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Santa Fe Trails | Miguel Martinez |
 30" x 40" | oil pastel on paper |
 Clovis Community College

www.nmarts.org



Fall 2010

**NEW MEXICO ARTS | A division of
 the Department of Cultural Affairs**



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.

ARTSPEAK

A division of the Department of Cultural Affairs

Greetings from the Executive Director

The energy of the obviously jazzed students as they paraded in for the Opening Day Assembly at the New Mexico School for the Arts was undeniable and inspirational. About 140 students in grades 9 through 11 are enrolled in our new statewide public arts high school in Santa Fe to study dance, music, theater or visual arts.

"You are our Olympians," New Mexico Department of Cultural Affairs Secretary Stuart Ashman told the students during the August 17 Opening Day ceremonies. "This is the first step in the recognition of your talent and your commitment to your artistic disciplines. I congratulate you on your choices and on your promising future."

Academy Award-winning actress and New Mexico resident Shirley MacLaine described how she had left home at age 16 to pursue her dream of becoming a dancer and in doing so became the "producer and director of my life."

"Art is your humanity expressed. Art never dies," MacLaine told the students. "That's why art will be here long after everything else changes."

MacLaine said she could not think of a better state than New Mexico to pursue the life of an artist. "That is why I am here," she said. "It's about the art of life."

And while we celebrate the opening of our new public arts high school, we need to keep pushing for arts education in all of our junior high and high schools across New Mexico. Thanks to the efforts of arts advocates and former Representative Max Coll of Santa Fe, we are fortunate in New Mexico to have enacted the Fine Arts Education Act of 2003, which provides fine arts programs in our public elementary schools. But we need to keep working so that all of our students have access to quality arts education throughout their entire public school years.

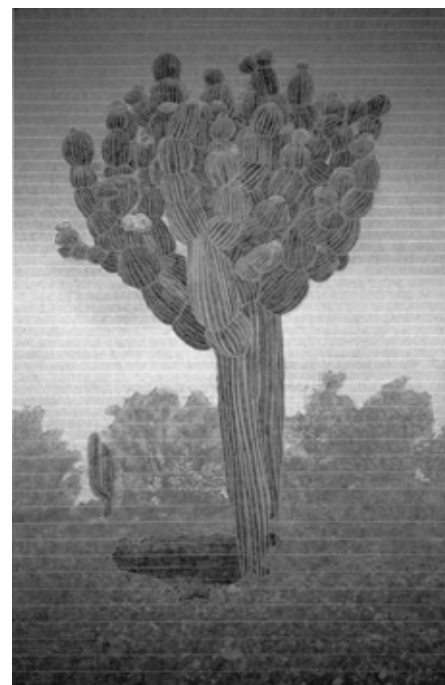
At New Mexico Arts, we continue to work with a team we put together last year to take part in the Education Leadership Institute (ELI) sponsored by the National Endowment for the Arts. Our team is led by our arts education coordinator Jenice Gharib and includes state Senator Cynthia Nava of Las Cruces, who chairs the Senate Education Committee and sponsored the legislation that created the New Mexico School for the Arts.

Our ELI team continues to explore ways to use the arts to reduce New Mexico's high school dropout rate, which remains high. Another ELI team member was Jim Holloway, former assistant secretary for rural education at the state Public Education Department. Holloway did inspiring work to revitalize our rural schools and communities, and we were excited to partner with him.

Both Assistant Secretary Holloway and Senator Nava served as panelists during our recent ARTSLINK New Mexico gathering where we brought together representatives of local arts councils and rural arts organizations from across our state. The gathering was designed to plant seeds toward building a statewide advocacy movement on behalf of the arts in New Mexico.

We provide a county-by-county breakdown of our regular arts grants funding for FY2011 in this issue of ARTSPEAK. Our Arts Commission approved about \$1 million in total funding for 168 arts organizations and five folk arts apprenticeships. Our arts grants, which we administer as arts services contracts, are competitive.

