

P.O.V.

Discussion Guide

Season **21**

The Last Conquistador

A film by John J. Valadez and Cristina Ibarra



www.pbs.org/pov



Letter from the Filmmakers



Executive Producer, Writer, Director & Producer John J. Valadez.
Photo courtesy of Carleen Hsu



Director & Producer Cristina Ibarra.
Photo courtesy of Cristina Ibarra

NEW YORK, MAY 2008

Dear Viewer,

When we first saw the statue of Juan de Oñate, it seemed to be calling us home to face our roots, making us think back to what it was like growing up Mexican American. In retrospect, we were cultural contortionists straddling the literal and psychological borders all around us. In the process we saw that many Mexican Americans were embracing their Indian roots and were calling themselves Chicanos. Others were struggling to disassociate themselves from that aspect of our heritage and were calling themselves Hispanics. It is a joy to be Mexican American, and we love who we are. But it can also be confounding.

When we saw how seductive and intoxicating the Oñate monument is, we were both inspired and heartbroken. Inspired by its majesty and its raw power, awestruck by the extraordinary talent of its sculptor, John Houser. But we were also saddened because it was clear to us that the statue does not seem to capture an important part of our legacy: the madness and horror of what we have done to one another and how that trauma continues to affect our lives today. Why our community can't respectfully acknowledge the dark edifice of our past and extend a somber embrace to our Indian brothers and sisters is perplexing to us. After all, as Mexican Americans we do share in their history, their culture — and it is their blood that runs through our veins.

We can easily imagine that for the next thousand years people will look upon this statue, they may believe that it depicts a great man whose deeds, values and exploits represent the best of who we are; that our culture and our civilization believed he was worthy of being enshrined and idolized for all time in magnificent bronze. They may study his life and conclude that his values, his actions, his determination and his vision are worthy of their aspiration. They may come to see him as a hero, a founding father to be emulated, and his world-view to be propagated. We think there are many in El Paso, in the American Southwest, and across our great land who already believe this deep in their hearts.



Letter from the Filmmakers

This has given us pause, and cause for sober reflection.

We hope ***The Last Conquistador*** contributes to awareness, not only of the triumphs of history, but also of the failures, the tragedies and the humiliation. We believe that viewers must be trusted to examine historical and contemporary questions in all their complexity, including legacies of prejudice and discrimination, resilience and courage. This trust encourages people to develop a voice in ongoing civic conversations in their community and across the nation.

Lastly, we hope ***The Last Conquistador*** promotes an understanding of different perspectives, competing truths and the need to comprehend one's own motives and assumptions as well as those of others. The film asks difficult questions about the role and responsibility of the artist. It examines issues of memory and judgment with an eye toward moral and perceptual complexity and the ways in which the deep divides of difference resonate from history into the present along class, racial, ethnic and cultural lines. With Juan de Oñate's stunning resurrection in exquisite bronze comes the painful knowledge that his anguished legacy still haunts the land.

John J. Valadez and **Cristina Ibarra**

Filmmakers, ***The Last Conquistador***



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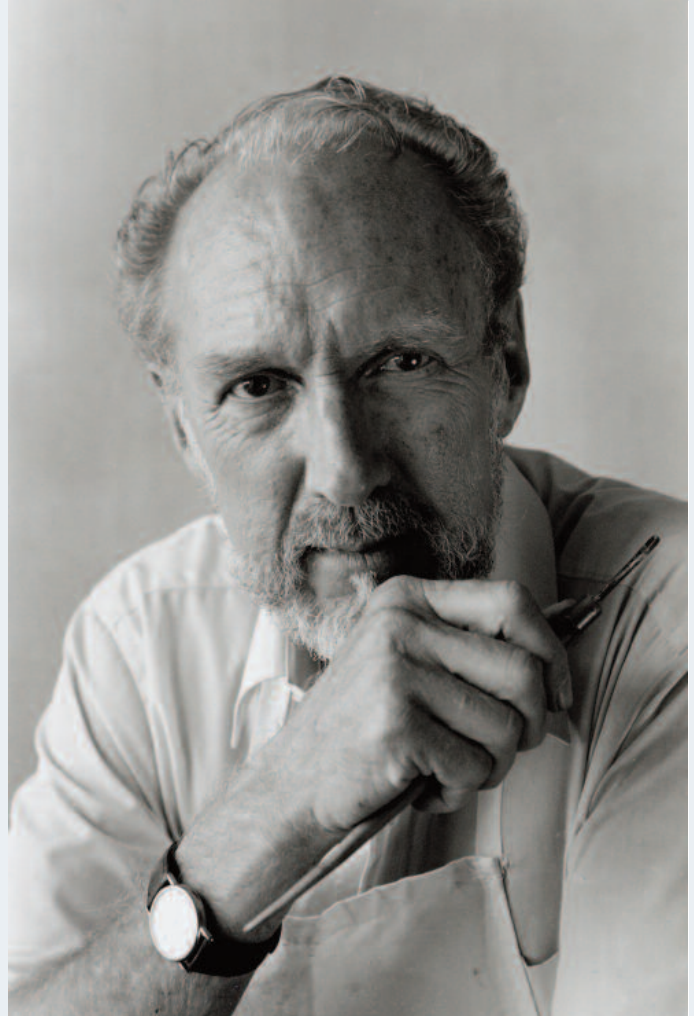
Introduction

