrality of their roles in Nipmuc heritage. The questions that guided the archaeologists exploring Nipmuc history herein are exactly the questions that *all* archaeologists should be asking in any archaeological project: "Have we sufficiently included indigenous knowledge, past and present, in our work? What ethical practices must be considered when working with tribal peoples? How do Native peoples in the twenty-first century think about identity and memory differently than Euroamerican descendants? And how can our work impact politics?" (23).

The book has eight chapters plus a brief and compelling foreword written by Cheryll Toney Holley, the Nipmuc Sonksq. There is much accomplished in this relatively short work (less than two hundred pages) and I note that it is written in a voice that makes the work accessible to interested audiences other than archaeologists.