Greetings from the Executive Director

New Mexico Arts has gotten a green light from the Governor’s Office to seek recurring funding from the Legislature for our arts trails project designed to put New Mexico artists on the map and bring the market to them.

For the current fiscal year, which began July 1, we received a one-time special appropriation of $250,000 from the Legislature and Governor Bill Richardson to jumpstart this cultural tourism effort. The arts trails have a lot of positive momentum so securing recurring funding will be important to keep this project moving. There will be lots of competition for funding in the 2007 regular legislative session, which begins January 16 in Santa Fe, so we need to build support now to make this funding recurring.

We’ve decided to focus our pilot arts trails on fiber artists, including weavers and other textile artists statewide. We’re contracting with two regional coordinators and a writer/researcher to help us develop the New Mexico Fiber Arts Trails. We plan to publish a guide on the trails in the spring. We also plan to hold regional workshops to help get fiber arts sites ready for company, as well as provide technical assistance to artists and groups around the state who are interested in developing other arts trails. We see this effort as supporting the governor’s efforts to promote economic development across New Mexico, but especially in rural areas. We hope the arts trails enable our artists to increase their incomes and to stay where they live, which will promote economic health and sustainability across New Mexico.

I was invited to testify on the arts trail project before the Legislature’s Interim Economic and Rural Development and Telecommunications Committee in Gallup during the summer. I received a very positive reception from legislators, who praised the governor and New Mexico Arts for undertaking this project.

Many committee members said they would support making the $250,000 recurring as they would like to see more arts trails developed around the state. The members agreed that arts-based economic development and cultural tourism make a lot of sense for New Mexico, especially in our rural areas, given our state’s wonderful cultural and artistic heritage.

The legislators were particularly pleased that we’re requiring participating arts trails sites to supply us with some baseline data so that we will be able to measure the success of the arts trails. We’re also requiring sites to keep statistics about visitors, such as a sign-in sheet, so that we’ll be able to track how many visitors are using the arts trails.

The legislators said incorporating these types of performance measures into the arts trails is very important because we need to have reliable quantifiable data, especially if our funding does become recurring.

Several committee members said the arts trails concept was a natural for New Mexico given the importance of trails in our history and culture, such as El Camino Real and the Old Santa Fe Trail. Senator Clint Harden of Clovis quipped during the meeting that, “Finally, New Mexico is getting off on the right trail.”

In this issue of ARTSpeak, we provide a county-by-county breakdown of our FY07 grants, which are funded by about 60 percent state general fund money and 40 percent federal money from the National Endowment for the Arts. The New Mexico Arts Commission approved about $900,000 in grants for FY07 for 166 arts organizations and eight folk arts apprenticeships.

Please be sure to thank our congressional representatives, your local state legislators, and the governor for their continued support of the arts in New Mexico. Without their help, none of what we do would be possible.
Greetings from the Executive Director

New Mexico Arts has gotten a green light from the Governor’s Office to seek recurring funding from the Legislature for our arts trails project designed to put New Mexico artists on the map and bring the market to them.

For the current fiscal year, which began July 1, we received a one-time special appropriation of $250,000 from the Legislature and Governor Bill Richardson to jumpstart this cultural tourism effort. The arts trails have a lot of positive momentum so securing recurring funding will be important to keep this project moving. There will be lots of competition for funding in the 2007 regular legislative session, which begins January 16 in Santa Fe, so we need to build support now to make this funding recurring.

We’ve decided to focus our pilot arts trails on fiber artists, including weavers and other textile artists statewide. We’re contracting with two regional coordinators and a writer/researcher to help us develop the New Mexico Fiber Arts Trails. We plan to publish a guide on the trails in the spring.

We also plan to hold regional workshops to help get fiber arts sites ready for company, as well as provide technical assistance to artists and groups around the state who are interested in developing other arts trails. We see this effort as supporting the governor’s efforts to promote economic development across New Mexico, but especially in rural areas. We hope the arts trails enable our artists to increase their incomes and to stay where they live, which will promote economic health and sustainability across New Mexico.

I was invited to testify on the arts trail project before the Legislature’s Interim Economic and Rural Development and Telecommunications Committee in Gallup during the summer. I received a very positive reception from legislators, who praised the governor and New Mexico Arts for undertaking this project.

Many committee members said they would support making the $250,000 recurring as they would like to see more arts trails developed around the state. The members agreed that arts-based economic development and cultural tourism make a lot of sense for New Mexico, especially in our rural areas, given our state’s wonderful cultural and artistic heritage.

The legislators were particularly pleased that we’re requiring participating arts trails sites to supply us with some baseline data so that we will be able to measure the success of the arts trails. We’re also requiring sites to keep statistics about visitors, such as a sign-in sheet, so that we’ll be able to track how many visitors are using the arts trails.

Several committee members said the arts trails concept was a natural for New Mexico given the importance of trails in our history and culture, such as El Camino Real and the Old Santa Fe Trail. Senator Clint Harden of Clovis quipped during the meeting that, “Finally, New Mexico is getting off on the right trail.”

