

WHAT'S ART? CONVENTION OF SOUTHERN NEW MEXICO

**October 2nd & 3rd Alma d'arte,
Las Cruces**



Turtle Speaks ©2009

Virginia Maria Romero

AGGIE RECYCLING GREENER SHADE OF BLUE

STORYTELLING TO TRANSFORM CREATIVE ECONOMY

Proposal by David M. Boje June 24, 2009; Revised July 2, 2009

Wanted: storytellers, historians, and people willing to be tour guides in the What's Art? Convention for Southern New Mexico: Exploring the Creative &/or Green Economy by arts and culture advocates, producers, and consumers.

Who: tours by storytellers (& historians) are for the consumers, advocates, and producers of arts and culture, the Green and/or Creative Economy

Where: All Storytelling tours begin and end at Alma d'arte on Court Street, to historic districts and to new creative economy futures, such as new Convention Center, and site of the NMSU Arts Center, and tours of Green Sites & Environmental Art (Some tours are caravan-drive your own car or carpool, & others are walking group tours).

What: Storytelling tours of Historic Districts (Alameda, Mesilla, Mesquite), New Convention Center, Downtown Las Cruces, etc. Mesquite, Mesilla, Convention Center, and NMSU are on wheels, and Alameda and Downtown are guided walking tours.

When: October 3rd 2009; tours are designed to last 60 to 90 minutes, start to finish.

Why: Storytelling can change the 'creative economy' of Las Cruces, Mesilla Valley and give Southern New Mexico its art and culture identity, showing and telling consumers, and advocates how the past was, the present is, and the future possibilities.

Wow: Storytelling historical and future trend tours are free to the public, designed for all ages

If you would like to be a tour guide, please contact Professor David Boje at 575-532-1693 or dboje@nmsu.edu

SPECIFIC TIMES on Oct 3rd (Saturday)

Schedule for the storytelling event that will take place on Saturday the 3rd from 10:30 to 12:00 and from 2:00 to 3:30 at the WIA association.

MORNING

10:30-11:00 Dorothy Ormes - History of Mesilla

11:00-11:30 Douglas Jackson - St Genevieve Church

11:30-12:00 Joe Gladstone -Native American storytelling

AFTERNOON

2:00-2:30 Gale Ginn - Rodeo stories

2:30-3:00 Cal Traylor - Pat Garrett murder

3:00-3:30 Linda Musacchio Adorisio - First National Bank of Las Cruces

About Storytelling Practices

Storytelling, for Boje (2008) is a combination of narratives of the past, living stories in the present, and antenarratives shaping the future by creating a bridge between past and present.

WHAT'S ART Here are some ideas for consideration:

1. **St. Genevieve** - Douglas Jackson will tour where St. Genevieve's once was the landmark architectural icon for Las Cruces. It was torn down during the urban renewal frenzy along with many historic adobe buildings along Main Street. deejay044@hotmail.com
2. **Downtown Las Cruces Storytelling** - Cal Traylor (522-4552 TRAYLOROO@YAHOO.COM) took me on a walking tour of downtown, and the Wells Fargo building, and the site of the first air-conditioned shopping mall. His living stories were quite enlightening. We could also look at specific tours of the developments at Amador Hotel Museum, and the old Dona Ana County Court House, and all the new construction downtown. Cindi Fargo (Downtown Partnership) has some amazing murals of what downtown looked like, once upon a time (most of the enlarged panels use photos from the NMSU Rio Grande Archive). Cal has offered to do a **walking tour to Garrett home, grist mill, Lucero home, mother ditches, court house, and Armijo home**
3. **Pat Garret Storytelling Tour** – The Friends of Pat Garrett and Mexilla Museum volunteers have organized Pat Garrett tours as car caravans.
4. **La Morena Walking Tours** - *Take caravan and meet Precilliana Sandoval* (575-647-2639) heads the *La Morena Walking Tours* and says, "Meet me on the plaza, I'll be the

one with bullets on!" [Click here to listen to a podcast from La Morena Walking Tours.](#)

5. **A Walking Tour of Las Cruces Farmer's and Craft Market** - [Click here to listen to a podcast about the Las Cruces Farmers Market](#) This could include a trip to the Downtown Partnership and its new initiatives
6. **Historic Walking Tour of Mesilla, NM:** Vesta Siemers and Mary De Varse ... informative self-paced tour through Old Mesilla. A copy of this publication can be purchased at the Mesilla Book Center.