It sounded like a perfect partnership. Renowned sculptor John Houser dreamed of building the world's tallest bronze equestrian statue, a stunning monument to the Spanish conquistador Juan de Oñate that would pay tribute to the contributions Hispanic people made to building the American West. The city of El Paso, Texas, was looking to improve its economic fortunes and thought Houser's statue would increase revenues by creating a significant tourist attraction that would celebrate the city's Hispanic heritage. What both partners failed to consider was that different segments of the community remembered Juan de Oñate in very different ways.

The Last Conquistador, a feature-length (53-minute) film, documents the conflict that resulted when Native Americans and members of the Acoma Indian community brought to attention the fact that Juan de Oñate nearly wiped out their ancestors and sold them into slavery. Though violence was associated with nearly all conquistadors, Oñate was so brutal that he was actually recalled to Mexico City, put on trial and convicted for the acts he committed.

El Paso quickly divided along lines of race and class, forcing the artist to face the unanticipated moral implications of his work and city leaders to wrestle with a decision to spend public money on a tribute to such a controversial man. After completion of the statue, everyone was forced to come to terms with a landmark that is viewed by some as a monument to culture and others as a glorification of genocide.

As an outreach tool, the film raises important questions about the power of art, whose stories are given public voice, and the need to acknowledge a complex history that invokes both pain and pride.



Artist John Houser.
Photo courtesy of The XII Travelers Committee



Background Information

Don Juan de Oñate

Juan de Oñate was born in Mexico around 1550. His parents, aristocrats Cristóbal de Oñate and Catalina de Salazar, were Spanish colonists and owners of a prosperous silver mine in Zacatecas, in what is now northern central Mexico. From an early age, Juan de Oñate (the title “Don” is an honorific) was involved in efforts to protect his father’s mines. In his 20s, he worked to defend and expand Spanish settlements in northern Mexico by helping subdue or conquer Indian communities.

In 1595, King Philip II of Spain chose Oñate to lead an expedition north into what is now New Mexico. Years earlier, in 1542, a series of new laws, called Leyes Nuevas, were put into effect, preventing colonizers from promoting feudalism by way of enslaving American Indians. Oñate was obliged to follow these laws, though they were often broken. Though Oñate’s primary mission was to spread Roman Catholicism, the discovery of new sources of silver, with the potential for personal enrichment, was also a significant motive for him to participate in the expedition.

Oñate set out with a group of 600 to 700 people early in 1598. With guidance from the American Indians who lived in the region, Oñate crossed the Rio Grande, where the group encountered native settlements at El Paso del Norte. On April 30, Oñate issued a declaration claiming the territory as a Spanish possession, Nuevo Mexico. He then brought his colonists to northern New Mexico. The settlements he and his colonists established were the first European settlements in what is now the southwestern United States. Oñate demanded that the indigenous population pledge loyalty to Spain and the Pope, an edict enforced by Spanish soldiers.

As subjects of Spain, the indigenous population was required to pay taxes and tribute to the Spanish crown. In 1599, the Acoma refused to deliver the required “food tax” to the Spanish. An altercation ensued, and the Acoma killed 13 Spaniards, including Oñate’s nephew. Oñate ordered that the village be destroyed. There were only about 200 Acoma survivors out of a population of nearly 2,000. Indian men of fighting age were sentenced to foot amputation, followed by 20 years of servitude. Others were sentenced to the amputation of their hands. Children were sent to Mexico to be raised by missionaries, but



Artist John Houser stands atop his statue of Juan de Oñate.