In this issue of ARTSpeak, we provide a county-by-county breakdown of our FY07 grants, which are funded by about 60 percent state general fund money and 40 percent federal money from the National Endowment for the Arts. The New Mexico Arts Commission approved about $900,000 in grants for FY07 for 166 arts organizations and eight folk arts apprenticeships.

Please be sure to thank our congressional representatives, your local state legislators, and the governor for their continued support of the arts in New Mexico. Without their help, none of what we do would be possible.

New Mexico Arts co-sponsored a reception to honor past and present New Mexican recipients of National Heritage Fellowships from the National Endowment for the Arts on October 19, 2006, at the Governor’s Gallery, State Capitol in Santa Fe. This year’s awardees included Dr. Charles Carrillo of Santa Fe, the famed santero, and the late Native American Storyteller Esther Martinez of San Juan Pueblo.

New Mexico Arts also hosted our second temporary art installation October 7, November 13, 2006, in Silver City. The theme of this T.I.M.E. (Temporary Installations Made for the Environment) was alchemy, and included installations at five Silver City locations, including the Grant County Courthouse, La Capilla, Big Ditch Park, Murray Ryan Visitors’ Center, and Gila Regional Medical Center.

Loie Fecteau
Executive Director
loie.fecteau@state.nm.us
It’s time to serve as a panelist for New Mexico Arts!

If you are interested in serving on an application review panel to review and rate grant applications in March and April 2007, and if you have expertise in one or more artistic disciplines (visual arts, performing arts, literary, multidisciplinary or interdisciplinary arts, or in arts education), please consider this opportunity. New Mexico Arts selects panelists based on their knowledge of one or more artistic disciplines, the cultural, ethnic, and geographic diversity of the arts in New Mexico; and their expertise in business, management, or demonstrated commitment to a particular arts discipline or field. Qualified individuals with disabilities are encouraged to apply. Selected panelists will receive per diem and mileage for service, if applicable. Send a copy of your most current resume and a cover letter indicating your area of panel interest. Please send your materials to New Mexico Arts, PO Box 1450, Santa Fe NM 87504-1450, or fax 505-827-6043. For more information, contact Virginia Castellano at 505-827-6490, 800-879-4278 (instate), or email virginia.castellano@state.nm.us

The Origins of Navajo Silversmithing

by Claude Stephenson, Folk Arts Coordinator

While it seems ubiquitous to the Navajo people today, the art of silversmithing has only been practiced by Navajos since the mid-nineteenth century. John Adair, who researched the subject thoroughly in the 1930s, claims that a Navajo man named Atsidy Sani, which means “old smith,” was the first Navajo silversmith and hawked his wares (blacksmith and platero (silver worker) who lived near Mt. Taylor around 1850. Atsidy Sani first learned the trade of blacksmithing, and it was unclear when he began working with silver, but it was likely around the time just before the internment of the Navajo people at Bosque Redondo, near Ft. Sumner in 1864. However, silversmithing did not become common among the Navajo until after they were allowed to return to the reservation in 1868.

Rosella Frederick A Tribute

We would like to honor and remember Rosella Frederick for her more than eight years as our beloved receptionist at New Mexico Arts. Rose died Friday, September 15, 2006, after a long illness. Dedicated, hard working, with a wonderful attitude, Rose was the heart and soul of New Mexico Arts. Aply-named, Rose shared her love of flowers and beauty with all, and she brought joy into our lives.

The public voice of New Mexico Arts, Rose was the first person anyone met on arriving at the Arts Division, and she delighted visitors and staff with her sense of humor and grace. She had exceptional organizational and troubleshooting abilities, and was committed to providing quality customer service and satisfaction to constituents.

Very knowledgeable about our programs and website, Rose was always ready to pitch in to help fellow staff members complete projects and meet deadlines.

Governor Bill Richardson recently honored Rose with a Certificate of Appreciation for “outstanding achievement and exceptional accomplishment” for her many years of dedication at New Mexico Arts. Governor Bruce King honored Rose in 1981 with a Certificate of Recognition for 10 years of service to the then-Commerce and Industry Department.

Born and raised at Cochiti Pueblo, Rose was a daughter of the late Joe H. Quintana, the renowned Native American jeweler. A gifted artist in her own right, Rose was known for her micaceous pottery and enamel jewelry.

Rose was also known for baking wonderful pies and bread for Cochiti Feast, and she generously shared these goodies with her co-workers at New Mexico Arts.

Rose was a very dedicated volunteer in the fight to find a cure for breast cancer, taking part in walks and coordinating fundraising activities in New Mexico.

It was a gift to know and work with her.

Loie Fecteau
Executive Director, New Mexico Arts

Some of the first items commonly made by silversmiths were silver bells fabricated by hammering U.S. quarters into hollowed depressions and then soldering small clapper-pits to the inside. The U.S. Mint was the most common source of silver for these early smiths. They would either hammer silver coins into other shapes or melt them for use in casts carved from sandstone gathered nearby. In 1896, the U.S. Government sent out an order to the Navajo forbidding the practice of defacing or melting its currency, and consequently Mexican silver coins became the preferred source. Mexican silver was softer and easier to melt and shape.

