

New Mexico Arts' Mission

To preserve, enhance, and develop the arts in New Mexico through partnerships, public awareness, and education, and to enrich the quality of life for present and future generations.

A division of the Department of Cultural Affairs

Greetings from the Executive Director

I want to alert you to an important development for the arts and cultural community in New Mexico that should help us better tell our stories, demonstrate the value of our public investment in the arts, and bring us together in new ways.

Creative New Mexico – a new statewide advocacy group dedicated to promoting the creative economy across our state and to strengthening our arts and cultural infrastructure – has been born.

Kudos to Creative Albuquerque and Creative Santa Fe for taking the lead in helping to launch this new statewide arts and cultural advocacy network that is long overdue in New Mexico.

I was excited to be at a planning meeting this spring where the seeds for Creative New Mexico were planted. Others around the table included Regina Chavez, director of Creative Albuquerque, and Helen Maestas, their advocacy chair, who hosted the meeting, as well as representatives from Creative Santa Fe, New Mexico Humanities Council, Historical Society of New Mexico, and Museum of New Mexico Board of Regents.

Our hope is that artists, arts organizations, libraries, museums and other cultural institutions will join this advocacy network from across the Land of Enchantment. As Regina Chavez said at our first meeting in June, "We need to be inclusive so that we're all connected."

Helen Maestas said, "We need to have a voice speaking on behalf of art and cultural industries so that we can call out the troops if need be."

So stay tuned and please get involved with Creative New Mexico. It is vitally important that this be a statewide effort driven by our local arts and cultural communities from across the state. We all need to network and share information and best practices, especially in these difficult and challenging economic times.

We're hoping Creative New Mexico will tap other statewide partners, including the now largely dormant New Mexico Community Arts Network made up of members from our local arts councils, as well as the New Mexico Advisory Council for Arts Education, and the Friends of MainStreet. "We're very excited to partner and to make this a unified voice," Chavez said.

We all know that a statewide advocacy effort on behalf of arts and culture is needed now more than ever in New Mexico, given the times we live in. We've been fortunate that public funding for the arts has not come under attack here in the way it has in some other states – just consider Kansas where the governor line-item vetoed all funding for the Kansas Arts Commission's FY12 budget, giving the Sunflower State the dubious distinction of being the only state and U.S. territory to not have a state-supported state arts agency.

But we have seen significant cuts to our arts budget in recent years at New Mexico Arts

and more cuts are possible. And, as we have said, we are willing to take our fair share of cuts and to continue to improve our efficiency, but arts and culture should not be singled out for excessive cuts, particularly in a state like New Mexico where arts and culture are bedrock to our history and to our being.

Mike Stevenson, president of the Historical Society of New Mexico and past chairman of the Museum of New Mexico Board of Regents, noted at the June meeting that arts and culture are huge economic and tourism drivers in our state. "People come to New Mexico for the history, the culture, and the arts," Stevenson said.

So we welcome the creation of Creative New Mexico and look forward to partnering with all of you in this effort. This is an important development in our efforts to help build the capacity and sustainability of our arts infrastructure, as well as to play defense as public funding for the arts continues to be threatened due to the ongoing

ARTSPEAK is going green. Please email anna.blyth@state.nm.us

to sign up to receive our new

e-newsletter coming in October 2011 and keep up

with the latest at New Mexico Arts.



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the Rodeo and the West #3 | Donald Woodman, ink jet print | 49.4" x 57.25" | Curry County Special Events Center, Clovis

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Please note: New Mexico Arts' new mailing address: 407 Galisteo, Suite 270, Bataan Memorial Building, Santa Fe, NM 87501

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economic crisis in our country and ideological differences.

I can't stress enough how important our federal funding from the National Endowment for the Arts (NEA) is to New Mexico Arts, especially as our state program budget has suffered cuts in recent years. So please be sure to contact the members of our New Mexico Congressional delegation to let them know how important NEA funding is to our state. And please keep beating the drum with our governor and state legislators too.

I want to congratulate the 2011 recipients of our annual Governor's Awards for Excellence in the Arts who are highlighted in this issue and will be honored in ceremonies on September 16 in Santa Fe.