Photo courtesy of The XII Travelers Committee

some scholars believe they were eventually sold on the slave market. Years later, Oñate was tried in Mexico City and convicted on a dozen charges, including using excessive force against the Acoma. He was banished from New Mexico for the rest of his life and was exiled from Mexico City for five years. He lived the rest of his life in Spain.



Background Information



The Acoma remained under Spanish control until a revolt by an alliance of Pueblo peoples in 1680 that briefly reestablished tribal sovereignty. However, by the late 1690s the Spanish government had reclaimed New Mexico and established permanent settlements there.

Artist John Houser sculpts the face of Juan de Oñate.
Photo courtesy of Ethan Houser

Sources:

"A Man of His Times," *Albuquerque Journal*, January 18, 1998; "Many Months Away, El Paso's Giant Horseman Stirs Passions," *The New York Times*, January 10, 2004, www.nytimes.com/2004/01/10/national/10STAT.html; "The Handbook of Texas Online," Gerald F. Kozlowski, www.tshaonline.org/handbook/online/articles/00/fon2.html; www.nmhcpl.org, <http://www.britannica.com/eb/topic-411755/New-Laws-of-the-Indies>; <http://www.tshaonline.org/handbook/online/articles/00/fon2.html>.



Background Information



Acoma Pueblo.

Photo courtesy of Valadez Media

Acoma Indian Pueblo Today

Built atop a 370-foot sandstone bluff, Acoma Pueblo is the historic core of the Acoma community. It lies 60 miles west of Albuquerque, New Mexico, and is one of the oldest continuously inhabited municipalities in the United States. The pueblo structures of Acoma Pueblo date to at least 1150 C.E., but may in fact be much older. First contact with the Spaniards occurred in 1540 and was initially peaceful.

The pueblo of Acoma has been recognized as a National Historic Landmark since 1960. Most of the Acoma Pueblo community resides in other small towns nearby, including Acomita, McCartys and Anzac, with only 50 people living in the core of the pueblo year-round. Most members of the community gather atop the mesa on special feast days. According to figures from the 2000 census, about 2,800 people reside in the Acoma Pueblo community and another 4,700 Acoma live off the reservation.

Sources:

"Trekking into the Cuatrocenenario Controversy," *Santa Fe New Mexican*, May 10, 1998; "Acoma History," www.geocities.com/laceone2k2/index.html; "Acoma Pueblo," *New Mexico Magazine*, www.nmmagazine.com/native_american/acoma.php; American Association of Museums, <http://www.aam-us.org/pubs/mn/acomapueblo.cfm>.



Background Information



El Paso, Texas

American Indians had lived along the Rio Grande for centuries when Juan de Oñate arrived with the first European settlers in 1598. Settlements shifted location over time as the course of the river changed, but eventually settlements stabilized around the current location of El Paso and its twin city on the Mexican side of the border, Juárez. The first use of the name El Paso del Norte came in 1610, in an account of Oñate's expedition. The travels of Oñate followed some native paths that led to the extension of the Camino Real by 600 miles, the first major road that connected Mexico City and New Mexico. This 1,800-mile route was for several centuries the longest-running road in North America.

Protesters at a meeting of the El Paso City Council.

Photo courtesy of Valadez Media

Today, the city of El Paso has a population just under 600,000. A large majority of the population identifies as Mexican American — 63.8 percent in the 2000 census. Just over 3 percent claim black or African American heritage. American Indians constitute 0.8 percent. Twenty-six percent of the population is foreign-born, and 71 percent speak a language other than English at home.

In the past, El Paso thrived as a trading center, an entry point for goods brought from Mexico into the western United States and vice versa. Manufacturing, once a staple of the El Paso



Background Information

economy, has largely shifted across the border to Juárez, where more than 327 assembly plants employ more than a quarter of a million people. Mining was a key industry for centuries, and the local state university, the University of Texas at El Paso, was originally founded as the College of Mines; but little of the mining industry remains. Fort Bliss, a U.S. Air Defense Center, generates \$1 billion for the local economy annually. Tourism has always been a significant industry, with El Paso providing a stopping point for American travelers headed to Mexico.

Sources:

"History of El Paso," General County Information,
www.co.el-paso.tx.us/history/history2.htm;
"QuickFacts: El Paso," U.S. Census,
<http://quickfacts.census.gov/qfd/states/48/4824000.html>;
http://www.elpasotexas.gov/development_services/_documents/city_demographic_profile_2000.pdf.

