Greetings from the Executive Director

A division of the Department of Cultural Affairs

New Mexico under the American Recovery and Reinvestment Act of 2009

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I’m pleased to report that New Mexico Arts was awarded $297,000 in federal funds from the National Endowment for the Arts to preserve arts jobs in New Mexico under the American Recovery and Reinvestment Act of 2009.

“The arts are an extremely important economic and tourism driver in New Mexico,” said Governor Bill Richardson in a news release about our new Arts Jobs program. “We want to insure that our artists and arts organizations not only survive but thrive during these tough economic times.”

In early June, the New Mexico Office of Recovery and Reinvestment, headed by former Governor Tony Anaya, approved our Arts Jobs plan that had been previously approved by the NEA, to re-grant $247,500 of the recovery funds to eligible nonprofit arts organizations in New Mexico.

More than 60 nonprofit arts organizations, from a pool of about 200 eligible organizations, submitted online applications to New Mexico Arts for Arts Jobs by our June 5 deadline. Nonprofit arts organizations that have received a regular arts grant from New Mexico Arts in FY07, FY08, FY09 or FY10 were eligible to apply.

We expect to award between 15 and 20 Arts Jobs grants later this summer. Eligible organizations were able to apply for an Arts Jobs grant for up to $20,000 in salary support for an endangered arts job or up to $7,500 to pay for artists’ fees or contractors. Under NEA rules, the arts recovery funds may only be used to pay for “salary support, full or partial, for one or more positions that are critical to an organization’s artistic mission and that are in jeopardy of elimination or who have been eliminated as a result of the current economic climate and/or fees for previously engaged artists and/or contractual personnel to maintain or expand the period during which such persons would be engaged.”

We expect to convene an independent peer panel in August to review and score the Arts Jobs applications, with priority given to arts organizations that serve underserved populations, especially in rural New Mexico. We plan to hold a special meeting of the New Mexico Arts Commission in August in Santa Fe to approve the Arts Jobs grants awards, working in consultation with the New Mexico Office of Recovery and Reinvestment.

Eligible arts organizations in New Mexico who met the criteria of the Western States Arts Federation were also able to apply to WESTAF for arts recovery funding through the same online Arts Jobs application. We really appreciate and applaud WESTAF for making their online system available to us for free for the Arts Jobs grants. It was a real service that eligible arts organizations were able to apply to both New Mexico Arts and WESTAF at the same time.

The NEA and the New Mexico Office of Recovery and Reinvestment have also approved plans to use $44,000 of our Arts Jobs funds to hire a public art contractor. This will help artists and arts organizations during these tough economic times. We will use the results from the economic survey we did earlier this year as a jumping-off point.

At the special summer meeting of the Arts Commission we plan to hold a brainstorming session to strategize on additional ways to help artists and arts organizations during these tough economic times. We will use the results from the economic survey we did earlier this year as a jumping-off point.

The New Mexico Arts Commission, our advisory body, unanimously voted at its June 4 meeting to authorize four new Arts and Cultural Districts in New Mexico in downtown Albuquerque, Los Alamos, Raton and Taos. The Arts and Cultural Districts program continues to be an exciting collaboration with the Economic Development Department’s MainStreet program and other partners.

I want to congratulate the 2009 recipients of the annual Governor’s Awards for Excellence in the Arts, who are highlighted in this issue and will be honored in ceremonies on September 25 in Santa Fe.

First Lady Barbara Richardson said of this year’s awards: “Their works contribute significantly to the cultural life of our state and remind us why this is the Land of Enchantment.”
Western Arts Alliance 2009 Annual Conference

August 31-September 4
Sheraton Phoenix Downtown Hotel

The Western Arts Alliance (WAA) Conference convenes presenters, artists, and agents around the shared goal to program live performances. The five-day conference will include a variety of exhibitions, performances, networking events, speakers, classes and workshops. For more information, contact WAA at 503/274-4779 or staff@waaarts.org. Reference ArtTalk to find out about applicable discounts for New Mexico participants or first-year members, or visit the website at www.waaarts.org.