We managed once again to hold our regular arts grants budget flat this year, despite taking still more hits to our state funding — our programming budget has been cut by more than 25 percent in the last few years due to the state's ongoing budget woes. We remain concerned because we know more state budget cuts could be coming in the next year. What has saved our regular arts grants so far from cuts is that, both this year and last, we got nice one-time bumps in our federal funding from the National Endowment for the Arts. It's important to note that just a few



Sandia | Patrick Nagatani | 41" x 26" x 1" | chromogenic print (Fuji Crystal Archive), masking tape and mixed media "painting" | Mesalands Community College, Tucumcari

NEW MEXICO ARTS STAFF

Loie Fecteau
EXECUTIVE DIRECTOR

Anna Blyth
MULTIDISCIPLINARY ARTS

Virginia Castellano
GRANTS MANAGEMENT
COORDINATOR & GOVERNOR'S
ARTS AWARDS

Loretta Ghama
CONTRACTS AND
HR ADMINISTRATOR

Carol Cooper
RURAL ARTS/PARTNERSHIPS
& COMMUNITY ARTS

Jenice Gharib
ARTS EDUCATION,
ARTS IN SOCIAL SERVICE, LOCAL
ARTS COUNCILS & STATEWIDE
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PUBLIC ART PROJECT
COORDINATOR

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Ann Weisman
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ARTSpeak is a free, quarterly publication of New Mexico Arts, a Division of the Department of Cultural Affairs. Funding for New Mexico Arts comes from the State of New Mexico and the National Endowment for the Arts. To receive ARTSpeak, call NM Arts at 505/827-6490 or 800/879-4278, or write ARTSpeak/NM Arts, PO Box 1450, Santa Fe, NM 87504-1450. Deadline for the Winter 2011 issue is November 19, 2010; send info and/or photos to ARTSpeak c/o NM Arts, or email anna.blyth@state.nm.us. ARTSpeak and other NM Arts publications can be accessed on the web at www.nmarts.org.

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years ago, our arts grants were funded by about 60 percent state General Fund and 40 percent federal monies. Our current percentage is 48 percent state General Fund and 52 percent federal monies.

Because of the tough economic climate, we all need to step up our advocacy efforts on behalf of the arts in our state. Please be sure to let our state legislators, our governor, and our members of Congress know the importance of arts funding to our lives and to our communities. As our

keynote speaker, Betty Plumb, who heads the South Carolina Arts Alliance, pointed out during our ARTSLINK gathering, we can turn crisis into opportunity through advocacy. We are in this together, and these challenging times present opportunities for all of us.

Loie Fecteau
Executive Director
loie.fecteau@state.nm.us

Tamarind Institute Celebrates 50 years

Albuquerque's Tamarind Institute celebrates 50 years in 2010 with a move to a new facility, a retrospective traveling exhibition, and special programming throughout the year, including *Tamarind Touchstones: Fabulous at Fifty* at the UNM Art Museum, discussions with contemporary artists, and a symposium.

Tamarind Institute, a division of the College of Fine Arts at UNM, is a nonprofit center for fine art lithography that trains master printers and houses a professional collaborative studio for artists. Founded in 1960 in Los Angeles, Tamarind played a significant role in reviving the art of lithography in the United States, and continues to provide professional training and publishing opportunities worldwide. Tamarind Institute is recognized internationally for its contributions to the growth of contemporary printmaking around the world.

Fifty years on, Tamarind showcases the broad aesthetic capabilities of lithography in their exhibit *Tamarind Touchstones: Fabulous at Fifty*. The exhibit, in the new Clinton Adams Gallery at the University of New Mexico Art Museum, demonstrates the diversity of the artists who have embraced lithography and their increased facility and comfort with the medium.

As part of Tamarind's 50th anniversary year, Taos artist Dorie Hagler was commissioned by the New Mexico Arts' Art in Public Places program to work on a photo-documentary project at Tamarind. Hagler's photographs capture visiting artists, master printers, and students at work at the facility, and are presented in a slideshow of the printing process, a series of nine mounted prints, and a two-sided banner installed on the exterior of the building.