Public Art

Public art differs from art that is displayed in a gallery or a museum in that it is generally designed by an artist specifically for public display. It can be a way to spotlight local artists, encourage communities to come together over a shared history or prompt people to question urban environments in relation to artistic visions. Public art can be funded by numerous sources, including through public and private collaborations, government/taxpayer dollars, developers and other funding resources specifically set aside for public art projects.

Sources:

http://www.nnpaf.org/what_is_art.html;
http://www.pps.org/info/pub_art/art_funding;
http://www.publicartfund.org/pafweb/realm/realm_index.htm.



Artist John Houser creating armature for Oñate horse.
Photo courtesy of The XII Travelers Committee



Background Information

The XII Travelers Project

The statue known as *The Equestrian*, depicting Juan de Oñate, is one component of a planned series of a dozen sculptures intended to attract tourism and development to El Paso. City leaders formed the idea of a significant historic project to attract people and business to the downtown region in 1988. John Houser's proposal, known as the XII Travelers Memorial of the Southwest, was selected in 1992. The project was intended to honor the history of the region's population, featuring the likenesses of historic figures from the communities that came together to make up El Paso's population. Among the figures included were John Wesley Hardin, a 19th-century gunfighter, and Pancho Villa, the Mexican revolutionary.

Two of the 12 proposed sculptures have been completed — the statue of Juan de Oñate, titled *The Equestrian* was dedicated in April 2007. *Fray García de San Francisco, Founder of The Pass on the North*, 1659, finished in 1996, portrays the Catholic missionary who established the first mission in the region and is considered the founder of El Paso and its Mexican twin city, Ciudad Juárez.

According to the initial plan, the costs of the project were to be split between public and private funds. As the scope of the project changed, so did the sources of funding. Controversy over the statue of Juan de Oñate and delays in completion warranted additional fund-raising. Altogether, *The Equestrian* cost more than \$2 million, with about 40 percent of the funds coming from the public, in the form of \$713,000 granted by the El Paso City Council from airport revenue funds. About \$1.25 million in private money was donated, including \$400,000 from the McKee Foundation of El Paso, a foundation endowed by construction tycoon Robert E. McKee and his wife, Evelyn McKee, to encourage the arts in El Paso.

Currently John Houser is working on the next two statues of the XII Travelers project: Benito Juárez and Susan Maglaufflin. He has a clay maquette of Benito Juárez in progress.

Sources:

"As a Sculpture Takes Shape in Mexico, Opposition Takes Shape in the U.S.," *The New York Times*, January 17, 2002, www.nytimes.com/2002/01/17/arts/17MEXI.html;
"XII Travelers: Memorial of the Southwest", www.12travelers.org.

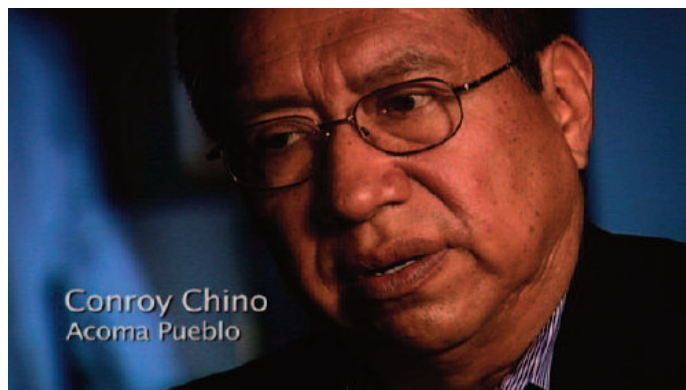


Juan de Oñate statue being created.
Photo courtesy of The XII Travelers Committee



Background Information

Selected People Featured in *The Last Conquistador*



Conroy Chino, Acoma Pueblo



Darva Chino, Acoma Pueblo



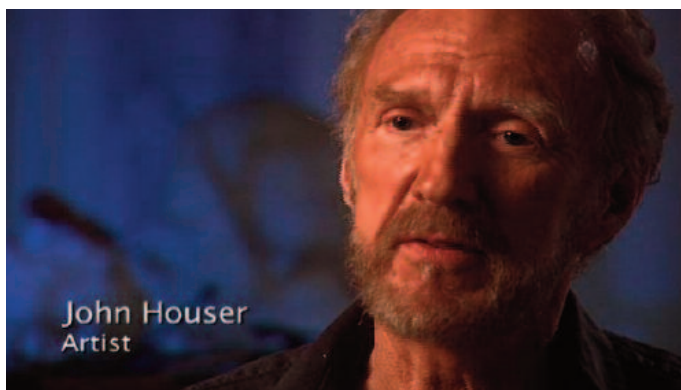
Maurus Chino, Acoma artist, Southwest Indigenous Alliance



