

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

New Mexico Arts needs your help in the months ahead to ensure that the arts are not singled out for excessive cuts in these challenging state budgetary times. We need you to tell your state legislators and our new governor how state arts funding has a positive impact in our local communities and how devastating it would be if you lost your funding from New Mexico Arts.

It is also important to protect our state's public art law and our 1 percent for public art funding. Think how bleak our state would be with no art — and our public art is our most democratic art form because it is free and available for all to see.

New Mexico Arts' core programs — arts services grants; 1 percent for Public Art; Arts Trails; and Arts and Cultural Districts — all support artists, arts entrepreneurs and small businesses around our state, leading to improved quality of life and sustainable communities.

New Mexico Arts provides many training opportunities and workshops in collaboration with a number of partners to help artists and arts businesses become successful entrepreneurs in New Mexico.

An important aspect of our arts-based economic development and cultural tourism efforts is that they enable New Mexicans to make a decent living wherever they live in New Mexico — so that they do not have to move to find jobs.

The 168 arts organizations, mostly nonprofits that New Mexico Arts funds across New Mexico, are our arts infrastructure and are just as important as our facilities, such as our museums. Our arts services grants keep New Mexicans employed in the arts, enrich our communities, and add to our quality of life. The vast majority of our arts grantees provide programming for children and youth.

New Mexico Arts' state funding for our program budget has been cut by about 26

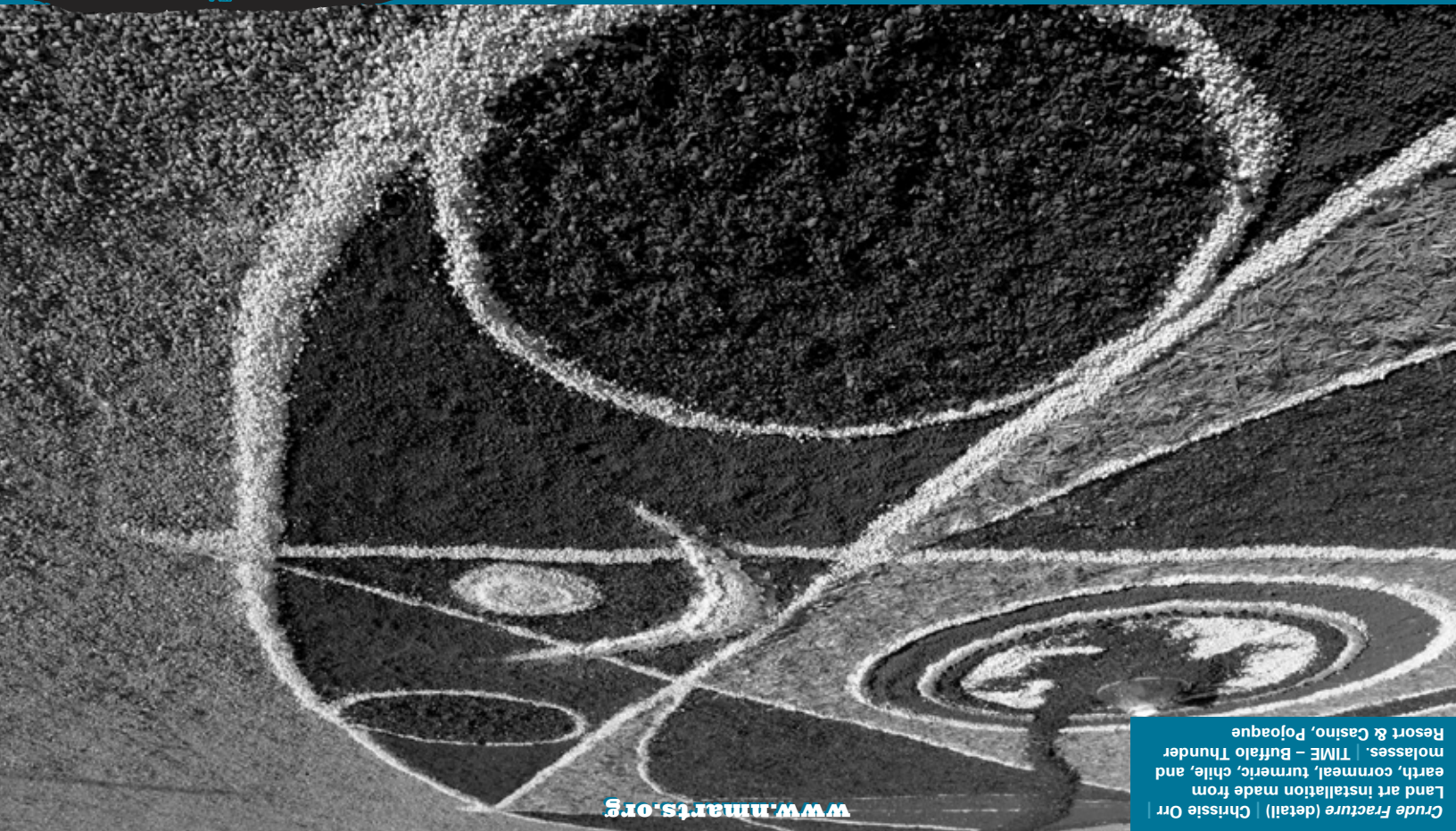
percent in the last two years. But despite these deep cuts, we have kept our arts services grants budget flat at about \$1 million a year by absorbing the cuts elsewhere and thanks to one-time bumps in our federal funding from the NEA the last two years. However, if our state program funding is cut much deeper, our arts grants budget will also suffer.