About the project, Hagler says, "This commission gave me the opportunity to photograph the printers, students, artists, and teachers who keep the centuries-old tradition of lithography alive. It's exciting that everyone who walks along Central Avenue in Albuquerque gets to see these images. I love public art for many reasons, but mostly because the audience is as wide and diverse as the community."

Hagler photographs people, their work, traditions, environment, and shared humanity. She has photographed coffee workers in Central America and Mexico, cancer survivors in New Mexico, and Hispanic communities and traditions along the upper Rio Grande Valley. Hagler has shot on assignment for local and international magazines and newspapers, and her work is featured in museums and galleries throughout the United States.

For more information about the Tamarind Institute, visit their website at <http://tamarind.unm.edu>.



Tamarind Institute, Albuquerque, from Dorie Hagler's photo-documentary project featuring a slide show on LED screen, nine 16" x 16" prints, and one vinyl banner.

FY2011 ARTS FUNDING

The New Mexico Arts Commission awarded over \$1 million in arts services contracts to 168 arts organizations and five folk arts apprenticeships.

BERNALILLO COUNTY

516 Arts	\$7,740
Albuquerque Baroque Players	\$4,905
Albuquerque Center for Peace and Justice	\$4,455
Albuquerque Folk Festival	\$5,655
Albuquerque Health Care for the Homeless	\$6,105
Albuquerque Little Theater	\$5,340
Albuquerque Public Schools	\$3,670
Albuquerque Youth Symphony Program	\$7,140
AMP Concerts	\$7,140
Art in the School	\$4,540
Asian American Association of New Mexico	\$2,116
Ballet Pro Musica	\$4,740
Ballet Repertory Theatre of New Mexico	\$6,740
Basement Films	\$2,135
Board of Regents UNM, KNME-TV	\$4,940
CAMBIO	\$6,701
Chatter: A Chamber Ensemble	\$5,055
Creative Albuquerque	\$5,940
Duke City Sound	\$2,955
Escuela del Sol Montessori, Harwood Art Center	\$7,140
Joaquin Encinias, Folk Arts Master Artist	\$2,000
Keshet Dance Company	\$8,740
Mariachi Spectacular de Albuquerque	\$3,070
Musica Antigua de Albuquerque	\$5,955
Musical Theatre Southwest	\$4,905
National Institute of Flamenco	\$3,540
New Mexico Arts & Crafts Fair	\$6,740
New Mexico Ballet Company	\$4,140
New Mexico Jazz Workshop	\$6,940
New Mexico Young Actors	\$6,940
NewArt New Mexico	\$6,555
OFFCenter Community Arts Project	\$5,505
Once Upon a Theatre	\$6,105
Opera Southwest	\$6,340
Opera Unlimited	\$5,955
Outpost Productions	\$8,540
Partnership for Arts-in-Medicine	\$5,022
Performers Ballet & Jazz Company	\$3,564
Quodlibet	\$2,770
Readymade Dance Theater Company	\$5,505
Senior Arts Project	\$5,055
Southwest Traditional & Bluegrass Music Association	\$5,138
Summer Guitar Workshop	\$5,055
Theatre-in-the-Making	\$4,905

Tricklock Company	\$7,940
Turquoise Trail Performing Arts	\$5,805
Vortex Theatre	\$6,405
VSA arts of New Mexico	\$5,055
West End Press	\$2,370
Working Classroom	\$7,940

CHAVES COUNTY

Roswell Symphony Orchestra	\$6,140
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CIBOLA COUNTY

Cibola Arts Council	\$5,940
Voz de Nosotros	\$3,255

COLFAX COUNTY

Moreno Valley Arts Council	\$8,140
Music at Angel Fire	\$7,940
Raton Arts & Humanities Council	\$6,940

CURRY COUNTY

Clovis Community College	\$7,740
Clovis MainStreet	\$1,035

DOÑA ANA COUNTY

A Children's Theatre of the Mesilla Valley	\$5,955
ArtForms Artists Association of New Mexico	\$4,305
Choral Association of Southern New Mexico	\$5,805
City of Las Cruces Museum of Art	\$6,740
Community Action Agency of Southern New Mexico	\$6,255
Doña Ana Arts Council	\$6,940
Las Cruces Symphony	\$7,740
New Mexico State University, University Art Gallery	\$4,140

