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**EVALUATION IN FANDANGOS, FIESTAS, AND FLAMENCO:
ADDING TO THE REPERTOIRE OF CHICANO EXPRESSIVE ARTS**

By

Trisha Venisa Martinez

B.A., Criminal Justice, University of Wyoming, 2011

THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of

**Master of Arts
American Studies**

The University of New Mexico
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Dedication

I dedicate this project to my children (Giovonta, Orlando, and Faith) for always being supportive and understanding of the importance of mommy's school work. You three are my heart, joy, and motivation.

To my sisters (Candice and Angel), my brother (Julian), and my niece and nephew (Angelique and Andre) always move forward with your dreams.

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**EVA'LUTION IN FANDANGOS, FIESTAS, AND FLAMENCO:
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By

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B.A., Criminal Justice, University of Wyoming, 2011
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ABSTRACT

This study seeks to explain this curious and unknown connection of Albuquerque flamenco to Eva Encinias-Sandoval and the dance traditions of Nuevomexicanos. I seek to identify the history and social impact of this rich and distinct New Mexico flamenco tradition by tracing the development of Encinias-Sandoval's career and the establishment of her now world-class flamenco arts program, offered through the University of New Mexico's Dance and Theatre Department, as well as thorough affiliates and organizations of the National Institute of Flamenco. More specifically, my thesis describes how Eva Encinias-Sandoval built and continues to anchor this inspiring expressive art form in the realm of the "local". This research also seeks to address the ways in which New Mexico flamenco came to be included in the activist repertoire of expressive culture at the height of the Chicano Movement.

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“The flamenco experience we are a part of goes much beyond exercise and memorization of choreography; we are learning how an art form interprets history, expresses culture, and communicates a human experience.”--Eva Encinias-Sandoval

Chapter 1: Introduction

For *Nuevomexicanos*,¹ dance has served as much more than a form of artistic expression. For many, to dance is to live. Through its various bodily forms, it entails the wholeness of life and has maintained its cultural significance, as expressed daily by the people as a voice to life and its experiences. New Mexico has a rich history of dance expressed in the Native as well as in the Hispano villages of the north central part of the state, where their dance forms span several centuries. I reflect on both forms of dance, due to their significant historical influence and presence within the state. Over their long history, *Nuevomexicanos* used dance to confirm their heritage and to celebrate their lives. These folk dances embody sheer spectacle, colorful costumes, spirited dancing, and as a result, mimic the cross-cultural confluences of the multiple connections that exist in New Mexico.² Expressing culture and identity through dance is a tradition *Nuevomexicanos* carried on, evolving into a practice that has added to New Mexico’s distinct cultural richness. Eva Encinias-Sandoval is an inheritor of this unique New Mexican tradition, and her work with the University of New Mexico’s flamenco dance curriculum and the National Institute of Flamenco has received national and international acclaim. Her flamenco expressions have come to complement New Mexico’s cultural heritage and distinguished identity.

This thesis seeks to explain the curious and unknown connection of flamenco in Albuquerque to Eva Encinias-Sandoval and to the dance traditions of *Nuevomexicanos*. I examine the history and social impact of this rich and distinct New Mexico flamenco

tradition by tracing the development of Encinias-Sandoval's career and the establishment of her now world-class flamenco arts program. More specifically, my thesis describes how she built and continues to anchor this inspiring, expressive art form in the realm of the "local." This research also seeks to address the ways New Mexico flamenco came to be included in the activist repertoire of expressive culture at the height of the Chicano Movement.

Significance of the Study

The examination of Encinias-Sandoval's work from a scholarly perspective is limited, and the significance of her role in the development of flamenco in New Mexico is too great of an achievement to be left untold. It is also true that the literature on home-grown expressions of flamenco outside of Spain is limited. This thesis is about filling in the gaps, noting the importance of how flamenco came to be incorporated into New Mexico's rich history of dance, while also identifying the ways in which flamenco is situated within the larger repertoire of the Chicano Movement.

Theorizing Flamenco as Chicano Popular Culture

This work situates the development of flamenco in New Mexico by Encinias-Sandoval within the framework of Chicano popular cultural expression. Encinias-Sandoval's reproduction of flamenco in the locale of Albuquerque reflects a people's dance form and movement. In modern times, the processes of commodification and industrialization influence what is "popular." However, the significance of popular culture resonates with its purpose and with those who create it or express it. In *Chicano Popular Culture: Que Hable el Pueblo*, Charles M. Tatum explores the dimensions of popular culture, specifically within a Chicano context.³ Despite the density of popular culture and its theoretical perspectives, Tatum provides us with a general overview of the two dominant views that shadow the

production and consumption of popular culture: “(a) it is imposed by powerful forces – forces of domination – from above upon the social classes with subordinate social, political, and economic status; (b) it is produced by and for subordinated themselves” (Tatum 2001, 6). Tatum leaves it to the student of popular culture to make definitive decisions about the source and consequence of popular culture. He concludes each chapter of his book with a set of questions that allows the reader to reflect upon the form of art and its theoretical approaches. What Tatum aims to prove is that Chicano popular culture is a useful mirror to tell us more about ourselves – “our traditions, roots, history, economics, political life, prejudices, values, and attitudes” (Ibid., xi). Utilizing Tatum’s approach *Chicano Popular Culture*, I now wish to examine how we might consider flamenco in New Mexico as a movement that rises from the community.

The development of flamenco in Albuquerque is a prime example of a grass-roots movement, initiated by the people, for the people. Behind the music, song, dance, rhythm, and energy of flamenco’s expressions lies the notion of Chicanismo. “Chicanismo draws its faith and strength from two main sources: from the just struggle of our people and from an objective analysis of our community’s strategic needs” (El Plan de Santa Barbara, 1969). Flamenco is a means for the people to navigate through life and its experiences. It is rooted in the practices of past generations and in the case of National Institute of Flamenco would develop to be a part of a solid core of educational curriculum. Flamenco serves the community because it fulfills the need for the people to express themselves.

Flamenco is one dance form among others that holds a significant place in the hearts of members of the Nuevomexicano community. For generations, dance has been incorporated into all realms of life and its experiences. Through its continued presence and

various forms of expression, dance has evolved from the private practices of the people to coming to represent and complementing the state of New Mexico and its rich cultural history. As seen through the life and work of Encinias-Sandoval, flamenco is a critical form of cultural expression that has enabled and esteemed the local community, including those who come from out of state to study the art form. The presence, value, and social qualities of flamenco embody the struggle of Chicano Movement, *Movimiento*, the people's struggles and all of its successes.

Despite the gained popularity of New Mexico flamenco, ever-changing times, and varying degrees of influences, what holds true is the authentic value of flamenco expressions. Encinias-Sandoval believes that one of the most intriguing aspects of flamenco is that of improvisation. She said, “. . . it's one of the things that allows for its dynamic evolution. Because it's as individual as there are people doing it. Meaning that every artist has a very distinct way of passing on the art form” (Morris and Lorenz 2012). Encinias-Sandoval often tells her students, “Flamenco without intention is not flamenco.” Hence, one cannot duplicate flamenco without the physical, mental, emotional, and even spiritual connection it entails. No matter the time one spends to study the form, merely to mimic or duplicate, the character and essence of New Mexico flamenco is inimitable.

“In many ways flamenco is a story about our family. Flamenco brings us back to a history of music and dance that we love and that loves us.” -- Eva Encinias-Sandoval

Chapter 2: New Mexico’s Culture of Dance

New Mexico is known as an attractive destination for arts and expressions of ethnic culture, due to its Southwest geographic location. It is known for what some scholars, such as Sylvia Rodriguez, Marta Weigle, and John Bodine, have identified as its rich tricultural history (Native American, Hispano, Anglo). Broadly defined, triculturalism suggests that each group, distinct in identity and culture, shapes the formation of New Mexico’s unique makeup. In discussing New Mexico’s rich and diverse set of cultures, sociologist Phillip Gonzalez wrote, “Dimensions of the *Nuevomexicano* past have their way of insinuating themselves through, around, over, and under a myriad of circumstances and social relations” and emerge “in arrays of human-devised situations and events . . .” (Gonzales 2007, 3). In examining these situations and events, elements of the past become present, knowledge is gained, and communal connections are enhanced. Through the various ways and forms *Nuevomexicanos* express their culture, we can identify the significance of place, its impact upon the local community, and ultimately on identity. Gonzalez also said, “It is both the way in which *Nuevomexicanos* and *Nuevomexicanas* express their awareness of self – shaped by the immediate environment, or in identification with it – and the cultural associations they have established in New Mexico that evince their sense of sociocultural distinctiveness” (Ibid., 4-5). Perhaps more so than in other, historically Spanish-speaking U.S.-Mexico borderland communities, there is in New Mexico, a strong strain of scholarship dating to the nineteenth century that focuses on ritual, festival, and community celebrations.⁴ This scholarship provides a better understanding of the unique expressiveness of the people, the

underpinnings of the state's fiesta traditions, and confirms the long-established love of dance among Nuevomexicanos.

