

# Pan-American (Dis)Unity:

Culture and Diplomacy in UNM's "Good Neighbor" Murals



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University of New Mexico

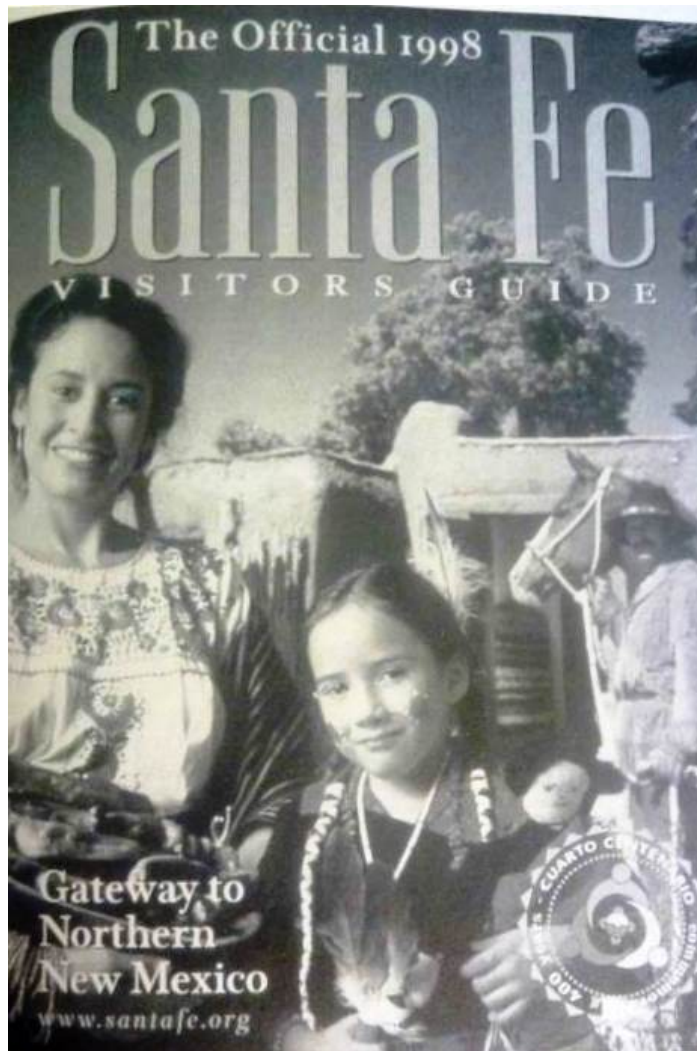
July 26, 2014



Kenneth Adams, *Three Peoples mural*, 1939. Oil on canvas, West Wing of Zimmerman Library, University of New Mexico.

Jesus Guerrero Galvan, *Union of the Americas*, 1943. Fresco, Scholes Hall, University of New Mexico.





Cover of *The Official 1998 Santa Fe Visitors Guide*, City of Santa Fe Visitors and Convention Bureau.

## New Mexico's Myth of Triculturalism







**Indian Room, Alvarado Hotel,  
Albuquerque, NM, c. 1905.  
Photo by Keystone View Co.,  
Palace of the Governors  
(MNM/DCA) Negative no: 089390**



**Indian Village at the Panama-California Exposition, San Diego,  
1915. Pavilion sponsored by the Santa Fe Railway.  
Postcard in the collection of the San Diego History Center**



# Taos Society of Artists



Ernest Blumenschein, *The Gift*, 1922.  
Oil on canvas, Smithsonian American  
Art Museum.



E. Irving Couse, *Sand Painter*, 1927

*Pueblo Indian Eagle Dance, Santa Fe Railroad Advertising Calendar, 1922, painting by E.I. Couse*



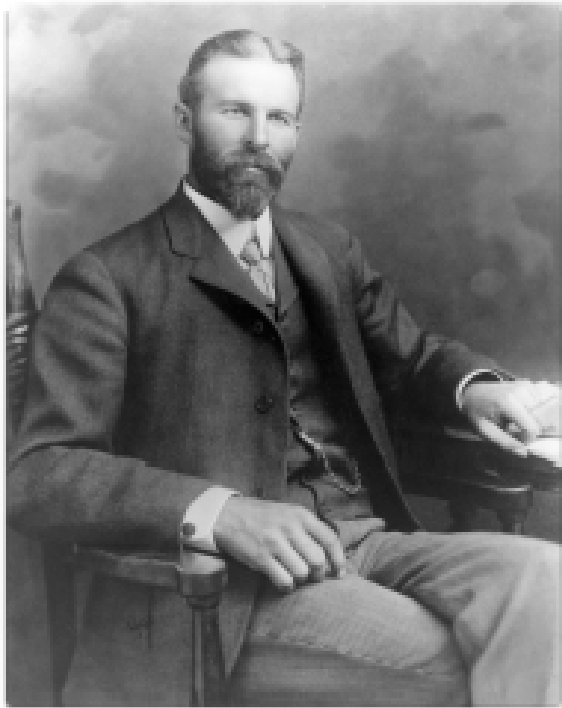
*The Blanket Taos-Puye Indian-detour, New Mexico, Santa Fe Railroad Advertising Calendar, 1929, painting by E. Irving Couse*



Art & Tourism



# Spanish-Pueblo Revival Architecture at UNM



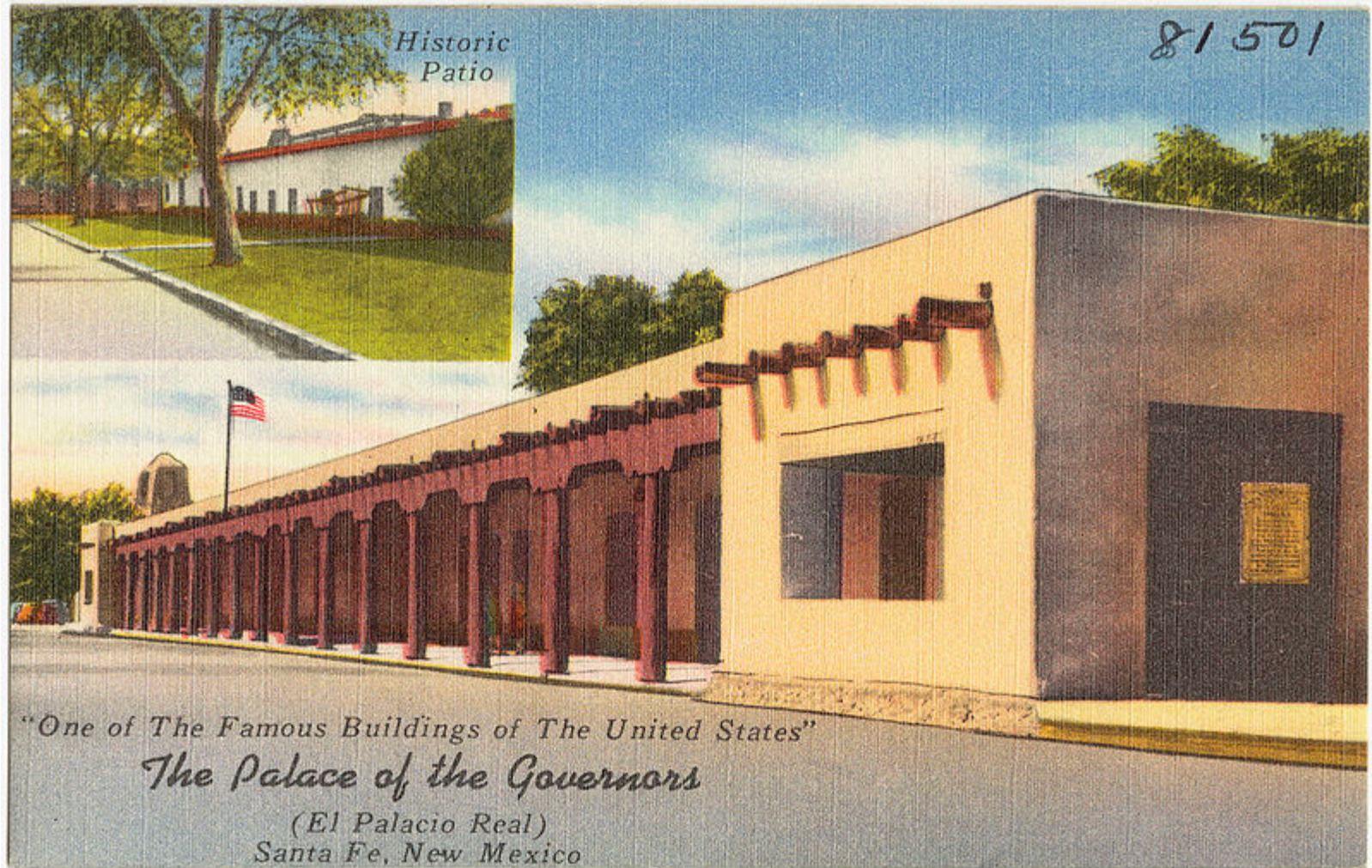
William G. Tight (1865–1910)



Hodgin Hall, Before and After







The Palace of Governors, "One of the famous buildings of the United States," (El Palacio Real), Santa Fe, New Mexico. Postcard, ca. 1930-1945.





John Gaw Meem, Administrative Building (now Scholes Hall), 1934-1936. University of New Mexico, Albuquerque, NM.



John Gaw Meem (1894–1983)



John Gaw Meem, Administrative Building (now Scholes Hall), 1934-1936. University of New Mexico, Albuquerque, NM.

St. Estevan del Rey Mission Church,  
Acoma Pueblo







# The University of New Mexico

Which has made a remarkable record in the way of student enrollment and in building improvements in the last few years, is preparing for an even greater year in 1937-1938.

