Greetings from the Executive Director

It’s almost time to hit the trails – New Mexico Fiber Arts Trails that is. New Mexico Arts expects to publish a guide and brochure on our pilot New Mexico Fiber Arts Trails by mid-May.

Information on how to obtain a copy of the guide and brochure with maps of the Fiber Arts Trails will be available this spring on our web site at www.nmarts.org. You can call our office and request a copy at 505-827-6490 or 800-879-4278 (instate). We hope to make the guides available at state Tourism Department Visitors Centers as well as other distribution sites.

The pilot New Mexico Fiber Arts Trails consists of three loops featuring north central, northwest and southern New Mexico. We have 71 sites, including 69 organizations, featured along the trails that tell the story of fiber arts, including weaving, from sheep to shawl in New Mexico.

I’m cautiously optimistic that we will be successful in securing $125,000 in recurring funding for the Arts Trails project beginning in FY08, which starts July 1. As I write this, the New Mexico House of Representatives had included the recurring funding for the Arts Trails in the budget bill, which still needed to be approved by the Senate and signed into law by Governor Bill Richardson. So while it was by no means a done deal, things looked good for the Arts Trails during the 60-day legislative session. Please be sure to thank the governor and the members of the House Appropriations and Finance Committee, headed by Representative Lucky Varcalz of Santa Fe and Representative Kiki Saavedra of Albuquerque, for supporting the Arts Trails funding. Representative Peter Wirth of Santa Fe and Representative Patricia Lundstrom of Gallup were especially helpful.

On the Senate side, please be sure to thank Senator Carlos Cisneros of Questa, who submitted a bill in support of the funding for the Arts Trails, and Senator Richard Martinez of Española, who was also very supportive. There was lots of competition for funding during the 60-day legislative session so we can never take the support of our governor and legislators for granted.

If we are successful in securing the recurring funding for the Arts Trails, we want to expand this project around our state. The Arts Trails are an initiative of the governor and the legislature designed to increase arts-based economic development, essential to economic health and sustainability in our state, especially in our rural areas.

So please let us know if you are interested in developing Arts Trails in your area. We plan to hold workshops around our state to help jumpstart those efforts. We envision expanding the New Mexico Fiber Arts Trails to include the Rio Grande Corridor of Albuquerque and Santa Fe. We’re also working on developing Public Arts Trails that highlight our wonderful state public art collection located in all 33 New Mexico counties. Other possible Arts Trails include pottery, music, folk arts trails. But we don’t want to dictate future trail development; we want to support Arts Trails that are driven by the artists and arts organizations in their local communities.

We’re going to continue working with our partners on our pilot New Mexico Fiber Arts Trails to assure this project is successful in increasing the income of artists along the trails and in boosting cultural tourism in rural New Mexico.

As we get ready to launch our first Arts Trail, I’ve been thinking a lot about the transformative power of the arts and the importance of arts education. In February, I was fortunate to appear at an arts education conference with First Lady Barbara Richardson where she spoke about the importance of arts education, which she said is “paradoxically the first to be cut.”

Mrs. Richardson thanked arts educators from around our state for all they do in our schools which is “so important in the development of our kids.”

“In addition, where arts are a major economic engine, it’s imperative that we introduce our children to the arts,” she said. The First Lady got a standing ovation for her on-point remarks.

We want to hear from all of you as we update our strategic plan this year. Please let us know what you think we are doing well and where we need improvement so that we can stay relevant to your needs.

Please join me in welcoming Bob Cooper, our new Arts Commissioner. Bob has an extensive educational and business background in art. He is co-founder of Contemporary Hispanic Market in Santa Fe and an accomplished welded copper artist.

Loie Fecteau
Executive Director
loie.fecteau@state.nm.us
The New Mexico Fiber Arts Trails: Supporting Creativity At Its Source

The New Mexico Fiber Arts Trails, designed to put rural fiber artists’ creativity on the map, are now a reality, but the work continues! Applicants represented a vibrant array of fiber arts styles, techniques, materials, traditions, and innovations. Regional coordinators Diane Bowman, director of the Española Valley Fiber Arts Center, and Charlene Wait, president of the Southwest Women’s Fiber Arts Collective in Silver City, traversed the state to visit each applicant, north and south. Also on the trail was cultural arts writer Laura Marcus of Santa Fe, who wrote research and interviews into engaging site descriptions as well as profiles, essays, and resource lists.