Large Print

The Cowboy: History, Art, Culture, Function

by Deana McGuffin

Nice Boots
Claude Stephenson, Ph. D.

Cowboy boots. Most New Mexicans have owned at least one pair in their lives. They are as much a part of our cultural identity as our braggadocio neighbors to the east—perhaps even more so. From little-adorned work versions to elaborate and outlandish dress versions, cowboy boots are a ubiquitous part of our identity as westerners.

It wasn’t always this way. Cowboy boots are actually a relatively recent acquisition of our culture, dating as far back as the 17th century. The earliest cowboy boot was designed for the military, and was intended to protect the wearer’s feet. These boots were made of-hide, and were generally round-toed, with a heel that was relatively low. Over time, the design of the cowboy boot evolved, and became more pointed, with a higher heel.

Throughout the 19th century, cowboy boots were developed by various European cobblers who migrated to the United States. These boots were designed specifically for the needs of cowboys, who required footwear that was durable, comfortable, and could withstand long periods of wear.

The 20th century saw the development of the modern cowboy boot, which became more widely adopted by the general public. These boots were designed with a more pointed toe, and a higher heel, and were made of leather that was more durable. They were also designed to be more comfortable, with a padded insole, and a more flexible sole.

Today, cowboy boots are an important part of the American cultural identity, and are worn by people of all ages and backgrounds. They are also a symbol of the American West, and are often associated with the rodeo, the cowboy, and the Wild West.
The available amounts for each site range from $15,000 to $40,000. Artists/galleries must include all applicable expenses—materials, insurance, framing, labor, taxes, installation, project plaque, and photo documentation of the artwork in the total cost of the artwork. The deadline for submissions is midnight, Thursday August 27, 2009.

**Prospectus #19: New Mexico School for the Blind and Visually Impaired – Early Childhood Programs**

**Deadline: Midnight, Thursday, September 24, 2009**

New Mexico Arts and the New Mexico School for the Blind and Visually Impaired (NMSBVI) seek an artist or artist team to create a site-specific commission project at the Early Childhood Program campus in Albuquerque. The proposed artwork should offer an interactive multi-sensory experience that engages students and members of the blind and visually impaired community. Professional artists who reside in the United States and experienced in creating public-funded commission projects are invited to submit qualifications to this opportunity.

$77,380 is available for this project. The amount includes all fees and expenses: materials, equipment costs, labor, insurance, taxes, travel, installation, project plaque, and written and photo documentation of the completed project. Up to five finalists will be invited to submit a formal proposal for the project.

Las Cruces paper-mache sculptor STEPHEN HANSEN, creates humorous cartoon-like characters through a unique medium and ironic perspective. Inspirations for Hansen’s work often emanate from a play-on-words, a common phrase, or a bit of conversation.

Through his meticulous paper-mache, Hansen has created art-works and characters that are known all over the world and can be found in corporate and corporate collections including the Capitol Art Foundation Collection in Santa Fe, the Jyukano Research Institute in Tokyo, United States Embassies in Italy and Venezuela, and the Smithsonian Institution in Washington, DC.

Hansen grew up in Seattle, lived most of his life in Kalamazoo, Michigan and has lived in the Las Cruces area since 1989.

Master Blacksmith TOM JOYCE is honored for his contributions and accomplishments related to his work in this traditional art form. A MacArthur Foundation Fellowship winner, Joyce is a globally recognized artist and local mentor.

Joyce is credited with revitalizing the tradition of blacksmithing in New Mexico and beyond. He has forged iron for public art projects in New Mexico and around the world, with commissions including the baptismal font at Santa Fe Cathedral, the Santa Fe Railyard Park, and Plaza project. She worked closely with the group that established the annual Santa Fe International Folk Art Market.

Palladí has a bachelor’s degree in journalism from the University of New Mexico, and has earned numerous writing awards from the New Mexico Press Association. In 1999, she received the City of Santa Fe’s Mayor’s Recognition Award for Excellence in Literary Arts.

Palladí’s husband, Luis Tapia, received the Governor’s Award for visual arts in 1996.

**EDWARD VEGA** of Albuquerque is an artist recognized for his monumental sculptures and his set designs for major motion pictures.