Just completed is the new Associated Students' Building, which will be open to students at the beginning of the fall term, September 13. The new Central Heating Plant and Engineering Laboratory Building was completed late in the second semester.

A \$370,000 PWA Library Building project will be completed in December, and will be ready for use by the second semester of 1938, if not sooner. The Library, to be built of brick, concrete and steel construction, one and two stories above the basement, will be 280 feet long by 195 feet wide and finished in Southwestern Pueblo architecture.

In keeping with its program of scholastic development, the University has added a College of Fine Arts. The General College was added two years ago.

The University of New Mexico is the  
**FASTEST GROWING UNIVERSITY IN AMERICA**  
The future looks exceptionally bright

Advertisement for UNM  
(featuring the newly-completed  
Administrative Building), ca. 1936



John Gaw Meem, Main Library (now Zimmerman Library), 1936-1938.  
University of New Mexico, Albuquerque, NM.

View of the Grand Hall and circulation desk with bare walls, Zimmerman Library, ca. 1937.





# Kenneth Adams's Mural Commission



James F. Zimmerman, president of the university 1928-1968



Kenneth M. Adams (1897-1966)

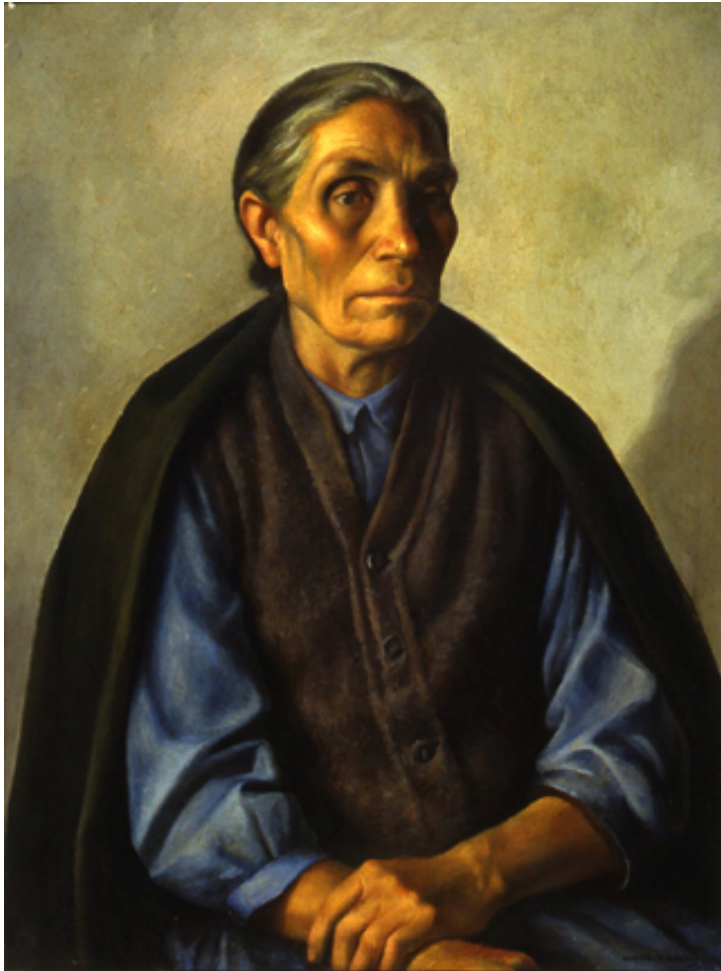


**The Taos Society of Artists:**

Rear: Walter Ufer, W. Herbert Dunton, Victor Higgins, Kenneth Adams  
Center: Joseph H. Sharp, E. Martin Hennings, E.I. Couse, Oscar E. Berninghaus  
Front: Bert Phillips, Ernest Blumenshein  
Photo courtesy of Robert Parsons



Kenneth M. Adams (1897-1966)



Kenneth M. Adams, *Bernerisa Tafoya*, 1932. Oil on canvas, University of New Mexico.



Kenneth M. Adams, *The Plasterers*, 1940. Lithograph, 14 x 10 inches.



According to Adams:

The Taos Society of Artists “stimulated the art of painting so effectively that today NM has more resident artists per capita than any state in the union. Its several members in the course of their lives have found themselves allied with the anthropologists, archaeologists and ethnologists in many a battle for the preservation of native arts, national monuments, historic architecture, and the independence of the Indian. Many workers in the fields of the applied arts, architecture, sculpture, music, and literature are grateful to these men. ***Their contribution as unwitting publicists, perhaps, has been worth millions of dollars to the state and the surrounding areas. Certainly no other professional group has contributed so much to the Southwest.***”

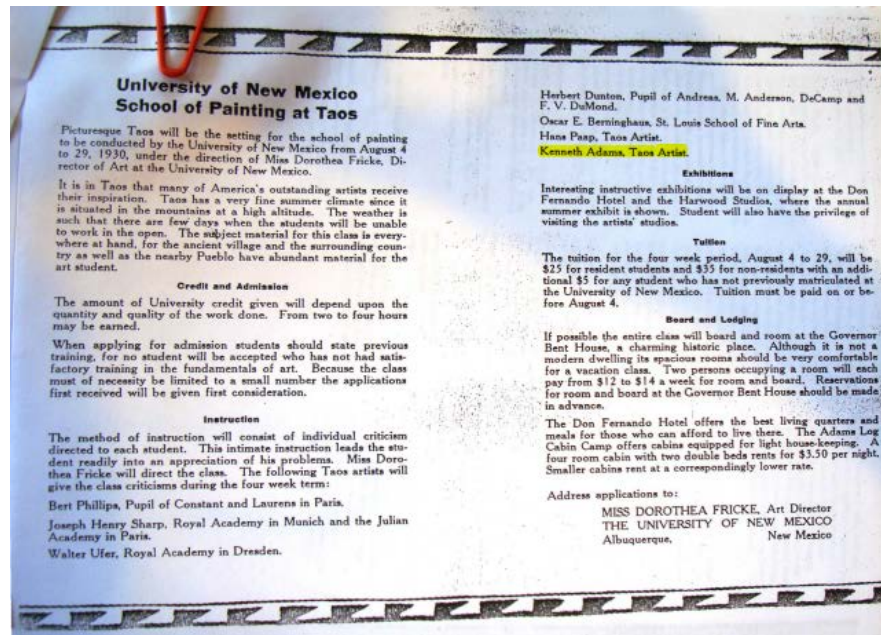
(emphasis added)



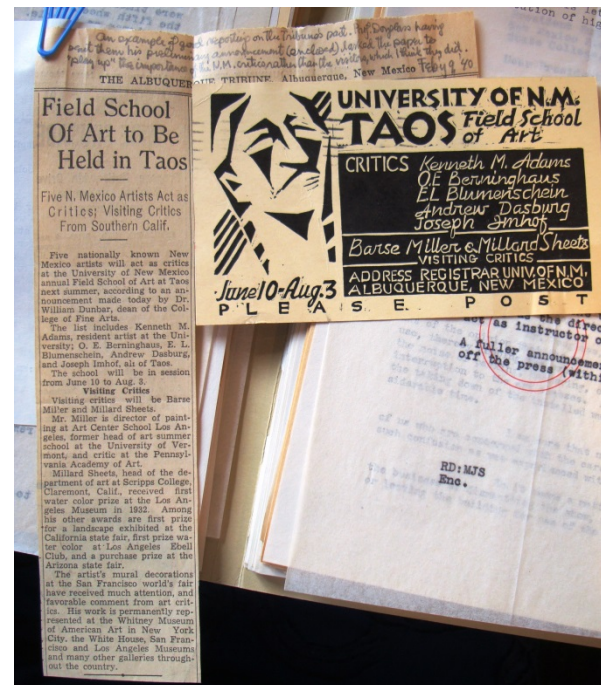
Kenneth Adams,  
*Mountains and Yucca*,  
Deming Post Office, New Mexico



Kenneth Adams, *Dancers or The Ballet*,  
ca. 1936, oil on canvas mounted to wall.



Promotional pamphlets for UNM's School of Painting at Taos, where Adams was an instructor both before and after the Zimmerman Library mural commission.





THE UNIVERSITY OF NEW MEXICO  
OFFICE OF THE PRESIDENT  
ALBUQUERQUE

GENERAL RECORDS UNIT  
K E G

November 29, 1937

Mr. K. F. Keppel, President  
Carnegie Corporation  
522 Fifth Avenue  
New York, New York

My dear Doctor Keppel:

For several summers leaders of the art colony in Taos have been assisting us in the summer field school of art which we hold in Taos, and from time to time members of the art group have assisted us in giving instruction on the campus.

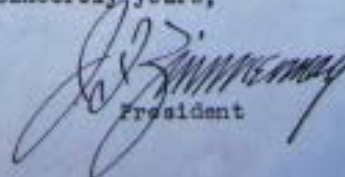
There is an outstanding artist in Taos named Kenneth Adams, who would like very much to work on the campus of the University, giving some time to teaching and the remainder to the painting of murals in two or three of the new buildings which we have just had constructed under the PWA program. We have some very fine places for murals in the new Student Union Building, in the new Administration Building, and in our new Library.

I have thought that the value of having a vital artist associate with our faculty, giving some instruction in painting and demonstrating his own work on the campus, would be a move in the right direction and would greatly strengthen our art instruction program in the University. It so happens that I very much want Kenneth Adams to make these murals, and he would also be glad to do the work and give us some time for instruction.

I am wondering if it would be possible for the Carnegie Corporation to assist me in this particular project, making it possible for Mr. Adams to be with us for at least two years on this kind of arrangement.

I shall deeply appreciate a reply from you at your convenience.

