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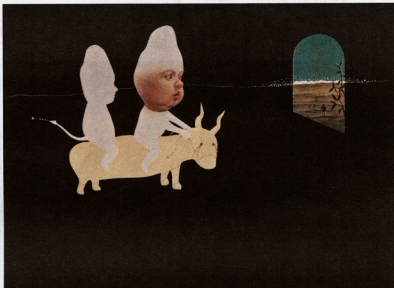
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An exhibition of mixed-media work by Tammya Bingham—Lett Supper: Family Style—will be on view through November 26 at box gallery, 1610-A Paseo de Peralta, Santa Fe.

## TO THE EDITOR:

I was very sorry to read Kathryn M Davis's review of the O'Keeffe Research Symposium. Granted, there was not much space to review such a gathering. However, to recognize clothing over scholarship certainly set a particular tone which missed the mark. In brief, the assembled scholars were outstanding and the presence of artists (not mentioned in the review) was ideal and a superb complement to the subject matter (remember: without artists, no art historians). The content of the presentations was sharp and beyond the superficial questions that have been and continue to be posed. This was refined scholarship that asked for lots of attention and focus, some hard thinking, and then more questions. Art history is to be used, so how this information can be used is of importance. Rob Storr is brilliant and will stir the pot, which is why he is loved and hated. However, I would not consider him a barometer for the failures or successes of the gathering.

—JANE KESLINSKI, MASONVILLE, CO, via EMAIL

## TO THE EDITOR:

October 2011 was another great issue. Keep up the good creative work. One minor correction. On page 39, in the article on Patti Smith, the year noted should be 1967, not 1976. I was a friend and classmate of Maggiethorpe's and was with him when he and Patti met. Patti had a small notebook and a dog-eared paperback on Rimbaud. They were immediately attracted—soulmates.

—ROHARD LOWENBERG, SANTA FE, via EMAIL

## TO THE EDITOR:

I had three diverse thoughts while reading the October editor: For Kathryn M Davis: Arguably the first recognition of Gertrude Stein in America came by way of an article that Mabel Dodge Luhan wrote for Arts and Decoration to coincide with the Armory Show. For Richard Tobin: I wish you had mentioned Rena Rosezeit in your article on the Taos exhibition. Although not known for her art, she was one of those who was at Black Mountain College. For Jon Carver: I object quite strenuously to your phrase, "these are just scientific theories and subject to change." This thinking is why we are so contentious about evolution and climate change as two examples. Gravity is also still pretty much a theory, as is relativity. I urge you to test these if you think scientific theories are so ephemeral. Please examine the difference between a hypothesis and a theory. Theories only change with major paradigm shifts, so they should not be treated so casually to suggest they are easily discarded. I am particularly upset about your use of the phrase in an article on art since one of the things that I try to do is to use art to explain science.

—STEVEN RUBINACK, VIA EMAIL

## TO THE EDITOR:

I have long considered Jon Carver to be one of New Mexico's finest art writers; I am thus particularly honored by his thoughtful and lucid review of my recent solo exhibition, Seven Miles Per Second, at Blue Rain Gallery. Carver's review of James Hart's work is also spot-on. Thank you, Jon Carver, and thank you THE magazine for giving pages to high-caliber writers, as well as to artists such as Rulan Tangen—who is perhaps the most inspiring and significant artist in New Mexico today.

—EEN CURRIER, SANTA FE, via EMAIL

## TO THE EDITOR:

THE magazine asked four people to share their interpretation of a Tom Chambers photograph. Three complied but WTF is Donald Woodman's problem? Does he believe he needs to educate us, the great unwashed, with his knowledge of photographic history? Should we embrace his photography because it is based on his personal reality? I find it offensive that Woodman takes the opportunity to slam another photographer's work and promote himself, instead of offering his interpretation of the image. Obviously, he knows nothing about Chambers' process. For the sake of disclosure, I'm a long-time fan of Tom Chambers' work.

—LARRY OSMAN, SANTA FE, via EMAIL

## TO THE EDITOR:

I am profoundly humbled and singingly proud to be so honored in THE magazine. Please share with Tony Hazzett how impressed I am with his review of Dancing Earth. It was deftly articulate—acutely indicative of a broad understanding of the canny of American performing arts, and an unsentimental witness to the impact on viewers, while even absorbing some of the subtle nuance of many layers and years of creative process and cultural understanding. There are only two full-time paid dance critics in the United States—for the New York Times and the Washington Post—the latter critic winning a Pulitzer Prize for her work (perhaps an award for being the last of a dying breed), so having a review of any kind is increasingly rare, yet totally necessary for validation in the field, and for support from funders. I feel very fortunate to have had such an observant art critic in attendance, and I am extremely grateful that THE magazine was able to experience what has taken me years to create. Thank you for lifting indigenous contemporary dance to visibility—alongside international-caliber contemporary visual arts—by placing this review in the pages of THE magazine.

—RULAN TANGEN, VIA EMAIL