

I am honored and excited to have been appointed by Gov. Bill Richardson to take the helm at New Mexico Arts. We have a very challenging year ahead and I want to reach out to all the arts communities and ask you to work with us. New Mexico Arts is presently drafting a new strategic plan for 2006-2009, as is required to receive funding from the National Endowment for the Arts for our partnership agreement. As part of this process, we will be holding public forums across New Mexico. Please join us in this endeavor to help New Mexico Arts leverage as much federal money as possible to fund arts programs statewide. We need your help and your input. Please let us know what New Mexico Arts does well, what we could improve, and how we might better reach the underserved areas of our state to give all our citizens an opportunity to participate in and appreciate the diverse and vital arts that make New Mexico unique. Governor Richardson is committed to promoting the arts and arts education in all of New Mexico and so am I. At a time when many states face crippling budget deficits, New Mexico is fortunate to be one of just a handful of states to be operating in the black and to show positive job growth. But we still face budget challenges and must work hard to ensure that the arts continue to be supported. I particularly want to do more to increase cultural tourism in New Mexico and to publicize how art promotes economic development in our communities. This is critical to helping to preserve and to grow New Mexico's multicultural and diverse traditions, of which art is key. In that vein, we are highlighting in this issue of ARTSpeak some examples of programs funded by New Mexico Arts that help stimulate economic development, produce original works and provide innovative art experiences, and look to promote diverse programming in their local communities. We hope these success stories will serve as models so that more New Mexicans in the arts world can become self-sufficient.

New Mexico Arts welcomes new commissioner Karen Cotter of Albuquerque, who is an accomplished choreographer, with eight ballets to her credit. Commissioner Cotter was founder, president, and artistic director of the Albuquerque Ballet Company from 1975 to 1995. Since retiring from teaching, she has pursued a singing and acting career and is founder and president of the New Mexico-based nonprofit Belarusian Children of Chernobyl, Inc. Our New Mexico Arts' commissioners, led by chairman Herb Denish of Albuquerque and vice chairwoman Janice Spence of Hobbs, serve not only as advisers to the New Mexico Arts Division, but as ambassadors for the arts in their local communities and across the state. We value their contributions. I also want to take this opportunity to commend and to thank the talented and dedicated staff at New Mexico Arts who have gone out of their way to help me get up to speed in my new position. We all share a passion for the arts and are committed to serving you.

Loie Fecteau
Executive Director
lfecteau@oca.state.nm.us

Conferences

Network with rural organizations and gather marketing, funding, and other nonprofit tips at Rural Economic Development Through Tourism's (REDTT) Rural Tourism Conference 2004 on April 26-27 in Roswell. The arts track includes New Mexico Arts Commissioner Sally Anderson's workshop on the history of Roswell's art museums and a panel on tourism and the arts. Richard Rumpf of ZW's Gallery in Nogal will present a workshop on developing studio tours in rural communities, and New Mexico Arts will offer a workshop on investing arts dollars in your community. Visit www.nmquest.org for information. REDTT is a project of the New Mexico State University Cooperative Extension Service.

Art in the Public Interest

APInews is edited by Linda Frye Burnham and Steven Durland, co-directors of API and former editors of High Performance. From the Community Arts Network, www.communityarts.net, they promote information exchange, research, and critical dialogue within the field of community-based arts. You can add or remove your name from this email list by visiting the subscription web

page at: <http://wiz.cath.vt.edu/mailman/listinfo/api>. "Remember to save money by buying art in bulk."

Art Deadlines List has a free listing of opportunities for artists every month. To subscribe, go to <http://artdeadlineslist.com/subscribe/topica.html>. There is also a paid subscription, which offers even more. You can find subscription information for that version on the main site as well.

Art Journal.com

A daily digest of art, culture, and ideas -- articles from around the US, the UK, and Canada. To subscribe: www.artsjournal.com/subscribe/subscribe.shtml.

Board Café

Short enough to read over a cup of very strong coffee, the Board Café™ offers a menu of ideas, opinions, news, and resources to help board members give and get the most out of board service. From CompassPoint Nonprofit Services, a nicer looking, ready-to-print version is available at: www.boardcafe.org. If you would like to have the Board Café delivered to you free via electronic mail, simply send a blank e-mail message to: boardcafe-n@lists.compasspoint.org.