Anthony Cobos, El Paso City Council



Lana Harrigan, writer

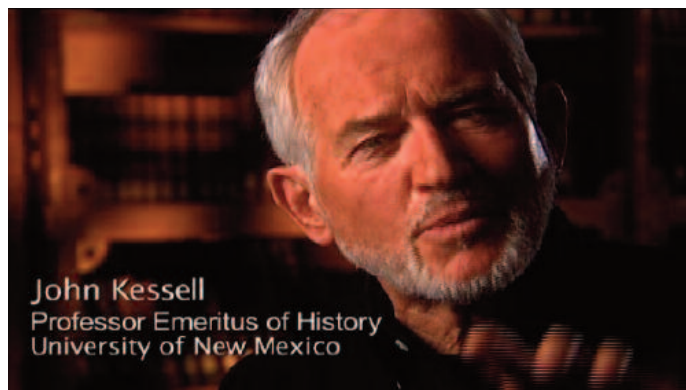


John Houser, sculptor



Background Information

Selected People Featured in *The Last Conquistador*



John Kessell, Professor Emeritus of History,
University of New Mexico



Conchita Lucero,
New Mexican Hispanic Culture Preservation League



Larry Medina, El Paso City Council



David Romo, writer



Marc Simmons, historian



General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you can pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as:

- **If you could ask anyone in the film a single question, who would you ask and what would you ask them?**
- **What did you learn from this film? What insights did it provide?**
- **Describe a moment or scene in the film that you found particularly disturbing, interesting, or moving. What was it about that scene that was especially compelling for you?**



Acoma Pueblo.
Photo courtesy of Valadez Media



Discussion Prompts

The Power of Art

- John Houser acknowledges, “The resurrection of history through art has liabilities.” How would you describe those “liabilities”? In contrast, what unique contributions can art make to a community’s sense of its own history?
- Houser says about Oñate, “It’s not up to me to defend him or accuse him.” What is the role and responsibility of the artist to the community when creating public art?
- Houser says that size gives the statue “power.” In your view, what message is communicated by the size of the statue?
- Opponents suggest that the statue glamorizes genocide and the oppression of Native American people. What message(s) do you take away from the statue? If you didn’t know anything about Juan de Oñate and were simply looking at it as a sculpture, how would you interpret its message(s)?
- Houser says, “History is full of all kinds of dark things. If you tell the history the way it actually was, probably nobody would ever want the statue unveiled. Probably people wouldn’t come to look at it. Probably people would move away from it.” Contrast this with his description of the details on the statue: “Wherever we do things that are historic, we try to be as accurate as we can.” Does Houser’s statue tell an accurate historical story? Does it tell a complete story? Is it possible to be accurate without being complete?
- Houser says that the statue has become a “moral dilemma.” Describe the dilemma for the artist and the monument’s funders.
- Opponents create a sculpture of a foot to symbolize Oñate’s dismemberment of Acoma men. How would you artistically represent the contrasting visions of Oñate as heroic



Artist John Houser with head of Juan de Oñate.
Photo courtesy of The XII Travelers Committee

conquistador who brought Hispanic culture and the Catholic religion to the American southwest and Oñate as the commander responsible for physical and cultural genocide?

The Role of History

- Which histories are acknowledged in your community? Do some accounts stand out more than others? How do you think people are affected when their history is erased from memory or misrepresented?
- In response to criticism of the monument’s subject, Conchita Lucero asks, “Which one of us hasn’t had a benefit of the things that the Spanish brought?” List the things that Oñate represents to people of Hispanic heritage. List what he represents to the Acoma. In what ways were the conquistadors who came to the area similar to Europeans who first settled the eastern seaboard? How were they dissimilar?
- In response to suggestions that it is time for the Acoma to “let go” of the past or “get over it,” a Native American man says, “Our city is thinking about putting up a statue of an individual that massacred or tried to wipe us off the face of the earth You’re going to tell your grandchildren, ‘I remember 9/11.’ Well, we remember Juan de Oñate.” Maurus Chino says, “Violence is violence; genocide is genocide, and there has to be recognition about what really happened.” What is the difference between “letting go” or “getting over it” and healing? Under what circumstances might seeking justice for genocide be subject to an “expiration date”? How far back into history is it reasonable to go to demand justice from people alive today?