The guide and map will feature a rich tapestry of 71 rural fiber studios, growers, processors, suppliers, galleries, cottage industries, workshops, and communities and provide a visual feast of images, sure to pique travelers’ imaginations. Also watch for articles on the fiber arts trails in the April/May Fibers magazine, June’s New Mexico Magazine, and the summer magazine, Burntends, in The New Mexican.

As part of the Arts Trails, we are pleased to offer workshops for participating sites to help them get ready for company. Bette Bradford of WESST Corp, whose arts entrepreneurship training has boosted artists’ careers statewide, will lead the workshops. The May 2007 workshops will be held in Española, Albuquerque, Zuni Pueblo, and Las Cruces in order to allow on the trails to attend. This important networking opportunity will equip sites with the tools to become well-informed ambassadors for the trail. Sites will be provided with copies of the fiber arts guide and brochure, as well as the New Mexico Fiber Arts Trails logo and signposts to help visitors identify fiber arts trails sites.

We invite you to explore the rural fiber arts trails. And don’t forget to take home some of the richness of fiber artistry in rural New Mexico!

For more information, contact Carol Cooper, Project Manager, at 505-827-6490, 800-879-4278 (instate), or email carol.cooper@state.nm.us.

TREASURE TALES OF NEW MEXICO

From the time Fray Marcos de Niza preceded Coronado in his search for the Seven Cities of Gold, New Mexico has been a magnet for treasure seekers and a hotbed of treasure tales, no matter that the treasure has often been elusive or non-existent.

While it is true that there have been a few significant finds of gold and silver in our state, they are fairly insignificant in global terms of output and overall volume. Most of the scarce valuable ores that have been mined in our state are fairly well documented and account for. However, there have always been rich exques that escaped detection or were stolen and never recovered, and these have served as great fodder for inventive fantasists.

Most New Mexico treasure tales follow predictable patterns common to the genre. Typically, treasure is peripherally known or heard about, discovered by someone who had lost access to it. Directions to its recovery were precise to a crucial point and then choices or ambiguity prevailed. There are, however, some differences between the early Hispanic colonial tales and those of the later Anglo immigrants.

In the early colonial Hispanic tales there were three common types of treasure stories. The first included a secret mine where one was smeared and cast into an object, cross, bell, or inventory; that was temporarily buried because an event like an Indian attack, discovery by tax officials, or fight among miners, and the exact location is lost. The second was the secretive rico (rich) merchant who, not trusting banks, buried his profits behind a house or sealed them up in a niche in the wall and died before he could alert his heirs to their whereabouts. The third was the story of the church or house that had been destroyed by a flood where a gold object or bag of coins now laid buried, or its variation, where Indians looted the house and buried the treasure.

I had a good friend who bought an old adobe house in Contrasras where gold coins had supposedly been hidden by a rich Hispanic merchant over a hundred years before. At least once a week someone would stop by and ask for permission to dig up the place.

Many times he awoke to the sound of people digging up his yard in the dead of night. Whether there was any truth to the story behind the gold (none was ever found), the persistence of the tale and the sheer number of determined treasure seekers who still pursued it was impressive. Like the Hispanic tales, Anglo treasure stories often involve lost mines and Indian attacks, but after that, they diverge. If anything is found in an old adobe building it is typically an “old Spanish document” that either details specific vague directions to the treasure or provides an ambiguous map. These documents are commonly referred to in treasure tales as “wamba.”

The most common treasure stories of the Anglo settlers were those of cached riches taken in various robberies, from bandits along the Camino Real to train robbers who temporarily stash their loot to aid their getaway. They are easily killed or upon return are unable to recognize the surroundings and find the loot. Either way, the valuable remains lost and could be found by a persistent and lucky treasure seeker.

The most fertile ground for hidden treasure stories in New Mexico are areas that have historically produced the least riches. South central New Mexico, home to the Jornada del Muerto, is one area. The Chihuahua Mountains, southwest of Truth or Consequences, which separate the Jornada from the Rio Grande section of the Camino Real, have a long history of treasure tales. According to many local legend, the mountains are hollow underneath and have hidden shafts that lead from both the east and west sides to large caverns with river flowing through it. The caves, if cut, would be stacked with bars of silver and gold and guarded by the skeletons of other treasure seekers.