Born and raised in Doming, New Mexico, Vega earned fine arts degrees from both New Mexico State University and the University of New Mexico before he began teaching sculpture and printmaking at NMSU in the early 1970s. He served as head of the art department at the now-defunct University of Albuquerque from...
Vega’s work with the film industry began in 1983, when he was asked to create a backdrop for the film *Nailbiter*, shot in Albuquerque. Vega performed the design work and painted the scenic backdrop for the film. He went on to work on films from 1985 to 1995, including *Buffalo Girl* and *Eye Kid*. In 1996, while at work on *Silence in San Antonio*, Texas, Vega was promoted to art director and served in that capacity for 11 films.

**ELAINE WIGGINS HOWE**

Howe is long known as an arts advocate for young people in Roswell.

Primarily an arts educator, Howe retired from her position as Elementary Arts Coordinator for the Roswell Independent School District in 2007 after a varied career teaching special needs, gifted, and high school students enrolled in studio art.

In 2008, Howe worked with Roswell Museum and Art Center director Laurie Rude to secure funding to design a program called Second Sunday: Eyes on the Art. The visual arts series links gallery experiences with hands-on activities for students in ceramics, painting, animation, and photography. Eyes on Art sessions are held in Roswell Museum classrooms and are free to students. The sessions are taught by professional community artists, many from the Anderson Museum Artist-in-Residence program.

In 2001, Howe was awarded the Excellence in Teaching Award, presented by Eastern New Mexico University. The following year she received the Laureate Award for Teaching Excellence from the Student Educational Achievement Foundation. In 2003, Howe co-wrote a proposal for a new arts funding through the Fine Arts Education Act to bring arts education to all children in New Mexico.

**PASTIEMPO.** Santa Fe’s arts and entertainment weekly magazine, has covered northern New Mexico’s arts industry for nearly three decades.

Pasatiempo is published by the Santa Fe New Mexican, the city’s locally owned, independent daily newspaper since 1849. The New Mexican has supported Santa Fe’s many arts organizations and cultural events from its beginning, most especially under publisher Robert McKinney and now through the leadership of his daughter, publisher Robin Martin.

Pasatiempo is locally produced and uses no syndication or wire services for its editorial content that each week includes a mix of stories and reviews for music, dance, theater, books, films, architecture, restaurants, galleries, and museum exhibitions.

**MILLER**

Muller holds a bachelor’s degree in philosophy from Ohio Wesleyan University and an MBA from the University of Chicago. He has served on the Cleveland Health Museum, Robert O. Anderson School at the University of New Mexico, and St. Vincent Hospital in Santa Fe. He is the president of Miller Strategic Consulting, LLC in Santa Fe, a consulting practice that specializes in entrepreneurial activities through investments as well as management and development of start-up companies and nonprofit organizations.

Muller’s work with the film industry began in 1983, when he was asked to create a backdrop for the film *Nailbiter*, shot in Albuquerque. Vega performed the design work and painted the scenic backdrop for the film. He went on to work on films from 1985 to 1995, including *Buffalo Girl* and *Eye Kid*. In 1996, while at work on *Silence in San Antonio*, Texas, Vega was promoted to art director and served in that capacity for 11 films.

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Vega’s work with the film industry began in 1985, on the film Animal behavior, shot in Albuquerque. Vega performed the design work and painted the scenic backdrops for the film. He went on to work on Wild Orchids from 1985 and 1995, including Buffalo Gulf and Spy Kid I & II. In 1996, while at work in Solo in San Antonio, Texas, Vega was promoted to art director and served in that capacity for 11 films.

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WILLIAM A. MILLER of Santa Fe is a philanthropist, entrepreneur, financial advisor, and renowned collector of contemporary and Native American art. Miller and his wife Alicia moved to Santa Fe from Chagrin Falls, Ohio in 1994 and became active in support of the arts in northern New Mexico. Although the Millers have assisted numerous arts organizations like Santa Fe Art Institute and Santa Fe Opera, their principal focus has been the New Mexico Art Project. Miller founded the New Mexico Art Project in 1992, and has served as Chairman of the Finance Committee and as Vice President, Treasurer, and Secretary of the Executive Committee. Miller currently serves on the Investment and Facilities Committees. His finance expertise and donated volunteer hours have been an important asset to the organization.