Discussion Prompts



Acoma Pueblo.

Photo courtesy of Valadez Media

- John Kessell dismisses the protests, saying that at some point in history “everybody’s been screwed.” Assuming that if one goes back far enough, one can always find injustices committed against one’s ancestors, what conditions would eliminate the need to seek redress for past wrongs? Why don’t the Acoma believe that those conditions exist in El Paso? What is the difference between succumbing to “victimhood” and honoring one’s past?
- Sculptor John Houser notes, “There have been people who have devoted their lives to causes and their beliefs. They’re living for a higher purpose, and you may not agree with that purpose, but I think those people, in a sense, are heroic. When you can put aside the physical comforts, the approbation of your fellow man, and go your own way regardless, I think that is an aspect of heroism.” How do you define “heroic”? Would anything that Oñate did fit your definition? What was Oñate’s “cause” or “higher purpose”? Why do we have the tendency to

want to portray heroes as perfect? How might we celebrate our heroes’ accomplishments while also acknowledging their failings?

- A guest at a statue fund-raiser explains, “The controversy is ... because this conquistador is a specific person. I mean he actually lived. He wreaked some violence while he lived around El Paso. ... I mean he sort of ravaged the countryside ... pillaged and what have you. ... So he’s not a sort of model that you might expect to be represented in the middle of El Paso.” In your view, why did people in El Paso donate funds to the sculpture?
- Maurus Chino says that our opposition to the monument to Oñate is “going to make a difference in how our children see themselves.” What might Chino’s children learn about



Discussion Prompts

themselves from the statue? How about the children of the statue's advocates? How might children who have both American Indian and Spanish ancestry make sense of the statue?

- Houser says that Oñate “represented a morality of a different period.” Whose moral code is Houser referencing? That of the Spanish? The Indians? Was that code universal at the time? Do you think historical context is a satisfying justification for going ahead with the statue? Why or why not?
- Maurus Chino says, “If Nazis were the only ones that recorded their history, I am sure we would have a different view of history now.” In other words, history written by the victor looks different from history as recalled by the conquered. Who wrote the history that you have been taught or that is taught in your school district? What perspectives does it celebrate and what does it leave out? What does this tell us about ourselves as a nation?
- David Romo says, “You’re really commemorating that one group of white people took away the homeland of another group of brown people. Is that really the great vision, the great value that America is founded on? Conquest? Maybe a lot of people do agree. Maybe this nation is founded on conquest. Maybe America is founded on genocide.” In your view, what are the “great values” on which the United States was founded, and in what ways does the conquistador symbolize or misrepresent those values?

Conflict Resolution

- David Romo says, “We always see ourselves as bearers of good fruit, but that fruit is poison to other people.” How can people celebrate the positive side of their legacy while also owning the negative side? Is there a way in which El Paso could have honored a founding father or their Spanish roots without dishonoring those who suffered?
- The conflict in El Paso is not simply a dispute over a sculpture. How would each side explain what the statue represents? How would you describe the underlying issues in the dispute?



The statue of Juan de Oñate being sculpted.
Photo courtesy of The XII Travelers Committee

- Maurus Chino says, “There is this chasm between two cultures, which I believe will never be fully understood by either.” How have both groups interpreted each other’s heritage and history? What do you think each side said that the other did not hear? If you had the opportunity, how would you help the two cultures more fully understand each other?
- When reminded of opposition to the statue, a guest at a XII Travelers Project fund-raiser says that Oñate wasn’t “politically correct.” Is the opposition to the monument about “political correctness”? In your experience, how is this phrase used and by whom? What role does it play in resolving differences of opinion?



Discussion Prompts

- David Romo notes that some people call Oñate “the last conquistador,” but that in his experience, the conquest of Indian people is ongoing; it didn’t end with Oñate. Maurus Chino also experiences discrimination as current, noting that to him, the statue is scary, either because people don’t know that Oñate decimated the Acoma or, worse, because they know, but don’t care. What role do you think current prejudice and discrimination play in the dispute over this monument to the past?
- John Houser predicts, “When this equestrian monument is finally up, the battle will be over. And there will be no point in anyone trying to fight it anymore. And people will accept it, and people will begin to love it.” In your view, what issues are resolved by the project’s completion and what issues remain unresolved?



