

Pottery

On the Registraion Desk in the Lobby

A large black-on-black, glazed and matte contemporary pot from San Ildefonso Pueblo, signed Esperanzo, Teva. This black, thin-walled pot is typical of San Ildefonso pottery and the most famous of the Southwestern potters, Maria Martinez (1887-1980), was from this pueblo. Today her work is found in collections around the world and a single, signed pot or plate of Maria's will demand thousands of dollars. As well as the more common black-on-black, San Ildefonso pottery can also be found in red clay with buff decoration.

San Ildefonso Pueblo is north of Santa Fe.

A large black-on-red contemporary bowl from Jemez Pueblo, signed with a looping symbol and a cornstalk. Jemez Pueblo, northwest of Albuquerque, was a large tribal nation before Spanish contact, but now only numbers 3,400 people. The Pueblo is known for its buff or redware pottery, with buff or black designs. It tends to vary widely, depending on its potter, and often incorporates Zia designs from its neighboring pueblo. If there is a line around the lip of the pot there is usually a break in it, in order to let the spirits out. There is also often a red base to the buff-colored Jemez pots. The Fragua and Gapuchin families are among the best known Jemez potters.

To the left of The Living Room Fireplace

A large contemporary Santo Domingo or Kewa pot in buff with bold black designs, un-signed. Kewa is one of the largest of the 19 New Mexico Pueblos and is known more for its jewelry than its pottery. Kewa is situated between Albuquerque and Santa Fe. Like their Chaco Canyon and Mesa Verde ancestors, the Santo Domingo people are great traders. Kewa is also one of the most culturally conservative pueblos, so its pottery is strictly traditional. The forms and designs are ancient and the elasticity of the local clay allows the pots, jars, bowls and ollas to be large. Occasionally, as well as the black geometric designs on buff or cream, there will also be more elaborate polychrome designs.

To the right of The Living Room Fireplace

A contemporary white Acoma pot with an intricate black geometric design, signed by the Victorino family. Acoma Pueblo is also known as Sky City, as the ancient pueblo sits atop a mesa 370ft. above a beautiful valley west of Albuquerque. Acoma pottery is known for its thin walls and finely painted geometric designs, often of black or polychrome lines on a white base. The local slate-like clays fire to white and the patterns are often inspired by their Mimbres ancestors' designs, which were also black on white. Some of the more famous Acoma potters are from the Lewis, Chino, Garcia and Leno families.

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The history of The Loretto Chapel and the site of The Academy of Our Lady of Light

In 1610 the Spanish founded the town now known as Santa Fe, the capitol of New Mexico. Its original name was The Royal City of the Holy Faith of St. Francis of Assisi or in Spanish, La Villa Real de la Santa Fe de San Francisco de Asís. Occupied by the Native American Indians, Mexicans and Spanish, it was under Spanish rule until a war placed the area under the rule of the New Republic of Mexico for 25 years. Later, the United States were victorious in the war with Mexico and the area was ceded to the United States in 1848. The city of Santa Fe has a colorful heritage and continues to have a multiplicity of cultures.

The Loretto Chapel and the Academy

In 1850 Bishop Jean Baptiste Lamy was appointed by the Catholic Church to the New Mexico Territory. His appeal for priests, brothers and nuns to teach brought the Sisters of Loretto from the East by wagon, losing their Mother Superior to cholera en route. They finally arrived in 1852 and opened the Academy of Our Lady of Light (Loretto) the following year as a girls' school. Built from tuition fees, donations and their own inheritances, the Sisters' school grew to one of 300 students, with the ten building campus covering a square block.

While Bishop Lamy was having the St. Francis Cathedral built by Parisian architects Antoine Mouly and his son, Proctus Mouly, he encouraged the Sisters to use the architects to design and build their chapel. Antoine Mouly had been involved in the renovation of Sainte-Chapelle in Paris, which was also the favorite chapel of the archbishop from his early days in Paris. So inevitably the Loretto Chapel was designed to resemble Sainte-Chapelle.

In 1873 work began on the small Gothic Chapel with stone quarried locally and carried in by wagon. The spectacular stained glass windows came from Paris via ship, paddleboat and covered wagon, and the total cost of the completed Chapel in 1878 came to \$30,000.

The 'miraculous' spiral staircase was added around this time, by an itinerant French carpenter (Francois-Jean "Frenchy" Rochas, d.1895) who made it from a foreign spruce wood, used no nails and constructed it with two 360 degree turns and no visible means of support. Now a private museum and popular wedding spot, the chapel (although de-consecrated) still has services performed by the local Antioch Catholic bishop.

The Loretto Academy was closed in 1968 and the students joined the previously all-boy St. Michael's High School. The property sold in 1971 and in 1975 the current hotel, designed to resemble the one thousand year-old Taos Pueblo, was built in the Academy's place. Some of the original buildings from the Academy days still remain, including the sheds and chicken coops along the property's southern wall.