An Earlier Account: Fandangos and Bailes

Through his travel memoir, W. W. H. Davis provides us with a nineteenth century account, of how dances and fandangos in the territory of New Mexico impressed Easterners (see fig. 1). In *El Gringo: New Mexico and Her People*, Davis documented his 1853 journey through the New Mexico territory and noted all that impressed him. His description is one of the earliest full-length English-written accounts on New Mexico, in which he vividly recognizes Nuevomexicanos' love for dance.

In New Mexico the general name of all dance assemblies where dancing is the principal amusement is *fandango*, which is not as many suppose, a particular dance. Those gatherings where the better classes "most do congregate" are called *baile*, or ball, which differs in no other particular from the *fandango*. All New Mexicans are exceedingly fond of dancing, and, in fact, it seems as much a passion with them as with the French. Every class and rank in society participate in the amusement, and very small children are seen whirling in the waltz and tripping in the dance with the same gusto as their more mature companions. They dance and waltz with beauty and ease to the music of the guitar and violin, and sometimes these instruments are accompanied by a small drum, called a *tombe* (Davis 1982, 315).

In reference to another occasion, a *baile* in Santa Fe, Davis was impressed by the allure of the Mexican dancers. "The Mexicans, as a race, are much given to this amusement, and they both dance and waltz with exceeding grace; and I could but admire the beauty of their motion as they wound through the figures" (Ibid., 164).

Davis also took note of the dances performed by the Pueblo "Indians." He wrote, "At stated periods they practice various dances in their villages, which have been handed down from their heathen ancestors. Some belong to their religious rites others do not" (Ibid., 154).

Despite Davis's negative reference to the Pueblo's ancestors, his account acknowledges the tradition of dance embedded deep within the Native-American culture.

In *The Lore of New Mexico*, Marta Weigle and Peter White provide us with a tricultural overview of New Mexican folklore and folklife. Drawing upon Native American, Hispanic, and Anglo texts from different time periods and compiling them to demonstrate New Mexico's unique expressive culture. "The title of this book, *The Lore of New Mexico*, is a deliberate play on lore and lure. It suggests four centuries of imposed identities for the state--from the sixteenth-century conquistadors seeking cities of gold to the twentieth-century promoters of tourism and recreation" (Weigle and White 2003, 1). In a section of the text titled "A Sense of Time: Texts of Community and Celebration," various accounts of Nuevomexicanos expressing themselves through dance are documented.

For Nuevomexicanos, dance is a part of their everyday being, frequented for various purposes and occasions. Dancing has and continues to be an enjoyable act, in which Nuevomexicanos participate to pass time. Dance also is a means to engage with the changing seasons, an act of healing, and a petition to influence calamities of all kinds. The work of Lorin W. Brown provides us with an ethnographic account of how dance was used in everyday ways.⁵ Brown documents the memory of Don Nicolas Lopez, who recalls the festive occasions of the task syrup boiling at Agua Fria, a village near Santa Fe, NM:

I used to like to come home [to Agua Fria, from the sheep camp] when the folks were boiling syrup from the sugar cane. There used to be two mills here. Everybody would bring their cane to the presses, and while the syrup was boiling or while the cane was being crushed there would be dancing on the patio. Our musician was an Indian captive, Antonio Dominguez, who was very good on the violin. We had very good times then, dancing nearly all night and telling tales while the syrup boiled out (Ibid., 313).

This description of bailes encapsulates the particular social and economic impact of colonial relations that shaped the relationships and cultural development among European descent populations, Native populations, and Nuevomexicanos. Sugar was produced through the labor of Nuevomexicanos and Native peoples. Nuevomexicanos with capital invested in sugar mills where the products of local people's labor would be reproduced through sugar processing. While some worked to reduce their cane to syrup, others present engaged in dance. The Native captive provided the music, which would have been a hybrid form of music for the participants and spectators. Therefore, the music and dance reproduced social and cultural relations among the diverse inhabitants of New Mexico.

Another account of dance, in an unexpected context, describes a winter pastime engaged in by the men of a village in Taos County. Cleofas M. Jaramillo recalled memories of the sports and games played in the nineteenth century in Arroyo Hondo, NM. She reminisced about the times that men from what is known as the upper town engaged men from the lower town in an active game of *El Juego de Pelota*, in which the losers would pay by giving a dance (Ibid., 317). Although the details of the dance are not documented in this recollection, hosting a dance or fandango, as the result of losing a game, spoke to the significant place that dance held in the everyday life of Nuevomexicanos. Even for the losing side, there was a "win": everyone participated in the camaraderie of the fandango.

Ritual Dances

Ritual dances, especially among the Pueblos, played a significant role in the lives of New Mexican Native populations, as they danced in an attempt to influence nature's basic rhythms. Weigle cites the work of Gertrude Kurath and Antonio Garcia, who explain the complex significations of the Tewa Pueblos in regards to dance, direction, diurnal cycle, and

season: “The dances express the Tewa equation of the east with sunrise and spring, the south with noon and summer, the west with evening and fall, the north with night and winter . . .” (Ibid., 334). With the changing seasons, the Tewas expressed themselves through dance with specific intentions. During the winter, Animal Dances predominate, as the people depended on game for food, and harvest dances are performed during the late spring, summer, and early fall because that is the time for harvesting crops (Ibid., 334). The integral and special role that dances play in communicating with nature reinforces the symbolic power of dance. The expression of bodily movements symbolizes meaning and momentousness for the people of New Mexico.

Like Tewa dance rituals, Kachina dances embody a reverence for nature and the changing of seasons because of their ties to agriculture and community sustenance.

Kachinas are benevolent, anthropomorphic beings who live in mountains, lakes, and springs. They bring blessings, among which are included rain, crops, and especially among the Eastern Pueblos, healing... They visit the various villages at certain seasons of the year and dance publicly. There is a widespread belief that in times past, the kachinas danced in their own forms. Nowadays they simply invest their impersonators with their spirit (Ibid., 335) . . .

Matachines is a unique ritual dance due to its cross-cultural forms of expressions, historical value, and evolution through continued practices. Scholars who study Matachines come to terms with the various ways the dance is interpreted based upon the specific communal context. “What is clear is that for centuries, Native, Hispano, and Mestizo peoples have danced the Matachines. From Taos to Sonora, from Zacatecas to Laredo and San Antonio, they step in unison to the insistent, bittersweet music of drums and rattles, guitars, and violins” (Lamadrid 2008, 11-12). Although cultural variants exist, common central characters include *danzantes* (“*Matachines*”), *El Monarca*, *La Malinche*, and *Los Abuelos*

(Rodriguez 2001, 238). The shared tradition of *Matachines* among Native, Hispano and Mexican peoples of New Mexico demonstrates cultural mixing and hybridity as key social and cultural dynamics in the region.

In New Mexico, *Matachines* is a dance form shared and expressed by Indo-Hispano communities, reflecting elements of their complex cultural identities and local history (Ibid., 235). According to ethnomusicologist and scholar Brenda Romero, “The generally accepted (and acceptable) theory is that the Spanish imposed the *Matachines* as a means of evangelizing the Indians, but the story did not stop there” (Romero 2007, 61). Similar to other forms of dance, *Matachines* hold significant value within the communities and for each of the individuals who participate. In the essay “Understanding Los *Matachines*,” Larry Torres acknowledges the “oldest unbroken tradition of dancing *Matachines*” in the town of Bernalillo, NM “According to many references, the citizens of Bernalillo made a promise when they returned to their homes after The Pueblo Rebellion of 1680, that if their patron saint San Lorenzo were to keep them safe, they would dance in his honor every year” (Torres 2008, 9). Nuevomexicanos, among others, have continued to perform the *Matachines* dance in service to a promise, as a passed-down cultural tradition and communal practice.

As a practice that has carried on over the centuries, there are fluid elements of the dance that reflect evolving times. In the essay “Moctezuma and the Elders, the Virgin, and the Bull: the *Matachines* Dance of Greater Mexico,” New Mexico folklorist Enrique R. Lamadrid provides his rendition of the *Matachines* dance and references these changes.

Every year the dance evolves and speaks to the people of changing times. Unsatisfied with the single female role of the Malinche, women everywhere are participating as never before. In northern New Mexico and the Mexican state of Durango, all-female groups have emerged. Near Albuquerque, one fiesta recently featured a little blond Malinche, the daughter of Anglo-American *mayordomos* or fiesta sponsors, whose

role bespeaks the respect they earned in a multi-cultural community. Those who criticized her ethnicity were ridiculed the next year by the *Perejundia*, the female *Abuela* clown in a long blond wig. In a central New Mexico community, openly gay dancers have “come out” on the plaza with the precise rainbow sequence of ribbon colors, even as they maintain their anonymous devotion of the dance (Lamadrid 2008, 13-14) . . .