Cultural Policy Digest

A weekly compilation of articles from various sources on topics such as access, globalization, investment in culture and creativity, and creativity and the law. From the Center for Arts & Culture, center@culturalpolicy.org, www.culturalpolicy.org.

New Mexico CultureNet Newsletter

A monthly newsletter with arts and culture items of interest to New Mexicans. To subscribe, write to newsletter@nmculturenet.org.

Nonprofit Online News

A free weekly listing of articles relating primarily to nonprofits and technology. To sign up, go to <http://news.gilbert.org>.

NYFA Current

A weekly newsletter from the New York Foundation for the Arts. In addition to news for the sector, they feature job listings and opportunities for artists and organizations. To subscribe, visit www.nyfa.org.

Philanthropy News Digest

A weekly publication of the Foundation Center with news from the foundation sector. They do an annual Arts & Culture report in the fall. To subscribe, visit their web site at <http://fdncenter.org/newsletters/>.

by Ann Weisman
Program Coordinator

~~~~~

Theater Grottesco in Santa Fe was among 43 arts organizations nationally to receive funding from the Rockefeller Foundation for the creation of new works in theater, dance, and performance art. The Multi Arts Production program of the Rockefeller Foundation gave nearly one million dollars to fund arts organizations for the creation and production of new contemporary works. Grottesco of North America received a grant for \$25,000 in the funding category Creativity and Culture to support a project based in Magical Realism, a collaboration between writer John Flax of Grottesco and director and choreographer Della Davidson, Professor of Dance-UC Davis. The funding recognizes groups who do important cultural work in their communities, confronting social issues of under-represented populations, including those often excluded from the mainstream, by

creating and presenting works that promote cross-cultural dialogues by innovative means. Grottesco has been using the performing arts to create dynamic dialogues in Santa Fe since 1996, reaching out and expressing the ideas of smaller, under-represented populations on the fringe of society. The Grottesco ensemble of John Flax, Elizabeth Wiseman, Kent Kirkpatrick, Rod Harrison, Todd Anderson, Charles Gamble, Acushla Bastible, and new member Mona Malec, through their bold physical performance-style convey complex ideas and address social inequalities. They are recognized for this distinct art form that uses movement, gesture, and dance as essential elements in the performance experience to construct a theater experience that is artful to watch and likewise artful in content. They have been creating original works with social content for over 20 years. The grant from the Rockefeller Foundation will be used in the production of a work in 2005 entitled, *A Dream Inside Another*, based on Magic Realism, and will look to themes in Hispanic culture, examined by Hispanic writers, discussing the cultural exchanges and the historical relationships of conquerors and indigenous peoples, and the contradictions therein. Grottesco hopes to deconstruct these ideas through the use of Spanish, English, and gestural languages. The work will speak to the cultural heritage of New Mexico, addressing issues surrounding cultural imperialism in Latin societies. Theater Grottesco has also received a \$100,000 Ford Foundation grant to host a national festival of ensemble theater in the fall. New Mexico Arts congratulates Theater Grottesco on receiving these grants to continue their amazing work.

by Anna Blyth  
ARTSpeak Editor

~~~~~

New Mexico Arts and the New Mexico Department of Labor Support Job Training in the Rural Creative Sector New Mexico Arts' partnership with the New Mexico Department of Labor's Job Training Division (NMDOL) is making a difference in rural Doña Ana County colonias (border communities) through the Tres Manos Program of the Community Action Agency of Southern New Mexico. Through DOL's Federal Workforce Investment Act funds, NMA supports Tres Manos' bilingual training in arts business skills and in weaving and textile studio arts. Trainees learn hand spinning, and weave shawls, scarves, and jackets in a revitalized community center in San Miguel. The combined skills enable low-income participants to start their own cottage-based businesses leading to rural sustainability.

Tres Manos was honored by a visit from Lt. Governor Diane Denish and Secretary of Economic Development Rick Homans during the 2003 Las Cruces Small Business Development Forum. Lt. Gov. Denish stated that 75% of all new jobs created in the U.S. are businesses with 25 employees or less, such as the Tres Manos cottage industry. Denish was so impressed with the quality and variety of wearable art that she ordered a shawl from the weavers. New Mexico's abundant and diverse creative capital is unique in the nation. New Mexico Arts is committed to rural arts enterprises and job creation through interagency partnerships, such as our collaboration with the New Mexico Department of Labor. We thank them for their vision and commitment to creative sector job training and capacity building.