Governor Susana Martinez said of this year's awardees: "Day in, day out and year after year, these artists and supporters work to enrich our lives, our communities, and our spirit."

Finally, this is the last print issue of ARTSpeak that will be published by New Mexico Arts. As someone who spent more than twenty years working in print journalism before becoming an arts administrator, I am somewhat wistful about our move to a totally online publication – but this is not only a cost-saving measure, it gives us more options to reach you more immediately,

Loie Fecteau
Executive Director
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2011 Governor's Awards for Excellence in the Arts

Governor Susana Martinez, along with the New Mexico Arts Commission, has announced the recipients of the 2011 Governor's Awards for Excellence in the Arts. Seven artists and art contributors have been selected for New Mexico's highest artistic honor.

The 2011 Governor's Arts Awards recipients are: **Judy Chicago** of Belen for Multidisciplinary Arts; **Arnold Herrera** of Cochiti Pueblo for Traditional Pueblo Arts; **Robert Highsmith** of Las Cruces for Painting; **Amadeus Leitner** of Chimayó for Photography; **Bill Wiggins** of Roswell for Painting; **Bruce and Mary Anne Larsen** of Santa Fe – Major Contributor to the Arts; and the **Las Cruces International Mariachi Conference** – Major Contributor to the Arts.

Established in 1974 by Governor Bruce King and First Lady Alice King, the Governor's Arts Awards celebrate the role that artists, craftspeople and arts supporters play in the economic and cultural life of New Mexico. During its 37-year existence, a diverse and prestigious list of painters, weavers, sculptors, dancers, musicians, storytellers, poets, actors, playwrights, potters, and supporters of the arts have been honored.

Nominations for the awards are invited each year from arts groups and individuals. All nominations are reviewed by a committee of the New Mexico Arts Commission, which sends its recommendations to the full Commission and to the governor.

The 2011 Governor's Arts Awards ceremonies will be held on Friday, September 16, 5:15 -7:00 p.m. at the St. Francis Auditorium, New Mexico Museum of Art in Santa Fe. A public reception and exhibition opening will be held from 3:30 - 4:30 p.m. in the Governor's Gallery, 4th Floor, State Capitol. Both events are free and open to the public.

Poppies | Shirley Klinghoffer | bronze | 26.5" x 20" x 18" | New Mexico Arts Permanent Collection, Bataan Memorial Building.



NAVAJO SAND PAINTING

Claude Stephenson, Ph. D.

Sand painting among the Navajo, or *Diné* as they call themselves, was by inception a transitory art form and not intended to last. Like a song that echoes and dissipates into the air, the intricate patterns of a sand painting can be brushed away and scattered to the four directions from which they came.

The Navajo term for sand painting is *'iikdáh*, and roughly translates to the place where the gods come and go. In Navajo cosmology there is a pantheon of gods living among a retinue of Holy People who act as intermediaries with earthbound mankind. The Navajo claim that a sand painting is a gift from these gods that temporarily bestows the powers of health and harmony from the gods into the human realm through individuals properly instructed in its construction. Possessed of such power, the painting cannot remain long in the physical world lest evil gain by its gifts.

Anthropologists are less inclined to ascribe to the theory of divine origination of Navajo sand painting and speculate that the art form was learned from the neighboring Pueblo Indians. Since the art form is transitory, there is no concrete proof for this explanation either. No matter the precise origin, many symbols like the corn and lightning that appear in the surviving Anasazi rock art and kiva paintings are also employed to some degree in sand paintings. However, images such as the tall kilted *yei* and *yebichai*, who represent the Holy People, are distinctly Navajo.

Sand paintings are at the center of many Navajo healing ceremonies, known as "ways" because of their names Nightway, Blessingway, Shooting Starway, etc. The purpose of the ceremonies is to restore balance to the world that mankind unwittingly upsets. Specific gods and Holy People are summoned by the paintings to assist in restoring harmony, depending on the malady at hand. Afterward, when the spiritual beings have returned to their world, the painting is destroyed.