EDDY COUNTY

Artesia Arts Council	\$8,540
Theatre New Mexico	\$1,929

GRANT COUNTY

Grant County Community Concert Association	\$4,605
Mimbres Region Arts Council	\$8,940
Southwest Women's Fiber Arts Collective	\$2,622

LEA COUNTY

Southwest Symphony	\$7,340
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LINCOLN COUNTY

Carlsbad Community Chorale	\$5,805
Chamber Music Festival	\$5,955
Ruidoso Regional Council for the Arts	\$3,540
Spencer Theater for the Performing Arts	\$5,940

LOS ALAMOS COUNTY

Art Center at Fuller Lodge	\$4,305
New Mexico Music Educators Association	\$8,940

LUNA COUNTY

Deming Arts Council	\$5,140
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MCKINLEY COUNTY

El Morro Area Arts Council	\$7,740
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MORA COUNTY

Gioia Tama, Folk Arts Master Artist	\$4,000
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OTERO COUNTY

Flickinger Center for Performing Arts	\$6,340
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QUAY COUNTY

Eastern New Mexico Bluegrass & Old Tyme Music Association	\$5,055
Quay Council for Arts & Humanities	\$4,740
Quay County Community Foundation	\$5,805

RIO ARRIBA COUNTY

Española Public Schools	\$2,170
Española Valley Fiber Arts Center	\$6,555
High Road Artisans	\$6,405
New Mexico Fiber Artisans	\$4,455

SAN JUAN COUNTY

Farmington Museum	\$6,140
Northwest New Mexico Arts Council	\$2,770
Peggy Black, Folk Arts Master Artist	\$2,000
Phil L. Thomas Performing Arts Center	\$7,140
San Juan College Silhouette Series	\$5,140
San Juan Symphony League	\$4,755
Theater Ensemble Arts	\$3,555

SAN MIGUEL COUNTY

Beatrice Maestas Sandoval, Folk Arts Master Artist	\$3,643
Las Vegas Arts Council	\$5,740

SANDOVAL COUNTY

Corrales Cultural Arts Council	\$7,140
Placitas Artists Series	\$6,405

Play Conservatory	\$1,689
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SANTA FE COUNTY

Arden Players	\$4,771
Aspen Santa Fe Ballet	\$7,740
Canticum Novum	\$4,305
Center	\$4,740
Concordia Santa Fe	\$5,505
El Rancho de las Golondrinas Museum	\$8,140
Eldorado Children's Theater	\$7,740
Fine Arts for Children and Teens	\$8,540
Georgia O'Keeffe Museum	\$7,740
Human Rights Alliance	\$5,505
Institute for Spanish Arts	\$5,955
Institute of American Indian Arts Foundation	\$4,740
Lensic Performing Arts Center	\$7,340
Littlelobe	\$4,755
Moving People Dance Theatre	\$6,940
National Dance Institute of NM	\$6,340
New Mexico CultureNet	\$6,740
New Mexico School for the Arts	\$2,070
New Mexico Women's Foundation	\$5,805
Outside In Productions	\$6,705
Poeh Cultural Center & Museum	\$5,055
Pomegranate Productions	\$4,905
Sangre de Cristo Chorale	\$6,105
Santa Fe Art Institute	\$7,340
Santa Fe Arts Commission	\$7,940
Santa Fe Chamber Music Festival	\$8,340
Santa Fe Children's Museum	\$8,140
Santa Fe Community Orchestra	\$4,257
Santa Fe Concert Association	\$7,340
Santa Fe Desert Chorale	\$7,740
Santa Fe New Music	\$7,140
Santa Fe Opera	\$7,140
Santa Fe Performing Arts School & Company	\$6,140
Santa Fe Pro Musica	\$7,540
Santa Fe Symphony Orchestra & Chorus	\$7,940
Santa Fe Teen Arts Center	\$8,340
Santa Fe Women's Ensemble	\$3,770
Santa Fe Youth Symphony Association	\$6,940
SITE Santa Fe	\$6,940
Southwest Children's Theatre Productions	\$6,740
Southwest Roots Music	\$7,005
Southwestern Association for Indian Arts	\$8,140
Spanish Colonial Arts Society	\$7,540
St. John's College	\$7,140
Talking Hands Talking Feet	\$7,540
Teatro Paraguas	\$5,955
Theater Grottesco	\$7,940
Theaterwork	\$6,255
Thomas Adler, Folk Arts Master Artist	\$2,000