Original Play by Famous New Mexico Author Touches the Farmington Community
One of the challenges for arts organizations lies in providing programs that appeal to the range of diversity within their communities. Company Manager Mort Lord of Theater Ensemble Arts (TEA), Farmington's community theater group, took a proactive stance in response to panel review recommendations to diversify TEA offerings. In so doing, TEA took some risks, but the outcomes were beyond their wildest dreams. Their experience is offered to help others wishing to benefit their organizations and their communities by diversifying their programs and audience base. TEA's mission is to provide affordable quality live theatrical performance to residents of the Four Corners area, including the northwest corner of New Mexico. They invite the local community to participate in all aspects of theatrical productions, including full-length and one-act plays, as well as young artist showcases. When presented with the challenge of diversifying, they considered

the many Hispanic and Navajo residents who were not participating and focused on strategies to involve the Hispanic community. TEA's thoughtful and multi-layered process included locating a play written by a Hispanic author, preferably a Nuevomexicano. Their search led them to one of the few plays authored by esteemed New Mexican writer and 2002 National Medal of Arts awardee Rudolfo Anaya.

The play, *Who Killed Don José?*, is a mystery set in New Mexico, which Mr. Anaya describes as "a Chicano Mousetrap." The writer's full support of TEA's work is a tribute to his commitment to community-based theater.

The strategy for promoting participation by the Hispanic community started with enlisting the help of Flo Trujillo, Farmington Public Library's Youth Services Coordinator. In addition to serving as an acting coach, Mrs. Trujillo assisted with the recruitment of the Hispanic director and six Hispanic actors, four of whom had never been on stage before. She assisted with bilingual publicity and outreach by working with San Juan County's Northern New Mexico Hispanic Association (four of the actors in the play were from this organization); Esperanza de Los Hispanos; the Four Corners bilingual newspaper, *El Valle*; and friends within the community. The opening night of *Who Killed Don José?* was a true celebration and an enormous success. As TEA's 100th performance, it broke the records for opening night attendance. Mr. and Mrs. Anaya attended, and he signed books and posters. When the play's run ended, it had broken the record for average attendance for a production and was just one person short of breaking TEA's record for any single night's performance.

Realizing the need for outreach to the primarily Native American population of San Juan County, TEA has now turned to the Navajo community and identified a play to be included in the 2005-2006 season. Congratulations to TEA's staff, board, and all those who contributed to their successful experiment. New Mexico Arts applauds this important work, demonstrating that concentrated outreach and diversified friend-raising expands programming and audiences.