Our Ghost Story

Sister George, a nun from the order of the Sisters of Loretto, dedicated thirty years of her life to the school. Although the school has gone, it is said Sister George still makes her presence known on the property, particularly in the original buildings which now house the hotel's administrative offices. Footsteps are sometimes heard in empty rooms and lights and office machines turn themselves on and off. It seems that although she means no harm, Sister George wishes to be remembered.

Sculpture

On the circular drive of the Front Entrance

Community Totem by James Vilona, 62" tall, \$12,500.

The Embodiment of Prayer by Joe Cajero, 7' tall, \$44,000
Joe Cajero Jr., born in 1970 in Santa Fe, New Mexico, was raised in the Pueblo of Jemez, the descendant of a long line of Pueblo artists, including his father, a painter, and his mother, a potter. His maternal great-grandmother Petra Romero's stories provided his cultural foundation and still influence his work today. Encouraged by his parents, Cajero became a renowned clay sculptor of Koshare, and he also paints. He studied at the Institute of American Indian Arts in Santa Fe and recently has begun to make limited edition bronze figures. "My creative energy is often spiritual in nature. Each of my sculptures invariably represents some aspect of praise and appreciation for life's beauty. Since my Pueblo religion restricts the realistic unveiling of ceremonial life, the challenge is to use abstract art to represent the sacred; images that specifically capture a reflection of my spirituality and expressions of my intercession with the Creator."

From Legends Santa Fe Gallery, 143 Lincoln Avenue, Santa Fe

Mucho Chair & Wave Table by James Vilona
22" x 24" x 50", \$14,000 and 19" x 19" x 20" \$7,500. Born in 1955 and educated at the University of Colorado, James Vilona trained as a sculptor and gem cutter, and was a jewelry designer for twelve years. He took part in numerous international exhibitions of precious metal sculpture and diamond jewelry before turning to his current passion. His large metal sculptures are cleverly turned into functional seating and tables for home and garden. "My bronze and stainless steel sculpture celebrates life, interprets underlying joy in the world, and my artistic goal is to convey these emotions to the observer. My artistic goal is to create work the viewer will never tire of enjoying; work that creates a permanent sculptural landscape. Owning my foundry has given me limitless opportunities both with my own sculpture and the ability to create custom and site specific works for collectors."

From InArt Gallery, 219 Delgado Street, Santa Fe

Eye in the Sky by Rick Cunningham, 108" tall, \$75,000, welded steel eagle. Rick Cunningham is a Texan artist, whose work is well known in the Southwest.

From Shidoni Foundry & Gallery, 1508 Bishops Lodge Road, Tesuque

Stillness Sentinel by Damien Jones, 72" tall, \$12,000

Labradorite Totem by Damien Jones, 104" tall, \$16,000
A former engineer, Damien Jones has been a full-time artist since 2006. He works with clay slabs to shape vessels, sculptures and water features. "The forms have a fine, elegant sensibility while the textures and glaze patterns harmoniously accentuate the expression of the piece. Some of my pieces explore the interplay between order and chaos-our desire to control our lives and environment, which are essentially

uncontrollable. Others are simply fluid expressions of beauty." Jones has displayed his work at many galleries and art festivals, and is represented by InArt Gallery in Santa Fe, Armstrong's Gallery in Pomona, CA, and The Desert Art Collection in Palm Desert, CA.

From InArt Gallery, 219 Delgado Street, Santa Fe

In the Lobby next to the Front Desk

Buffalo Maiden by Tammy Garcia, 87.5" tall, \$40,000
Tammy Garcia is one of the contemporary Native American artists changing perception of pottery from craft to fine art. A member of the well-known Tafoya family of potters from Santa Clara Pueblo, Tammy continues her family's tradition of pottery artistry, expanding on the traditional Santa Claran style, taking pottery to a new level while still using the traditional methods and local clays found around her Pueblo. Her pots are large and elaborately carved, with complex, extensive and original decoration. Tammy Garcia is a world-renowned artist and works in not only in pottery, but also in jewelry, glass, and bronze.

From Blue Rain Gallery, 130 Lincoln Avenue, Santa Fe

In the corridor near The Spa at Loretto

After The Bath by Ben Hammond, 19" tall, \$5,750
Ben Hammond was born in 1977 and raised in the rural town of Pingree, Idaho, where his love for art was nurtured from the time he was a small boy. He studied art at Ricks College, graduating with a degree in Illustration. While at college, he found himself dedicating more and more of his time to sculpting. He also gained a great appreciation for traditional art and decided to devote his time to sculpting the human figure. His passion for the beauty of the human figure is exemplified in his art. Ben's sculptures have been included in many juried shows throughout the country and he has received numerous awards. He is also a talented portrait artist and for the past three years has been commissioned to complete portrait busts for the Pro Football Hall of Fame. Most recently, he was commissioned to complete a portrait in bas relief for the United States Sports Academy.