Precisely when the practice began is unknown, but there is archaeological evidence that dates it as early as the late 18th century. It is not formally documented until the latter part of the 19th century when anthropologists and trading post operators became fascinated by the art form. The symbolism and powers used in the paintings were sacred to the Navajo and were accompanied by many taboos concerned with

their proper usage. Many Navajos were not inclined to share the images with outsiders. However, rationalizations made it possible to share incomplete designs, as these did not possess sacred powers, and therefore violated no taboos. Little by little the sacred images crept out into the wider world.

Some of the first outside use of these designs involved weaving images into rugs, particularly *yeis*, in the 1880s. When weavers appeared to suffer no ill affects from the practice, it was assumed that unfinished images contained insufficient power to invoke the taboos. Soon sand painters began to be recruited to demonstrate their craft at fairs and gatherings. It is thought that the famous Navajo weaver and medicine man Hosteen Klah first introduced the practice through a demonstration at the World's Columbian Exposition in Chicago in 1893. The first recorded demonstration was several decades later at the Arizona State Museum in Tucson. By 1923, the Indian Market in Santa Fe was hosting an annual sand painting competition. It was discontinued in 1928 because artists were unwilling to enter, as the old taboos still held sway.

Although incomplete sand paintings took place in secular venues, the old taboos required that the paintings be destroyed the same day they were created. Though rug weaving had partially eroded this taboo, sand versions were routinely erased. Some museums successfully convinced a few artists to leave the paintings in place, but none lasted long. The transitory nature of the art form made long-term preservation impossible. Even in glass cases, the vibrations caused by foot traffic and other sources soon obscured the images into blurred pools of color.

Spurred by demand for sand images and abetted by willing traders, artists began to experiment with applying colored sand to glued surfaces. Husband and wife George and Mae de Ville were aspiring oil painters from California who made their living as traveling sign painters during the depression. The couple is credited

with developing the materials and techniques for affixing sand to a flat surface during a stay in Gallup in the early 1930s. Mae, who pioneered the technique, soon tired of the medium, but George sensing its marketing potential continued after they divorced.

Fred Stevens, a Navajo from Sheep Springs, was demonstrating sand painting for area traders when he became acquainted with George de Ville. Though De Ville never shared his technique, Stevens became intrigued and spent many years searching for slow-drying glue to allow a sand painting to be affixed before setting up. A fellow named Fredrick Douglas had learned some of Mae de Ville's methods during a WPA project, but WWII prevented his following up on actual construction. After the war he moved back to the southwest and met Fred Stevens. The two collaborated on this technical issue, but eventually discovered their own solutions to the dilemma. Douglas began to market his own line of "Navajo" sand paintings while Stevens went back to Sheep Springs and taught his technique to fellow Navajos, who readily took to the new art form. By the 1960s several hundred Navajos were producing sand paintings using Stevens' methods. Many copied existing patterns, having lost their connection to the traditions from which the symbols arose.

Today, new glues have come to market and automated devices for mass production have been developed. Modern artists even use airbrushes to create subtle shadows and changes in hues. While this sacred traditional art form has developed into a commercialized art industry, many Navajo artists still painstakingly create fixed images by hand using techniques pioneered by Fred Stevens. Using iconic images of the sacred world, their creations command respectable prices. Navajo medicine men and singers continue to cure people with traditional ceremonies in hogans, and complete traditional healing sand designs are painted on the floor in the place where the gods come and go and restore balance and harmony to the world of the Diné. Then they are erased.

Suite 2, right off the Santa Fe Plaza. For a listing events at the space, visit the New Mexico Arts website at www.nmarts.org.

Urban Paradise and Gardens is tasked with eliminating the plant, and saw the opportunity to harvest it and transform it into environmental artworks. Through the collaborative art exchange project an invasive plant species will be transformed into something vibrant and creative. As Carl Jung said, "Nothing dies, everything is transformed."

This site-specific art installation will be included at Art Basel Miami at Fairchild Botanical Gardens in South Florida. The collaboration of New Mexico Arts with Miccosukee Nation and UPG will allow for the material to be gathered and continue to be transformed into other art projects within communities in Florida and New Mexico. As part of the national exchange, UPG will send the Burma Reed material to New Mexico where local artist will be asked to create a site-specific art installation in the New Mexico Arts Centennial Project Space that runs concurrently with the Florida project.