Wheelwright Museum of the American Indian	\$8,540
Wildlife West Nature Park	\$4,940
Wise Fool New Mexico	\$7,940

SIERRA COUNTY

Sierra County Arts Council	\$3,340
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SOCORRO COUNTY

New Mexico Tech Performing Arts Series	\$6,540
Socorro Consolidated Schools	\$7,540
Special Orchestra	\$5,205

TAOS COUNTY

Harwood Museum of Art, UNM-Taos	\$6,140
Art for the Heart	\$5,055
Open Hearth	\$6,255
Puppet Theatre Los Titiriteros	\$6,255

SOMOS, Society of the Muse of the Southwest	\$4,755
Taos Center for the Arts	\$7,340
Taos Chamber Music Group	\$6,405
Taos Children's Theatre	\$6,855
Taos Community Chorus	\$5,505
Taos County ARC	\$6,255
Taos Jewish Center	\$3,855
Wholly Rags	\$3,555
ZoukFest	\$4,455

TORRANCE COUNTY

Manzano Mountain Arts Council	\$6,940
Mountainair Public Schools	\$4,912

VALENCIA COUNTY

Los Lunas School District	\$14,480
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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 #212 Mesalands Community College

Deadline: 11:59 p.m., December 16, 2010

New Mexico Arts and Mesalands Community College seek an artist or artist-team to create a site-specific commission project for the North American Wind Research and Training Center (NAWRTC) in Tucumcari. The committee is interested in artwork that is representative of wind energy. Professional artists who are legal residents of the United States and have demonstrated experience commensurate with the project scope and budget are encouraged to apply.

The available amount is \$64,300. The artist or artist team will be responsible for all fees and expenses: materials, equipment costs, labor, permits, engineering documents, insurance, taxes, travel, installation, shipping, project plaque, and written and professional photographic documentation of the completed project. Up to three finalists will be invited to submit a formal proposal for the project.



NDN Girlz/Rez Girlz | beaded high-heeled tennis shoes (beads, Swarovski crystals) | 10" x 9" x 3.5" | New Mexico Arts Permanent Collection, Bataan Memorial Building, Santa Fe

Numbers, Print Suite 0-9 | Robert Indiana | 26" x 19.75" each | suite of ten silkscreen prints, New Mexico Arts Permanent Collection, Bataan Memorial Building, Santa Fe