Deeper cuts to our state funds could negatively impact our ability to stay in compliance with our federal funder, the National Endowment for the Arts (NEA). The NEA requires state arts agencies to match its federal funds by a 1-to-1 match of state dollars. It is therefore extremely important to maintain state funding for the arts in order for New Mexico Arts to keep receiving about \$800,000 in federal funding from the NEA each year.

Our Arts Trails program is an economic development and cultural tourism initiative

designed to put our artists on the map and bring the market to them. Our pilot Arts Trails, the New Mexico Fiber Arts Trails, continue to receive national accolades and have been repeatedly singled out by the NEA as an example of how Art Works as a catalyst in the creative economy.

USA Today devoted a page and half to our New Mexico Fiber Arts Trails, one of just five road trips from across the country featured last summer by this national publication. USA Today continues to promote the New Mexico Fiber Arts Trails on its website, which includes an interactive map, video, sidebar and photo show. It costs more than \$200,000 to purchase a full-page ad in USA Today so we think this free coverage is a pretty good return on investment for our state http://travel.usatoday.com/destinations/summerroadtrip/New-Mexico-Fiber-Arts-Trail. Travelers along the Arts Trails not only support our artists and arts



Crude Fracture (detail) | Chrissie Orr Land art installation made from earth, cornmeal, turmeric, chile, and molasses. | TIME - Buffalo Thunder Resort & Casino, Pojoaque

www.nmarts.org

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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 Spring 2011 issue is February 11, 2011; 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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businesses, they buy gas for their cars, eat at New Mexico restaurants, and stay in New Mexico hotels and motels.

The importance of funding the arts goes beyond economic and tourism benefits. Arts education teaches children critical thinking skills and helps make them become better problem solvers. Arts in Social Services provides a number of art therapy benefits, from soothing music for hospice patients to engaging at-risk youth helping them become productive members of society. Local Arts Councils provide a variety of arts programming around New Mexico. Our arts services grants support both community development and our major cultural institutions.

Our Sixth Annual State Finals for the *Poetry Out Loud* national recitation contest for high school students will be held Sunday, February 27,

beginning at 1 p.m., in St. Francis Auditorium in the New Mexico Museum of Art in Santa Fe. Please come and watch our talented students compete. The winner will represent New Mexico as our state finalist in the *Poetry Out Loud* national championship this spring in Washington DC.

I want to congratulate our new Governor Susana Martinez for being our first woman elected governor in our state. New Mexico Arts and our advisory Arts Commission especially look forward to working with Governor Martinez and her team on our annual 2011 Governor's Awards for Excellence in the Arts.

Loie Fecteau
Executive Director
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Nominations Sought for Annual Governor's Awards for Excellence in the Arts

The New Mexico Arts Commission and New Mexico Arts, a division of the Department of Cultural Affairs, are now accepting nominations for the 2011 Governor's Awards for Excellence in the Arts. Nominations for the Governor's Arts Awards must include individual living artists working in any discipline who have demonstrated a lifetime achievement in the arts; individual non-artists who have made significant or distinguished contributions to the arts in New Mexico; and businesses, nonprofits, or foundations with sustained involvement in and support for the arts. Nominations can be submitted by individual New Mexico residents or representatives of businesses or organizations in New Mexico.