Sincerely yours,

  
President

THE UNIVERSITY OF NEW MEXICO  
OFFICE OF THE PRESIDENT  
ALBUQUERQUE



August 10, 1938

Dr. F. P. Keppel, President  
Carnegie Corporation  
522 Fifth Avenue  
New York, New York

My dear Dr. Keppel:

Some time ago I wrote you expressing our deep appreciation for your making possible the appointment of Kenneth

Adams as Artist in Residence at the University of New Mexico. Having seen a great amount of publicity concerning the plan at Dartmouth and Wisconsin, I think it would be pleasing to Mr. Adams to have some publicity given to his appointment here. You will know what is appropriate in this connection.

Since the appointment of Mr. Adams to the position of Artist in Residence the resignation of Professor Mozley in the Art Department leaves a vacancy, and I am wondering if it would be feasible for Mr. Adams to give a portion of his time to teaching an advanced course in painting along with the assignment which he already has. We want to have your full approval of this action before we take it, and I am therefore writing you in advance, wanting to know if that would be satisfactory to your organization. I shall appreciate a reply at your convenience.

I think I should add also that upon the completion of the term as Artist in Residence I shall seek the services of Mr. Adams for the position of director of the Art Department.

With kindest personal regards and best wishes, I am

Cordially yours,

President

JPE:McA

*Answer  
what is for the  
a last*



"Resident Artist to Work at University, Teach Classes," *Albuquerque Journal*, September 18, 1938.



Kenneth Adams, *Three Peoples mural*, 1939. Oil on canvas, West Wing of Zimmerman Library, University of New Mexico.













# Pan-Americanism and World War II

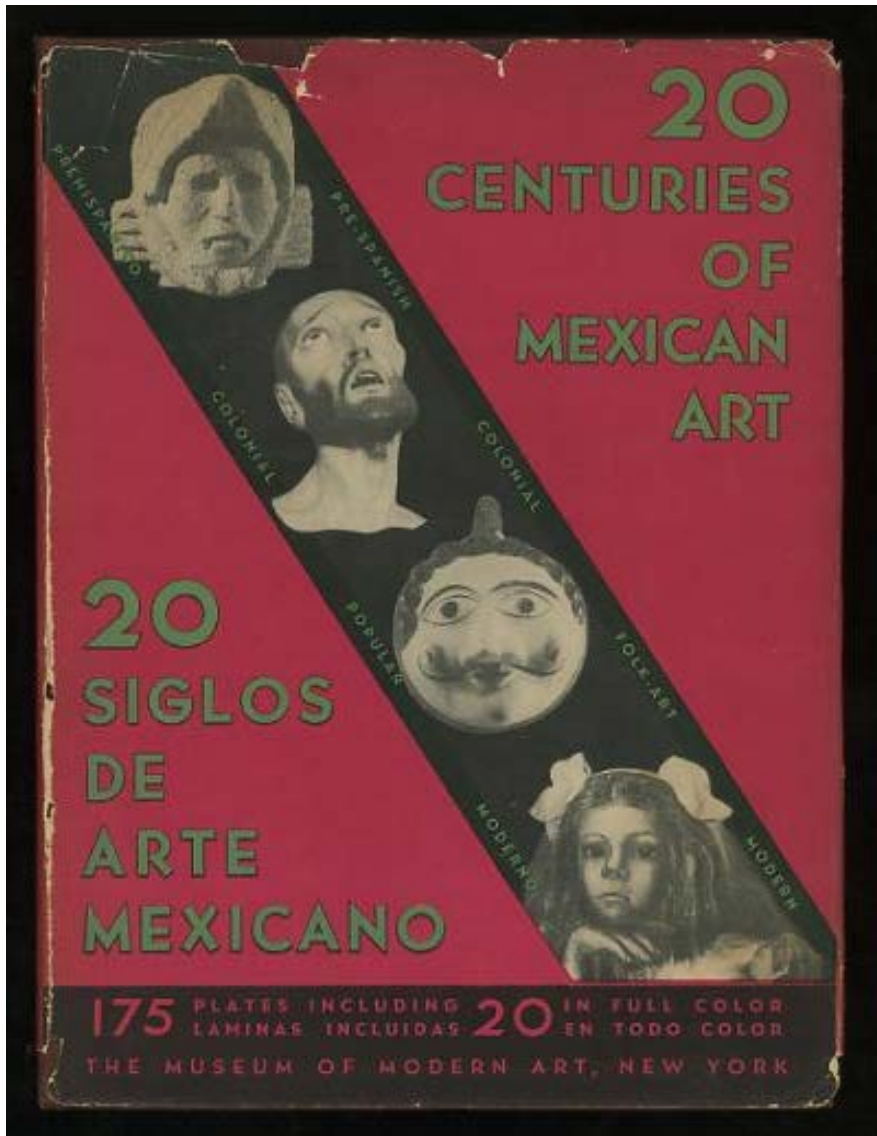


Arias Bernal, Poster commissioned by the Office of the Coordinator of Inter-American Affairs (OIAA), ca. 1943



Arias Bernal, *Como un Solo Hombre/As One Man*, Poster commissioned by the OIAA ca. 1941





Exhibition catalogue for “Twenty Centuries of Mexican Art,” Museum of Modern Art, 1940 (OIAA)



Movie poster for Disney’s animated movie *Saludos Amigos*, 1943 (OIAA)



# Inter-American Affairs at UNM

THE ROLE OF THE ARTS IN A PROGRAM OF INTER-AMERICAN RELATIONS  
AT THE UNIVERSITY OF NEW MEXICO

To state within a brief compass the role that the arts could play in an Inter-American Relations program at the University of New Mexico, would be rather difficult because of the many aspects of the question, but here is a picture of what might be accomplished by long-range planning.

In the field of the Fine Arts, one sees the possibility of having on the campus a "Latin American artist in residence", well equipped to teach a general course in "Hispanic Art" (including painting, sculpture and the minor arts) and others in "Modern Latin American Art" and "Modern Mexican Art". General courses on Hispanic Art are offered in many institutions, and specialized ones on Latin American Art at Minnesota, Texas and Yale. This "artist in residence" could be brought with an arrangement similar to the one effected in the University of Wisconsin with the great American painter Curry, who holds informal training classes with students and who at the same time labors independently in his own creative work. It should not prove difficult to find a man combining theory and application, for in the Hispanic world both things go often together. Another subject which could be eventually added to the curriculum in Fine Arts is "Hispanic Architecture", or a more comprehensive treatment of "Architecture in the Americas", contrasting the historical background and architectural manifestations of North and South.

In Dramatic Art, particularly in the applied field, a regular program of staging several Spanish plays each year could be inaugurated - plays of leading Spanish and Latin American authors, or original with students and

Dr. Joaquin Ortega  
May 17, 1941  
William Nol. Dunbar  
Paper on "Role of the Arts"

As a progress report on my reading of the paper about which you have so kindly requested comment, I shall give below several notations which Dean Emeritus St. Clair read.

**VI.** Such an artist would cost "big money! Very fine if money is available!  
Re: Curry: We too, have had a resident artist here for two years; a very fine one too, Kenneth Adams.  
Re: Hispanic Architecture: Always, in this connection, we must keep in mind this fact: Our first duty is to develop our courses in our own Architecture; as well as, much more money called for!

**VIII.** Re: Dramatic Art. Here again the practical question must come to the fore. The dramatic fraternity, Theta Alpha Phi, used, when I was director of dramatics, to give six plays a year with the help of the Spanish Department. We had a number of plays in Spanish and Spanish plays in English. To the extent this program would mean having a lot of additional help, probably, more money, and another theater. I tried vigorously with small success to get the Spanish-speaking students out for dramatics.

**IV.** (See page 2). This is a very workable idea.

**VI.** (also page 2). Loud and again money talk! Here again it is more important for our music department that we have a scholarly musician at its head. If this can be done and we still have money for the Latin-American musician in residence, it would be fine.

**IX.** (See page 3). Again it must be remembered that our student body is relatively small and, while it is comparatively easy to get the student body to pass resolutions, it is very difficult to get them to do the work necessary ~~with~~ effectiveness.

I, myself, though thoroughly sympathetic with any program that would help to improve Latin-American and U. S. A. interests, yet cannot keep from replying that our students of Fine Arts are primarily Anglos, and that our first duty is to their art education as such.

**X.** (See page 4). Re: International participation in the University's Arts Festival. Again we should be straining our resources unless we could be sure that our Southern neighbors would themselves contribute generously to this proposal.

