

Quartet of artists had lasting impact on modernism

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his fear that Stieglitz would be hurt if he made a move, as well as O’Keeffe’s irritation with his worship of the great photographer, blocked the triangle.

Once O’Keeffe returned east from her Texas teaching post, she and Stieglitz launched the scandalous nude portraits of her that bound the foursome together for at least a decade.

While many assume O’Keeffe and Stieglitz climbed into bed during these passionate settings, it was only when Stieglitz’s wife caught them during a (clothed) photo session that they moved into the same house. Still, a blanket hung between them for a month. Once the nudes surfaced, public perception of O’Keeffe’s work was defined by these images of her body, a simplification that made her



A 291 picnic at Mount Kisco, 1912. Left to right: Paul Haviland, Abraham Walkowitz, Katharine Rhoades, Emmy Stieglitz, Agnes Ernst, Alfred Stieglitz, J.B. Kerfoot and John Marin.

bristle.

After meeting Salsbury, Strand eventually made nudes of her in homage to the portraits Stieglitz took of O’Keeffe.

“What a devil; Arthur decided at Lake George (his family compound) that he would do nudes of Rebecca

when Paul was gone making a living,” Burke said. “This didn’t help Paul and Arthur’s relationship, either.”

But it was Salsbury, who worshipped O’Keeffe to the point of copying her unconventional black dress, who accompanied the artist on her maiden trip to New Mexico in 1929. She also taught O’Keeffe to drive, a skill critical to the artist’s independence.

Eventually Stieglitz would betray O’Keeffe with his affair with the young socialite Dorothy Norman (she was seven years younger than his daughter). Norman largely replaced O’Keeffe in running the gallery. This led to a breakdown for which O’Keeffe was hospitalized.

Stieglitz comes across as a dirty old man who happened to be a genius.

“Lots of ladies were charmed,” Burke

acknowledged. “Even then, it was quite risqué. However, he did overstep the bounds with Dorothy. They justified their relationship as if it was above reproach.”

O’Keeffe eventually spent most of the year at New Mexico’s Ghost Ranch, but returned home Stieglitz annually until his 1946 death. She moved to New Mexico permanently in 1949, where she remade her life in its rugged and serene terrain.

Strand would move on to become a photographer and documentary filmmaker in Mexico and Italy.

Salsbury planted herself in Taos, divorced Strand and married a man named William James who had operated the Kit Carson Trading Post. She became known for her reverse glass paintings as well as for drinking the men under the table.

Mining a legacy

Visual storyteller explores impact, devastation of industry on nature

BY KATHALEEN ROBERTS
ASSISTANT ARTS EDITOR

Nina Elder’s work spans geologic time and the impact of industry on the environment using everything from pulverized meteorites to radioactive charcoal.

SITE Santa Fe is giving the Albuquerque artist/researcher a solo retrospective beginning Friday, June 14. The show will hang through Sept. 15.

Elder is a magnet for mines, rubble and waste.

A visual storyteller, Elder locates active and abandoned mines, Cold War military sites and industrial landscapes to explore land use and natural resources. She has backpacked into mines, traveled to Arctic Cold War military sites and earned government clearance to tour the Nevada Test Site.

In Alaska, she explored the old Kennecott pit mine. From 1911-1938, workers processed nearly \$200 million worth of copper there.

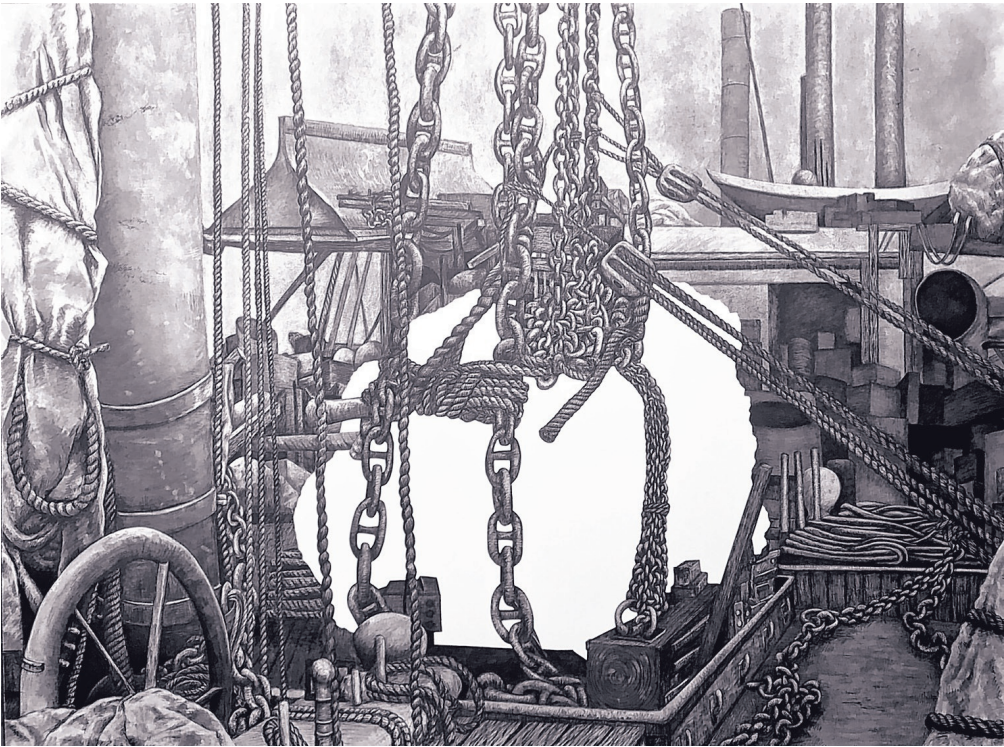
“I was trying to understand how multi-national corporations came to be,” Elder said in a phone interview on the road in Colorado. “Seven percent of the copper we use today came from that first mine in Alaska. Many of these sites are 20-50 mile pit mines, just huge excavations.”