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AIPP ANNOUNCEMENTS

Public Artists Commissioned for Interior and Exterior Artworks for the New Mexico History Museum

New Mexico Arts worked with two exciting public artists to bring several large-scale public art projects to life at the New Mexico History Museum. Paula Castillo of Coordea, New Mexico and Kumi Yamashita created pieces for the interior.

Paula Castillo created four pieces that reference the history of natural environment in New Mexico. Three steel sculptures were created for and placed at the entrance to the museum: Des Herminas, Des Arboles and the crosses of New Mexico; Mountain Bends recognizes New Mexico’s many mountain ranges; and Rio Grande’s Edge provides an aerial view of the Rio Grande and all its tributaries. Together they tell the story of the natural environment in the history of the state. Visitors to the museum’s roof top terrace can read a text piece cast in aluminum with the words from a Tewa Home Song “my home over there, now I remember it,” and reflect on their experience at the museum.

Kumi Yamashita installed two sculptural pieces in the second-floor atrium of the museum. While the displays in the museum celebrate the famous people and events that shaped New Mexico, highlights of an artistic entendu Fragments that represents everyday New Mexicans. The work includes forty colored resins in squares that cast the shadows of profiles of New Mexicans from all walks of life.

Education Leaders Institute

A team of five education leaders from New Mexico participated in the National Endowment for the Arts (NEA’s) prestigious Education Leaders Institute in June in Chicago. Five teams were selected to participate in the institute by a panel convened by the NEA in partnership with the Illinois Arts Council. New Mexico participants focused on how the state’s arts education programs and resources can be used to address New Mexico’s high drop-out rates.

The multiagency and cross-disciplinary team of education leaders included State Senator Cynthia Nava of Las Cruces, who chairs the Senate Education Committee and is Superintendent of the Gadsden School District, Dr. James Holloway, Assistant Secretary of Education at the state Public Education Department, and an advocate and champion for New Mexico’s identified 46 rural school districts. Dr.Shell Sánchez, Director of Education at the National Hispanic Cultural Center in Albuquerque, who is committed to arts and cultural education with special attention to collaborative programs, building community interactions, and celebrating the power of individual creativity; Shelly Norris, principal at the Arts Academy at Bella Vista in Clovis, who has promoted two national award-winning fine arts magnet schools over the last eight years; and Janeice Gehrke, arts education program coordinator at New Mexico Arts and team leader.

The Education Leaders Institute (ELI) supports the design of K-12 education with arts at the core. Established by the NEA, ELI brings together school leaders, legislators, policy makers, educators, consultants, and scholars to envision a healthy national education environment founded on powerful arts education programs.
The available amounts for each site range from $15,000 to $40,000. Artists/galleries must include all applicable expenses: materials, insurance, framing, labor, taxes, installation, project plaque, and photo documentation of the artwork in the total cost of the artwork. The deadline for submissions is midnight, Thursday August 27, 2009.

**Prospectus #189: New Mexico School for the Blind and Visually Impaired – Early Childhood Programs**

**Deadline: Midnight, Thursday, September 24, 2009**

New Mexico Arts and the New Mexico School for the Blind and Visually Impaired (NMSBVI) seek an artist or artist team to create a site-specific program project at the Early Childhood Program campus in Albuquerque. The proposed artwork should offer an interactive multisensory experience that engages students and members of the blind and visually impaired community. Professional artists who reside in the United States and experienced in creating public-funded commission projects are invited to submit qualifications to this opportunity.

$77,180 is available for this project. The amount includes all fees and expenses: materials, equipment, costs, labor, insurance, taxes, travel, installation, project plaque, and written and photo documentation of the completed project. Up to five finalists will be invited to submit a formal proposal for the project.

Las Cruces paper-mache sculptor STEPHEN HANSEN, creates humorous cartoon-like characters through a unique medium and ironic perspective. Inspirations for Hansen’s work often emerge from a play-on-words, a common phrase, or a bit of conversation.