From the Peterson-Cody Gallery, 130 W. Palace Avenue, Santa Fe

On the Garden Lawn

Folding Chair & Double Folding Chair by James Vilona
24" x 22" x 52", \$14,000 and 25" x 23" x 25", \$7,500

Scattered on the Grounds (Garden Area)

Wind Sculptures found around the grounds of the hotel are by Lyman Whitaker, who lives in Southwest Utah. His mobile sculptures range from 5 feet to 27 feet high and groupings of his pieces become 'wind forests'. Available from The Wiford Gallery, 403 Canyon Road Ph. 505-982-2403

Paintings

Behind the Concierge Desk

Page of Prophecy #5 by Armond Lara, 29" x 36", \$6,000, Framed paper collage.

Page of Prophecy #6 by Armond Lara, 28" x 35" \$5,500
Framed paper collage. Armond Lara was born in Denver and if of Navajo and Mexican descent. He was employed in engineering and the aerospace industry where he did welding and mold-making. Subsequently, he attended the Colorado Institute of Art, Glendale [California] College, and the University of Washington, Seattle. He worked with Pablo O'Higgins, Mexican muralist, Richard Diebenkorn, Helen Frankenthaler and Paul Horuechi. He has produced a portfolio that stands apart with its handcrafted techniques, use of wood, handmade paper, found objects, and mixed media. His paintings and drawings not only display his adept draftsmanship in rendering the figure, but also his willingness to incorporate three-dimensional objects onto the surface of the canvas, particularly the use of beadwork.

From Armand Lara, 452 Acequia Madra, Santa Fe

Next to the Luninaria Restaurant entrance

Tewa Buffalo Dance 2008 by Mateo Romero, 11" x 14", \$650

In the Hopi Dining Room

Buffalo Dance Series 2009 by Mateo Romero, 11" x 14", \$650

Butterfly Dance Series by Mateo Romero, 8' x 10', \$350

Deer Dance Series 2009 by Mateo Romero, 20' x 24", \$1,600. Although born and raised in Berkeley, CA, Mateo Romero has returned home to his origins and now lives in his Pueblo home of Cochiti with his family. Romero studied at Dartmouth College, worked with acclaimed artists Ben Frank Moss and Varujan Boghosian, and received his MFA in printmaking for the University of New Mexico. His work has been widely exhibited and he is currently a Dubin Fellow in painting at the School of American Research in Santa Fe. His paintings work over his prints and are often of Native dancers. "Timeless, archaic elements of Pueblo culture are juxtaposed with contemporary abstract expressionist palette knife and brush work. Overall, the paintings develop a rhythmic, hypnotic, trancelike feeling which is referential to the metaphysical space of the Pueblo and the dance itself."

From Blue Rain Gallery, 130 Lincoln Avenue, Santa Fe

The Living Room Ceiling and the Elevator Interiors

The carved and painted wood in and around the Inn and Spa at Loretto, particularly the ceiling in the Living Room and the elevators is by Gregory Lomeyesva. He also carved the kachina with green parrot feathers to the left of the Fireplace in the Living Room.

A Santa Fe artist, Gregory Lomeyesva, had his first major commission here at the hotel. Half Hopi and half Hispanic, the painter, sculptor and mixed media artist is not easily tied to convention. Both his parents were renowned santera, folk artists and woodcarvers, and his mother, Marie Romero Cash, painted The Stations of the Cross in Santa Fe's St. Francis Cathedral. Lomeyesva began as a carver of kachinas and masks before learning about contemporary art. Gregory Lomeyesva draws from both his Hopi and his Hispanic influences, and his work emanates a sensitivity to the Native American art world.

The initial project for the Inn and Spa at Loretto was for the carved wooden sign at the front corner of the property walls, on Old Santa Fe Trail and Alameda. This led to what became a huge project for Lomeyesva, creating the large carved and painting ceiling in the Living Room, the elevator interiors, an exterior arch, custom trasteros and even masks for the restaurant. Lomeyesva was pleased that the hotel owner gave him freedom of expression, although the large workload forced him to bring in assistant carvers and supervise their contribution to the project.

The Loretto project gave Lomeyesva recognition and he was soon exhibiting in Santa Fe galleries. His success has led him to create kachina dolls infused with different cultures, reflecting his own mixed heritage, paintings of pop culture with a Native American perspective, and works of mixed media that he continues to evolve with.

Santos

Living Room

Near the bar are several santos or carved and painted wooden saints standing in alcoves. These were made locally in the Chimayo area north of Española.