Dance is an exerted force of energy that reflects and reinscribes cultural and social identities.

These fluid qualities of the Matachines dance speak to the ways in which expressions of dance evolve. Expressions of dance that have persevered through time exhibit a sense of acknowledgement and respect for the past, while those dancing in the moment are able to express the distinct qualities of their own identity and experiences.

The Spirit of the Fiesta: Music and Dance

Fiesta celebrations are common throughout the Native and Hispano villages of New Mexico. According to Weigle and White, these celebrations encompass deep historical ties and significant relationships to the Catholic religious calendar and the annual cycle of tribal ceremonies (Weigle and White, 2003, 343). Village fiestas exhibit a spirit of community, as the people come together to celebrate and express cultural ways through Masses and ceremonies, music and dancing, arts and crafts, carnivals, and food. During the twentieth century, fiesta organizers strove to exhibit the older and more traditional forms of Southwestern history and culture. Embracing New Mexico’s rich history, the Taos and Santa Fe fiestas commonly promoted community spirit within a tricultural framework (Montgomery 2002, 129; Rodriguez 1997, 45). For example, the celebration of the three-day fiesta in Santa Fe bestowed a theme to each day; “. . . the first day to be given to the Indians or to the days ‘Before Santa Fe was,’ the second day to the Spanish culture transplanted to New Mexico or ‘Santa Fe Antigua,’ while the third day was to be given to ‘Santa Fe

Moderna' with a formal welcome to the 17,000 and more men from New Mexico who served in the Great War . . ." (Weigle and White 2003, 366). Over the years, the fiestas have continually evolved, yet the promotion of the event as a celebration of New Mexico's rich history and cultures has remained unscathed.

The role of dance, along with its musical performances, is integral to fiesta celebrations. They are critical in the process of generating and expressing what Donald Grimes calls "the fiesta spirit" (Grimes 1976, 192-193). Historian Charles Montgomery reported: "Originally, virtuoso performances, such as Indian dances, were incorporated into the fiesta agenda in order to attract tourists; providing visitors the opportunity to engage with an authentic primitive experience" (Montgomery 2002, 138). *Paisano* dances, dances performed by Hispano peasants, were staged with the goal of heightening inter-racial solidarity (Ibid., 155). Although these dances were incorporated into the fiesta agenda for such reasons, fiesta promoters only had access to these cultural forms of expression due to the significant role dance plays within the lives and practices of Nuevomexicanos. Every time dancers performed, they were expressing aspects of their identity, experiences, and culture. During the fiestas, dance serves as a source of entertainment, an event in which the whole community can participate (see fig. 2). From dancing in the *placita* or plaza to live musicians, to the various *bailes* or dances, hosted by the fiestas, local venues, and dance halls, Nuevomexicanos are afforded numerous opportunities to engage with and in the art of dance.

Fiesta Queen: The Embodiment of Tradition

In his book *Symbol and Conquest: Public Ritual and Drama in Santa Fe*, Ronald Grimes discusses the role of the fiesta queen, whose identity stands prominently in

symbolizing the fiesta. The historical basis for the queen's role in the fiesta is rarely heard or documented (Grimes 1976, 245; Montgomery 2002, 155). Yet her appearance and significance is as critical in generating the fiesta spirit as are music and dance. The feminine beauty of an Hispana woman carries a prominent role within the New Mexico community. In reference to the queen of the Taos fiesta, Sylvia Rodriguez refers to her as its "human and spiritual embodiment" and "who is, and has always been Hispana" (Rodriguez 1997, 45). There is a special cultural and social role that Hispana women carry in and out of their communities. According to Charles Montgomery, "Women gained prominence as bearers of Spanish colonial tradition partly because of their traditional roles in Hispano communities . . . As weavers, dressmakers, cooks, and folk dancers, women symbolized a domesticated people, a people who built stable households in picturesque villages" (Montgomery 2002, 154). Fiesta queens are embraced for such qualities, along with their beauty, skills, and talents. They symbolize the heart of Nuevomexicano culture and identity. It is telling that Encinias-Sandoval's mother, Clarita "Clara" Garcia, reigned in 1941 as the queen of the Santa Fe Fiesta (see fig. 3). Clarita embodied beauty, energy, commitment to the community, and expressions of flamenco, obvious traits that Encinias-Sandoval inherited. By tracing her life, we gain a clear understanding of the role Hispana women have played in carrying out this cultural legacy of Nuevomexicano's love for music and dance.

“In my life, flamenco is not just a dance form. It is the extension of my family lineage, of my family’s culture, and of my commitment to the continuance of each. I come from a family of flamenco dancers, my son and daughter are now performing flamenco artists and educators, and my grandchildren now dance as well. It has been an honor to be able to continue the legacy . . .” -- Eva Encinias-Sandoval

Chapter 3: Eva'lution: From Child to Director

Throughout the year, the city of Albuquerque projects the essence of flamenco. Expressed and performed in various Albuquerque venues, such as the National Hispanic Cultural Center, the University of New Mexico, the Conservatory of Flamenco Arts, Historic Old Town, and at various grand openings and celebrations. Culturally vibrant and aesthetically captivating, flamenco is expressed through song, music, and dance. Complex historically and in its expressive forms, the sense of one’s self embedded in this art form is exerted through the power of the body and its ability to speak. Flamenco complements the culture of Nuevomexicanos and their love for music and dance. Incorporated into their everyday lives and practices, flamencos perform with intention, as they exhibit emotion, voice, and experience. The prominent voice of flamenco in Albuquerque is that of internationally renowned flamenco dancer/dance teacher Eva Encinias-Sandoval, who inspired and initiated the flamenco tradition that has flourished in Albuquerque. The following section explores the family background and life of Encinias-Sandoval. This firsthand information was obtained through a series of interviews I conducted with her for the purpose of this research, my role as one of her flamenco dance students, and through my participation in local flamenco events.

Encinias-Sandoval is a Nuevomexicana, born in Albuquerque into a family that had long embraced Nuevomexicano traditions of music and dance. She recalls dancing as a little

girl with other members of her family and hearing the songs of her maternal grandmother, Juanita Lopez. It was from those early exposures to these cultural expressions that she became rooted, nurtured, and eventually would flourish in flamenco dance performance.

Her parents, Donald Allison and Clarita García de Aranda, met in Washington, D.C. Clarita was working for the Navy as a Spanish translator for New Mexico Senator Dennis Chavez. During this time, she also taught a ballroom dance class in which Donald, an engineer, was enrolled. They became a couple and together moved to Albuquerque for Clarita to be closer to her mother.

Eva's father was of German-Dutch descent, the son of Donald Ernest Allison and Eva Creek. He was born in Olathe, Kansas, and lived much of his life in Los Angeles, California. Eva's Nuevomexicano roots were grounded on her maternal side of the family. Eva's maternal grandfather – Nevarez Garcia – traced back several generations to the local Albuquerque community of Los Candelarias, a neighborhood in the North Valley. Nevarez Garcia, a sheepherder, later worked on the railroads to support and provide for his family. Occupations of this kind were common for Nuevomexicanos of this generation. Eva's grandmother, Juanita Lopez, carried the musical tradition of Nuevomexicanos. She was a *resadora*, a woman who knew the repertoire of the traditional religious hymns and alabados. Reflecting on her grandmother's talent, Eva said, "She was a beautiful singer. People would hire her from all over the state, to sing traditional alabados from our area for funerals, feast days, et cetera" (Encinias-Sandoval personal interview 2013).

A Family of Dancers

Encinias-Sandoval's mother began dancing as a young girl with her older brother, Antonio Garcia. Antonio served in the U.S. Navy, and it was through his various travels that

he became exposed to various forms of dance, flamenco included. When he returned home, Antonio would teach his siblings all the forms of dance he had learned. Together, the whole family would dance.

Antonio, professionally known as “Antonio Garrica,” opened an Albuquerque dance studio, at Second Street and Lead Avenue in Albuquerque’s Downtown. There, he offered lessons in flamenco, tango, Spanish classical, Mexican folk dance, and tap dance. Of the brothers and sisters, Clarita and Antonio were the only two who continued to dance professionally. Once Clarita finished school, she and Antonio started a traveling act, performing various forms of dance. Sometimes, cousins Candido and Nino Garcia joined the act. They performed throughout the local Albuquerque community at fiestas hosted by different neighborhoods, such as Old Town, Barelitas, and Los Candelarios. They also performed for nightclubs around town.

Clarita was not only a skilled dancer but she was a beautiful Hispanic woman and a true entertainer. She committed herself to planting the seeds of flamenco in the community and sharing this beautiful, fiery cultural form of expression. In 1941, Clarita competed for and won the title of Santa Fe’s Fiesta queen. Her beauty and skills had not gone unnoticed. She was a local of the Albuquerque community, yet crowned as queen of another town’s fiesta. Clarita was the embodiment of the fiesta spirit. Her passion for the art of flamenco exerted an energy which flared throughout the local communities and into the upcoming generations.