Nominations must be postmarked by March 4, 2011. Nominations may also be hand-delivered to New Mexico Arts offices no later than March 4 by 5 p.m. Nomination forms are available online at www.nmarts.org/awards. For more information, contact New Mexico Arts at 505/827-6490, 800/879-4278 (statewide), or email virginia.castellano@state.nm.us.

Harmony Spirit (exterior) | Max Almy, Yeri Yarbrow, Billy Valenzuela, and Cavan Gonzales | Multi-media artwork with LED projector, tipi designed for projections, rocks and scrim cloth painted with traditional imagery | TIME - Buffalo Thunder Resort & Casino, Pojoaque.



METAL ENGRAVING

Claude Stephenson, Ph. D.

Ornate metal engraving is undergoing a small renaissance in the world of western and cowboy art. The demand for this finely detailed work has never reached mass-market proportions in the United States, largely because the time-consuming methods involved in production translate to high prices. However, this current revival is occurring on the production end and owes more to the availability of better tools and the ability of engravers to build upon the accomplishments of artisans who came to the fore in the twentieth century. Artists are not necessarily creating a greater number of engraved objects, but the artistic quality of the work is reaching greater heights.

The art of engraving metal objects has been around for thousands of years, its origins long lost in history. Many cultures claim to be the cradle, but there is no definitive proof for these claims. It likely began when someone discovered that you could scratch lines in metal with a hard object. Jay Hudson, a saddlemaker and metal engraver from Hobbs, speculates that the first practitioners probably employed the technique to hide flaws or scratches in metal that had occurred by mistake and could not be buffed out.

Whatever the case, the concept caught on early in human history. Many prehistoric items of engraved jewelry, weaponry, and armor have been unearthed from archaeological sites around the world. Most historians agree that the Seljuk Turks refined the practice during their eleventh and twelfth century reign over the Middle East, and the art reached a period of florescence in fifteenth century Europe during the Middle Ages, first in Italy and later in Germany. It soon spread across much of the continent and metal engraving became increasingly popular in the British Isles during the eighteenth and nineteenth centuries.

There are many forms of metal engraving and etching, art forms that are often regarded as synonymous. For this article, we consider engraving as incised marks on metal to enhance the beauty of the object itself, rather than engravings used for casting multiple pieces or copper plate and steel etchings for block or offset printing. In true engraving, metal is incised to create shadow on the reflective surface of the material. In etching, a reverse or negative image is produced on the metal that creates light on the incised portion and dark on the plain part when transferred to paper or castings. Many of the techniques and tools are similar, but the forms are distinctly different.

Some of the first engravings in America are

found on silverware, primarily platters and bowls, but there are also many early examples on firearms. Engraving was used both to decoratively enhance and to personalize items. When life in the American West was popularized by figures such as Buffalo Bill Cody, distinctive and flashy accoutrements were needed to embellish the theatrics. Ornately engraved silver and gold plated pearl-handled pistols twirled on the deft fingers of Annie Oakley and soon cemented the art form into cowboy culture.

It is widely believed that silver belt buckles worn by cowboys were the first canvases for the engravers in the old West. Mexican silverwork played a large part in the wardrobe of the *vaqueros* and *charros* (cowboys). By the early part of the twentieth century, elaborately engraved belt buckles had become staples as rodeo prizes. Engraved silver and gold conchos, neckerchief slides, bits, spurs, boot toe



Money clip | engraving on silver with nickel back by Gene Klein

caps, and other items of cowboy gear soon followed.

Spurred on by demand from the Hollywood film industry and cowboy stars like Tom Mix, an engraver by the name of Edward H. Bohlin moved to California and became the most well-known purveyor during the 1920s. As engraver to the stars, Bohlin's work is highly sought after by collectors and imitated by artists today. Others followed and some, such as Chase Holland's shop in San Angelo, Texas, became legendary in their own right, producing among other items, the hand-engraved badges for the Texas Rangers.