The TIME Exchange Program seeks to raise awareness of the creative process, provide opportunities for New Mexico artists to branch out and collaborate on partnering projects in other states, and highlight issues around environment, transformation, and indigenous cultures.



Guardian Angel of the Rodeo | Arthur Lopez | wood and mixed media | 18" x 9" x 6.5" | Curry County Special Events Center, Clovis

United States Artists will present a workshop for artists at New Mexico Arts in August

United States Artists will present a workshop for New Mexico artists at New Mexico Arts on Wednesday, August 24, 2011. The workshop will provide information about their USA Projects initiative launched in 2010. United States Artists created USA Projects to foster direct connections between artists and the public, catalyze new funding for artists, and bring creative projects to life by the most accomplished artists in America. The project hopes to connect communities and artists by helping people support, through tax-deductible contributions, projects in the performing, visual, media, and literary arts. Artists in New Mexico will have the opportunity to learn how they can work with United States Artists to get their projects funded.

For more information, please visit the New Mexico Arts website at www.nmarts.org, or contact the Art in Public Places Program at 505/827-6490.

United States Artists is a nonprofit with the mission to invest in America's finest artists and illuminate the value of artists to society. For more information about United States Artists and USA Projects, visit the website at www.unitedstatesartists.org.



Maria Martinez | black ware pottery | various sizes | New Mexico Arts Permanent Collection

ART IN PUBLIC PLACES ANNOUNCEMENTS

New Mexico Arts uses the CaFÉ™ electronic application and selection process online at <http://www.callforentry.org>. There is no application fee to apply for a project or to create an account on the system. All materials must be submitted according to the specifications outlined on the CaFÉ™ website.

Prospectus # 217 - TIME - Navajo Nation

Deadline: 11:59 PM, Sunday, August 28, 2011

New Mexico Arts seeks to commission up to seven temporary environmentally-based artworks to be exhibited in various locations in Navajo Nation. Available sites include but are not limited to Gallup, New Mexico,

Shiprock, New Mexico, Ramah Nation, New Mexico, To'Hajilee, New Mexico, Chaco Canyon Valley, New Mexico, Monument Valley, Arizona, and Canyon De Chelly, Arizona. Proposed artworks should relate to this year's theme *Hozho Nahasdii* (Harmony in the Making) and reflect concepts and materials that are sensitive to the land and people in the Navajo Nation.

This project is open to New Mexico residents

only. Artists in all stages of their careers are encouraged to apply.

Project amounts are variable and will be determined in collaboration with selected artists based on individual project needs. The total project amount includes all fees and expenses: materials, labor, insurance, taxes, installation, documentation and retrieval of artwork.

2011 Governor's Awards for Excellence in the Arts Recipients

Judy Chicago lives in Belen with her husband, photographer Donald Woodman. As an artist, author, educator, and feminist her career spans over four decades. Her work has been widely exhibited in the United States, as well as in Canada, Europe, Asia, Australia, and New Zealand. With undergraduate and graduate degrees in art from the University of California-Los Angeles, Chicago turned her energy to women's history in 1974, and started to create her most recognized work – *The Dinner Party*. This large-scale, multimedia project, includes weaving, china painting, ceramics, and needlework, and is a symbolic history of women in Western Civilization. *The Dinner Party* has been seen by more than a million viewers during sixteen exhibitions at venues in six countries, and is now on permanent display in the Brooklyn Museum of Art. Other high-profile Judy Chicago ventures include the *Birth Project*, a series of birth and creation images for needlework, originally exhibited in more than 100 venues and now in the collection of the Albuquerque Museum. In 1978, Chicago founded the nonprofit arts organization, *Through the Flower*, to serve the general public, especially K-12 schools, with educational programs that communicate the power of art through exhibitions, workshops, seminars, and lectures, as well as a website and study center. The New Mexico Museum of Art holds more than twenty of Chicago's works in its collection.