Please Be a Storytelling tour Sponsor- Can we approach Steinborn/<http://www.LasCrucesNMProperties.com> or <http://www.LaTierraEscondida.net> and see if they would be a paying sponsor of several of the Storytelling Tours? We need funding for signs, for handouts to the participants, nametags, bottled water, etc.

Artists and historians immersed in their practices give sagacity, wisdom, and foresight to the ways the creative economy of Southern New Mexico is coming into being. Storytellers, folklorists, and historians have a great deal of acquired experience, and the know-how to convey it to an audience. Some use a once upon a time narrative by giving preference to place, to characters and events that shaped a place, and named it. Other storytellers use living stories, crafting an itinerary of story spaces that give new circumstance to place. Once upon a time, says the living story, but disrupts the official narrative history, in one story after the other. Antenarratives create a fictional frontier, a bridge between narrative-place, and living story spaces, and a surprising transformation. It is the antenarrator that makes a frontier, a bridge for narrative places ('where Billy the Kid was tried, or Pat Garret shot, or Albert Fountain and his son disappeared') and once again makes them into practiced story spaces. And the antenarrator can give narrative license to make story space into a practiced place. Antenarrative does this by opening a bridge, a frontier to transform one into the other, story into narrative, or narrative into story, and allow their return.

Figure 1 gives an overview, a map of the Antenarrative Bridge between narrative past and living story relationships emerging at present.

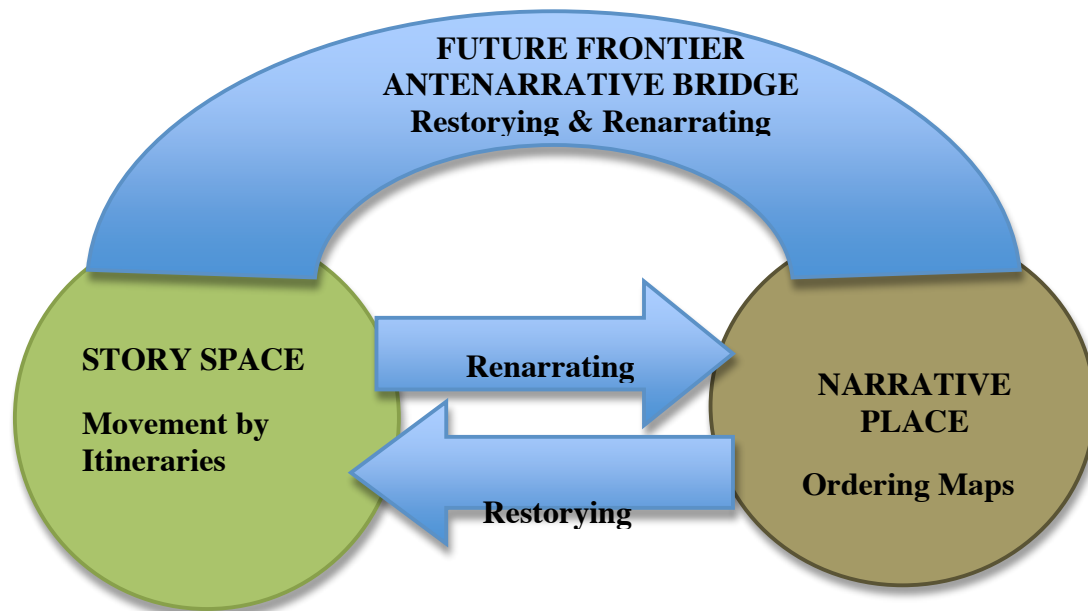


Figure 1 – The Antennarrative Bridge between Story and Narrative

Living story concerns spaces that embody movement, gesticulating, walking, talking and finding pleasure that for de Certeau (1984: 13) “indefinitely organizes a *here* in relation to an *abroad*, a ‘familiarity’ in relation to a foreignness.”