by Carol Cooper
Community Arts Development Grant Coordinator

~~~~~

For the past several years, NM Arts has sponsored the on-line artists' register, [www.artistsregister.com](http://www.artistsregister.com), developed by the Western States Arts Federation (WESTAF), as an online venue for New Mexican artists to post their work and professional information. Many have participated in this affordable opportunity to get their work out to a broader audience. With unfortunate funding cuts to the state arts agency, NM Arts is no longer able to assist in funding the website. In appreciation of our backing, WESTAF has offered the Art in Public Places Program the opportunity to host an online exhibition between April and June 2004.

In order to accurately represent the broad range of styles and media, including both commission and purchase projects, we will highlight artwork from throughout the state showcasing both well-known and emerging talent. We wish we could have included many more works from New Mexico's Public Art collection, but we were limited to a maximum of 25 images.

Please visit the WESTAF website to see the exciting artwork of the many talented artists who have participated in the Art in Public Places Program.

One other quick note: all of the artwork purchased through the Emerging and Practicing Artists' Initiative for sites with budgets from \$1,000 to \$5,000 has been framed and installed in many public buildings throughout the state. Please check the NM Arts website, [www.nmarts.org](http://www.nmarts.org), under AIPP Links for artists and locations.

By Kathryn Minette  
Art in Public Places Program Manager

Three New Works for the Metropolitan Courthouse in Albuquerque Germination, standing in the courthouse lobby, is an 8 feet tall organic white marble and black soapstone sculpture by Albuquerque sculptor, Michael Orgel. The artist's vision is based on the growth of a young rubber tree plant, portraying the themes of maturation and closure as depicted by the sculpture's leaves that serve as metaphors for the workings of the court. In the same manner that the leaves embody an evolution of growth, the court environment allows conflict participants to grow and become open to resolution. The imagery of germination likewise evokes themes of common origin and unity.

Scales of Justice, by sculptor Evelyn Rosenberg of Albuquerque, was erected on the courthouse plaza. Years ago, Ms. Rosenberg developed a unique technique, which she named detonography, to create her sculptures. Detonography is a method in which metals are vacuum formed over relief molds of images by the detonation of explosives placed over the metals. The technique was used for this piece, which is both visually and intellectually engaging. At 33 feet tall, the scales are functioning fountains, tilting back and forth with the flow of water. Covered with images and quotations on justice from many languages and cultures, the base of the scales and surrounding paving stones express different points of view and show an evolution of judicial thinking throughout history. Scales of Justice unites the plaza, parking garage, and courthouse building, creating a new landmark in downtown Albuquerque.

This summer, Albuquerque artists Janet Linden and Denise Taylor will be installing Desert of Light, consisting of nine stained glass windows, in the courthouse rotunda. The design for the artwork is based on the ever-changing climatic elements of the New Mexico environment. The design was inspired by and created during the monsoon season and celebrates the cyclical transformation of the desert during and after the rainfall. The individual windows will each tell part of the story by exploring the relationship between the brilliant sun of the high desert and the cycle of rebirth created when the parched and cracked land receives the welcome and often dramatic flash floods of the monsoon. Next comes the immediate green growth and blossoming of the desert that follows the rains. The cycle is completed as the water is absorbed and the land dries and cracks again, forming beautiful patterns under the heat and intensity of the sun. When standing in the center of the courthouse rotunda, one will be able to turn in a full circle, appreciating the illuminated depictions of New Mexico's cycle of seasons from the sun-drenched windows four stories above.

Each of the 3 new pieces brings a unique vision to the courthouse. The next time you are in downtown Albuquerque near 4th Street and Lomas, be sure to stop in and see them. The date for the dedication ceremony will be set soon. Please check our website [www.nmarts.org](http://www.nmarts.org) and click on AIPP Links for more information.

Five Finalists Chosen for Art Project at NM Highlands Science Building In February 2004, the Local Selection Committee for New Mexico Highlands University in Las Vegas chose five finalists out of 160 submissions for the Science Building project. Finalists include Rob Fisher from Pennsylvania, Susan Kaprov and Charles Ross from New York, Toshihiro Katayama from Massachusetts, and Shan Shan Sheng from California. Each finalist exemplified the LSC's desire for artwork illustrating and connecting the different branches of science.

Mr. Fisher views his sculptures as explorations of technology. Using the context of nature as inspiration, Fisher's works also incorporate other aspects of science, including the scientific process, music, philosophy, and history. He has completed public art projects throughout the United States, including Philadelphia, Washington DC, Detroit, and Chicago.