Acoma Pueblo.

Photo courtesy of Valadez Media

- In a democracy, when the majority votes to do something that hurts a minority (as happened in El Paso’s City Council), what can a community do to heal the wound? Now that the statue has been installed, what could people in El Paso do to honor one another’s truths?
- Romo says, “Many browns want to be white. It’s real complicated, and we all have a legacy on both sides — part Indian on one side and part Spaniard on another side. That’s what we are, so which side are you going to take?” Is there a way El Paso could have honored the city’s mestizaje, the blending of Indian and Spanish roots, rather than choosing one over the other?

Working in the Public Interest

- City Council Representative Anthony Cobos says that spending a million dollars of public money is not appropriate when “it’s going to create a lot of heartache for this community.” If you had been on the El Paso City Council, would you have voted to fund the statue of Oñate? Why or why not?
- Amazed that people could dismiss the reasons for his objection, an Acoma person asks, “Who makes these decisions?” How are decisions about spending made in your community? Are all stakeholders involved in the process?
- One of Anthony Cobos’s constituents objects to spending public funds on any kind of art when there are pressing needs for things like housing. In your view, should public funds be reserved for practical needs like parks, housing, health care, education and safety? Why or why not? How might socioeconomic status influence beliefs about the use of public funding for art? What role did socioeconomic class play in the debate over the statue of Juan de Oñate?
- In your view, would the substance of the objections to or support for the statue have changed if this had been a privately funded project on privately owned land? If funding had been private, but donors received a tax credit for their contribution, to what degree is the project public? How does the presence of public resources affect decisions about the statue?



Taking Action

- John Houser describes being inspired by his father's work at Mount Rushmore. Research American Indian views on that monument. In what ways is the meaning of the mountain different for Houser than for the tribes who consider the mountain sacred?
- Create a "walking tour" guide to the art on display in your community. Suggest projects that might fill in perspectives that are absent or underrepresented.
- Study the history of the encounter between conquistadors and indigenous peoples with a special focus on Juan de Oñate and the Pueblo peoples. Then imagine that you are the curator for an exhibit of the XII Travelers. Write a sample plaque to post next to Houser's statue of the conquistador. You might also develop plaques for sites relevant to Hispanic or Native American heritage in your own community and work with government and civic groups to post your plaques.
- Bring together different groups in your community for a series of history-sharing potlucks. Focus on telling the stories of specific neighborhoods, towns or events. If needed, have a facilitator present to help people actively listen and appreciate that different people may have experienced the same events differently. Consider inviting journalists to cover the series and report on the community history that emerges.



The finished mold of Juan de Oñate statue.
Photo courtesy of The XII Travelers Committee



Resources

FILM-RELATED WEB SITES

Original Online Content on P.O.V. Interactive (www.pbs.org/pov)

P.O.V.'s *The Last Conquistador* companion website
www.pbs.org/pov/lastconquistador

The companion website to *The Last Conquistador* offers exclusive streaming video clips from the film, a podcast version of the filmmaker interview and a wealth of additional resources, including a Q&A with filmmakers John J. Valadez and Cristina Ibarra, ample opportunities for viewers to “talk back” and talk to each other about the film, and the following special feature:

INTERACTIVE MAP

Explore public art—controversial, historical and political—in this interactive Google map of public art projects around the country. Add the public art project in your town to the map!

Related to the Film

THE LAST CONQUISTADOR FILMMAKER WEBSITE
www.thelastconquistador.com

The film's official website includes historical background information about Spanish conquistadors, as well as information on sculptor John Houser and the XII Travelers Project.

XII TRAVELERS PROJECT
www.12travelers.org

The official website of the XII Travelers Project includes background information on the artist and statues.

What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **The Last Conquistador**.*

Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768.
www.pbs.org/pov/talkingback.html

"AS A SCULPTOR TAKES SHAPE IN MEXICO, OPPOSITION TAKES SHAPE IN THE U.S."; BYLINE: GINGER THOMPSON,
THE NEW YORK TIMES, JANUARY 17, 2002.

<http://query.nytimes.com/gst/fullpage.html?res=9904E6DE1138F934A25752C0A9649C8B63&sec=&spon=&page-wanted=3>

This *New York Times* article chronicles the first stirrings of an angry opposition to Houser's vision and puts Oñate, once again, in the spotlight.

