

Present: Elise McHugh, Brenton Woodward, Stephen Hull, Santiago Vaquera-Vasquez, Michael Millman, Emily Jones, Justin Bendell, Katya Crawford, Margaret Jackson, Bruce Gjeltema, Don Redpath, James Ayers

Absent: Lori Townsend, Durwood Ball

Approval of minutes:

JB moves to approve

EJ seconds

All in favor, motion passes

Director's comments:

Right in the thick of our fall season. Sales have been good the past month. A handful of new books:

*Vital Issues* by Gary Scharnhorst; *Sacred Folks* by Theodore C. Van Alst Jr.; *A Passing West* by Dagoberto Gilb; and *Against the American Grain* by Gary Paul Nabhan.

We had great author events for Christie Green's debut *Moonlight Elk* recently as well. We'll make sure the UPC members all receive invites to these events going forward.

Chair's comments:

Too bad about Dagoberto's hospitalization. It would be great to get him out to Albuquerque.

Approval memos:

Patricia Billingsly, *Lorca in Vermont*

EM: We saw an info memo last year, and now it's back for final approval. Both reviewers had some revision suggestions but were still very enthusiastic. A fascinating untold story about the famous poet's time in and connection to Vermont and a younger poet.

MJ: Really fascinating. The story about the two women might be sort of off-topic but it is really interesting.

KC: It got great reviews, it is interesting and new. I support it.

JB: Looks good and well-balanced. As long as the tangents are somewhat addressed I think it's alright.

SPH: Lorca seems to us to still hold wide interest, would you say that's true Santiago?

SVV: Oh yes. Still very important and studied.

KC moves to approve

JB seconds

All in favor, motion passes

Angela Aleiss, *Broken Arrow*

SPH: The next volume for the Reel West series. This film was a watershed Western, the first postwar film to try to present Native characters more sympathetically and on a plane with the white characters. Two A reviews.

JB: I love this series, it's a great idea and a great way to critically revisit Westerns. I get very excited every time a new one comes along, and this is no exception.

MJ: Stephen did you bring this to us a while ago? It sounds familiar.

SPH: I may have brought it as an info memo a couple years ago.

MJ: It seems good, worthy subject.

BG: This is great. A good reminder to examine our responses to cultural mythologies.

EJ moves to approve

KC seconds

All in favor, motion passes

Gary Jackson, *small lives*

EM: A brilliant collection that is basically a graphic novel in poetry form, from a returning and lauded author.

JB: A brilliant idea, I love genre-bending works. I was surprised not to see any art, although I don't need it to visualize the action.

EM: That is fair, and Juan Morales brought that up as well. There are logistical reasons not to include art, but also authorial reasons: Gary wants to let the reader have room to envision for themselves rather than having "official" illustrations of the characters. We talked quite a bit about it, so it's definitely something we've considered.

MJ: rather than actual images, maybe the layout of the text could be evocative in some way.

SPH: James can speak to this as well, but we tend to follow the textual presentation the poet gives us since they're often particular. In this case, Gary is a star and we're gonna do whatever we can for this book.

KC: I do think the design of the book will definitely help make this book what it needs to be. But these pieces are brilliant and I'm really excited about the book.

SVV: is the whole book this prose-poem paragraph style? Maybe by breaking up some of these vignettes into a smaller structure that would help the reader along, if that makes sense.

EM: Quite a few are that way but not all. Some are much more traditional line-broken stanza'd poems.

JB: Worth entertaining the idea of minimalist illustrations (not the characters). If it works it works, if not the text is still excellent.

MJ moves to approve

JB seconds

All in favor, motion passes

Richard Melzer, *A History of New Mexico in 100 Objects*

MM: inspired by *A History of the World in 100 Objects*, this illustrates NM's history from a collection of artifacts and objects from across the state, explicated by returning UNMP author and acclaimed historian Richard Melzer.

EJ: I have one request. As an archaeologist, the very small pre-Columbian portion is always going to be an issue for me, but please split out the non-human artifacts from those that are. We always get students in our archaeology classes who actually want to study paleontology.