Susan Kaprov's work incorporates images, patterns and encoded information from science, nature, and technology. She works in durable materials such as porcelain, steel, fired enamel, glass, and aluminum. Her current work can be viewed in New York City.

Toshihiro Katayama's work carries the aesthetic sensibilities he was exposed to growing up in Japan. His large murals and sculptures reference architectural space. After moving to the United States, Mr. Katayama began teaching at Harvard. He says that during his 40 years of living in America, his art has been influenced mostly by the Pop Movement. He has completed public art projects in Tokyo, Kobe, and Osaka, Japan.

Charles Ross creates light sculptures inspired by the nature of sunlight, the passage of time, and planetary motion. They allow the observer to look into light and to see its forms and structures. His giant prism columns, walls, solar spectrum skylights, star maps, and particle light paintings are windows through which aspects of a larger natural order can be viewed. Mr. Ross has done commissions across the world, including Japan, Israel, France, and the United States.

Shan Shan Sheng's goal for any public artwork is to integrate the work into the environment, not only to enhance and transform it, but to also create a sense of place. She seeks to create a feeling of peace and energy that will be uplifting to the spirits of those who experience the space. These five finalists will present their proposals to the Local Selection Committee in April. One artist will be selected to create a large-scale project that will unify the entire Science Building and elements from all branches of science.

#### CITY OF ALBUQUERQUE PUBLIC ART PROGRAM

Please join public artist Jack Mackie of Seattle on April 13th, from 6:30-8:30 pm, for a free informative presentation at the Albuquerque Museum. This will be an exciting opportunity for NM artists and community planners to see how artists are becoming an integral part of their community landscape. With twenty-five years of practice in public art, Mackie has participated in major urban redevelopment and new construction projects from Wales, UK to the Miami International Airport to co-authoring the Art and Design Program for the Dallas Area Rapid Transit Authority. The talk and slide presentation will focus on Mackie's work and the critical role artists play in their communities.

Artist Selected for Erna Fergusson Library Project Artist Pete Beeman will create Alphabet Soup for the Erna Fergusson Library and Paseo del Nordeste Trail. Stainless steel letters will tumble and flood out of the library onto the street, the trail crossing, the footbridge, walkway, and library walls. The alphabets will flow - from a cluster of massive stainless steel letters pouring off the roof and down the wall, to scattering more letters etched and filled into concrete sidewalks. These sculptural building blocks of language will jumble randomly and chaotically to move spectators through the space of the San Mateo median, up the path, to circle like a bowl of soup in the arroyo below the bridge, and travel across the front of the library to join the wall cascade. Though many will try to make words, these familiar objects will avoid commenting and take on an identity of their own.

Mr. Beeman holds an M.S. in Design from Stanford University co-sponsored by the Art and Mechanical Engineering Departments and completed his master's thesis in mechanical/kinetic sculpture. He has recently completed public commissions for the Portland Streetcar Alignment and the Portland International Airport Expansion projects. He brings a unique perspective to looking at the world in which we live, examining the objects and images that surround us with a playful intensity that makes us conscious of them in a new way.

#### CITY OF ALBUQUERQUE OFFICE OF CULTURAL SERVICES ALBUQUERQUE TRICENTENNIAL CELEBRATION ART PROJECTS

- 1) Art project to commemorate Capitan Martin Hurtado, the first mayor of Albuquerque
- 2) Sculpture including a time capsule to celebrate Albuquerque's future
- 3) Work of art to represent 300 years of history

All works will be located in prominent locations in Albuquerque such as Tiguex Park or Civic Plaza. All projects will be open calls for competition. Please check our website to learn more about these opportunities: [www.cabq.gov/publicart](http://www.cabq.gov/publicart).

## OUT-OF-STATE OPPORTUNITIES

Deadline May 2004

Penn State Berks Lehigh Valley College is requesting proposals from artists to design and create artwork for the interior and façade of the new Franco building. This project is intended to beautify the campus, make the area more people friendly, and integrate the environment with the buildings. Individual artist and artist teams may submit proposals, including a budget for the proposed artwork, résumé of previous work, and project schedule. For more information, email [mjf14@psu.edu](mailto:mjf14@psu.edu), using "FRANCO PROJECT" in the subject line, or send a SASE to M. Fox, Penn State Berks Lehigh Valley College, PO Box 7009, Tulpehocken Rd, Reading PA 19610.

## DEADLINE OPEN

The University of Central Florida Art in State Buildings Program is compiling a database that will be used in selecting artists for Florida public art commissions. The program is seeking submissions from professional artists working in all media. Submissions will be reviewed and considered as candidates for commission awards on one or more of the university's several open projects. There is no application fee, and deadlines vary for each project. For detailed criteria and an application, go to [www.cas.ucf.edu/art/state\\_buildings](http://www.cas.ucf.edu/art/state_buildings), or contact Art in State Buildings Program, UCF Bldg 51, VAB 117, 4000 Central Florida Blvd, Orlando FL 32816, telephone 407/823-2676.