Encinias-Sandoval grew up in a family that encouraged her to express herself through music, song, and dance. She started dancing as a toddler, and by the age of 6, she was performing flamenco with her mother and was constantly involved in what eventually

became Clarita's School of Dance (see fig. 4). At 12, the young girl had the opportunity to visit Spain. There, she had her first exposure to the world of flamenco and was fortunate enough to experience wonderful teachers and performers. Her parents also provided her with several opportunities to attend flamenco workshops. She took classes in Los Angeles and studied in Mexico with Antonio Gades, an important flamenco artist.

As a teenager growing up in 1960s and 1970s, Encinias-Sandoval continued to express herself through flamenco. She was dedicated to her flamenco studies. Every day after school and completing her homework, she would dance, performing with her mother and teaching classes at her mother's school. For her, flamenco became a daily form of creative expression, a way to communicate with her family, fellow students, and with the local community. She and her mother, along with the students from her mother's school, would perform for various activities and functions throughout the local area, including fiestas, fairs, festivals, grand opening events, and parades (see fig. 5). Her mother was community conscious and actively engaged the community through the family's performances. She took time to teach flamenco in nearby surrounding areas. She worked indefatigably to integrate the rhythms of flamenco into the hearts and minds of the people, a trait her daughter and family would continue to carry on.

As a young woman, Encinias-Sandoval became the proud mother of two gifted children, Joaquin and Marisol Encinias. Like their mother and grandmother, they started dancing at a very young age. Their earliest training in dance was with Grandma Clarita (see fig. 6). They also learned from their mother, when she danced in the studio. Like generations before them, Joaquin and Marisol have become well versed in other forms of dance. Joaquin obtained a bachelor's degree in fine arts from the University of New Mexico, and Marisol

recently earned a master's degree in fine arts concentrated in flamenco. Upon the death of their Grandma Clarita that Joaquin and Marisol realized how important flamenco was to them and their family. It was then that Joaquin and Marisol decided that they too would make flamenco a part of their life's work.

Eva Encinas-Sandoval's University Formation

Although Encinas-Sandoval received an immense amount of training growing up, for the longest time she did not identify herself as a "dancer." For her, dancing just happened to be a part of everyday life. Eventually, she made the life-changing decision to enroll in the dance program at the University of New Mexico (UNM). Even though flamenco was not a part of the curriculum, Encinas-Sandoval knew she could develop further as a dancer, through the studies of modern dance and ballet. Once the department realized she was experienced in flamenco, she was asked if she could start teaching a flamenco class at the university.

In 1976, Encinas-Sandoval began to offer a beginning level flamenco curriculum, and for several semesters it was the only course in flamenco available at UNM. When enough students were prepared for an intermediate class, she created a second course, and the flamenco program continued to grow as more and more students became interested. Unfortunately, Encinas-Sandoval soon learned that because of university protocols, she would not be able to continue to teach for the dance program if she was a graduate of the same program. Thus, she decided to not pursue her degree and instead dedicated herself to teaching flamenco. Her desire was to share with the students her love and passion for dance. As a professor for UNM's dance program, Encinas-Sandoval was provided with the best of two worlds. She was exploring her own voice as a flamenco artist, while she was provided

opportunities to study other forms of dance offered within the program. This allowed her to develop physically and artistically in a repertoire of dance vocabulary, which has become instrumental to her as a flamenco artist and teacher.

In the late 1980s, discussions began about adding a flamenco concentration in UNM's dance program. The popularity of flamenco created a need for flamenco courses, which included elements of musical structure, composition, and history. Although there were obstacles and barriers to overcome, by the early 1990s a flamenco concentration within the program was implemented. Special topic courses became available to the student population, such as cuadro classes, choreography, cante⁶, and flamenco history. In 1991, the faculty and university approved the first Bachelor of Arts degree, with an emphasis in flamenco, and as the same dedicated momentum continued, the Department of Theatre and Dance began to offer a flamenco concentration at the graduate level.

While Eva continued to develop as an artist and educator, she fortified her flamenco vocabulary by studying with flamenco artists living in the United States. She studied with Teo Morca, a man she considered a wonderful flamenco artist, who at the time lived in Bellingham, WA. She had the opportunity to take classes with Antonio Triana, a veteran of a very important time in flamenco, who she visited often in El Paso, TX. Other prominent dancers she studied with included Roberto Lorca, Luis Rivera, and Monolo Rivera. These national connections were very beneficial to Encinias-Sandoval, as they provided her with further insight and knowledge of flamenco's diverse forms of expressions.

The opportunity for Encinias-Sandoval to expose her students and the local Nuevomexicano community to these talents of flamenco expression arose in 1987. James W. Linnell, chairman of UNM's Department of Theatre and Dance, asked her if she could put

together a special flamenco performance for the 50th anniversary of the College of Fine Arts. Considering the value for her students to see other people performing flamenco, she gladly accepted. This was significant opportunity to bring in other flamenco artists from across the country. The event took place on a Friday and Saturday and consisted of a beginning, intermediate, and advanced dance workshop during the day and flamenco performances in the evening. It turned out to be such a successful celebration for the college that the department asked Encinias-Sandoval if she would be interested in making it an annual event.

This was the beginning of Festival Flamenco. For the first four years, the festival hosted only American-based flamenco artists, such as Teo Morca, Roberto Lorca, Luis Rivera, Antonio Triana, Manolo Rivera, Maria Alba, Liliana Morales, Luisa Triana, and Lydia Torea. Each year, there would be a few more workshops, with more performers and performances. In 1992, for the festival's fifth anniversary, there was enough of a budget to bring in one flamenco artist from Spain. Reflecting upon her childhood memories, Encinias-Sandoval recalled the beautiful flamenco dancing of a woman who went by the name of "La Tati." Somehow, someway, that's who she wanted to bring. By telephone, Encinias-Sandoval was able to connect with La Tati, who agreed to perform. La Tati's only condition was that she be able to bring her guitarist and a singer. This was the first year in which an international component was incorporated into the festival.

Building the National Institute of Flamenco

The international element to the festival was received with great enthusiasm by both the university and local community. However, the complexity, administratively and financially, was more than the dance program was able to support. Encinias-Sandoval knew of the tremendous influence and benefits of the international component, including the

potential for what it would provide for her students and the growing flamenco program. She made it a personal endeavor to see its continuance and development. As a result, she founded the National Institute of Flamenco, a non-profit 501c3 organization that now produces the festival as well as other flamenco projects in the community.

Festival Flamenco Internacional de Albuquerque is one of the most respected festivals of its kind, sought out by beginning students to the finest flamenco artists in the world. Since its inception, and the increasing support of numerous individuals, families, businesses, organizations, and foundations, the festival has flourished, surpassing the goal of hosting only individual national and international artists and now bringing in several large performing companies at a time. Festival Flamenco Internacional is now a week-long festival that incorporates numerous daily classes and workshops, instructed by the Encinias family (Eva, Joaquin, and Marisol), along with various world renowned guest artists who offer instruction in specialized areas of technique. At the most recent festival, Festival Flamenco Internacional 26, more than 30 workshops were available, including but not limited to beginner, intermediate, and advanced footwork and technique; brazeo; castanets; alegrías con manton; bulerías, siguiriyas; bata de cola; guitar I, II, III; cante I, II, III; palmas; cajón; Spanish language; flamenco history; and Spanish food and wine. Each workshop and class was filled to capacity, with flamenco dancers and musicians from around the world. It was a strong presence and force of people that invigorated the flamenco spirit throughout the UNM campus and local community.

The history conference component of the festival was introduced in 1996, inviting flamencologists from around the world to discuss topics related to the thematic center of the festival (Encinias-Sandoval Promotion Dossier, 4). This component of the festival is

significant, due to the evolving face of flamenco. It provides the opportunity for members of the community, theorists, practitioners, artists, and academics to come together to discuss and learn about the various elements of flamenco, its politics, and perspectives.

Flamenco Kids Camp is another component of Festival Flamenco Internacional in which children aged 6-12 can actively engage with the culture of flamenco. They are afforded opportunities to study dance, percussion, singing, guitar, language, and history. It is a breathtaking experience to walk down the hallway at UNM's Carlisle Gym and witness a group of young flamenco students practicing their newly learned footwork, strumming flamenco rhythms on the guitar, and/or singing the words to a cante still stuck in their memory. Passionate and eager to learn, these children and young students contribute a wholesome goodness to the environment, providing further evidence that the expression of flamenco is truly a family affair. For the finale of the Kid's Camp, there is a performance, staged to a full house, with parents and family members who come wholeheartedly to see their children perform flamenco.