Arnold Herrera of Cochiti Pueblo and lifelong New Mexico artist is a master of several traditional Pueblo art forms, a cultural interpreter, and preservationist. He is best known as a drum maker, but is also celebrated for his silverwork jewelry and red willow baskets, as well as his skills as a Keresan song composer and traditional dance choreographer. Herrera was class valedictorian of Santa Fe Indian School and obtained a psychology degree from New Mexico Highlands University. In addition to his achievements in the Pueblo arts, Herrera has worked for the National Park Service at both Bandelier and Pecos National Monuments, and for the Institute of American Indian Arts. He has also worked with the Santa Fe Indian School and many New Mexico Pueblos teaching young

people crafts and leadership skills. In 1998 and 2000, he represented New Mexico's Pueblo culture with drum making demonstrations at the Smithsonian Festival of American Folklife in Washington DC. He currently serves as a member of the New Mexico Humanities Council's Speakers Series.

Las Cruces artist **Robert Highsmith's** dramatic New Mexico landscapes have inspired artists, art-lovers, and critics alike with their strong statements and technical ability in watercolor. Highsmith received his art training from New Mexico State University and the Ringling School of Art in Sarasota, Florida. He has had numerous solo and group shows throughout the country and is represented in private and corporate collections including the New Mexico Capitol Art Foundation Collection, Hartford Insurance, Southern New England Telephone, and U.S. Embassy in Ulaanbaatar, Mongolia. Highsmith's work is featured in the travelling *Paint the Parks Top 100 Exhibit* and is featured on the cover of the February/March *Santa Fean* magazine. He is a signature member of both the New Mexico Watercolor Society and the American Watercolor Society.

Chimayó native and Santa Fe resident **Amadeus Leitner** is a 13th generation Chimayóso, descendent of famed weaver Reyes Ortega. Although he is receiving a Governor's Award for his photography, Leitner has worked in various Spanish Colonial folk art traditions including *bulto* carving and *retablo* painting. He holds a bachelor's degree in architecture from the University of New Mexico where he interned with renowned architect Antoine Predock. Following graduation in 2004, Leitner moved to San Francisco and managed architectural projects from small residences to large-scale commercial projects such as a new school and synagogue in Oakland, California. He moved back to New Mexico in 2008 to pursue landscape photography full-time. Leitner is a juried member of the Santa Fe Society of Artists and participated in more than twenty shows with the 75-member group. His photos have appeared in magazines including *Interior*

Design, *Atomic Ranch* and *The Santa Fean*. His photography is recognized for its technical skill, aesthetic sense, and subtle and powerful imagery in the creation of fine art prints.

Bill Wiggins of Roswell began working in oil in 1940, started exhibiting his art in 1952, and has never stopped. The 93 year-old Wiggins was born in Roswell in 1917 to early homesteader parents. He has lived in New Mexico his entire life, leaving only for brief periods to attend college in Abilene, Texas, to join the U.S. Army during WWII, and to stay in England after the war to attend art school. He continues to live and paint in Roswell in his family home.

Wiggins has exhibited at Peter Eller Gallery in Albuquerque, Arkansas National Gallery in Jonesboro, Marietta College in Ohio, New Mexico Museum of Art in Santa Fe, and Roswell Museum and Art Center. He has made numerous contributions to the arts in New Mexico beyond his own successful artwork. For ten years from 1953, he taught art classes for children and adults at the Roswell Museum, and in the 1960s served on an "unofficial" state arts council with notable artists Randall Davey, Elmer Schooley, Eric Gibberd, Raymond Jonson, and Frederick O'Hara to assist with issues relevant to artists of the time. In recent years, Wiggins has suffered from macular degeneration, but despite his dwindling eyesight continues to paint almost daily in a new medium watercolor.