Through his meticulous paper-mache, Hansen has created artwork and characters that are known all over the world and speak to the human condition. Hansen’s artwork have been included in the Capitol Art Foundation Collection in Santa Fe, the Jyukano Research Institute in Tokyo, United States Embassies in Italy and Venezuela, and the Smithsonian Institution in Washington, DC.

Hansen grew up in Seattle, lived most of his life in Kalamazoo, Michigan and has lived in the Las Cruces area since 1989.

Master Blacksmith TOM JOYCE is known all over the world and spice works and characters that are fragile cameo-like appearance. Joyce is credited with revitalizing the tradition of blacksmithing in New Mexico and beyond. He has forged iron for public art projects in New Mexico and around the world, with commissions including the Jyukano Research Institute in Tokyo, United States Embassies in Italy and Venezuela, and the Smithsonian Institution in Washington, DC, the Boton Museum of Fine Art, the Museum of Applied Arts in Moscow, Russia, and the Musée des Arts Décoratifs in Paris, France.

In a commission project for the sculpture garden entrance at the Albuquerque Museum of Art, Joyce led a clean-up effort along the banks of the Rio Grande, where young people gathered pieces of discarded metal that he later melted down and forged into gates.

Joyce opened his studio to young artists and teaches them about iron and art. For over 30 years, he has shared his design concepts and blacksmithing knowledge with students through college-level internships, formal apprenticeships, and free youth classes. He has presented lectures on his craft in Ireland, England, Belgium, Italy, Finland, South Africa, Estonia, and the United States and Canada.

A native of Oklahoma, Joyce moved to El Rito, New Mexico when he was 12. He has been a resident of New Mexico for 38 years and has practiced his craft for over 30 years.

Santa Fe potter JOSEPH LONEWOLF learned pottery from his mother, Agapita Silva, and his father, Camilio Sunflower Tafoya, but he is widely credited with advancing the art of modern pottery beyond traditional boundaries.

In the 1970s, he introduced intricate etched designs onto the stone-polished surfaces of his pottery, and his designs have been noted for their delicacy, flawless detail, and fragile cameo-like appearance. Among Lonewolf’s innovations in pottery are highly detailed gresifi- to, new and unique natural clay color slip, and bas-relief.

In an annual celebration of the Hispanic art, culture, and history of New Mexico, Padilla’s popular books produced by the Museum of New Mexico Press include The Chile Chronicles: Tales of a New Mexico Harvest, that received the 1999 Historical Society of New Mexico’s Ralph Emerson Twitchell Award for a significant contribution to the field of history, and New & Sex: Lowering in New Mexico, a journey through northern New Mexico’s cherished car culture in which she collaborated with photographer Jack Parsons, a past recipient of the Governor’s Award for Excellence in the Arts.

Padilla has curated museum exhibits including the 2002 Eliseo Rodriguez: El Escuto Pintor exhibition at the New Mexico Museum of Art, worked in public relations, and volunteered for numerous non-profits, organizations including the Spanish Colonial Art Society and the Santa Fe Railway Park and Plaza project. She worked closely with the group that established the annual Santa Fe International Folk Art Market.

Padilla’s husband, Luis Tapia, received the City of Santa Fe Mayor’s Recognition Award for Excellence in Literary Arts in 1996.

**EDWARD VEGA** of Albuquerque is an artist recognized for his monumental sculptures and his set designs for major motion pictures.

Born and raised in Doming, New Mexico, Vega created fine arts degrees from both New Mexico State University and the University of New Mexico before he began teaching sculpture and printmaking at NMSU in the early 1970s. He served as head of the art department at the now-defunct University of Albuquerque from
2009 Governor’s Awards for Excellence in the Arts

Governor Bill Richardson and First Lady Barbara Richardson, along with the New Mexico Arts Commission, have announced the recipients of the 2009 Governor’s Awards for Excellence in the Arts.