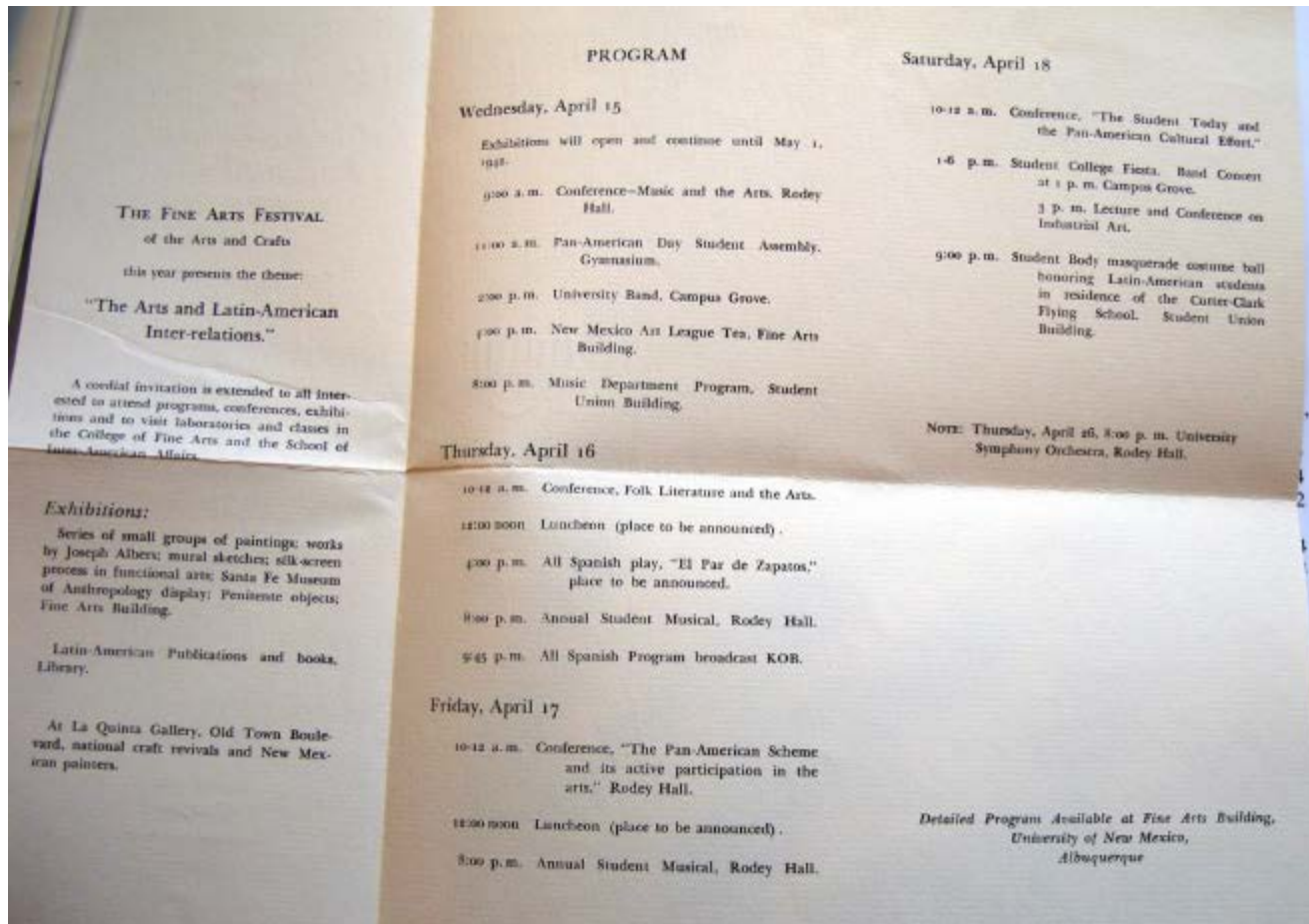
**XIII.** Re: Revolving Stage: This is a doubtless utility!  
Re: Auditorium: An excellent idea. Money?

An auditorium sitting 400 people would cost perhaps \$4,000? A larger one is not necessary.

**XV.** Spanish-American resident artists in painting and music:  
Upon thinking again on this subject, I doubt the wisdom of bringing these artists here even if we had the money, for these reasons:

1. From what nation would we select the arts?
2. Do we want New Mexican painting and music to be so strongly influenced by these foreign artists?  
Better to develop our own painting and music.
3. To bring a first-class artist here would cost us at least \$5,000 a year, and could that money not be better used by bringing exhibits, musicians, lecturers, at varied intervals.

As stated above the comments given here are those of Dr. St. Clair. I shall study your paper during the present weekend and will pass it on, as you requested, to Professor Del Bosso and Mr. Burk.



Fifth Annual Fine Arts Festival of the Arts and Crafts, UNM, 1942  
THEME: "The Arts and Latin-American Inter-relations"



GALLERY OF THE COLLEGE OF FINE ARTS

The University of New Mexico

# Humoristic Fiesta

Caricatures of New Mexicans

by

MIGUEL ANGEL AYALA (Guatemala)

LATIN AMERICAN SCHOLAR

at

The University of New Mexico

DECEMBER 3, 1943 TO JANUARY 3, 1944  
ALBUQUERQUE

*Humoristic Fiesta: Caricatures of New Mexicans*, exhibition brochure for the works of Miguel Angel Ayala, Gallery of the College of Fine Arts, UNM, 1944

## THE ARTIST

Miguel Angel Ayala was born in Cobán, Guatemala, in 1910. Since 1938 he has been Director of the Pedagogical Library and since 1938, Director of the *Revista de Educación*, a publication which in 1937 and 1943 received a "Diploma de Honor" and "Gran Diploma de Honor" in international contests sponsored by the Cuban government.

In 1941 Sr. Ayala was invited by the Progressive Education Association of New York to the Eighth International Conference on Education. He contributed three papers, one of which, *Educational Program of Guatemala*, was published by order of the Guatemalan government. He exhibited forty of his own illustrations at the University of Michigan and also held an exhibition of water colors at the International House in New York City.

Drawing and illustration are the main interest of Sr. Ayala. As an illustrator he has won first prizes in national and international competitions. He has illustrated several books of Guatemalan and Argentinean authors, and has contributed to various Guatemalan publications. Some of his works were in the Museum of Modern Art of New York, The Grace Line (which gave him one of the main awards from among 800 contestants in an international poster contest), and the Consulate of Guatemala in New York.

Sr. Ayala came to the University of New Mexico in July, 1943, on a tuition scholarship granted by the College of Fine Arts and the School of Inter-American Affairs on the recommendation of the Institute of International Education. He is also the recipient of a travel and maintenance grant from the Division of Cultural Relations of the Department of State. Sr. Ayala is pursuing graduate studies in the College of Fine Arts and perfecting his knowledge of English. While in Albuquerque he has won the esteem of the faculty, students and townspeople. He has been elected to Delta Phi Delta, national honorary art fraternity. With his engaging personality, his achievements as a creative artist and student, and his sense of humor, he is what one may call "the ideal ambassador of good will from the other Americas".

In this exhibit he pokes a little fun at some of his New Mexican acquaintances, and we must confess that we like it, for there are many ways of building inter-American understanding. All need not be serious ones. There must be room for the friendly smile of our neighbors.

## THE CARICATURES

1. James Fulton Zimmerman,  
*President of the University*
2. John J. Dempsey,  
*Governor of New Mexico*
3. Dennis Chavez,  
*Senator for New Mexico*
4. John Donald Robb
5. Ralph W. Douglass
6. Kenneth Miller Adams
7. Raymond Jonson
8. Emilie von Auw
9. Mela Sedillo
10. Alan and Lola Furman
11. Joaquín Ortega
12. Jay C. Knode
13. Cecil Vivian Wicker
14. Carlos M. Terán
15. William F. J. DeJongh
16. Dudley Wynn
17. Robert Manly Duncan
18. George P. Hammond
19. Carroll Vincent Newsom
20. Paul Walter, Jr.
21. Harold Daniel Larsen
22. George Maxwell Peterson
23. Francisco Amighetti Ruiz
24. Luella Bybuth
25. Lloyd Goff
26. Janet Kromer
27. Reginald Pole
28. James J. Jordan
29. Caryl Hazen
30. Norma Jean Rummel
31. Mary Hamilton
32. Louise Lantow
33. Cyril Luker
34. Marion Isaacson
35. Leslie Love
36. Gilberto Espinosa
37. Raymond Clark
38. Alfredo Ortiz-Vargas
39. Erna Fergusson



New Mexico

Art and Artists  
of New Mexico

By Don Simon Cassidy

Inter-American Affairs

OF THE MANY problems confronting our Government in this world war one of the most important is that of our Inter-American relations. Never before have we so fully realized the interdependence of the Americas; nor have we ever before done as much, or as intelligently, as to extend our neighbors of the Latin countries to the South.

Our State Department at Washington, of course, has taken the lead as it rightly should. Even before the outbreak of the war it had started. Men were being especially trained for diplomatic service—service in cultural as well as trade relations in these countries. The business and financial world of North America had long before successfully entered the field, but not to the extent that has developed since war broke out and we have been forced to look south for raw materials. Universities are awakening to the value of specialized study of the history and culture of their next-door neighbors. Even our High Schools everywhere are awakening to the value of a knowledge of the Spanish language and are making it a required course.

There is another awakening in this new development that many people are completely unaware of.

New Mexico in this movement. Nowhere else in the United States can be found, ready at hand, long established, all the elements necessary for a complete training in Inter-American relationships as is found here. New Mexico with its Spanish-speaking Americans of long residence, ameliorated by centuries our Anglo-American settlement, is the key to unlock the doors south of us and bring about a better understanding of the Latin temperament. Our State may, indeed, prove to be the link that will bind the hemispheres culturally, and no two of more countries can be in full accord and sympathy without a knowledge and an understanding of the cultural life of the other.

In the first making prominent the University of New Mexico has been enlightened and has taken the lead, being among the first, if not the first to establish a School of Inter-American Affairs as one of its departments, with Dr. Joaquín Ortega, of Spain, as its director.

The new School is a coordinating administrative unit operating under the College of Arts and Sciences and the Graduate School, cooperating with other Colleges of the University concerned with its activities and offers a B. A. in Inter-American Affairs with specialization in four directions: Historical and Cultural; Business Administration; Social, Economic and Political Affairs; and Regional. (The Hispanic Southwest). It gives a two-year course for Secretary-Interpreters specializing in Inter-American Relations, and a one-year post graduate course in Inter-American Relations. To assist in placing its students and graduates the School maintains contact with business concerns, State, Federal and other organizations interested in this new field, with a directory of opportunities open to graduates.

With the equipment offered by the School it can readily be seen how greatly these new graduates can advance mutual interests of the two hemispheres, for we will be sending to the Latin countries business people who will know something of, and feel a sympathy with, the history and culture of the countries to which they go, and will also be familiar with the language.