During the festival, each of the nightly flamenco performances is sold out, as flamenco aficionados of all ages come enthusiastically to witness a full spectrum of flamenco's finest expressions. In the past, the festival hosted performers such as Ivan Vargas y compania, Rafael Campayo, Juana Amaya, Marco Flores y compania, Andres Marin, Rocio Molina, Maria Pages, and Antonio Canales. Recently, two of the festival's guest artists, Israel Galvan and Eva la Yerbabuena, both gifted flamenco artists, were recognized and nominated for the UK National Dance Awards 2013 ("Flamenco Dance achieves three nominations for the UK National Dance Awards 2013," Flamenco-World.com).

Eva's work implementing the festival resulted in visits from flamenco artists from around the world come who provide the local community with spectacular performances. Yet, the flamencos themselves see it as a privilege to come and participate in the festival and perform for us. Through the hospitality of the Encinias family and the close-knit Albuquerque flamenco community, each and every guest artist is treated like family. They are moved and motivated by the plethora of flamenco being produced here, as they witness the love and respect we have for it. In an interview with the Albuquerque Sunday Journal, flamenco producer Miguel Marin said, "Everybody comes home very happy from the stay in Albuquerque. Every performer, every company, they have a great memory of their stay there" (Dellaflora, 2002). For the duration of the festival, flamencos and the Albuquerque community shout "Ole!" As each festival comes to a close, the excitement and preparation for the following year's event begins.

From a young age, Encinias-Sandoval was able to gain the experience of performing. She recognized early on the benefits of dancing publicly, outside of the classroom, and its impact upon students and artists. In 1975, she created Ritmo Flamenco, a professional flamenco company that performed regionally traditional and contemporary choreographies. Not only was Encinias-Sandoval the founder of this dance company, she was the principle female flamenco artist. As her involvement with UNM increased, she transferred more of her energy into providing opportunities for her students to perform. In 1987, she developed a student performance group, Alma Flamenca, as a pre-professional ensemble that prepares students from both UNM and the Conservatory for the stringent performance demands of the art form (Encinias Sandoval Promotion Dossier, 4). Since its inception, Alma Flamenca performs throughout the year, across the city and the state, at conventions, festivals, senior

centers, lectures/demonstrations, and for classes in the public schools of all grade levels. And perhaps the most adorable flamenco performing group here in Albuquerque is Niños Flamencos. Members of this group are children aged 5-14 who already are engaging with the disciplines and expressive culture of flamenco.

Another Albuquerque-based performance company thriving within the community and across borders is Yjastros, founded by Encinias-Sandoval's son, Joaquin Encinias. Yjastros is a prime example of New Mexican cultural and artistic expression that's infused with international culture and concepts brought forth by world-renowned flamenco artists. "The company's given name Yjastros (a variation of the Spanish word hijastros "stepchildren"), describes the true nature of this repertory company--that of a new culture of flamenco, a new breed of this art form that is both American and deeply rooted in flamenco heritage" (National Institute of Flamenco 2013). Yjastros performances serve as a live visual aide to flamenco and its development, its various forms of expression, as well as its power of cultural identity.

A recent and exciting development in UNM's Department of Theatre and Dance is the visiting guest line for the flamenco emphasis program. This extension of faculty provides students the opportunity to study with internationally acclaimed flamenco artists throughout the semester. It also enhances the department's status as the home to the only undergraduate and graduate flamenco concentrated programs and centers Albuquerque as the place for flamenco education within the United States (Clawson 2013). Since the visiting guest line has been established, UNM students, along with those who study at the Conservatory, have studied with artists, such as Alejandro Granado, Mercedes "La Winy" Amaya, Santiago Aguilar, Concha Jareño, Carmen la Telegona, and José Galván. The ability to tap into the

techniques and styles of some of the world's greatest artists is such a rich blessing to all of us who study the art form, an opportunity in which many would not be afforded, if it wasn't for this visiting guest line.

In 1999, the National Conservatory of Flamenco Arts became a unique part of Albuquerque's cultural landscape. Founded by Encinias-Sandoval, in conjunction with her children, Joaquin and Marisol, the Conservatory serves the community as a nonprofit organization, dedicated to preserving the arts, culture, and history of flamenco. The Encinias-Sandoval family initiated the Conservatory with the intention of opening up the doors of flamenco not only to students at the university but to the entire community. The Conservatory is a place where students of all ages can be immersed in the multifaceted dimensions of flamenco. Encinias-Sandoval comments on the importance of such a well-rounded program, saying, "What we try to do is stimulate all areas, because in flamenco, you can only develop as a dancer so far, unless you are really exposed to the musical issues, the cantecante, the palmas, and all the other areas of flamenco" (Palmisano). The National Conservatory of Flamenco Arts provides the space for students to embrace such an amazing opportunity and for the community to witness unforgettable forms of flamenco expression.

As mentioned earlier, Encinias-Sandoval inherited a strong awareness for the community and the importance of flamenco within it. She has made several efforts to ensure feasible means for the people of New Mexico to access learning opportunities of the art form. For example, Festival Flamenco reserves scholarship funding for interested Nuevomexicanos to study in the festival; work-study opportunities are available to assist in classes and with workshop tuition; and several different discounts and specials made available for classes at the Conservatory, as well as for performances. Also, in service to the community, Encinias-

Sandoval donates all of her services to the children, as well as devoting many of the performances mentioned above. Speaking from my own experience, Encinias-Sandoval fully supports those with a passion for flamenco and who have a desire to learn.

The National Institute of Flamenco plays an integral role in a local Albuquerque charter school called Tierra Adentro: The New Mexico School of Academics, Art, and Artesania (TANM). The school opened in 2010, providing opportunities for New Mexico children from sixth to 12th grades. “The mission of Tierra Adentro is to create an inclusive and thriving learning environment comprised of a demographically and culturally diverse student population with a focus on academics, art, artesania (artisanship), and the study of the cultures that comprise our rich New Mexican heritage to ensure awareness, preservation, and progression of our cultural legacy” (Tierra Adentro 2013). With the National Institute of Flamenco being so closely intertwined, and Joaquin Encinias serving as the curriculum director, the students of TANM experience New Mexico culture through the multifaceted dimensions of flamenco while growing intellectually, culturally, and creatively.

Encinias-Sandoval’s heart, energy, and dedication to the art of flamenco have come to be well respected by the local community, as well as internationally. Within the United States, Albuquerque, New Mexico, is known as the place with the strongest programs that enable one to learn flamenco and often is suggested by many of the flamencos in Spain as the place to go and study (Encinias-Sandoval personal interview 2013). Former Albuquerque Mayor Martin Chavez said, “If you ask folks in Madrid, Barcelona, Sevilla about flamenco in the United States they’ll say Albuquerque, and they know that primarily through Eva’s work and what she’s done here” (Morris and Lorenz 2012). The ways in which flamenco is expressed and experienced in Albuquerque go far beyond instruction and entertainment.

Through the work of Encinias-Sandoval and her family, the various facets of flamenco mentioned above have created opportunities for people to come together and engage with one another in a very essential way.

Due to the continuous processes of assimilation and modernization, Encinias-Sandoval emphasizes the significance of flamenco as a form of community connection and expression. “There is a human need for people to express themselves that many people do not feed. As Nuevomexicanos, the traditional practices of expressing oneself through music, song, and dance are essential to who we are as a people” (Encinas-Sandoval personal interview 2013). Through flamenco, a full spectrum of expression is accessible for us to communicate and articulate ourselves physically, emotionally, and spiritually. For Encinias-Sandoval and her children, flamenco is a life source, essential as any other part of one’s day. Reflecting upon the role of flamenco in her life, Encinias-Sandoval said, “It’s just an absolute for me. I can’t remember my life when flamenco wasn’t such a huge part of it. It’s a part of my makeup. It’s given me a voice that otherwise I would never have” (Ibid.).

Flamenco is embedded within New Mexico’s landscape. Its expressions are distinct to our culture and identity. In discussing New Mexico’s flamenco in relation to the way it is produced in Spain, Encinias-Sandoval comments, “We do utilize all the elements of technique and style necessary to flamenco, but there’s something about our energy that makes it real Chicano. . . . Nuevomexicanos interpret flamenco relevant to our culture, and that’s a really beautiful thing” (Ibid.). Considering New Mexico’s rich history, it is telling that our expressions of flamenco would speak to such a reality.