Narrative is more about ordering practices, that stall movement, set boundaries. Living stories are disordering practices, giving by itinerary a new insight, by tour, a moving force, one that displaces, undoes, and is more carnivalesque. Narrative, by contrast, is more the spectacle. Story space itineraries that become places, put in the narrative flag, play the program-tape at a particular site, for the tourists.

A storytelling tour is made up of movements, transgressions across a territory, one that redefining the creative and green economy, the ways arts and cultures are knowable by consumers, advocates, and producers. As an antennarrative practice, some storytelling tours can bridge a tired fossilized narrative with new living story spaces, revitalizing it, extending it. This is known as restorying. Other antennarratives turn lots of living stories into a totalizing narrative, one that leaves many stories on the editing floor. This is known as renarrating, reducing living story diversity into one Beginning, Middle, End (BME) narrative, into something petrified, unchanging.

In storytelling, the antennarratives (some of them) bring forth re-emergence, crossing bridges beyond the frontiers on the tour, by giving story spaces that are disordering relationship, and by giving some narrative-ordering objectivity. The joint result of the storytelling tours is to dis-place, and re-space the creative economy.

Changes comes from the re-emergences of frontiers in the alien place of a city, town, or university, and by re-crossing the frontier bridge where the antennarrative travelers find ways to link the story spaces of itinerary with the narrative topological maps (where

narrative flags are staked in place). Antenarrative creates frontier from the double game of narrative and living story, where each can by metamorphosis become its opposite, then return.

Southern New Mexico is a territory with many places and spaces, and still a few frontiers. Through antenarrative practices, the narrative place (its history) and the living story spaces created in the present do interact, in the act of making frontiers. The alternatives advance, move, withdraw, go into exile, return, etc.

When narratives get in place and treated without much attention, then the economy is not so creative. When story spaces cannot create narrative unitary places, then it's all a rather fragmented creative economy.

When narrative just keeps marking out place boundaries on its maps, there is no sense of the authoring enterprise that created such an ordering. Living stories bring social practices together to re-inform what got erased in the official narrative histories. Most of the little people are left out of narrative history, which tends to only remember generals, presidents, mayors, senators, CEOs, and sports and entertainment celebrities. Living stories of the people are always founding, authorizing here and now, making a web of relationships that have no room in the official narrative orders. Living story places a disordering/disorganizing role in making spaces. Stories authorize by webs of relationship many displacements, transgressions, that upset narrative place limits. The main function of living story is to found and to authorize (de Certeau, 1984: 123). The main function of narrative is to make a linear plot, to look backwards, to fashion a beginning, middle, and end (Boje, 2008). Narrative places have already colonized story spaces, making them into linear practices, erasing all the itineraries, leaving just the map, absent of the living story practices. Narrative reduces (polyvalent, polyvocal) versions of living stories to an order, usually a linear one, sometimes a cyclic one. Once upon a time, medieval maps included the story itineraries, the pilgrimages stopovers, and calculated distances by the time it took to make a journey by foot (de Certeau, 1984: 120). Contemporary maps are more monologic, more proper, just the most basic narrative, in distances, marked by time it takes to travel by car.

Storytelling (narrative, story & antenarrative) disorganize, and organize, traverse, and enclose, and make or block trajectories. Storytelling tours, from this point of view, are very transformative. Simply listening is not neutral. The listener is filling in the blanks in the storytelling, the silent gaps, with their own telling, their own experience, putting into play, a co-production.

For more on storytelling, see <http://storytellingorganization.com> or <http://peaceaware.com/vita> for the What's Art convention info see <http://talkingstick.info>

References

Boje, David M. 2008. *Storytelling Organizations*. London: Sage.

de Certeau, Michel. 1984. *The Practice of Everyday Life*. Translated by Steven F. Rendell. Berkeley/London: University of California Press.