Bruce and **Mary Anne Larsen** of Santa Fe contribute their time, expertise, and much-needed funding to New Mexico's arts and culture through their support of New Mexico museums and performing arts. Bruce Larsen has been a member of the Museum of New Mexico Foundation Board since 1999, serving four years as chairman. During that time, the Foundation raised more than \$26 million in support of the construction and an endowment for the New Mexico History Museum that opened to the public in May 2009. Mary Anne Larsen played a central role in negotiations to expand the Aspen Ballet of Colorado to Santa Fe – forming the Aspen-Santa Fe Ballet. She is a past board chair of the

nationally-prominent performing arts organization. The Larsens also support the Lentic Performing Arts Center, Wheelwright Museum, and Santa Fe Indian Market.

Now in its 17th year, the **Las Cruces International Mariachi Conference** has made a major contribution to the arts in New Mexico by showcas-

ing the vibrant Mexican and New Mexican cultural traditions of mariachi and ballet folkloric dance. Since 1994, the educational programs of the Mariachi Conference have hosted some 13,000 youth and adult musicians and dancers, and reached more than 150,000 audience members through public performances. Workshops are central to the annual five-day conference held each

November in Las Cruces, and between 750 and 800 students are provided with the opportunity to work with world-renowned visiting artists. Many students from the conference have gone on to study mariachi and classical music at the college level, eventually organizing their own musical groups.



the Rodeo and the West #21 | Donald Woodman | ink jet print | 49.4" x 57.25" | Curry County Special Events Center, Clovis

La Bajada | Gino Miles | powder-coated aluminum | 3' x 4' x 20.5' | New Mexico DMV, Camino Entrada, Santa Fe.



NMA Centennial Project Space

New Mexico Arts is pleased to announce the opening of the New Mexico Arts Centennial Project Space. Las Cruces artist, Julia Barelo kicked off the exhibition series with an installation of botanical shapes cut from recycled medical imaging films culled from hospital recycling bins.



Reworking Renoir | Ben Steele | oil on Canvas | 44" x 40" | New Mexico Arts Permanent Collection, Bataan Memorial Building

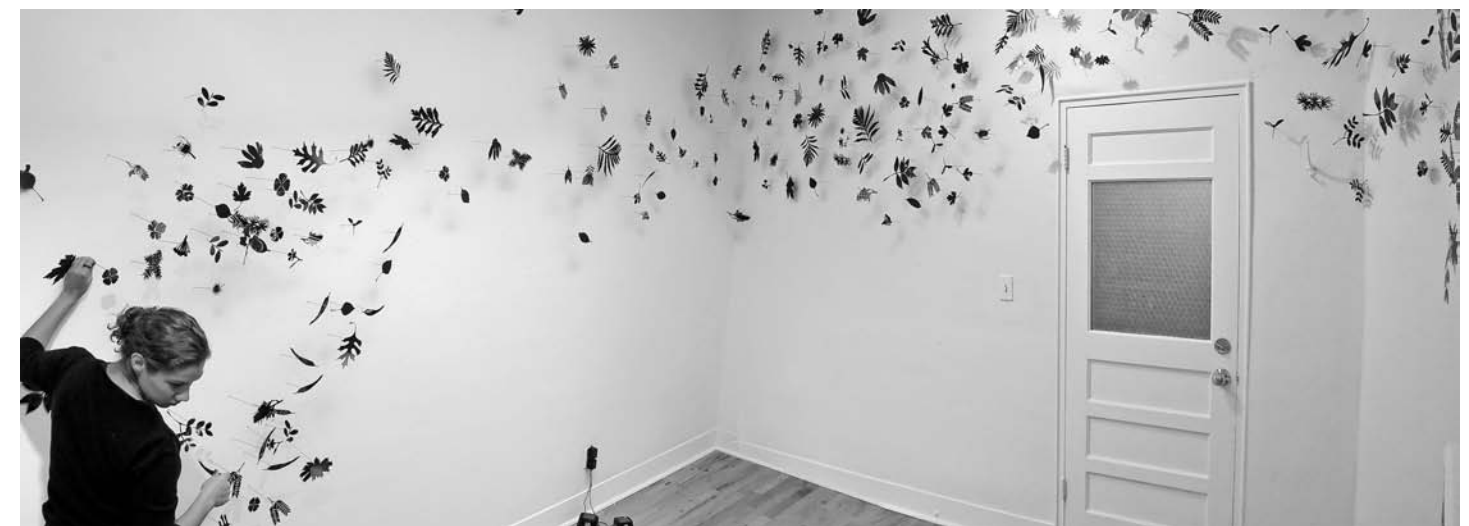
New Mexico Arts Centennial Project

Space seeks to expand the reach of the state's public art program through collaboration with a diverse range of New Mexico artists. In 2011 and 2012, we will celebrate New Mexico's centennial with unique visions of the state's history and the legacy of its people from a contemporary perspective.