“Chicanismo simply embodies an ancient truth: that a person is never closer to his/her true self as when he/she is close to his/her community” -- El Plan de Santa Barbara

Chapter 4: Chicanismo

Beginning in the early 1960s, the voice of the people was amplified through the realms of the Chicano Movement. Despite the rich complexity behind the term Chicano, people came together through shared common cultural expressions--a common language (Spanish, English, bilingualism, caló), similar conditions of economic and political oppression, and lost geographies (Mexico) or legacy of conquest (Fregoso and Chabram 2006, 27). Cultural similarities and shared experiences provided the grounds for powerful and united fronts, in which the people could take a stand for their rights and equal opportunities. The *Movimiento*,⁷ a series of submovements, offered an allure in regards to cultural identity and expression that individuals embraced as a way to traverse borders and boundaries that restricted and contained them.⁸ Encinias-Sandoval's emphasis on flamenco as having a Chicano expression points to the history of local manifestations of Chicano identity and culture as a cultural reproduction or performance.

Throughout society, including within academic institutions, structured borders, which are the physical lines used to delineate boundaries and imaginary notions, imposed limits around identity and positionality. Expressive culture provides individuals and communities with a powerful site for performing conflict. Chicanas and Chicanos voiced their contestation to social and cultural borders and boundaries, some of which were set forth by Western-influenced institutions. Historically, U.S. institutions denoted an individual according to race, ethnicity, gender, and/or class. In each of these concepts, the notion of borders is present. As Chicanas and Chicanos experienced physical, social, and psychological limitations, they

identified the critical need to claim a space to express their culture and identities. Flamenco offered New Mexicans in the 1970s a form of creative expression that emphasized cultural plurality and a means to express their social conditions.

Encinias-Sandoval began her studies of flamenco in a period of widespread activism on the part of Chicana and Chicano activists. Her decision to make flamenco her life's work occurred during the broader context of the Chicano Movement. The impact of Chicano Movement activities in New Mexico called for land rights, Chicano Studies, political representation, and bi-lingual educational reform. Although Encinias-Sandoval did not formally participate in the development of the Chicano Movement's organizations, she identified herself within the broader environment that called for the recognition of Nuevomexicanos as complex individuals who had rich cultural traditions and whose creative expressions were worthy of institutional attention. Encinias-Sandoval has continued to participate in campus events at the University of New Mexico for Hispanic Heritage Month and for Central New Mexico Community College's Hispanic Cultural Days, in Old Town and local community centers that reflect the call for locally rooted Hispano forms of expression and empowerment.

The land in New Mexico has been the grounds for conflict and struggle dating to the signing of the Treaty of Guadalupe-Hidalgo in 1848. However, during the 1960s, the contestation surrounding the loss of lands by Mexicans provided an impetus for community organizing. The Land Grant Movement was a grass-roots initiative that emerged through community activism. In the early 1960s, Reis Lopez Tijerina and others founded La Alianza Federal de Mercedes. The organization sought to unite the people and reclaim the Spanish/Mexican land grants that had been taken by the U.S. government. The Land Grant

Movement provided a call, means, and inspiration to Chicana and Chicano activists throughout the United States. Importantly, the organization inspired activities outside the immediate claims for land.

In New Mexico, during the period of the Chicano Movement emerged a rich array of creative expression that intertwined and influenced the Movimiento. For example, *El Grito del Norte* was a popular New Mexico-based Chicano newspaper of the late 1960s and early 1970s that utilized culture as a means to reflect and reproduce the political views of the people. The bilingual newspaper engaged with civil and human right's movements with articles and columns that addressed news and cultural events locally, nationally, and internationally. "El Grito reported Alianza demonstrations, courtroom battles, injustices and the growing militancy of the Spanish/Mexican population, Black Power, American Indian Movements, and national and international issues" (Oropeza and Espinoza 2006, xiii). The newspaper also shared art, poetry, and folklore.

While the print and art culture of the movement offered New Mexicans a written record of progressive viewpoints on society and promoted the use of the arts as a form of public education, local organizations energized the claims made by New Mexicans. In Albuquerque, one organization, the Black Berets, took an active role during the Chicano Movement. Each member committed his or her life "to the service, education, and defense of la raza" (Garcia 1974, 405). In New Mexico, the Black Berets embraced the idea of self-determination by addressing the needs and concerns of the people. Members used a quasi-militaristic approach to defend the Chicano community and in an effort to oppose police brutality. They worked closely with youth organizations and founded the Bobby Garcia Memorial Clinic in Albuquerque's South Valley to provide healthcare to the local

community. The emphasis on autonomous local development influenced other efforts to reform education.

In Dixon, New Mexico La Academia de la Nueva Raza (Academy of the New Race) was an alternative form of schooling that developed to address the needs of the Chicano community.⁹ The school embraced the notion of *la resolana*, a gathering place where the people would come together and develop a heightened sense of awareness that would guide and sustain them through life's experiences and challenges (Montiel, Atencio, and Marez 2009, vii). La resolana process emerged from ideas put forth by Miguel Montiel, Tomás Atencio, E. A. "Tony" Mares, among other scholars, activists, and students (Ibid., 4). La Academia's efforts preserved local history and disseminated Indo-Hispanic knowledge of Nuevomexicanos. La Academia and the flamenco programs established by Encinias-Sandoval are community directed and serve New Mexico children, youth, and adults by providing alternative, culturally based programming. The emphasis on local development and preservation of cultural arts evident in the Movimiento was mirrored through Encinias-Sandoval and her family's passion for disseminating the art of flamenco.

In various ways, Nuevomexicanos and other Chicanos surpassed the notion of borders and took an active role in shaping cultural production of the Movimiento, sometimes unknowingly. By adhering to their continued practices, ways, and beliefs, Chicanas and Chicanos enacted publicly identifiable social and political values. Maria Herrera-Sobek captures the essence of many of these practices in *Chicano Folklore: A Handbook*. Herrera-Sobek provides an accessible overview of the various genres of Chicana and Chicano folk culture and the important scholarly work of those who have contributed to the field.¹⁰ Some of these themes were shaped and influenced by the ideologies and agendas of the

Movimiento. During the Chicano Movement, expressed culture, particularly within academic settings, nearly always embodied a political message. Chicana and Chicano students demanded that their culture and traditions be incorporated in the curriculum at all levels of educational institutions (Herrera-Sobek 2006, 57). Early forms of expression included baile folklórico (Mexican folklore), danza Azteca (Aztec dance), and teatro (theater).

Anthropologist Olga Nájera-Ramírez notes that “Throughout the Southwest Chicano cultural organizations emerged in an effort to recuperate those aspects of their identity--such as language, history, and expressive forms of culture--that had been denied by the hegemonic forces in the United States” (Nájera-Ramírez 2009, 282). Chicana and Chicano students began the work of taking the cultural practices of their families and ancestors and showcasing them in public settings with some of the earliest venues being in Chicano Studies programs at colleges and universities. *El Plan de Santa Barbara: A Chicano Plan for Higher Education* was an important document that resonated support for these students and furthermore served as a proposal for the incorporation of a Chicano Studies curriculum within academic institutions. Within the document, the matter of what form cultural expression should take was addressed. The Plan states:

We will move forward toward our destiny as a people. We will move against those forces which has denied us freedom of expression and human dignity. Throughout history the quest for cultural expression and freedom has taken the form of a struggle. Our struggle tempered by the lessons of the American past, is an historical reality (*El Plan de Santa Barbara 1969*) . . .

Chicano cultural expression took various forms during the Movimiento. Popularly acknowledged and recognized was the revival of Mexican folk dancing.¹¹ The presence of Mexican folklórico dancers within educational institutions, local community gatherings, and rallies provided a form of entertainment while also holding a deeper cultural meaning for

participants. Folklórico served as a means “to reaffirm, promote, and preserve Mexican identity,” while serving as an expression of Chicano “opposition to cultural assimilation and other discriminatory practices to which they were subjected” (Nájera-Ramírez 2009, 282). Through participation in folklórico dance groups, Chicanas and Chicanos actively engaged with the community and the struggle of the Movimiento.

The Movimiento and Flamenco Expression

Encinias-Sandoval’s institutional involvement in studying and promoting Flamenco as a form of cultural expression began in the mid 1970s. This period of time was marked by widespread social and political activism by Chicanas and Chicanos in a variety of areas and activities. While Encinias-Sandoval did not actively participate as an organizer in the Movimiento, her commitment to dance occurred within a period of intense organizing on the part of Mexican Americans in New Mexico. Therefore, the context of the movement provides a part of the social and historical backdrop of her life and dance. She states:

I think that’s why we . . . why a lot of Chicanos really love it. It has a rebellious quality to it, defiance to it, that we feel sometimes like we want to defy some of the things that have happened to us. Some of our history has not been so nice in this/in our world here. And so it’s nice to be able to find something artistic like flamenco that can give us that ability to make a political statement about what our history has been or what we’re experiencing in our family, or the death of a mother, or the love of someone who doesn’t love you back. Whatever that message is . . . flamenco is such a wonderful way to tell that story (Encinias-Sandoval personal interview 2013).