Implements of the trade, such as knife-edge scribers, square chasers, hatches (for making multiple lines), dot tools, and engraver's block (vise), are necessary to achieve successful results, and the quality of tools is important. Improvements in techniques and materials for sharpening tools have had a profound effect on the quality of the end products.

While the demand for silver engraving today remains steady among working cowboys and aficionados of western accoutrements, gun engraving is the bread and butter of most practitioners. Engraving on steel presents many unique challenges. However, steel is more forgiving to work with than gold or silver, and errors are easier to disguise.

Simple methods can produce elaborate art in steel. Many gun engravers employ a rudimentary technique called *bulino*, where they work with finely placed dots, similar to the painting and pencil techniques of pointillism, to create realistic scenes of flora and fauna on sporting weapons. This exquisite work is very time-consuming, and a finely engraved shotgun can easily be worth tens of thousands of dollars in today's market. As long as the demand remains, the intricate folk art of metal engraving will continue to flourish.

New Mexico Arts Commission Project by Rae Douglass dedicated in November at San Juan College Outdoor Learning Center

A dedication for a commissioned artwork by Rae Douglass entitled *Energy Dance* was held in November at the San Juan College Outdoor Learning Center in Farmington.

Designed of recycled steel drilling pipe, the outdoor sculpture merges art and industry in an effort to create a balance between energy and beauty. Artist Rae Douglass made every effort to make the work and installation sustainable with the use of local materials.

Sixty pairs of pipe are raised in an inverted “V” and arranged in two interlocking crescents that reference symbols of recycling, fellowship, and dance. The arrangement of the pipes and the motion of their shadows create the appearance of movement. A walking path is integrated into the design to encourage visitors to interact with the artwork.

The Outdoor Learning Center is a unique confluence of science, culture, and community. The local selection committee sought an artwork that communicates the aspects of sustainability and environmental responsibility included in the design of the Gold LEED (Leadership in Energy and Environmental Design) certified building project.

Professional artists that use innovative concepts and materials, and experienced in creating public funded commission projects were invited to submit qualifications to this opportunity. The total budget for the artwork was \$142,355.

Energy Dance | Rae Douglass | Recycled steel drilling pipe | San Juan College Outdoor Learning Center, Farmington



Poetry Out Loud: National Recitation Contest – New Mexico State Finals to be held on February 27, 2011

On Sunday, February 27, 2011 at 1 p.m., join twelve New Mexico high school students at the St. Francis Auditorium of the New Mexico Museum of Art as they compete to become New Mexico’s *Poetry Out Loud: National Recitation Contest State Champion*. Santa Fe Poet Laureate Joan Logghe is scheduled to perform.

This year, over 1,500 students from twelve schools around the state will compete at the classroom level. Participating schools include Bernalillo High School, Bloomfield High School, Carlsbad High School, Clayton High School, Clovis High School, Deming High School, La Cueva High School (Albuquerque), Las Montañas High School (Las Cruces), Oñate High School (Las Cruces), Public Academy for Performing Arts (Albuquerque), Santa Teresa High School, and Southwest Learning Center (Albuquerque).

The *Poetry Out Loud* State Champion will receive \$200 plus an all expense-paid trip, with adult chaperone, to Washington DC to compete at the National Finals. The winner’s school will receive \$500 to purchase poetry books for the school library. The national champion receives \$20,000 in prizes.

Poetry Out Loud is a project of the National Endowment for the Arts, the Poetry Foundation, and state arts agencies such as New Mexico Arts. *Poetry Out Loud* encourages students to learn about great poetry through exploration, memorization, and performance. The program seeks to promote poetry in both the classroom and the community. Student performers are judged on physical presence, voice and articulation, appropriateness of dramatization, level of difficulty, evidence of understanding, and accuracy.

The New Mexico Museum of Art is located at 107 W. Palace Ave. in downtown Santa Fe. Admission is free. For more information, contact Jenice Gharib, New Mexico Arts, at 505/827-6490 or 800/879-4278 (statewide), or email JeniceE.Gharib@state.nm.us.