"STILL MONTHS AWAY, EL PASO'S GIANT HORSEMAN KEEPS STIRRING PASSIONS"; BYLINE: RALPH BLUMENTHAL,
THE NEW YORK TIMES, JANUARY 10, 2004.

<http://query.nytimes.com/gst/fullpage.html?res=9801EED81630F933A25752C0A9629C8B63&fta=y>

This article from the *New York Times* highlights the final battles before the completion, placement and official title of the Oñate Statue.



Resources

New Mexico History

THE NEW MEXICO OFFICE OF THE STATE HISTORIAN

www.newmexicohistory.org

New Mexico's official resource for information on the history and culture of the state. The site includes a timeline of Oñate's controversial 1598 expedition, a relevant bibliography and discussion boards relating to Oñate and his place within history.

THE TEXAS STATE HISTORICAL ASSOCIATION

www.tshaonline.org/handbook/online/articles/00/fon2.html

An in depth guide to the history of the former Mexican territories of New Mexico, Arizona and Texas. The site is geared towards educators but also has an overview of the Southwest and descriptions of Oñate's exploration and conquest of New Mexico.

THE OÑATE MONUMENT RESOURCE AND VISITORS CENTER

www.rio-arriba.org/departments_and_divisions/onate_center.html

This site promotes historical awareness of the El Paso area and includes information about Oñate.

THE NATIONAL PARK SERVICE

www.nps.gov/history/history/online_books/kcc/

The United States Park Service provides an online version of John Kessels's informative 1987 book, *Kiva, Cross and Crown: The Pecos Indians and New Mexico 1540-1840*. For information specific to Don Juan de Oñate, we suggest you forward to chapter III, *Oñate's Disenchantment 1595-1617*. Contains numerous contemporaneous accounts, including Oñate's own letters to King Phillip II of Spain.

Ethnic Heritage

THE OFFICIAL ACOMA PUEBLO INDIAN TRIBE SITE

www.acomaskycity.org

The Acoma Tribe of New Mexico have an official site, which serves as both a cultural and commercial link to the world at large. Information on the area's accommodation, gaming, shopping and cultural attractions, including the Acoma Tribe's Haak'u Museum. The museum is home to a large body of work, including paintings, pottery and handicrafts, as well as various traveling collections.

NATIVE NEWS ONLINE

<http://nativenewsonline.org/history/hist0212.html>

A very brief overview of the Acoma revolt and Oñate's response.

HISPANIC HERITAGE MONTH

www.loc.gov/topics/hispanicheritage

This Library of Congress site brings together government publications and resources on Hispanic heritage.

Public Art

COMMUNITY ARTS NETWORK

www.communityarts.com

This website, supported by Art in the Public Interest, has a variety of articles, blog posts and resources related to public art and the intersection of art and politics.



How to Buy the Film

To order *The Last Conquistador*, go to www.thelastconquistador.com



Produced by American Documentary, Inc. and entering its 21st season on PBS, the award-winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought more than 250 award-winning documentaries to millions nationwide and now has a Webby Award-winning online series, P.O.V.'s Borders. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation around today's most pressing social issues. More information about P.O.V. is available online at www.pbs.org/pov.

Major funding for P.O.V. is provided by PBS, The John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, The Educational Foundation of America, The Fledgling Fund, New York City Department of Cultural Affairs, New York State Council on the Arts, Lower Manhattan Cultural Council, The September 11th Fund, and public television viewers. Funding for P.O.V.'s Diverse Voices Project is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television stations, including KCET Los Angeles, WGBH Boston and Thirteen/WNET New York.

P.O.V. Community Engagement and Education

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders, and general audiences nationally. P.O.V. also works closely with local public-television stations to partner with local museums, libraries, schools, and community-based organizations to raise awareness of the issues in P.O.V.'s films.

P.O.V. Interactive

www.pbs.org/pov

P.O.V.'s award-winning Web department produces a Web-only showcase for interactive storytelling, P.O.V.'s Borders. It also produces a website for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information and feedback on the issues. In addition, www.pbs.org/pov houses our unique Talking Back feature, filmmaker interviews, viewer resources and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

American Documentary, Inc.

www.americandocumentary.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream-media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic-engagement activities around socially relevant content on television, online and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

Front cover: Artist John Houser stands atop his statue of Juan de Oñate.

Photo courtesy of The XII Travelers Committee