As a dancer, Encinias-Sandoval entered the cultural scene of the 1970s in New Mexico with a clear emphasis on expressing and teaching flamenco. Although she inhibited the qualities attached to traditional notions of Hispana woman, what set her apart from other female artists was her raw and fiery expressions of flamenco dance and song (see fig. 7). She surpassed traditional notions of femininity and became a leader in advocating for the

dissemination of flamenco as a local form of art expression. Within the local community and in New Mexico's academic spaces, her hard work and dedication opened opportunities for the art of flamenco to flourish in Albuquerque. Through the various realms I have discussed, such as University of New Mexico's Dance and Theatre Department, Albuquerque's downtown Conservatory, and Tierra Adentro: The New Mexico School of Academics, Art, and Artesania, flamenco has served as a foundational means for education, for enabling community, and for enhancing identity through cultural awareness.

Cultural production is a reflection of those who create it. Through its heartfelt songs, transcending rhythms, and passion-filled movements, flamenco has traversed time, space, and cultural borders as a tool for expression and survival. Since its inception with the gypsies, who were an oppressed and exiled group of Andalusia, in southern Spain, flamenco has continued to evolve in its journeys through the people. Encinias-Sandoval's innovative work reflects the distinction of New Mexico flamenco and the historical cultural legacy of Nuevomexicanos.

Situating flamenco among other forms of cultural production in the Movimiento complicates the concept of Mexican nationalism and the romanticized Spanish/Indigenous binary promoted within that notion. Historically, flamenco has developed through a blend of cultural influences. Although it is popularly acknowledged for its roots in the Iberian peninsula. Flamenco is a hybrid and evolving art form that expresses local conditions and customs. Like flamenco, New Mexico's dance traditions reflect hybrid practices, or, what are known as tricultural expressions. Flamenco offered Encinias-Sandoval an art form that allowed her to claim an identity and a space that countered social exclusion and oppression.

She likens flamenco to “a cry of an oppressed group of people.” The contestatory nature of flamenco fit the context of the Movimiento.

In the period leading up to the Chicano movement, Nuevomexicanos were forced to endure acts of discrimination, exploitation, and poverty similar to those experiences by other Mexican- descent people living in the United States. In addition they faced the deprivation of their land and water rights and unequal access to educational and job opportunities (Tijerina 2000, 48-71). Schooling institutions sought to deny Nuevomexicanos their ancestral language and collective traditions and relations. Although Americanization programs did not exist in the ways that they did in the early the twentieth century, persistent and discrete forms of social persuasion existed that encouraged Nuevomexicanos to assimilate with the English-speaking dominant society of the 1960s and 1970s.

Encinias-Sandoval increased her involvement in and commitment to flamenco during the period of the Chicano Movement. Although she was not involved in political organizations, her choices about where and how to perform flamenco has everything to do with the social and political context of the Chicano Movement --a period of activism that was important to her family and community. She validates the community work of activists of the movement and acknowledges having family and communal relations with activists of the Chicano Movement.

For Encinias-Sandoval and others who study flamenco, the dance form serves as an essential tool and outlet for life’s hardships and struggles. Other flamenco artists such as Chicano singer, Vicente Griego, describe flamenco as an outlet for dealing with hardships. He says, “I believe being able to express the negative parts of life in an artful sense is a way to actually harness everything that could come to you in life” (Morris and Lorenz, 2012). In a

contradictory way, flamenco provides the means for a person to get lost in the moment, while actually finding one's self. As one releases energy through bodily movements, music, and song in a mysterious way, one is revitalized. For Griego and Encinias-Sandoval flamenco provides them with an aesthetic and spiritual journey for self-expression and identity that was not available in society's educational institutions.

In general the educational and cultural institutions in the United States have tended to uphold cultural and artistic forms that are most clearly those of the dominant society. At least up to the popular movements of the 1960s. These institutions aided the process of assimilation that often resulted in stripping certain minority groups of their unique cultural heritage and identity. To lose focus of the significance of cultural expressions and practices is a gain to the dominant mainstream and is experienced as a loss to the people. For Nuevomexicanos, dance enables power through its expression, in movement expression (Encinias-Sandoval personal interview 2013). In learning flamenco and performing it, individuals are empowered. Flamenco is the legacy of outsiders or gypsies forced to live in the confines of a dominant society and yet always marginalized .When Chicanas and Chicanos perform flamenco, they connect to a dance form that expresses pain but also power, and therefore the movement is empowerment. Flamenco dancers manipulate flamenco techniques to exert physical, emotional, and even spiritual energy. Flamenco also serves as a means to communicate that is more emotionally expressive than words. It becomes a voice, a political stance, a representation of culture, and a reflection of one's own identity.

“Flamenco doesn’t reside in buildings, but in us” -- Jason and Mele Martinez¹²

Chapter 5: Fire and Passion

As 2013 came to a close, the Albuquerque flamenco community sustained a terrible loss. “On December 18th, the National Institute of Flamenco’s home of 15 years at 214 Gold Ave. SW in Albuquerque was lost to a fire” (National Institute of Flamenco 2013).¹³ There I was, writing my master’s thesis on Eva Encinias-Sandoval and her work, passionate and invested in the flamenco community, while the smell of smoke from the Conservatory lingered throughout the Albuquerque community. I was in a state of shock and disbelief, deeply sympathetic to the feelings of Encinias-Sandoval and her family. News of the fire was the top story on the local TV news and in the local daily newspaper. “Eva Encinias-Sandoval, the institute’s founder, told KOAT-TV that she and a co-worker were finishing up some end-of-semester office work when they smelled smoke. They rushed out to see smoke rising from the rooftop” (Lohmann 2013). The cause of the fire still has not been determined, and thankfully everyone inside the building was able to escape unharmed.

Immediately after the news of the fire spread, love and support began to flood over the tragedy. Flamencos from around the world and local community members reached out through e-mails, phone calls, and text and Facebook messages. In an overwhelming way, messages such as the following filled the National Institute of Flamenco’s Facebook page:

“You are a treasure. We will not let you down. We’ve got your back.”¹⁴ “So sad! Glad everyone is safe! Prayers going your way.”¹⁵ “How sad!!! I cannot believe it! Blessings to all of you! I know God will help in this situation. XOXOXOXO.”¹⁶ “So stunned and sorry! Sending positive energy from the Chicago flamenco community.”¹⁷ *Eva, todos los Encinas y la familia extendida que han creado. Estamos con ustedes!!!*¹⁸ “It’s so sad to hear of this terrible loss. My thoughts and prayers are with you Eva, Marisol, Joaquin and your family. The whole community is here for you.”¹⁹ “We were devastated to hear of your loss. We are happy to help as you re-build this NM Treasure. All our best wishes. The Board & Musicians of

Albuquerque Chamber Soloists and Lenny and Arlette Felberg”²⁰ “We are praying for you and we are ready to help you rebuild it. Allen and Carolina Sanchez”²¹

Through physical, verbal, monetary, and spiritual support, the community is coming together to re-establish the flamenco institute, which over the years has provided numerous opportunities for the people to engage with and in the art of flamenco. Local businesses and organizations have joined in on the support efforts in various ways. As part of their “community day,” Whole Foods Market donated a portion of their net sales to the National Institute of Flamenco’s fire relief fund. Gold Street Caffè graciously donated a portion of their holiday party profits. The Howlin’ Holiday Jam hosted by the KiMo Theatre in downtown Albuquerque sold posters with signatures of all of the performing artists to benefit the National Institute of Flamenco and its rebuilding efforts (National Institute of Flamenco Facebook 2013). With the new year also came the exciting news that the National Institute of Flamenco will be able to continue the Conservatory of Flamenco Arts spring 2014 classes. Two local academic institutions, the University of New Mexico and Tierra Adentro: The New Mexico School of Academics, Art, and Artesania, will provide the necessary facilities for the Conservatory’s classes to continue during its critical time of need.

In this time of tribulation, the energy, love, and support extending from the community to support the work of Eva Encinias-Sandoval, Joaquin and Marisol Encinias, and the National Institute of Flamenco is absolutely astounding. What can be witnessed in the moment is the flowing exchange of energy that has resulted as an effect of flamenco’s expressions. The flamenco rhythms that have served the people for generations are reoccurring throughout the community, providing the tempo for the National Institute of Flamenco and its further developments. On the National Institute of Flamenco’s website,

Encinias-Sandoval provided a one-month update of the fire recovery process. She thanks all of her grassroots community supporters for NIF's immediate recovery needs and mentions several upcoming events and projects, such as the Tablao Flamenco, a benefit concert, and the goal of building Albuquerque a national flamenco headquarters (National Institute of Flamenco 2014). In conclusion, she states, "My mother taught me to believe in the power of energy, and I know that out of this fire NIF is poised to enter one of its most promising chapters. We thank you for staying with us through this journey and look forward to great things to come in 2014" (Ibid.). As unfortunate as was the fire, one can see the perseverance of flamenco and how it accompanies each and every life experience. It is through distinct life moments, including trials and tribulations, that the true essence of flamenco is revealed.