KC: I agree with the reviewer that the images need more information connected to them. Some of the images are really small as well. The book could also be designed as sort of an exhibition, so the pictures could be more consistent.

MM: Agreed, the images in this sample aren't going to be the final images. We couldn't have Richard secure high-res color images until we get final approval of the text.

KC: I'm really intrigued by this book. I love looking at artifacts and the cultural lens they're in. Will be a nice addition to New Mexico history.

SPH: I agree. I'll also add this is a very editor-driven project, before he was even hired actually he had this idea to make the book happen.

SVV: I love this idea. I want to turn it into a set of creative essay exercises as well.

BG: The choices Melzer's made of objects from the last 30 years are really pushing forward the scholarship of recent New Mexico history and changing the narrative.

BG moves to approve

KC seconds

All in favor, motion passes

Chris Yogerst, *The Man Who Shot Liberty Valance*

SPH: Another entry for Reel West via series editor Andrew Patrick Nelson, this film is considered John Ford's "last masterpiece," from 1962.

SVV: Now that we've seen two proposals for the series, are there any entries that come at the film from the viewer perspective rather than a critical academic lens?

SPH: A fundamental aspect of the series is letting the author take their own approach to writing about the film rather than having a set formula for these books, so they all have slightly different tacks, but the viewer experience is something we do hope to cover.

JB moves to approve

EJ seconds

All in favor, motion passes

## Informational memos

Lynn Adler with Bill Shapiro, *So We Moved to Petaca*

SPH: Former Life Magazine editor Bill Shapiro, now retired to Santa Fe, brought this to us as a photography project by award-winning photographer Lynn Adler. The photos are really stunning and tell a deeply human story about a small town in New Mexico that a troupe of hippies moved to in the 1960s.

BG: The photos are so intriguing and speak for themselves. I think that's where the power is, moreso than focusing on a specific story. There's more than one thing going on at once here.

MJ: I agree that the photos are beautiful and compelling, but I have to wonder why I should care about Petaca out of all the little NM towns with casts of intriguing characters.

JB: I have weird feelings about countercultural migrations to small towns, esp. deep rooted non-white towns — seems another example of colonization/conquest — so I'd appreciate a critical lens on that in text. Though I like the photos.

SPH: That was my initial reaction as well, but I've changed my mind for a couple reasons: the newcomers weren't all white, and the photos themselves are not really colonialist to my mind. And nobody else was documenting this place in this moment.

EJ: I appreciate these points, and there's a particular historical context that this is part of a larger migration movement, so maybe that's the frame to present it in.

SVV: I have a different take on the project, it seems like an assimilation story more than a colonialist incursion. The photos are absolutely beautiful, and I think this place matters in that all places matter for what they can teach us.

Megan J. Artlett, *Enchant Me*

EM: The author is a creative writing professor at Eastern NM University, who has written a collection of narrative nonfiction by New Mexico writers writing about New Mexico. She'll be enlisting students to help select the pieces to get them involved in creative writing anthology publishing. A combination of solicited and unsolicited submissions.

SVV: So Megan doesn't really know what these pieces will be yet?

EM: Right. Originally she was thinking a multi-genre collection, but we've focused it to narrative nonfiction.

Ross Hair, *Control Theory: Post-War Constructive Poetry, Art, and Music*

EM: For the Recencies series. Currently being revised down from 170k words.

Matthew R. Hofer, *Lines: An Expanded Reprint*

EM: Another for the Recencies series, this is a recovery project.

JB: Sounds like weird obscure fun for a select audience.

Stephanie Lewthwaite, *Delilah Montoya: The Art of Decolonial Kinship*

EM: This one is for the Contextos series. A critical examination of one Mexican photographer's body of work and approach to photography. More of a biography and critical work than an art book.

MJ: How is there not already a book about Montoya? So yes, definitely. Also, great timing to go along with the museum exhibition.

SPH: This one will actually come out after the exhibition, but we have another project co-publishing with the Albuquerque Museum that's a catalog of the exhibition.

EM: The two books should build off each other, which will be really nice.

Next meeting planned for email around the 25th; November meeting on the 22<sup>nd</sup>; December possibly 13<sup>th</sup>.