The School is aware of its responsibilities to do whatever it can to foster mutually profitable and profitable relations and is also fully aware that its most significant contribution can be in the cultural relations of the Southwest. It recognizes that in this region many problems of a pressing nature exist in the social, economic and educational field and is directing much of its efforts to these. Among other social and economic activities of the School are fostered work in the Baretas Community Center, where a social training program is carried on. Many State and Federal officials have voiced the need of a better approach to the Spanish-speaking population through their own people and to meet this need and in general to put in motion such a social enterprise, a program to train Spanish-speaking workers in community organization and leadership was started in March, 1942, under the technical direction of Prof. Paul Walter, Jr., head of the Sociology Department of the University, in cooperation with the League of United Latin-American Citizens. Through a recent grant from the Office of the Coordinator of Inter-American Affairs an expansion of this work is made possible for the next year. A School for the Rio Grande Valley, on the "War and Cultural Relations of the Rio Grande Valley", sponsored jointly by the U. S. Department of Agriculture through its Bureau of Agricultural Economics, was held last spring at the University. The San Cristobal Valley Nutritional Project, in cooperation with the U. S. Indian Service, the San Cristobal School and the School of Inter-American Affairs is an effort to foster an agricultural development to provide the necessary food elements to prevent vitamin deficiency, so prevalent at this time. For the demonstration centers of the School of Inter-American Affairs, an exhibit has been prepared on *The Hispanic World in the United States*, which will do much to attract the attention of not only Americans but also Latin Americans to the rich field of inter-racial cooperation here in New Mexico. The School sponsors debates and round table discussions on Inter-American Relations, and promotes the national sports of all the Americas. In the (Continued on page 32)

AMERICANOS TODOS  
★  
LUCHAMOS POR LA  
VICTORIA

★ AMERICANS ALL ★  
LET'S FIGHT FOR VICTORY

Leon Helguera

OWI Poster No. 45. Additional copies may be obtained upon request from the Director of Public Inquiries, Office of War Information, Washington, D. C. 1241

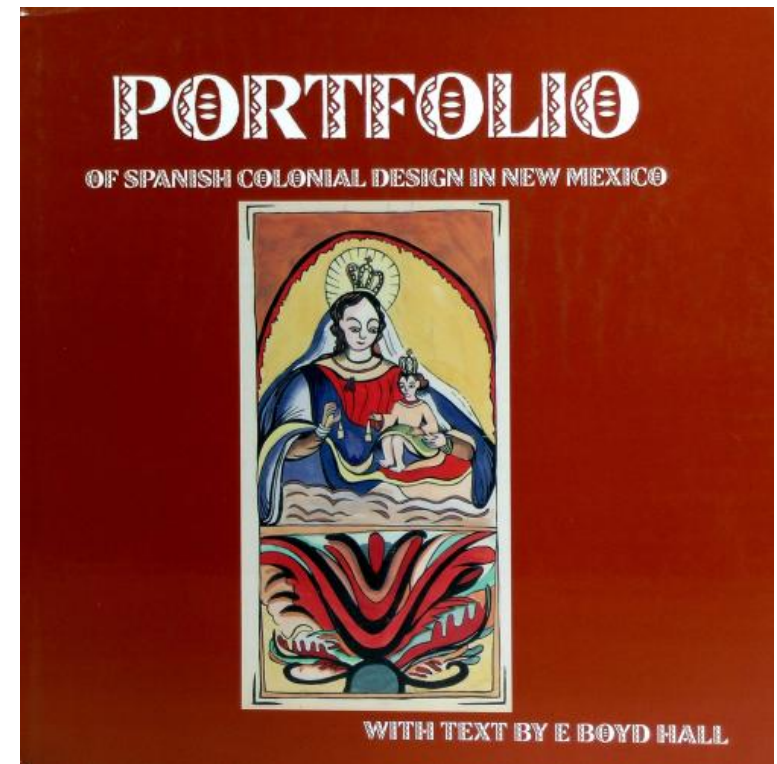
Leon Helguera, "Americans All, Let's Fight for Victory," 1943. Poster commissioned by the Office of War Information.



Sleepy Lagoon Murder Trial, Los Angeles, 1942



# “Cultural Gifts” Movement of the 1920s and 1930s







Maria Antonia Pena (Quah Ah), born in 1893 in San Idllefonso Pueblo, died 1949 in Cochiti Pueblo, NM. She attended the Santa Fe Indian School where she studied art under Dorothy Dunn. Photograph by T. Harmon Parkhurst, Museum of New Mexico #73945.

## The Discourse of “Cultural Gifts” in Pan-American-themed Public Art



Lowell Houser, *The Evolution of Corn*, 1938. Oil on canvas, Ames Post Office, Iowa.



Francis Robert White, Harry Donald Jones, et al. Detail, "Inherited Culture," *Law and Culture*, 1936. Fresco, Cedar Rapids Federal Courthouse, Iowa.





Boris Deutsch, *Cultural Contributions of North, South, and Central America*, 1944. Tempera Fresco, Terminal Annex Post Office, Los Angeles.



Boris Deutsch, Terminal Annex Post Office Mural, 1944, Los Angeles.





Boris Deutsch, Terminal Annex Post Office Mural, 1944, Los Angeles.





Boris Deutsch, Terminal Annex Post Office Mural, 1944, Los Angeles.



Boris Deutsch, Terminal Annex Post Office Mural, 1944, Los Angeles.



Boris Deutsch, "In Defense of the Americas,"  
Terminal Annex Post Office Mural,  
1944, Los Angeles.



## Library Murals By Adams In Southwestern Theme

Murals for the new library will be painted by Kenneth Adams. They have to fit into the architectural structure of the building, and will be purely architectural decoration. Mr. Adams' theme is to get away from the printed word by the use of New Mexican materials. He will present the three racial groups, Indian, Spanish-American, and Anglo, and show the intermingling of their cultures.

The Indian mural pictures a teepee, which represents the nomadic people. An Apache man and sheep show the means of the Apache regeneration. On the other side are an Apache woman and a Navajo woman. The Navajo woman has silver-smith trimmings around her neck, and she is working a loom. This shows the culture of the Navajo. The man represents pueblo pottery. The Indian is the artist of New Mexico.

The Spanish-American mural features a woman plastering a house of Spanish architectural style, which has evolved from the simple, primitive Indian habitation. The window of the house frames a distant church, which portrays colonial architecture. The cultivated fields, with the plowed ground and plowman, illustrate agricultural achievement.

The central idea of the Anglo mural is science. It features medicine, with a doctor holding a baby symbolic of a better generation, in the center of the mural. Working at the sides of the doctor are two research figures, and the design on the sides of the center window show the sun and earth on one side and the moon and stars on the other.

The fourth mural represents the dawn of a new day, all the contributions combining for better living. Three figures, symbolic of their races, are on the same plane, reflecting the spirit of democracy in representing the culture of the three races as socially equal. Behind them is a symbolized landscape of natural resources, both material and aesthetical. Mountain, mesa, desert, yucca, sage, and cactus plants are on the top. Under them runs a stream of water. Beneath the water is an Indian pottery design, showing the cultivation of the plowed ground. On the sides are pictured forest, lakes, and reservoirs.

The murals will be placed above the filing cabinets on the sides of the main desk. They are to be painted on canvas, which will be attached to the walls. The canvas will have a backing of lead-white and varnish. It will be pressed flat against the wall and then rolled down tight. The murals will be about ten and one-half feet long, five and one-half feet high at the sides, and widen to seven and one-quarter feet at the middle of the corbels.

### Debaters Select Teams For Elimination Tourney

University debaters have been assigned into four teams of two members each for an elimination tournament to select an intramural team to make spring debating tours. The division was made on February 6, at a meeting of the University Debate Council.

Plans were also made for the California tour to be made during April by a men's team. Meets have been scheduled with College of Pacific, University of California, University of Southern California, Loyola of Los Angeles, Arizona, and Tempe.

The possibility of a tour of Texas by a women's team was also discussed as well as the scheduling of debates with several Colorado teams.

### Zimmerman to Open Scholarship Fund Drive

President J. F. Zimmerman will open the Coronado Club's \$2,000 scholarship drive Thursday with an address over station KGGM from 7:15 to 7:30.

Other speeches in the scholarship drive series will be given by Mr. C. B. Sedillo, vice-president of Alianza Suprema; and Elias Atencio, former University of New Mexico student, at present pastor of a local church.

Income from the \$2,000 fund will constitute at least one award annually to a high school graduate of Spanish descent and outstanding scholarship and character. Seventy-three lodges of the Alianza Hispano Americana society have promised to co-operate in raising the original fund.

### Social Do's and For Evening at

Better hide your charms as look to your safety, men. A logic of rakehell, swashbuckling dance will be at large Saturday night, and no male is safe.

The occasion will be the annual AWS Complimentary Dance. Women will buy the tickets, supply the bars, and the men will make the bills.

Moff will assume the coxswain at most winsome manner, for the social system is to be exactly reversed. Men will precede women through the doors. The women will offer their arms to the men lean on, and will be responsible for filling out dance programs as making introductions.

In view of possible confusion the AWS Council has issued a set of rules for both the men and women. For men: (!) Don't keep your date waiting while you

"Library Murals by Adams in Southwestern Theme," *Daily Lobo*, February 8, 1939.



Kenneth Adams, *Three Peoples mural*, 1939. Oil on canvas, West Wing of Zimmerman Library, University of New Mexico.

October 27, 1939

Dr. F. J. Keppel, President  
Carnegie Corporation  
528 Fifth Avenue  
New York, New York

Dear Doctor Keppel:

I am enclosing herewith photographs of the two completed murals drawn by Kenneth Adams for the University of New Mexico Library. May I explain that the murals are located in a dark room, and that the photographs are very poor. The originals are indeed beautiful, and we are looking forward to the completion of the entire four with much interest and pleasure.