This year’s recipients are: Stephen Hansen of Las Cruces for Sculpture; Tom Joyce of Santa Fe for Blacksmithing and Sculpture; Joseph Lonewell of Santa Clara Pueblo for Pottery; Carmella Padilla of Santa Fe for Literary Arts; Edward Vega of Albuquerque for Sculpture; Elaine Wiggins Howe of Roswell — Major Contributor to the Arts; William A. Miller of Santa Fe — Major Contributor to the Arts; and Pastiche, the Santa Fe New Mexican’s Arts and Entertainment Magazine — Major Contributor to the Arts.

Established in 1974 by Governor Bruce King and First Lady Alice King, the Governor’s Awards celebrate the role that artists, craftspeople, and art supporters play in the economic and cultural life of New Mexico. Throughout its existence, a diverse and prestigious list of painters, weavers, sculptors, dancers, musicians, storytellers, poets, actors, playwrights, and patrons have been honored.

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

The 2009 Governor’s Arts Awards ceremonies will be held on Friday, September 25, 5:15 – 7:00 p.m. at the St. Francis Auditorium, New Mexico Museum of Art in Santa Fe. A public reception and exhibition opening will be held from 3:30 – 4:30 p.m. in the Governor’s Gallery, 4th Floor, Capitol. Both events are free and open to the public.

Cowboy boots. Most New Mexicans have owned at least one pair in their lives. They are as much a part of our cultural identity as our braggadocio neighbors to the east — perhaps even more so. From little-adorned work versions to elaborate and outlandish dress versions, cowboy boots are a ubiquitous part of our identity as westerners.

It wasn’t always this way. Cowboy boots are actually a recently acquired sartorial icon, owing as much to the glamour of Hollywood as to the necessities of the trade they were originally designed for.

Equestrian footwear has been around for about as long as mankind has been riding saddled horses. The Mongols and the Tartars are credited with introducing “high-heeled” riding boots as well as the term “well-heeled” to our folk lexicon. In an earlier column, I examined the western saddle and how it originated and evolved in New Mexico through Spanish and Moorish influences. Sad to say, cowboy boots as we know them are not a New Mexican invention. Early New Mexican vaqueros wore fustas de alea (winged boots), that were more or less tall moxacas with reinforced heels that spurs could be attached to.

The cowboy boot styles of today are the outgrowth of two different northern European styles: British Wellingtons (popularized by Arthur Wellesley, the First Duke of Wellington, famous for the defeat of Napoleon Bonaparte at the Battle of Waterloo), and the Germanic Hessian boots worn during the Revolutionary War. Wellington boots were a mail-call height shoe-pipe with rounded toes and heel lower than cowboy boots of today. Shoe-pipe means that the front and back pieces were the same height. Hessian boots had V-cut slits in the front and back.

Most early Wellington boots were made from two pieces of leather sewn onto a sole to which a heel was hobb-nailed. Originally, they were produced in the London factories. The upper of a pair contained either a right or left boot. They were painful to break-in until they conformed to the wearer’s foot. Eventually, right and left lasts developed as did four piece leather boots, two for the top, one for the heel, and one for the arch and toes.

For more information, contact WAA at 505/274-6171; or write ARTSpeak/ NM Arts, PO Box 1450, Santa Fe, NM 87504-1450, or send info and/or photos to ARTSpeak/ NM Arts, or visit www.nmarts.org. ARTSpeak and other NM Arts publications can be accessed on the web at www.nmarts.org.

Western Arts Alliance 2009 Annual Conference

August 31—September 4
Sheraton Phoenix Downtown Hotel

The Western Arts Alliance (WAA)’s Conference convenes presenters, artists, and agents around the shared goal to program live performances. The five-day conference will include a variety of exhibits, performances, networking events, speakers, classes and workshops. For more information, contact WAA at 505/274-6479; or write ARTSpeak to find out about applicable discounts for New Mexico participants or first-year members, or visit the website at www.westarts.org.

Custom Cowboy Boots by David Howie

To learn more about cowboy boots, check out Tyler Beard and Jim Arnold’s The Cowboy Boot: The Art of the Boot, both published by Gibbs Smith, Salt Lake City, or The Cowboy Boot: History, Art, Culture, Function, by David Stoecklein, Stoecklein Publishing, Ketchum, Idaho.

To find a custom boot maker near you, try: http://www.dimlights.com/boots/custom.html