Crude Fracture (detail) | Chrissie Orr | Land art installation made from earth, cornmeal, turmeric, chile, and molasses. | TIME – Buffalo Thunder Resort & Casino, Pojoaque

FACT (Fine Arts for Children & Teens) Receives National Arts & Humanities Youth Program Award

FACT was given a National Arts and Humanities Youth Program Award in an October ceremony held at the White House. FACT was honored for its innovative gender-based Art and Leadership Program designed to foster the creativity of children through a variety of arts activities. The tuition-free program fosters the development of leadership skills in participants, builds confidence, and encourages goal-setting. The multidisciplinary program includes workshops in visual and literary arts. The year-round program partners with area public and private schools, and includes an annual Summer Intensive. The program has received national recognition and has been used as a model for programs in other communities.

The National Arts and Humanities Youth Program Award is an initiative of the President’s Committee on the Arts and the Humanities (PCAH), Institute of Museum and Library Services (IMLS), National Endowment for the Arts (NEA), and National Endowment for the Humanities (NEH). The program recognizes outstanding arts and humanities programs for children.

Jenice Gharib, New Mexico Arts program coordinator, served as a national reviewer for nominations for this award in literature and theater.

The Watchers (detail) | Rose Simpson | adobe mud drawing | TIME – Buffalo Thunder Resort & Casino, Pojoaque



TIME – BUFFALO THUNDER

New Mexico Arts, Buffalo Thunder Resort and Casino, The Hilton, and Pueblo of Pojoaque presented TIME – Temporary Installations Made for the Environment at Buffalo Thunder Resort and Casino from August to October 2010. New Mexican artists were invited to create temporary environmental artworks based on green technology and innovation. Seven artworks were exhibited in exterior locations at the Buffalo Thunder Resort and Casino. The artworks were displayed for over two months, and at the end of the exhibit were disassembled and removed, leaving no trace of ever having existed.

FEATURED ARTWORK:

Harmony Spirit

Artists **Max Almy**, **Teri Yarbrow**, **Billy Valenzuela**, and **Cavan Gonzales** created a multi media artwork featuring a projection inside a tipi with the use of a LED projector. Tipi builder **Billy Valenzuela** and San Ildefonso Pueblo potter **Cavan Gonzales** constructed a tipi designed for new media and projections, and a video made by Almy and Yarbrow was displayed on rocks and scrim cloth painted with imagery inspired by the Pojoaque people.

Depth of Field

Ryan Henel created handmade adobe pillars that supported steel wind-mills. The artwork sought to raise awareness of alternative energy marked by its location in a drainage area built on the property.

Melt

Amy Schmierbach's installation of ethereal colored globes made from biodegradable soap and earth was placed near water drainage to bring awareness to recycling and keeping our environment clean.

Crude Fracture

Chrissie Orr created a land art rendering made from earth, cornmeal, turmeric, chile, and molasses that was animated by the bodies in motion of *DANCING EARTH*, the nation's foremost indigenous contemporary dance ensemble. Led by choreographer Rulan Tangen, several members of *DANCING EARTH* reside in New Mexico, and gathered to create a site-specific ritual dedicated to the healing of the waters of the Gulf, in reflection of artist Chrissie Orr's land-based rumination of the same theme - the black rift of oil that blows open the imbalance of modern systems in paradox to the natural world.



Harmony Spirit (interior detail) | Max Almy, Teri Yarbrow, Billy Valenzuela, and Cavan Gonzales | Multi media artwork with LED projector, tipi designed for projections, rocks and scrim cloth painted with traditional imagery | TIME – Buffalo Thunder Resort & Casino, Pojoaque.