The general plan of the murals is as follows:

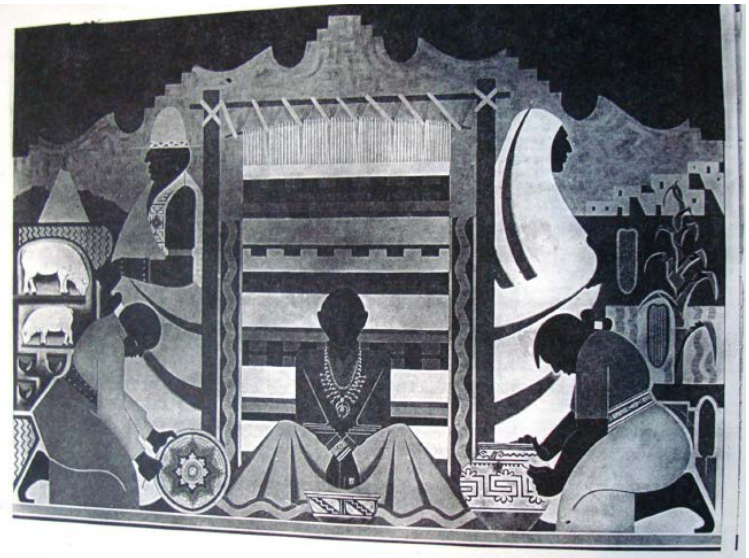
1. The Indian, showing his work as the artist;
2. The Spanish, giving a general idea of their contributions to the civilization in this area in the fields of agriculture and architecture;
3. The Anglo, with scientific contributions; and
4. The union of all three in the life of the Southwest.

I think the idea and the plan are quite stunning, and I am confident that when they are completed they will constitute a mural of which the University and the entire Southwest will be proud. We expect the murals to be finished at the end of this year.

With warm personal regards and best wishes, I am

Sincerely yours,

*J. P. Zimmerman*  
J. P. Zimmerman  
President





October 29, 1942

Small L.P.M.

Dr. Walter Dill Scott, President  
Carnegie Corporation of New York  
512 Fifth Avenue  
New York City



Dear Dr. Joseph -

Under separate cover I  
am forwarding to you a small handbook  
of the University of New Mexico library which  
contains reproductions of the four murals  
that I painted for the library during the  
academic years of 1938 and 1939.

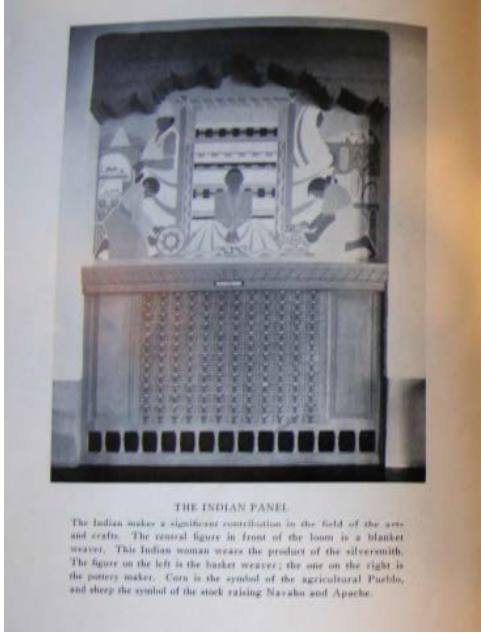
This work, as you know,  
was made possible by a grant from the  
Carnegie Corporation which supported me  
as resident artist at the University those  
two years.

Three years have passed  
since the murals were installed and  
I feel today as I felt then, that they  
are my most satisfactory accomplish-  
ment in the field of mural

painting.

I send the handbook knowing that  
you will be interested in seeing how  
the murals look installed.

Sincerely  
Kenneth M. Adams.



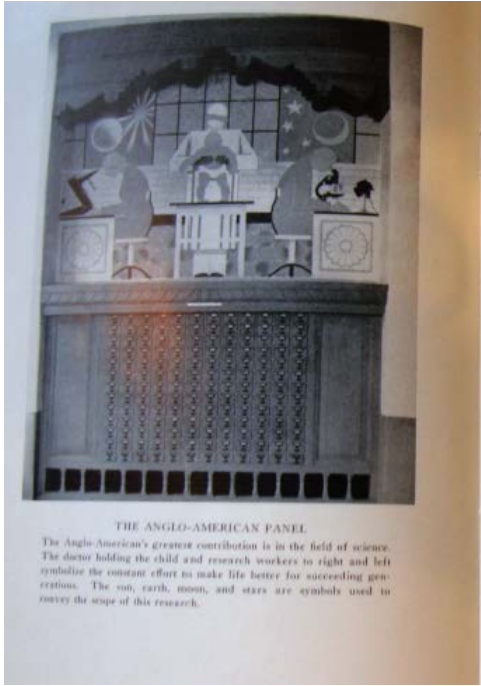
THE INDIAN PANEL

The Indian makes a significant contribution in the field of the arts and crafts. The central figure in front of the loom is a blanket weaver. This Indian woman wears the product of the silversmith. The figures on the left is the basket weaver; the one on the right is the pottery maker. Corn is the symbol of the agricultural Pueblo, and sheep the symbol of the stock raising Navaho and Apache.



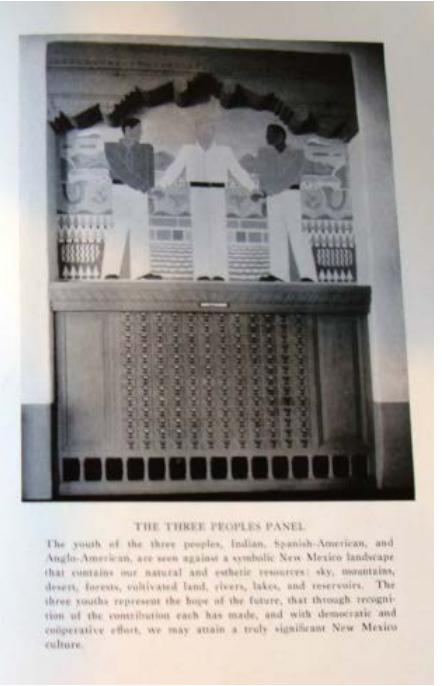
THE SPANISH-AMERICAN PANEL

The Spanish-American has made important contributions in architecture, religion, education, and agriculture. The woman plastering an adobe house symbolizes architecture; the plowman, agriculture; and the church, religion and education.



THE ANGLO-AMERICAN PANEL

The Anglo-American's greatest contribution is in the field of science. The doctor holding the child and research workers to right and left symbolize the constant effort to make life better for succeeding generations. The sun, earth, moon, and stars are symbols used to convey the scope of this research.



THE THREE PEOPLES PANEL

The youth of the three peoples, Indian, Spanish-American, and Anglo-American, are seen against a symbolic New Mexico landscape that contains our natural and esthetic resources: sky, mountains, desert, forests, cultivated land, rivers, lakes, and reservoirs. The three youths represent the hope of the future, that through recognition of the contribution each has made, and with democratic and cooperative effort, we may attain a truly significant New Mexico culture.



1927: Official adoption of Spanish-Pueblo Revival Style for UNM Architecture

1936: Administrative Building completed

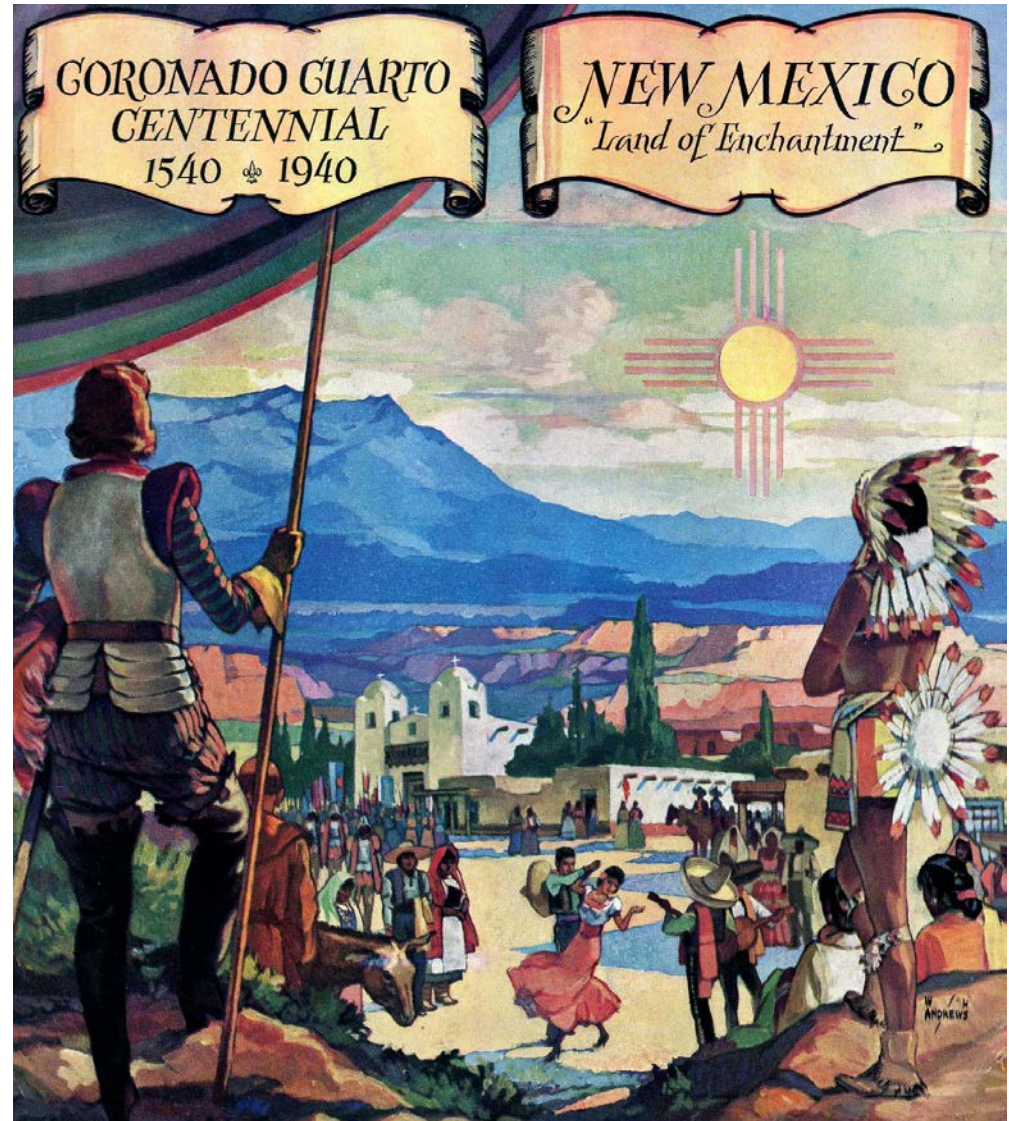
1938: Renaming of campus streets using Spanish Colonization as a theme;  
Main Library completed