Then there is the treasure of Padre La Rue in the Organ Mountains. In 1797, La Rue was killed by dying Spanish soldiers aboard a rich gold vein in the third peak north of the Pinos del Norte (El Paso). He recruited Indians to mine and smelt it. When the Spanish found out, they came for the gold and the good Padre had the Indians hide it in the mine and seal up and disguise the entrance. Of course they did not get the gold and the good Padre had been killed ever since.

Perhaps the most famous treasure tale from the Jornada area is the most recent one of Milton “Doc” Noss and Victorio Peak. Doc claims to have discovered cached gold bars in a cavern beneath the remote peak in 1937, and claims to have brought some of them out of the ground. Unfortunately, according to Noss, in an attempt to enlarge the opening with dynamite to better transport the gold, he collapsed the entire shaft. Further compounding his efforts to recover the treasure, the U.S. Army appropriated the land a few years later for White Sands Missile Range. Doc was murdered in 1949. Since then, several attempts have been made to find the treasure. Elaborate seismographic and ground penetrating radar have revealed hidden shafts and chambers, but no gold has ever been found.

There is also an old, persistent, and uncon firmed legend that purports that Montezuma (presumably heir of the Aztec slain by Cortez) came north in the 1520s and stashed Aztec bars of silver and gold and guarded by the skeletons of other treasure seekers. Whether there was any truth to the story behind the gold coins (none was ever found), the persistence of the tale and the sheer number of determined treasure seekers who still pursued it was impressive. Perhaps the most famous treasure tale from the Jornada area is the most recent one of Milton "Doc" Noss and Victorio Peak.

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New Mexico Fiber Arts Trails will be underway soon with a guide and brochure with maps available in May. With three loops covering north central, northeast, and southern New Mexico, and over 71 sites featured, the guide is a great resource to help plan a unique summer getaway rooted in the fiber arts traditions of New Mexico. Please contact New Mexico Arts for copies of the guide and brochure at 505-827-6490 or 800-879-4278 (instate) or visit our web site at www.nmarts.org.

North Central – 1-11
1 España Valley Fiber Arts Center (Fiber Network Site) – Española
2 Santa Clara Trading Post – Santa Clara Pueblo/Éspanola
3 Black Mesa Fiber Arts – Éspanola
4 RT Dave Shepherd and Handweaver – Española
5 Earth Arts – Española
6 Marie Vigil Wearings – Candelaria/Chimayo
7 Karen Martinez Studio & Gallery – Santa Cruz Lake/Chimayo
8 Centenial Traditional Arts – Chimayo
9 Los Viglos Living Traditions – Fiber Studio and Supply – Chimayo
10 Ortega’s Weaving Shop – Chimayo
11 Tejedoras de Los Trampas – Las Trampas
12 Metter – Dixon
13 Art for the Heart – Jabumbo
14 SandieSilk – Jabumbo
15 Tao Sunflower/Yarns and Fibers – Amargo Seco
16 Weaving Southwest – Taos
17 La Luna Works – Taos
18 Rio Fernando Farm – More
19 Taotapes of Lana – More
20 Victory Ranch Alpacas – More
21 Taotapes of Lana – La Riegue
22 Furniture and More – La Riegue
23 Viengt Designs – Tucumcari
24 Good Fibulations – Edgefield
25 Robin Pascal Fiber Artist and Perfect Buttons – Edgewood
26 Shooting Star Farm – Edgewood
27 Johnson’s of Madrid Gallery – Madrid
28 Tapestry Gallery – Madrid
29 Lauren Camp Fiber Artist – La Cienega
30 Kokhiler Studio – Elkoada
31 seedzabaman – Glorieta

Northwest – 12-47
12 Julie Wagner Studio – El Rito
13 New Mexico College Fiber Arts Program – El Rito
14 Vanderbrook Studios – El Rito
15 Some Enchanted Wearings – Alquife
16 Regalos de Alquife – Alquife

Southern – 48-71
48 Tonic Art Gallery – Tucumcari
49 Poppe’s Gallery – Magdalena
50 Magdalena Arts Gallery – Magdalena
51 Holly’s Modena Studio – Magdalena
52 Cat Bysch Creations Studio – Magdalena
53 Shepherd Studios – Dural
54 Monte Cristo Gift Shop and Gallery – Chama
55 Grasshopper Silk – Elsbanes
56 Celostat Creations – Truth or Consequences
57 Geronimo Springs Museum – Truth or Consequences
58 Percha Creek Trailers Co-op – Silver City
59 The Common Thread (Fiber Network Site) – Silver City
60 Elemental Art – Silver City
61 Yasha Yarn – Silver City
62 Thunder Creek Quilt Company – Silver City
63 Doc Campbell’s Post/ – Gila Corner Country Gallery
64 Gila Hot Springs
65 Chicharita Gallery – Rodas
66 Galeria 200 – Deming
67 Tru Manos Boutique – Minatoll
68 Tru Manos Workshop – San Miguel
69 LazyAlpacaShop and Gallery – Las Cruces
70 New Mexico Farm & Ranch Heritage Museum – Las Cruces
71 Royal Fiber Spinnery – Ruidoso
72 ZWO’s Gallery – Nogal