Theremin Project

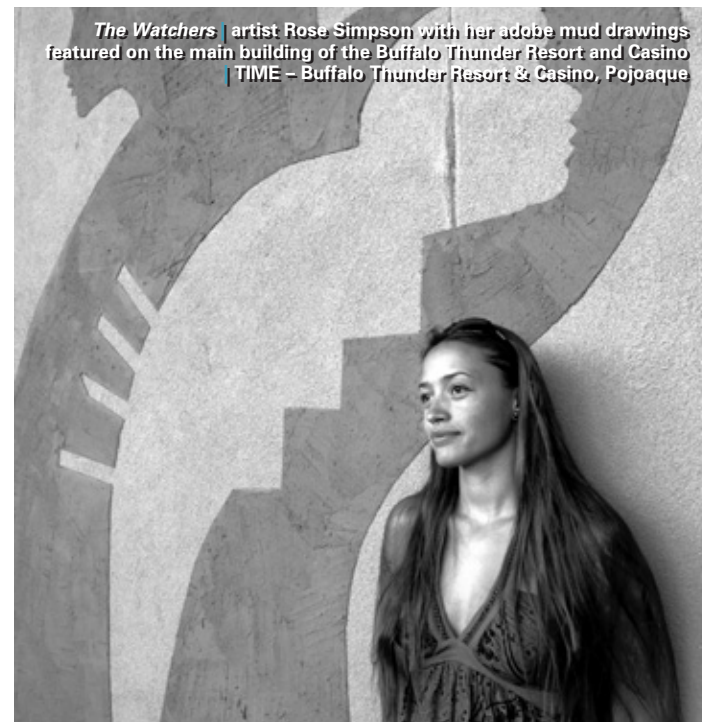
Joel Hobbie used recycled metal from Los Alamos National Laboratory to create his sustainable sculpture. LEDs and a set of solar panels allowed this interactive work to function like a musical instrument that controlled light rather than sound.

Consumption

Beth Rekow created a reclaimed plastic body of work that related to human consumption of resources, materials and ideas, concepts, and images. Rekow created several pieces including a 200-yard plastic rope, 7-foot diameter ball, and a chandelier of plastic rope. The artwork focused on sustainability and the need to consume less.

The Watchers

Rose Simpson created abstract human profiles as adobe mud drawings on the main building of the Buffalo Thunder Resort and Casino. The architecture of the resort mimics traditional Pueblo adobe mud-brick architecture. The mud figures followed the attention to detail of early Pueblo architecture, and sought to provide a contrast and acknowledge the dichotomy between traditional and modern relationships to architecture.



The Watchers | artist Rose Simpson with her adobe mud drawings featured on the main building of the Buffalo Thunder Resort and Casino | TIME – Buffalo Thunder Resort & Casino, Pojoaque

TIME – Los Ranchos

New Mexico Arts, the Village of Los Ranchos, and the Village Shops at Los Ranchos presented TIME - Temporary Installations Made for the Environment, at the Village Shops at Los Ranchos from August to September 2010. The exhibit marked the first appearance of the TIME program in the greater Albuquerque area.

New Mexico Arts partnered with Devdan Gallery and the Village Shops at Los Ranchos to commission five visually engaging and conceptually rich environmental artworks related to the theme of sustainability. The installations were displayed inside Devdan Art Gallery and Vernon's Hidden Valley Steakhouse, and in the outer courtyards of the Village Shops at Los Ranchos. The exhibit opening featured a community celebration and artist talks.

FEATURED ARTWORK:

Forage/Constellate

Becky Holtzman created a hanging sculpture using thin hexagonal wooden disks to represent the chambers of a honeycomb. Contained within the chambers of the piece, space was reserved for community members to leave handwritten meditations on community.

A Zen Journey

Artist team **Michael Orgel** and **Arthur Rosenberg** created a site-specific artwork made of orange cloth, black cord, and black bamboo sculptural forms that encompassed trees and complemented surrounding rocks.

Land of Enchantment

Evelyn Rosenberg created a copper and aluminum artwork using her noted technique of detonography that uses explosives to make metal sculptures. The process allows her to create large-scale, monumental sculptures with beautiful and intricate detail on the surface. The artwork represented the Los Ranchos area.



Rulan Tangen from a performance by the nation's foremost indigenous contemporary dance ensemble | *Dancing Earth* based on Chrissie Orr's artwork *Crude Fracture*. | TIME – Buffalo Thunder Resort & Casino, Pojoaque

Skin

Beth Rekow created an artwork comprised of recycled glass sculptures that included LEDs. Recycled plastic-mesh was hung inside the building at the Village Shops of Los Ranchos. A 7-foot diameter ball of recycled plastic was stitched by a nonprofit organization that helps unemployed women in Albuquerque. The work referenced ideas of skin, transforming toxic materials in the environment, beginning at the cellular level.

White Birds

Artist team **Max Almy** and **Teri Yarbrow** created a single projection based on hope and renewal in the environment. The work used LED projectors and lights.

Consumption (detail) | Beth Rekow | Plastic rope installation | TIME – Buffalo Thunder Resort & Casino, Pojoaque