1938-1940: Adams teaches and paints at UNM as artist-in-residence

1940: Coronado Cuarto Centennial; U.S. government establishes the OIAA

1941: UNM establishes the School of Inter-American Affairs; U.S. enters World War II

1942-1943: Jesus Guerrero-Galvan teaches and paints at UNM as artist-in-residence



# Jesús Guerrero Galván's Mural Commission



Jesús Guerrero Galván (1910-1973)



Jesús Guerrero Galván, *Tres mujeres*, 1940



Pablo O'Higgins, *Buenos Vecinos*,  
Lithograph on Paper, 1944



LATIN AMERICAN ARTIST IN RESIDENCE AT THE  
UNIVERSITY OF NEW MEXICO

Who Makes the Announcement?

The Art Committee of the School of Inter-American Affairs; Hela Sedillo, Chairman; David Sarris and Emily von Auw, all of the College of Fine Arts.

Facts about this Selection, Grant, and Appointment

The School of Inter-American Affairs has obtained a grant of funds from the Coordinator of Inter-American Affairs through the Committee for Inter-American Artistic and Intellectual Relations, to invite the well-known Mexican painter, Jesus Guerrero Galvan, to be "Latin American Artist in Residence" at the University of New Mexico from June to December 1942.

A special committee composed of the distinguished Mexican scholars, Mamel Toussaint, Daniel F. Rubin del la Borvolla and Justino Fernandez, graciously accepted the invitation of the School of Inter-American Affairs to help it in the selection of the artist.

Sr. Guerrero Galvan has accepted the invitation and will arrive in Albuquerque early in June.

Teaching Program

Sr. Guerrero Galvan will join the faculty of the College of Fine Arts and teach courses during the 1942 summer session and the first semester of 1942-43.

In the summer session he will give a technical course on painting and another one of lectures on contemporary Mexican painters, illustrated with colored slides. His comments on fellow artists of his own group, whom he knows intimately, should prove very interesting.

Contact with Art Groups of the Region

Sr. Guerrero Galvan is expected to establish contacts with the art groups of the region, and in general, to promote inter-American relations in the field of the graphic arts.

Career

Sr. Guerrero Galvan was born at Tonjia, State of Jalisco, Mexico in 1910. At the age of 14 he entered as an apprentice in the studio of the painter Jose Viscarra in Guadalajara, Jalisco. He progressed rapidly, and by 1928 he was well launched on his personal career as teacher and creative artist. He directed a shop on plastic arts, and later became professor of painting in a school of art of the Department of Fine Arts of the Ministry of Education.

Sr. Guerrero Galvan is at present professor of Figure Drawing in the School of Fine Arts (the old Academy of St. Charles) at the National University of Mexico.

Though fundamentally interested in easel painting, in 1936 he painted frescos in the public schools of the City of Mexico and in the old building of the University of Guadalajara, and in his early work with the University of Mexico he gave classes on structural drawing in a workers school.

His Works

His works figure in the best collections of Mexico and the United States and have been exhibited in New York, Chicago, San Francisco, Havana and Lima.

He was represented in the exhibit of Twenty Centuries of Mexican Art, organized by the Museum of Modern Art in New York in 1940 and displayed here at Albuquerque in the gallery of the College of Fine Arts of the University in the spring of 1941 under the auspices of the Art League of New Mexico.

The Gallery of Mexican Art held in 1941 at Mexico City an individual exhibit of his works.

Other Accomplishments

Besides being one of the most prominent painters of the younger generation, Sr. Guerrero Galvan has been very instrumental in various advanced theatrical movements in Mexico and has contributed settings for Mexican plays and ballets.

The Artist's Interest in New Mexico

Dr Ortega conferred with Sr. Guerrero Galvan last September in Mexico City. He showed keen interest in our region. "It is an ideal place for an artist to live", he said. "Beautiful nature, peace, interesting and varied human models; and the stimulus which will come to me from the personal acquaintance with so many excellent artists who have made of New Mexico a place famous in the art centers of all the Americas."

## *The School of Inter-American Affairs*

invites you to the ceremony of the unveiling of the fresco "Union of the Americas," donated to the University of New Mexico by Jesús Guerrero Galván, Latin American Artist in Residence on a grant of the Committee for Inter-American Artistic and Intellectual Relations of the Office of the Coordinator of Inter-American Affairs.

Offering of the Gift ..... Jesús Guerrero Galván  
Acceptance for the State of  
New Mexico ..... Hon. John J. Dempsey, Governor  
Acceptance for the University  
President James Fulton Zimmerman

### WORDS OF APPRECIATION

Coordinator of Inter-American Affairs: Henry Allen Moe, Committee for Inter-American Artistic and Intellectual Relations  
Mexican Government: Hon. José Izurieta Román, Mexican Consul  
College of Fine Arts: Ralph W. Douglass, Head of the Department of Art  
Art League of New Mexico, and La Quinta Gallery: Willard Hougland  
School of Inter-American Affairs: Joaquín Ortega, Director

Administration Building, East Wing, University of New Mexico, Albuquerque  
Saturday, February the thirteenth, at four-thirty in the afternoon

NOTE: *The speeches will last a maximum of five minutes each*

Dedication Program for Jesús Guerrero Galván's fresco *Union of the Americas*, February 13, 1943

2-13-43

### Acceptance for the University

Those who know the history of the University of New Mexico during the past decade will appreciate the significance of this brief ceremony.

The cultural values inherent in inter-American relations on our own campus are beautifully portrayed in the library murals painted six years ago by Kenneth Adams.

The growing interest in inter-American relations was given special recognition two years ago by the creation of the School of Inter-American Affairs, with Dr. Joaquín Ortega as Director. I know of nothing which could so well express the sentiments of the University today in its ever widening, broadening and deepening interest in inter-American life and relations, as this highly dramatic and powerful fresco--the work of our friend and visiting artist, Jesús Guerrero Galván--and his most generous gift to the University.

For the regents, faculty, and students, I accept this gift with the expression of their united gratitude and their united pledge to the donor, to his great nation and to all Latin American nations and peoples the fullest measure of devotion to those finer and nobler ideals of inter-American cooperation which this beautiful fresco symbolizes.

James F. Zimmerman's speech at the fresco unveiling, February 13, 1943





Jesus Guerrero Galvan, *Union of the Americas*, 1943.  
Fresco, Scholes Hall, University of New Mexico.

## Galvan Fresco Unveiled

"Union of Americas" Represented Through Symbolic Figures

THE UNVEILING of the fresco "Union of the Americas" by Jesus Guerrero Galvan, Latin American artist in residence at the University, was the final ceremony held in connection with the conference on post-war planning at the University in February.

The fresco, which is on the east wall of the first floor of the administration building, was given to the University as a result of a grant of the Committee for Inter-American Artistic and Intellectual Relations of the Office of the Coordinator of Inter-American Affairs.

Galvan spent the past eight months in Albuquerque on this grant, and has returned to Mexico City where he will resume his teaching position at the school of fine arts of the National University of Mexico and the school of plastic arts of the department of education.