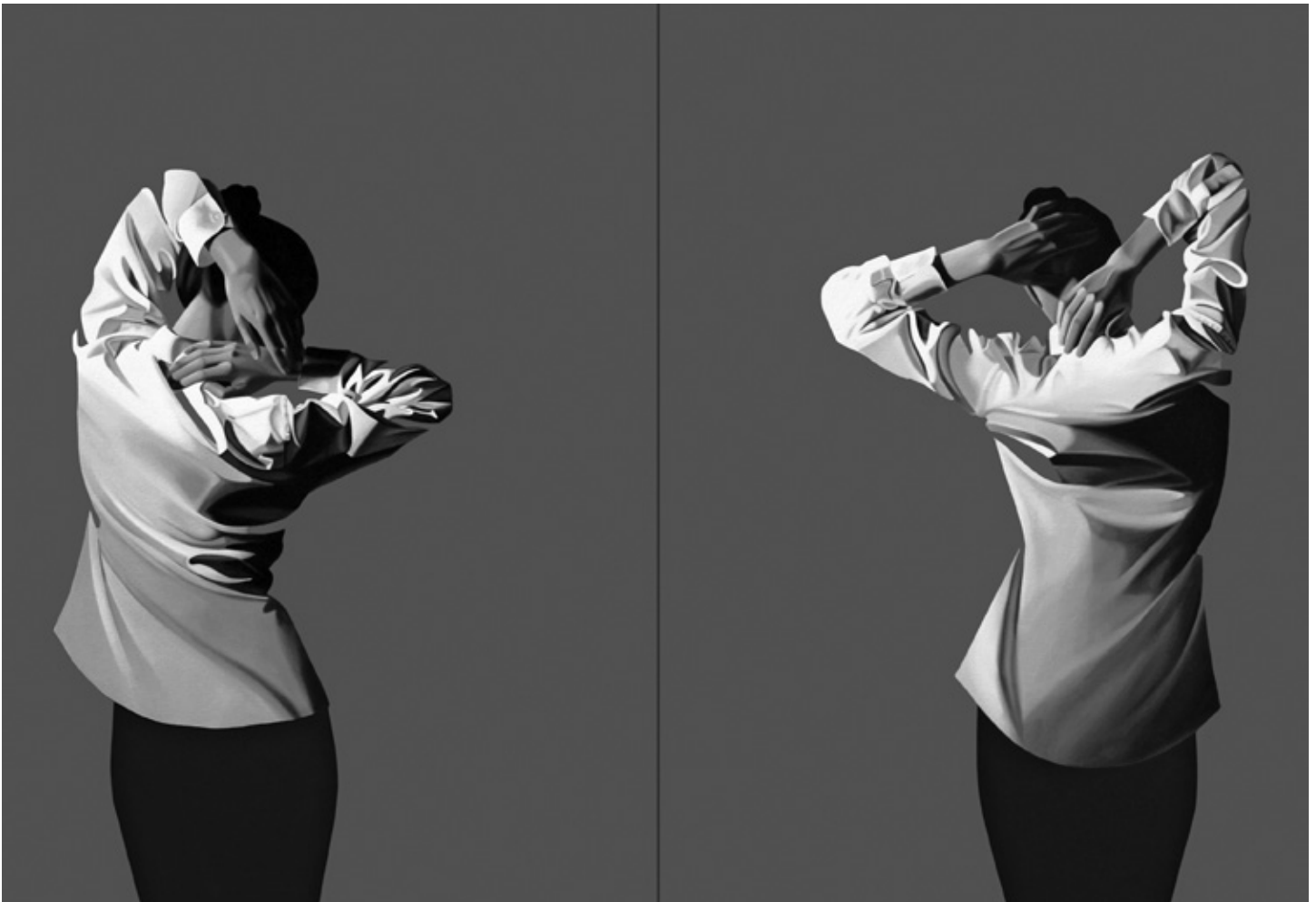


(From top to bottom, left to right)
Where do we go from here? | Nigel Conway | 16" x 48" | mixed media on panel | New Mexico Arts Permanent Collection, Bataan Memorial Building, Santa Fe

Light Array | Ted Larsen, seven 5.5" x 5.5" x 5.5" | constructed elements of wood and metal | variable installation size 50" x 60" | New Mexico Arts Permanent Collection, Bataan Memorial Building, Santa Fe

C2802-02 | Paul Shapiro | 30" x 22" | abstract ink, acrylic, and collage on paper | New Mexico Arts Permanent Collection, Bataan Memorial Building, Santa Fe

Vice Versa | Erin Cone | 80" x 80" | two panels, acrylic on canvas | New Mexico Arts Permanent Collection, Bataan Memorial Building, Santa Fe



WINDMILLS

Claude Stephenson, Ph. D.

While the distinctions between industrial art and folk art often have sharp lines, I have come to think that the iconic old windmills dotting the edges of our rural western landscape blur the lines and represent a crossover. Created in an era when machines were often imbued with artistic flourishes, these old windmills stand out as folksy flowers from a bygone industrial age.

The oldest windmills supposedly stood long ago on the plains of China, but the first historic documentation of them is in Persia (now Iran). Their broad sails powered stone wheels that ground grain into flour, similar to the large mills synonymous with Holland. But the windmills that now stand as forgotten, rusting, and falling down sentinels on our prairies and deserts served a different function. They pumped water.