Dallas W. Green/Painting
Red Symmetry/ Carol Shim | 11” x 14” | Archival inkjet print on Ultra-White paper | Communications and Journalism Building | Associated Art Series

IN-STATE OPPORTUNITIES

Deadline: April 20, 2007
New Mexico Energy, Minerals and Natural Resources Department, State Parks Division, seeks to commission an interior mural and sculpture for the Vietnam Veterans Memorial State Park Peace and Brotherhood Chapel located at the Vietnam Veterans Memorial State Park, north of Angel Fire, NM (27 miles east of Taos). The artwork will be the focal point of the interior of the chapel. The concept and impression to be received notions of hanging work in a professional setting. Local artists ages 21-41 are encouraged to bring their work, up to three works per artist will be accepted. Artwork will be accepted on a first-come, first-served basis. A panel of judges from the Santa Fe arts community will be present to award three top prizes. For more information, contact the ArtVent Gallery hotline at 505-913-0746 or visit the web site at www.avent.com.

Deadline: April 25, 2007
Orem, UT – The Utah Public Art Program announces a new call for qualifications and a letter of interest from artists and/or artist teams interested in creating site-specific art for the new Digital Learning Center at Utah Valley State College in Orem, Utah. It is the intent of the committee to commission art for this new facility that is part of the college’s focus on modern, contemporary culture, and media. The total budget is $133,000. For more information, contact Fletcher Booth at 503-885-3836. The full RFQ is available on the web site at http://arts.utah.gov/funding/competitions/pubarti/RFQ.html.

Deadline: May 19, 2007
The Peter H. Goodwin Art Gallery at the University of Utah seeks fine art works that reflect the theme “Red Symmetry.” For further information, contact Carol Shim, 11 x 14” Archival inkjet print on Ultra-White paper, Communications and Journalism Building, Associated Art Series.

OUT-OF-STATE OPPORTUNITIES

Deadline: April 25, 2007
Portland, ME – The Maine Tourism Authority is calling artists to submit proposals to design, execute, and install artwork at its new headquarters to be located at the intersection of Congress Street and the Airport Connector Road in Portland, Maine, 1-95 Exit # 46. Project budget is $1,000,000. For more information, contact Donna McNeil, Assistant Director at the Maine Arts Commission, at donna.mcmillan@maine.gov or 207-776-3276.

Deadline: April 25, 2007
The project is open to all artists who reside in and are familiar with the Maine Arts Commission or contact Sharon Schultz, State Parks Division, at 505-827-1472.

New Mexico Desert Chorale – Plaza 2006 | Photo credit: Ken Howard

Using pushpins, artists and viewers are forced to question the notions of art within the context of the contemporary exhibition space, as well as preconceived notions of hanging work in a professional setting. Local artists ages 21-41 are encouraged to bring their work, up to three works per artist will be accepted. Artwork will be accepted on a first-come, first-served basis. A panel of judges from the Santa Fe arts community will be present to award three top prizes. For more information, contact the ArtVent Gallery hotline at 505-913-0746 or visit the web site at www.avent.com.

Media must be durable, low maintenance, permanent, and able to endure north central, northwest, and southern New Mexico, and over 71 sites featured, the guide is a great resource to help plan a unique summer getaway rooted in the fiber arts traditions of New Mexico. Please contact New Mexico Arts for copies of the guide and brochure at 505-827-6490 or 800-879-4278 (instate) or visit our web site at www.nmarts.org.

Prospectus #187: Palace of the Governors – New Mexico History Museum

Deadline: 5 pm, Thursday, June 14, 2007
The Art in Public Places Program of New Mexico Arts and the Palace of the Governors – New Mexico History Museum Local Selection Committee solicits commission artwork for the New Mexico History Museum under construction on the north side of the historic Palace of the Governors in Santa Fe.

