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 new 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 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 defense as public funding for the arts continues to be threatened due to the ongoing defense as public funding for the arts continues to be threatened due to the ongoing defense as public funding for the arts continues to be threatened due to the ongoing...
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 your art council and state legislators too.

I want to congratulate the 2011 recipients of 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.

Governing Susana Martinez said of this year’s awardees: “They do an outstanding job each 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 Peetean
Executive Director
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The Navajo term for sand painting is ‘shábiłii, 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 the sand painting is a gift from these gods that temporarily bestowed 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 but will erode by itself.

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. Now the precise origin, many symbols like the cones and lightning that appear in the surviving Navajo sand art and kirtle paintings are believed to have been employed to some degree in sand paintings. However, images such as the tall kilted and lighted, who present the Holy People, are distinctly Navajo.

Sand paintings are at the center of many Navajo healing ceremonies, known as ‘séels’ because of their names Nightway, Blessingway, Shoshone, Starway, and Shoshone Starway. These names 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, to help heal those in 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 it archetypal 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 merchants began to study and record the art form. By the early 20th century, paintings were sacred to the Navajo and were basically documented until the latter part of the 20th century. However, images such as the tall kilted and lighted, who represent the Holy People, are distinctly Navajo.

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Although incomplete sand painting took place in secular venues, the old taboos required that the paintings be destroyed the same day they were created. Though weaving had partial- ly eroded this taboo, sand versions were routinely erased. Some museums successfully convinced a few artists to leave the paintings in place, and non-Native Starway painters began to see the paintings be destroyed the same day they were created. Though weaving had partially eroded this taboo, sand versions were routinely erased. Some museums successfully convinced a few artists to leave the paintings in place, and non-Native Starway painters began to see the paintings be destroyed the same day they were created.

Sand painting among the Navajo, or Dine’ 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.

Funding for New Mexico Arts comes from the State of New Mexico and the National Endowment for the Arts. To receive our new e-newsletter, call New Mexico Arts at 505-627-6493, 505/879-7002 (TDD) or visit our website at blyth@artsnm.org. Please note New Mexico’s new mailing address: 407 Galisteo, Suite 378, Bataan Memorial Building, Santa Fe, NM 87501

Popples / Shirley Klinghofer / Jenace, 26” x 26” x 18” / New Mexico Arts Permanent Collection, Bataan Memorial Building

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 Awards recipients are: Judy Chicago of Belen for Multidisciplinary Art; Arnold Herrera of Corrales Pueblo for Traditional Pueblo Art; Robert Highsmith of Las Cruces for Painting; Amadeus Leitner of Chimayo for Photography; Bill Wiggins of Russell 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, poets, and supporters of the arts have been honored.

Nominations for the awards are invited each year from art 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 Awards ceremonies will be held on Friday, September 16, 5-7:00 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.

2011 Governor’s Awards for Excellence in the Arts
**United States Artists will present a workshop for artists at New Mexico Arts in August**

**Judy Chicago** lives in Belen with her husband, artist Douglas Woodman. As an artist, author, educator, and feminist her career spans over four decades. Her work has been widely exhibited in the New York region 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 based her energy to women’s history in 1974, and start-ed 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 sixty exhibitions at venues in six countries, and is now on perman-ent 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 Women’s Environment Art 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 houses a twenty-year collection of Chicago’s work in its collection.

**Arnold Herrera** of Cochiti Pueblo and lifelong New Mexico artist is a master of several traditional Pueblo art forms, a cultural inter-preter, and preservationist. He is best known as an artist and healer, for his after-silkwork jewelry and red willow baskets, as well as his skills as a Keresan song composer and traditional dancer/choreogra-pherr. Herrera was class raeldeactary of San 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 Petroglyph National Monuments, and for the Institute of American Indian Arts. He has also worked with the San Fe Indian School and many New Mexico Pueblo teaching young people crafts and leadership skills. In 1998 and 2000, he represented the New Mexico Pueblo culture with drum making demon-strations at the Smithsonian Festival of American Folklife in Washington, D.C., and currently serves as a member of the New Mexico Humanities Council’s Speakers Series.

**Luis Cruz Azaceta** Robert Highsmith dramatizes New Mexico landscapes with 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 Lusaka, Zambia. Highsmith’s work is featured in the traveling panel exhibitions and is featured and in the cover of the February/March Santa Fe magazine. He is a signature member of both the New Mexico Watercolor Society and the American Watercolor Society.

**Chimayo native and Santa Fe resident Amanda Leinher** is a 13th genera-tion Chimayéz, descendant of famed weaver Reyes Ortega. Although he is receiving a Governor’s Award for his photography, Leinher has worked in various Spanish Colonial folk art traditions including balsa-carpentry and weavings. He holds a bache-loar’s degree in architecture from the University of New Mexico where he interned with renowned architect Antoine Predock. Following graduation in 2004, Leinher moved to San Francisco and managed architectural projects from small residencies 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 land-scape photography full-time. Leinher is a jur-ied member of the Santa Fe Society of Artists and has shown in more than twenty shows with the 75-member group. His photos have appeared in magazines including "Design, Urban Paradise and The Santa Fe Pilot. 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 for his entire life, leaving only for brief periods to attend college in Albuquerque, 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 Jemez, Murrieta 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 artist- work. 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 notables such as John Day, David Taylor, and John Dore. His photography is considered a major contribution to the arts in New Mexico and culture through their support of New Mexico museums and performing arts. Bruce Larson 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 $13 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 was a board member of the Museum of New Mexico Foundation Board since 1999, serving four years as chairman. During that time, the Foundation raised more than $13 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 was a board member of the Museum of New Mexico Foundation Board since 1999, serving four years as chairman. During that time, the Foundation raised more than $13 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 was a board member of the Museum of New Mexico Foundation Board since 1999, serving four years as chairman. During that time, the Foundation raised more than $13 million in support of the construction and an endowment for the New Mexico History Museum that opened to the public in May 2009.
New Mexico Arts is pleased to announce the opening of the New Mexico Arts Centennial Project Space. Las Cruces artist, Julia Barello kicked off the exhibition series with an installation of botanical shapes cut from recycled medical imaging films culled from hospital recycling bins.

The 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 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 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, 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.

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