Without water and access to it, human occupation of much of the western states would have been impossible. As wry humorist Mark Twain is thought to have said, “Whiskey’s for drinking and water’s for fighting over.” Windmills provided the necessary conduit to the precious resource that makes the civilization of arid lands a reality.

Invented in 1854 by the Halliday Company and soon copied by many competitors, the first American water pumping mills were a combination of iron and wood. The gears were based on or borrowed from steam engine technology prevalent at the time and the bearings and sails (or blades) were typically made from wood. It took a lot of adjustments and experiments in trial and error to make them work reliably. Getting them to spin and pump was not too much trouble, but preventing the centrifugal forces of gale winds from causing them to self-destruct was a problem. One solution was to make the wooden blades narrower, as less mass meant reduced pressure from wind and required less braking power to slow them down. Another difficulty was how to control the speed without the need for constant

monitoring. The many proposed solutions to this situation were as intellectually elegant as they were impractical, and most failed.

The prevailing and ultimately first successful method for operation was to employ a governing device to point the blades away from the wind as they spun faster. Several weights, typically three or four steel balls, were attached to a shaft that spun at the same rate as the blades. As the shaft spun faster, centrifugal force made the weights lift higher, causing the hinged blades to fold away from the wind, thus reducing the speed, causing the weights to drop, and pointing the blades back into the wind. Eventually, a sort of equilibrium was reached and the blades would fold in and out as the wind gusted and abated, creating a mesmerizing effect similar to time-lapse photography of a blooming flower. This spinning ball technology is still used today to stop falling elevators. Another method used a hinged tail to point the rotating blades out of the wind. Some windmills employed both methods.

With solutions in hand, manufacture of windmills began in earnest and, helped by a rapidly expanded rail system, windmills began their march across the states. Although many companies emerged to meet this new market, most failed, and left in their wake a rusting legacy of collectible masterpieces.

The spinning ball method to control windmill blade speed eventually proved less effective as windmills still continued to self-destruct, and the tail folding or furling method was improved. The tail that directed the windmill sails into the wind was offset from the central hub of the spinning blades with a spring mechanism that allowed it to return to its default position. The tail would then bend toward the wheel in strong winds, causing the plane of the whole to turn away from the winds and slow the speed of the blades.

Dozens of manufacturers sprang up or retooled to meet the new demand, and what remains are their various versions now sought

by collectors. Several companies outlasted the initial competition and old windmills bearing the names of Monitor, Dempster, Samson, and Aermotor are often found. The most common manufacturers of new windmills today are Aermotor, Dempster, and Fiasa (an Argentinean Aermotor copy). There are new manufacturers coming forward to meet the needs of green ecology-minded clients, but the market is still limited. As a windmill parts store employee near Socorro reflected this summer, windmills are expensive and impractical dinosaurs, since everybody is abandoning them these days.

These machines of a bygone age are mostly left to rot or are being torn down or sold, as family farms and ranches succumb to the ravages of time and the pressures of international corporate consolidation on mom and pop enterprises. Ranchers who still use them are abandoning them whenever possible in favor of more efficient solar pumps that require less monitoring and maintenance. Huge electricity-generating mills are all the rage today, yet lack the charm of their water-pumping predecessors.

But the use of windmills is not completely dead yet. Full disclosure: I recently bought, rebuilt, and stood up in my yard, an old 8-foot Aermotor on a 33-foot tower bought from a ranch northeast of Watrous, NM (pictured), hence my fascination. I’m smitten and fixated on these old toys. In my restoration odyssey I’ve discovered lots of things useful for anyone interested in salvaging one or more of these cultural icons of Americana. For more information about the history and makers of windmills, check out *A Field Guide to American Windmills* – T. Lindsay Baker, University of Oklahoma Press, c1985. To gain even further insight, tune in to the internet forum discussion on VintageWindmillParts.com. Best of all, visit the windmill museum in Portales where you’ll learn all you will ever need to know about windmills, and may discover that you really want one too, especially a cool old wooden-wheeled model.



**Aermotor
windmill |
Wagon Mound,
NM | photo by
Claude
Stephenson.**