The committee solicits a timeless, highly visual original artwork that will enhance the visitor’s experience to the museum while addressing the unique connection that exists between the people and place in New Mexico.

The selected artist may use any or all of the available space to illustrate this theme. Available space includes, but is not limited to, the exterior wall and landscape area near an entrance to the floor in the crossroads gallery, main stairwell walls, and atrium walls as well as a roof-top terrace. There is the option of suspended works in some of these locations. The museum also has river barrels (reeds) used for the foundation from the 18th century available for artists who wish to incorporate them into their work.

Media must be durable, low maintenance, permanent, safe for both children and adults and be ADA-compliant. Additionally, the selected artwork may require certification by a licensed structural engineer and a review by a professional fine art conservator at the selected artist’s expense. Up to five finalists will be selected. This project is open to all artists who reside in the United States. Project deadline: May 20, 2007. Artists must receive a prospectus to apply. The prospectus can be downloaded from the web site at www.nmarts.org or contact AIPP staff at New Mexico Arts, telephone 505-827-6490, 800-879-4278 (instate), or email aipp@nmae.state.nm.us.

Project budget is $100,000.
The winner of the New Mexico finals was Fantasia Lonjose of Zuni Pueblos. She will receive $300 and an all-expense paid trip with chapel to Washington DC to compete in the national finals April 29 – May 1. Her school, Santa Fe Indian School, will receive a $300 stipend with which to purchase poetry books for the school library. The runner-up was Rebekah Reyes of New Mexico Academy of Science and Mathematics, who will receive $100, and the school library will receive $200 for poetry books.

Judges for the state finals were New Mexico poets Mary McGinnis and Fantasia Lonjose of Santa Fe Indian School; teacher Tom Troth, Taos High School; and 2006 Poetry Out Loud national champion Tom Waldron, UNM – George Pearl Architecture Building.

The institute will cover topics such as the current research in neuroscience, especially as it pertains to brain development and how children learn; the relationship between developmental movement and brain development; and how to implement the Critical Response Process, an artist-based method of critiquing performance, and visual art pieces developed by MacArthur awardee and dancer Liz Lerman. There will be workshops in dance, music, and theater. Arts integration methods will also be discussed.

Registration for the 2007 institute will close May 1. The sessions are scheduled June 11-16 and June 18-21. On-line registration is available on New Mexico Arts web site at www.nmarts.org. For more information and other registration method, contact Ann Woman at New Mexico Arts 505-827-6490 or 800-479-4278 (instate)

New AIPP Program Assistant
AIPP welcomes Joan Selenos as our new Public Art Program Assistant. Joan has a Bachelor of Science degree with a double major in Commercial Photography and Graphic Arts Printing from Texas A&M University. She has lived in many places, including several countries, and has acquired a love for different cultures and their art. Joan incorporates environmental objects, buildings, sculpture, ruins, architectural details, people, and commercial products into her own style of photography.

Cowboy Heritage finalists chosen for Lea County Cowboy Hall of Fame Public Art Project
Five finalists were selected for The Western Heritage Museum and Lea County Cowboy Hall of Fame public art project on the campus of New Mexico Junior College in Hobbs NM. All of the artists were asked to capture the spirit of this region by exemplifying the diversity, beauty, and rich cultural traditions of ranching and farming that have shaped the American Southwest.

Kim Crowley of Santa Fe creates realistic sculptures within an historical context that illustrate a specific story. His personal design philosophy states that the artwork in question must provide an enduring connection with the people who will be using the facility through close collaboration with community representatives.

Albuquerque artist Ryan Hendel makes sculptures based on the observation of his surroundings and a reaction to the landscape through a process of discovery. In his work, Ryan attempts to express the visual relationship between high technology and organic structures while concentrating on the history of the region and the desert landscape.

Brian Norwood of Jd is best known for his monumental metal sculpture depicting silhouetted cowboys working a herd of cattle. He proposes a project of similar design and feels that his straightforward, realistic style would be appropriate for this conservative part of the state.

Santa Fe sculptor Don Redman develops monumental site-reactive sculptures based on the history and cultural traditions of the region in which they are placed. Often incorporating found objects into his designs, Don focuses on the reinvention of those objects and reinterpreting the original form to express new meaning.

The Frosty and Animated State of Alabama
Jean-Robert P. for 60” x 2’ x 7’ ice bridge on 1000+ blocks of ice. Silver City, Big Ditch Park. T.J.M.E. – Silver City.