In 1896, the Arctic explorer Robert Peary discovered a 31-ton meteorite guarded by Greenland’s Inuit people.

The iron rock crashed into the earth nearly 10,000 years earlier. The indigenous people worked its sacred metal for tools.

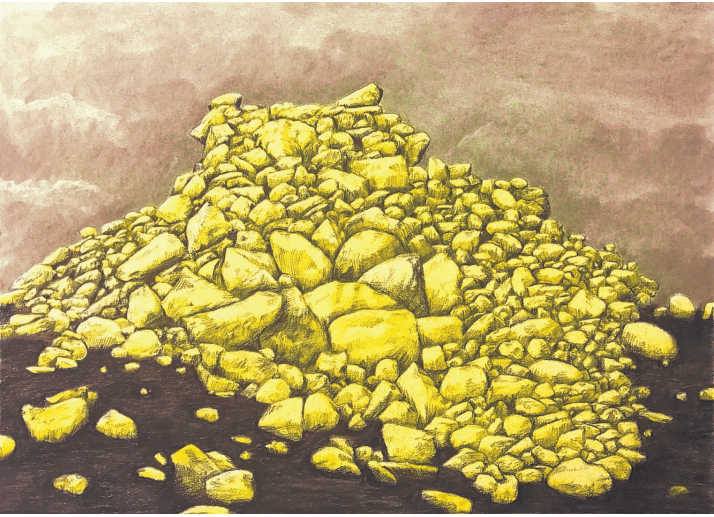
Peary took the meteorite and sold it to New York’s American Museum of Natural History. But he didn’t stop there. He also took six Native people for display with him, five of whom quickly died of tuberculosis. Museum curators skinned the corpses and displayed the skeletons. A little boy named Minik survived to see the exhibition, not realizing his father’s bones were part of the show.

“Ahnighito (Cape York Meteorite) in transit to the American Museum of Natural History, 1897” is Elder’s charcoal and pulverized meteor dust drawing based on



COURTESY OF SITE SANTA FE

“Ahnighito (Cape York Meteorite in transit to America (1897))”, 2017 by Nina Elder.



“Unprocessed Uranium, 2017” by Nina Elder.

a photograph.

“I came across these stories about how all meteorites are held sacred by indigenous people,” she said. Peary “used a lot of technology used in slave ships. To me, the image speaks to all those stories of removal. There’s no protection of meteorites. It’s part of a large legacy.”

“Unprocessed Uranium,” 2017, is the only color drawing in the collection. In search of government-controlled (and illegal) yellow cake uranium, Elder asked representatives from small science museums

what sat in their “uranium” cases.

“I’d ask, ‘What is in this case?’ and they’d say, ‘Ground-up chalk,’” Elder said. “One of the museums said, ‘Oh, we use Fruit Loops.’ They want to show it to people, but they can’t.”

Elder mixed soil from a New Mexico uranium mine with yellow chalk.

“I think I just have always been a questioner,” she said. “Part of it is I do a lot of hiking and backpacking. It’s really clear that pristine nature doesn’t exist anymore.”

IF YOU GO

WHAT: “SITElab 12: Nina Elder: What Endures”

WHEN: Opening 5-7 p.m. Friday, June 14. 10 a.m.-5 p.m. Wednesday-Thursday; 10 a.m.-7 p.m. Friday (free admission), 10 a.m.-5 p.m. Saturday (free 10 a.m.-noon); noon-5 p.m. Sunday; through Sept. 15.