Illustrations



Figure 1. *Fandango*, Theodore Gentilz depicts a community dance in San Antonio, Texas circa 1840, a scene common across the Southwest.

APPENDIX B		Fiesta Schedule 269	
Fiesta Schedule, 1973			
de la Fiesta (audience with fiesta royalty; opportunity for picture taking)			
9:00 P.M. Gran Baile de los Conquistadores (Conquistadors' Ball)			
September 2 (Sunday)			
9:30 A.M. Solemn procession			
10:00 A.M. Solemn Pontifical Fiesta Mass ("Misa Panamericana")			
12:30 P.M. Mariachi and other entertainment			
1:30 P.M. Entrada pageant			
2:00 P.M. Spanish dances on plaza			
2:00 P.M. Indian dances at the Governor's Palace			
2:45 P.M. Plaza entertainment			
3:30 P.M. Dancers on plaza			
3:30 P.M. La Merienda de la Fiesta (old-fashioned style show)			
4:00 P.M. Judging and prizes for fiesta costumes			
4:00 P.M. Indian dances			
7:00 P.M. Mass of the Martyrs at St. Francis Cathedral			
7:45 P.M. Candelight procession to Cross of the Martyrs; sermon beneath the cross			
8:30 P.M. Plaza entertainment, fiesta melodrama, etc.			
9:00 P.M. De Vargas Ball			
September 3			
10:00 A.M. Arts, crafts, carnival rides, dancers, etc.			
10:30 A.M. Dancers on plaza			
11:00 A.M. Mariachi music; presentation of food booth awards			
12:30 P.M. La Sociedad Colonial Española and other entertainment			
1:30 P.M. Band music			
2:00 P.M. Desfile de Fiesta (general fiesta parade)			
4:00 P.M. Military Order of the Purple Heart steer raffle			
4:30 P.M. Queen's review of 1973 fiesta			
6:00 P.M. Official closing, thanksgiving, blessing			
8:30 P.M. Final performance of fiesta melodrama			
August 27 (Pre-fiesta)			
8:00 P.M. Exhibicion de Modas (style show)			
August 28			
7:30 P.M. Variety show (sponsored by local merchant)			
8:30 P.M. Fiesta melodrama, "The Burgeoning Blight of Biggy's Brown Bags" (performed nightly)			
August 29			
8:00 P.M. Quisicosas ("Anything Goes," a variety show)			
August 30			
8:00 P.M. Desafio de Mariachis (mariachi concert)			
August 31 (Fiesta)			
6:30 A.M. Pregon de la Fiesta (fiesta proclamation) by the mayor of the City of Santa Fe			
6:35 A.M. De Vargas Mass, Rosario Chapel			
10:00 A.M. Grand opening of fiesta arts and crafts market (market open daily)			
12:00 P.M. Carnival rides and booths open (continues daily)			
5:00 P.M. Music on plaza platform			
6:30 P.M. Pre-enthronement entertainment			
6:30 P.M. Vespers; knighting of De Vargas; crowning of fiesta queen (St. Francis Cathedral)			
7:30 P.M. Plaza entertainment (continuous)			
8:00 P.M. Enthronement of fiesta queen and court; queen's show			
9:00 P.M. Burning of Zozobra (Old Man Gloom) and fire dance			
10:00 P.M. Baile de la Gente (People's Dance) on plaza nightly			
September 1 (Fiesta's American Indian Day)			
9:00 A.M. Plaza entertainment			
10:00 A.M. Desfile de los Niños (children's costume and pet parade)			
1:00 P.M. American Indian Day program (proclamation by governor followed by Pueblo dances)			
3:00 P.M. Mariachi and other entertainment			
4:00 P.M. Audiencia con General Don Diego de Vargas y la Reina			

Figure 2. Santa Fe Fiesta schedule, 1973. Grimes, Donald. *Symbol and Conquest: Public Ritual and Drama in Santa Fe* (1976)



Figure 3. Clarita “Clara” Garcia and the Santa Fe Fiesta court (1941)



Figure 4. Eva Encinias-Sandoval, age 12, New Mexico



Figure 5. Eva Encinias-Sandoval and Clarita's School of Dance, New Mexico



Figure 6. Marisol and Joaquin Encinias (Eva's children) performing with Grandma Clarita in Albuquerque, New Mexico



Figure 7. Eva Encinias-Sandoval in flamenco attire

Notes

¹ I use the term *Nuevomexicano*, because my grandparents, who are from Valdez, NM, frequently use it to self-identify. Folklorists and scholars who study New Mexican culture and/or are descendants of this land also use the term.

² See Enrique Lamadrid, *Hermanitos Comanchitos: Indo-Hispano Rituals of Captivity and Redemption*. Albuquerque: University of New Mexico Press. 2003), 3 for a description of Comanchito performance as spectacle. For a discussion of Mexican folk dancing see Maria Herrera-Sobek, *Chicano Folklore: A Handbook* (Greenwood Press, 2006), 57. Lamadrid and Herrera-Sobek are folklorists who have conducted research on expressive arts in Chicano communities.

³ In *Chicano Popular Culture: Que Hable el Pueblo*, Charles M. Tatum provides a thorough overview of various forms of Chicano popular culture, such as music, cinema, newspapers, radio, television, arts, celebrations, and other popular traditions. An overview of dance is absent.

⁴ Scholarship such as: J. Manuel Espinosa's *The Folklore of Spain in the Southwest*; Marta Weigle and Peter White's *The Lore of New Mexico*; Anita Gonzales-Thomas' *Bailes y fandangos: traditional folk dances of New Mexico*; various works written by Aurora Lucero-White, amongst others.

⁵ Lorin W. Brown's work was significant, as it was a part of the New Deal's New Mexico Federal Writers Project of the 1930s, which was designed to "document and foster the arts" and were able to "provide important resources for the study of New Mexico folklore and folklife" (Weigle and White 2003, 2).

⁶ cante refers to song

⁷ Within the context of this paper, I use the term *Movimiento* to refer to the Chicano Movement, popularly acknowledged during 1960s and 1970s. However, the struggle and fight for equality started much earlier and continues today. I situate the work of Eva Encinias-Sandoval within the context of the *Movimiento* because of its social significance in New Mexico.

⁸ Juan Gomez-Quinones and Irene Vasquez define the Chicana and Chicano Movement as a "broad series of interrelated and multi organizational activities and movements that sought to secure basic equities for Mexican Americans in various aspects of life" (Gomez-Quinones and Vasquez 2014, 1).

⁹ Academy of the New Race is the literal translation of La Academia de la Nueva Raza. The founders of the school referred to it as Academy of the New Humanity (Montiel, Atencio, and Mares 2009, 4).

¹⁰ Maria Herrera-Sobek covers genres of folk culture, including but not limited to folk legends, food, medicine, musical traditions, Chicano folk dance, and visual arts. She also incorporates scholarship and approaches of Chicano folklorists Aurelio Macedonio Espinosa, Arthur Leon Campa, Jovita Gonzalez, Juan B. Rael, Americo Paredes, José Limón, Enrique Lamadrid, Norma Cantú, and Olga Nájera-Ramirez.

¹¹ Olga Nájera-Ramírez and Maria Herrera-Sobek, among other Chicano scholars and folklórico dancers, acknowledge the revival of folklórico dance that flourished during the 1960s.

¹² Jason and Mele Martinez, "Fire Recovery Form." National Institute of Flamenco. accessed December 23, 2013. https://www.formstack.com/forms/nifnm-fire_recovery.

¹³ "National Institute of Flamenco," accessed December 23, 2013. http://www.nationalinstituteofflamenco.org/National_Institute_of_Flamenco/Welcome.html.

¹⁴ Desbah, Pilette, National Institute of Flamenco's Facebook page, accessed 12/19/2013. <https://www.facebook.com/NIFNM>.

¹⁵ Victoria, Otero. National Institute of Flamenco's Facebook page, accessed 12/18/2013. <https://www.facebook.com/NIFNM>.

¹⁶ Elvia, Martindelcampo. National Institute of Flamenco's Facebook page, accessed 12/19/2013. <https://www.facebook.com/NIFNM>.

¹⁷ Cynthia, Rosario. National Institute of Flamenco's Facebook page, accessed 12/18/2013. <https://www.facebook.com/NIFNM>.

¹⁸ Doris, Careaga. National Institute of Flamenco's Facebook page, accessed 12/18/2013. <https://www.facebook.com/NIFNM>.

¹⁹ Cherie, Austin. National Institute of Flamenco's Facebook page, accessed 12/19/2013. <https://www.facebook.com/NIFNM>.

²⁰ Arlette, Felberg. National Institute of Flamenco's Facebook page, accessed 12/18/2013.
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²¹ Carolina, Sanchez. National Institute of Flamenco's Facebook page, accessed 12/18/2013.
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