## DEADLINE OPEN

The SculptureCenter, a nonprofit organization in Long Island City NY, welcomes artists who wish to submit their work for possible inclusion in exhibitions and/or the Image Library. General slide reviews are held every 8-10 weeks, and artists may expect a response by mail within 12 weeks of submitting materials. Any submissions will also be automatically considered for inclusion in the Image Library, and used by the center staff to curate group exhibitions. For more information, contact SculptureCenter, Artist Submissions, 44-19 Purves St, Long Island City NY 11101, fax 718/786-9336, or go to [www.sculpture-center.org](http://www.sculpture-center.org), or email [info@sculpture-center.org](mailto:info@sculpture-center.org).

## DEADLINE OPEN

The Artists-in-Residency program at the Exploratorium in San Francisco CA - a museum of science, art, and human perception - promotes the creation of new artworks at the museum, by offering one-to six-month residencies focused around a formal proposal for a specific artwork or installation. Artists work closely with the staff during the research, development, and implementation of their projects, and contribute to the museum. Artists are provided with a stipend, travel, housing and materials expenses, workspace, and staff support. For more information, contact Pamela Winfrey, The Exploratorium, 3601 Lyon St, San Francisco CA 94123, telephone 415/353-0482, or go to [www.exploratorium.edu](http://www.exploratorium.edu).

---

Two Forms of Decorative Paper Cutting:  
Wycinanki and Papel Picado  
by Claude Stephenson, Ph.D., Folk Arts Coordinator

Paper cutting has been a folk art around the world ever since paper was invented in 105 A.D. by Ts'ai Lun, an official in the court of Ho Ti, emperor of Cathay, China. By the seventh century it had spread to Japan. Since paper was expensive, early paper cutting was limited to monasteries for religious purposes and themes.

Wycinanki (pronounced VEE-chin-non-kee) is the Polish name of the folk art of paper cutting. Legend has it that it originated among the peasants who would use sheep shears to cut leather

into decorative patterns. Polish peasants also had a rich tradition of decorating their cottages with hand-painted or stenciled motifs. As brightly colored paper and scissors became widely available during the nineteenth century, they supplanted these earlier materials, and the peasantry began to develop highly imaginative designs inspired by their earlier motifs as well as the art in the homes of the affluent.

Like many rural traditions, wycinanki evolved differently in isolated areas and regional styles soon developed. The two most important of these regional styles are the simple black (or one color) paper cut on a white background from the Kurpie region to the north of Warsaw and the elegant multi-colored patterns that developed in the Lowicz region to the west of Warsaw. Popular motifs in both of these styles depict birds, roosters, trees, flowers, and small animals. Mesh designs, garlands, circular medallions, and banners are also common. Some wycinanki display a narrative tale or symbolize a story or folk tale. This type of wycinanki is known as Kodry. The colorful symmetrical circular medallion paper cuts are called Gwiazdy. One of the oldest and most popular forms of Polish paper uses the dual cascading ribbons that often accompany small medallions called the Riband.

Closer to home is the Mexican folk tradition of paper cutting called papel picado (PAH-pell pee-KAH-doh). Papel picado is thought to have originated in the New World before the arrival of the Spanish. The Aztecs constructed a form of paper called amatl (ah-MAH-till) from the bark of mulberry and wild fig trees. The mulberry produces a whitish paper, while the paper from the fig is dark. They would use amatl to write the codices, or pictorial manuscripts, for religious or historical purposes. They also used amatl to make flags and banners to decorate their temples, streets, homes, and fields.

In its rudimentary form, modern papel picado is fashioned by folding rectangles of tissue paper (papel de china) and snipping them with scissors to create geometric patterns. Skilled artisans have now taken the art form to a new level by using awls, chisels, and special cutting blades to create extremely intricate designs. Working over a basic pattern and with a sheet of lead as a protective backing, they sometimes cut through as many as 50 sheets of tissue paper at a time. Images may include lattice-work and figures such as angels, crosses, flowers, birds, skeletons, and historic figures. Borders may be straight, scalloped, zigzagged, or fringed. Often words, dates, or phrases associated with specific holidays are included.

The color of paper that is used in papel picado often relates to the occasion for which the banners are to be used. Blue, white, or pink are representative of celebrations in honor of the Virgin Mary. White and yellow are chosen for patron saints. For Easter, the color is purple. Orange, purple, and bright pink are the colors of choice for ofrendas (offerings) associated with the Day of the Dead. The red, white, and green colors of the Mexican flag are for commemorating Mexican Independence Day, Dieciséis, September 16, or for the festivities of the Virgin of Guadalupe on December 12.