WHERE: SITE Santa Fe, 1606 Paseo de Peralta, Santa Fe

HOW MUCH: \$10; \$5 students and seniors at sitesantafe.org, 505-989-1199.

SF concert expands into universe of possibilities

BY KATHALEEN ROBERTS
ASSISTANT ARTS EDITOR

A galaxy of stars, artworks and music awaits visitors to Saturday’s “Music of the Spheres” program in Santa Fe.

The New Mexico Performing Arts Society will host University of New Mexico astrophysicist Patricia Henning, the New Mexico Bach Chorale and artist Tina Mion in this tribute to the universe.

Divided into a trio of Henning’s slide presentations on the solar system, music and visual art, each part opens with selections from Bach’s Art of the

Fugue from a vocal quartet and an ensemble of nine chamber orchestra musicians.

“In some ways, Bach’s Art of the Fugue is considered his magnum opus,” society president Linda Marianiello said. The composer took elements of the fugue and combined them in new and complex ways, much like the ever-expanding universe, she said.

The singers will perform an excerpt from the opera “Rusalka” by Dvorák, the song “Total Eclipse” from Handel’s “Samson,” Debussy’s “Starry

Night” and “The Astronomers” by American composer Richard Hundley.

The featured singers are Albuquerque soprano Cammy Cook, mezzo-soprano Jacqueline Zander-Wall, tenor André García-Nuthmann and baritone Paul Bower.

International Shakespeare Guild founder John Andrews will read excerpts from “The Merchant of Venice” containing references to the universe and the planets, Marianiello said.

The concert will close with Josef Strauss’ “Music of the Spheres Waltz.”

IF YOU GO

WHAT: “Music of the Spheres: At the Intersection of the Arts and Astrophysics” presented by New Mexico Bach Chorale

WHEN: 3 and 7 p.m. Saturday, June 15

WHERE: Immaculate Heart of Mary Auditorium, 50 Mount Carmel Road, Santa Fe

HOW MUCH: \$35-\$42.50 at holdmyticket.com, 877-466-3404.

Galleries

ALBUQUERQUE OPENINGS

Tuesday

The Outpost Performance Space, Inpost Artspace Gallery, 210 Yale SE, opens “Artwork by Edgar Sorrells-Adewale from 2 to 5:30 p.m. There is an Artist Reception from 2-4 p.m. July 21. 268-0044.

Friday

Richard Levy Gallery, 514 Central SW, opens “SMILE” 11 a.m. to 4 p.m. 766-9888.

Saturday

Harwood Art Center, 1114 Seventh NW, at Mountain Road, hosts an “Interactive Print Project” with Paula Wilson from noon to 4 p.m. Fees are \$25 general, \$20 members, \$10 students. Register at 242-1445.

Weyrich Gallery, 2935 D Louisiana NE, hosts a meet the artists opening for “Common Ground” from 1 to 3 p.m. 883-7410.

PLACITAS OPENING

Today

Wild Hearts Gallery, 221-B State Highway 165, east of I-25 exit 242, continues “Brilliance!” visions in glass by Nancy Couch, Jon Couch and Lisa Chernoff from 10 a.m. to 3 p.m. 361-2710.

SANTA FE OPENINGS

Today

Axle Contemporary Mobile Art Gallery, Railyard Farmers Market Shade Structure, hosts opening for “Nostos Fetish Machine” by Annika Berry from 2 to 7 p.m. 505-870-5854 or 505-670-7512.

Friday

Ellsworth Gallery, 215 E. Palace, hosts reception for “Anthology” by abstract painter Michael Wright and sculptor Claire McArdle from 5 to 7 p.m. 505-989-7900.

Meyer Gallery, 225 Canyon Road, hosts reception for “Resurrection” by David Dornan from 5 to 7 p.m. 505-983-1434.

Sage Creek Gallery, 421 Canyon Road, hosts a reception for “Get Real” by Sarah Siltala and David Gray from 5 to 7 p.m. 505-988-3444.

Thoma Foundation Art House, 231 Delgado St., hosts reception for “People of the Fly” an interactive art exhibition by Christa Sommerer and Laurent Mignonneau from 5 to 7 p.m. 505-995-0231.

Turner Carroll Gallery, 725 Canyon Road, hosts reception for “Glitched” by Nina Tichava and Shawn Smith from 5 to 7 p.m. 505-986-9800.

Saturday

Museum of International Folk Art, 705 Camino Lejo, Museum Hill, hosts a lecture titled “Boundary Trouble: Outliers and American Vanguard Art” by Lynne Cooke from 2 to 3 p.m. Lecture is free with Museum admission. 505-476-1200.