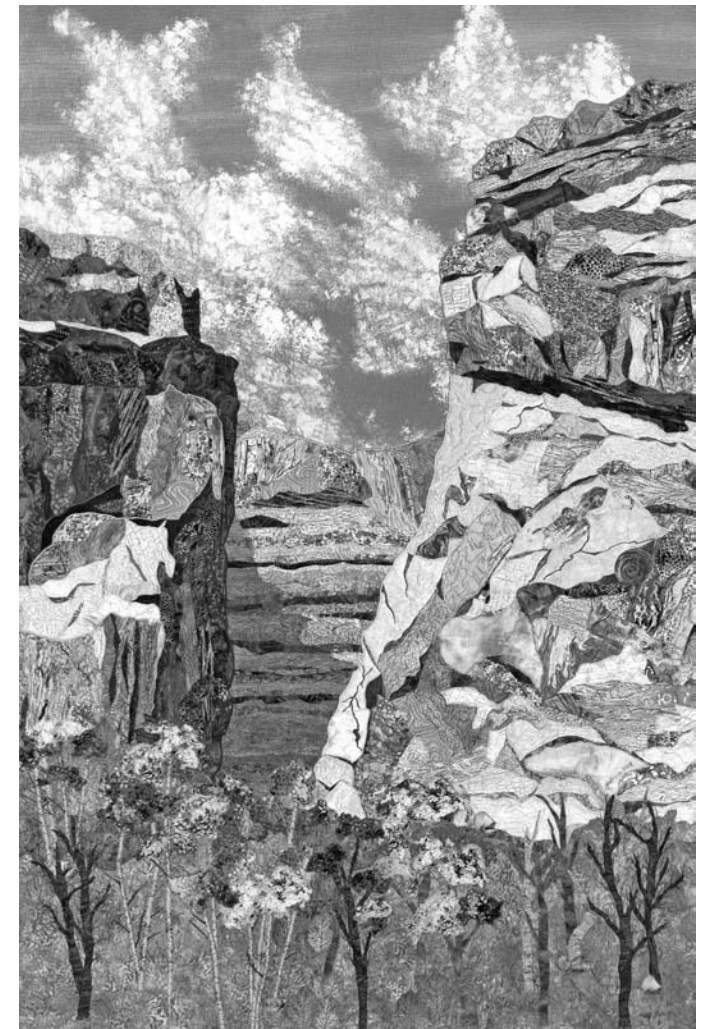
The New Mexico Arts Centennial Project Space is located at 54½ East San Francisco Street, Suite 2, right off the Santa Fe Plaza. For a listing events at the space, visit the New Mexico Arts website at www.nmarts.org.

New Mexico Arts TIME exchange program

New Mexico Arts and Urban Paradise and Gardens (UPG) in South Florida are partnering to create an annual TIME exchange program. This year New Mexico Arts will send an artist from the Navajo



Site-Specific installation at New Mexico Arts Centennial Project Space in Santa Fe, by Las Cruces artist Julia Barelo. Botanical forms were cut from recycled medical imaging film from hospital recycling bins to create the work



Canyon Light | Patricia Gould | appliquéd cotton fabric and quilting | 60" x 40" | Ken and Patty Adam Senior Center, Eldorado

Nation to work with the Miccosukee Nation in South Florida. Under the guidance of UPG Director Sam Van Leer, the selected artist along with those from the Miccosukee Nation will create an art installation using Burma Reed, a plant taking over the Everglades and infringing on the regional urban landscape. The New Mexico Arts Centennial Project Space is located at 54½ East San Francisco Street,