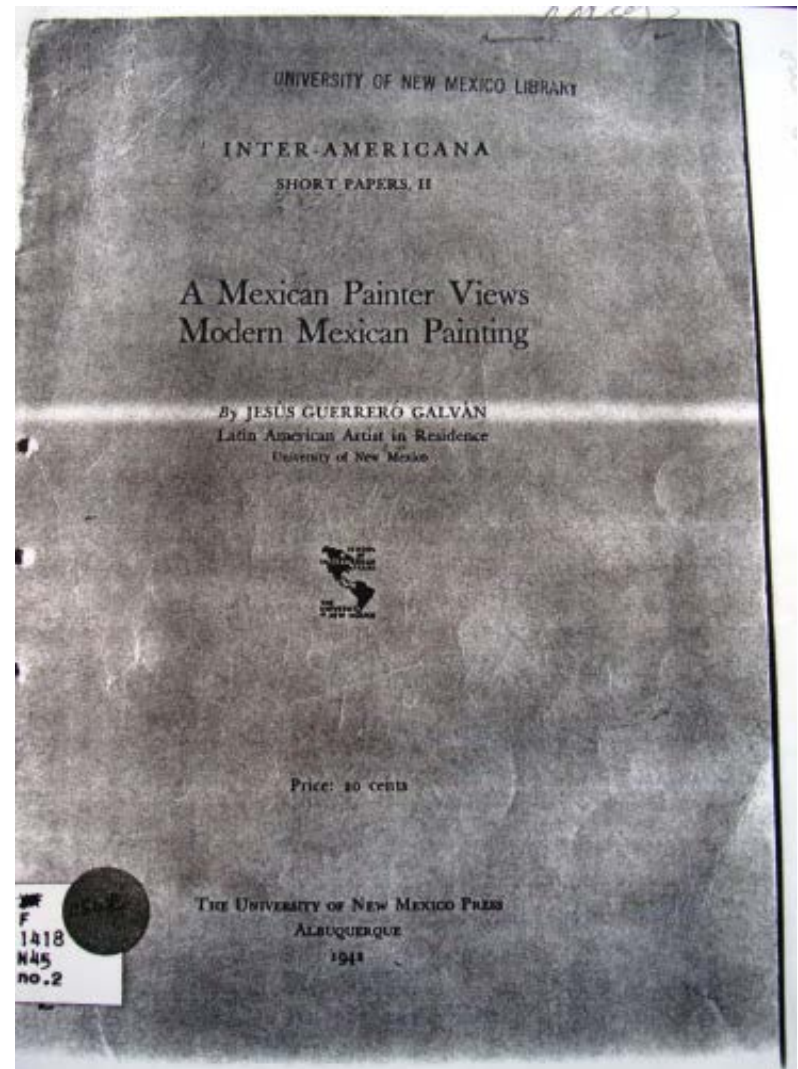
Dr. Joaquin Ortega, director of the schools of Inter-American Affairs, presided at the unveiling of the fresco, which shows a large figure of Liberty holding the torch of justice, with a mother and child on each side, one group representing the Latin American countries, the other group the North American nations.

In his presentation speech, Mr. Galvan explained the symbolism of his fresco, stating that it "makes no pretense to literary values" but is "composed of elements that are simple but intensely poetic and human."

Acceptance speeches on behalf of the University and the student body were made by Dr. J. F. Zimmerman, president of the University, Eddie Apodaca, chairman of the post-war conference, and Lt. Gov. J. B. Jones, who represented Gov. J. J. Dempsey.



Jesus Guerrero Galvan, *A Mexican Painter Views Modern Mexican Painting*, Inter-Americana Short Papers, II. Albuquerque: University of New Mexico Press, 1942.



most talked about, the farthest from evil, that is to say, from good and evil. He is the one who holds the greatest importance for us, not esthetically but historically. Rivera is the painter for all the "isms," for according to the judgment of Rodriguez Lozano (a great Mexican painter), Diego sums up the whole history of modern painting. He starts from classicism, passes through neo-classicism, and then through expressionism, impressionism, cubism, then he passes into Dieguism, from there to Trotskyism, and winds up in tourism. As one can see, he is the painter who exerts the strongest attraction on the student of



Diego Rivera, *Pan American Unity*, 1940. Golden Gate International Exposition, San Francisco (now City College of San Francisco)

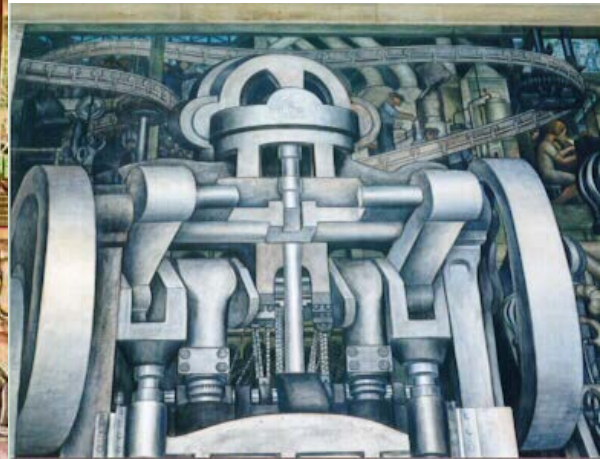




Coatlicue, Aztec goddess  
of creation and war



Diego Rivera, *Pan American Unity*, 1940



Diego Rivera  
*Detroit Industry* (Detail)  
1932





Frida Kahlo, *Self Portrait Along the Boarder Line Between Mexico and the United States*, 1932



Jesus Guerrero Galvan, *Union of the Americas*, 1943.  
Fresco, Scholes Hall, University of New Mexico.





Jose Clemente Orozco, *Dive Bomber and Tank*, 1940. Commissioned as part of “Twenty Centuries of Mexican Art” at MoMA.

breathes in this living convulsive tradition of ours a new and traditional poetry always plastic. José Clemente Orozco belongs to the family of artists who sculptured the “Goddess of Death,” a thoroughbred painter. What is complicated in his work is precisely that indigenous force, intense and mysterious, which has given it universal value. Orozco’s painting is *par excellence* a painting with tradition.

David Alfaro Siqueiros,  
*La Nueva Democracia (The New Democracy)*, 1944. Pyroxaline on canvas, Palacio de Bellas Artes, Mexico City.





are clouds or stone which are moulded and take the forms which nautica-  
tion provokes in us. To be sure, we do not attempt to oppose this  
art (taboo for us) to European art. Still less do we, with our passion  
for pre-Columbian art, wish to deny Spanish art which is part of our  
body and blood. That earthy realism and mystical impulse of the  
Spanish primitive painters is present in our art. It is necessary to have  
our feet placed firmly on the ground, but our faces must feel the caress





Jesus Guerrero Galvan, *Union of the Americas* , 1943.  
Fresco, Scholes Hall, University of New Mexico.



Campus News  
2/7/74

**ASSESSING DAMAGE** to Kenneth Adams's tricultural mural in Zimmerman Library are Roy Sandvold, the Physical Plant's lead painter, and Arthur L. DeVolder, technical services librarian. Green paint was splashed on the panel Jan. 25. The panel has been criticized because only the white man in the center has eyes. Black paint was thrown on the mural in 1970, requiring \$3,000 in repair work. Plans were being made at Campus News press time to have the panel repaired. (Campus News Photo)

Campus Reception: Then & Now

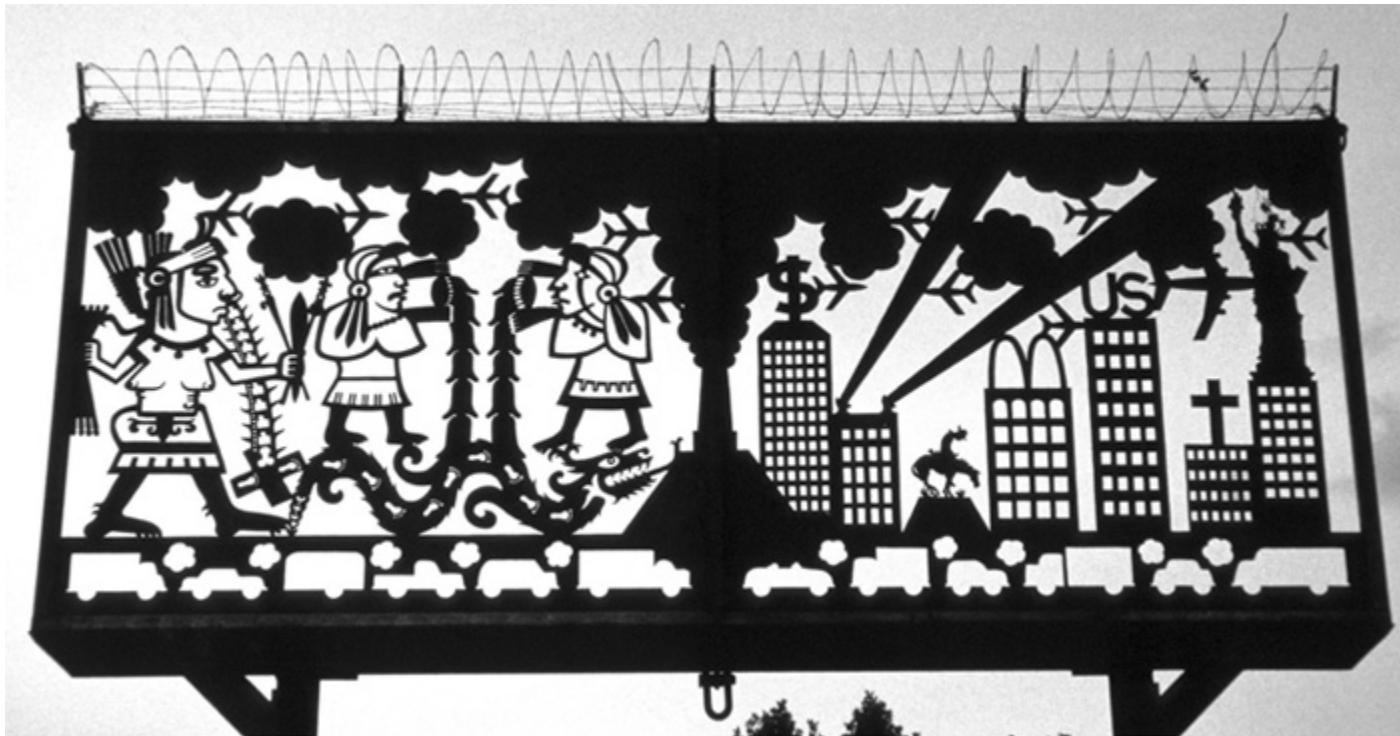




Kenneth Adams, *Three Peoples mural*, 1939. Oil on canvas, West Wing of Zimmerman Library, University of New Mexico.

Jesus Guerrero Galvan,  
*Union of the Americas*, 1943.  
Fresco, Scholes Hall,  
University of New Mexico.





Bob Haozous (Warm Springs Chiricahua Apache), *Cultural Crossroads of the Americas*, 1996. University of New Mexico, Albuquerque, NM.