Early forges were crude works created on the ground where the smith knelt or squatted to form his silver. Tools were sparse and metal working equipment hard to come by. The Navajo used what was around them. Crucibles for melting the silver were often simply broken pieces of Pueblo pots. Awls or cold chisels were used to create decorative designs. Early forged items were crude and simple. Among the items of jewelry made at this stage were rings, bracelets, necklaces, pendants, and bow guards, called ketons.

In the 1880s, conchas began to be made by Navajo silversmiths. It’s commonly thought that the Navajo learned of conchas from neighboring Southern Plains Indians, who wore round and oval plaques of German silver in their hair and on belts. Early Navajo conchas were simple, thin, and smooth, although some had scalloped edges. They typically had diamond-shaped holes with a transverse slot cut into them to affix them to a leather belt. However, they soon began to appear with decorative stamped patterns.

Because of the similarities between the tools and the patterns chosen, many scholars believe that the Navajo got the idea to work silver in this way from the leather stamping of their Mexican neighbors. As soldering skills improved, many silversmiths began attaching loops to the back of the conchas. This allowed a large silver face, uninterrupted by belt holes, to become a canvas for stamping increasingly elaborate decorative patterns. The availability of fine files on the reservation during this period enabled silversmiths to create their own unique stamps and punches, thereby increasing the complexity of the designs.

During the 1880s, two other innovations that have become synonymous with Navajo silver appeared. The first of these was setting turquoise stones in the silver work. Originally, turquoise was acquired by trading with the Zuni Indians, but other sources soon became available. The other innovation was the squash blossom necklace with its silver beads. The beads were made by hammering silver into two hemispheres and then soldering them together. The idea for the squash blossom itself is said to have come from the Spanish practice of wearing silver ornaments in the shape of a pomegranate. An aside to this is the belief among many Armenians that the pomegranate design was their creation and was taken to Spain by the Moors.

Today, the Navajo silversmiths work in much better conditions with much finer tools than their ancestors, but they owe much of what they know to pioneers like Atsidy Sani and the Navajos he taught.

World Without End
Zachariah Rieke; Acrylic on canvas; 74 1/2” x 64’’
UMNM – Continuing Education Lobby

Early Navajo silver and garnet bracelet, with teardrop done with a cold chisel and awl.
Teal McIffben Collection

ARTSpeak • FALL 2006 • www.nmarts.org

ARTSpeak • FALL 2006 • www.nmarts.org
New Mexico Arts and the Western Heritage Museum seek to commission an artwork to help create public art projects in the region. Artists submitting applications should be experienced in creating public art projects.

Up to 5 finalists may be selected. This project is open to all artists who reside in New Mexico, Colorado, Utah, and Texas. The committee would like the artwork to be placed on the grounds of the new medical center in Raton, New Mexico. The unique history of the northeastern New Mexico and southwestern Colorado area will become a landmark to honor the sacrifice of those individuals who have died while serving their community and the ongoing commitment of those who serve today.

The project budget is $125,000. A complete prospectus and guidelines can be found at www.cabo.gov/publicart, search “Current Opportunities.” For more information, contact Dan Fuller, Public Art Program Coordinator, telephone 505-768-3837 or email dfuller@cabq.gov.

**City of Raton Public Art Program**

**Deadline:** Ongoing

Clearwater, FL - The Pinellas County Arts Council seeks professional artists familiar with public art projects to join the expanding public art database registry. To register, visit www.pinellassarts.org, go to Public Art and Design link to the short form, and automatically submit contact information. Pinellas County Arts Council, 14700 Terminal Blvd., Suite 229, Clearwater FL 33732, telephone 727-507-4159.

**Deadline:** Ongoing

Las Vegas, NV - The Las Vegas Arts Commission invites interested artists to submit work for the artist registry database. This database is the resource for both the Las Vegas Arts Commission and the general public. Forms and additional information are available at www.lasvegasnevada.gov.

**Deadline:** Ongoing

The City of Austin Art in Public Places has an Artist Registry application forms available on the website at www.cityofaustin.org/aipp.
### Mckinley County
- El Rancho de las Golondrinas Museum: $7,159
- El Museo Cultural de Santa Fe, Inc.: $5,959
- Center for Contemporary Arts: $5,959
- Aspen Santa Fe Ballet: $5,959

### Mora County
- Guía Tama, Folk Arts Master Artist: $4,000
- Tapetes de Luna: $3,969

### Otero County
- Ricklinger Center for Performing Arts: $5,959

### Quay County
- Quay Council For Arts & Humanities: $5,959

### Rio Arriba County
- Asua Public Schools: $3,780
- Valley Fiber Arts Center: $13,936.44
- Gila Regional Medical Center: $13,363.98

### San Juan County
- Aztec Ruins National Monument: $6,559
- Taos Pueblo, New Mexico: $6,159
- Taos Museum of Art: $5,959
- Taos Pueblo Cultural Center: $5,359
- Taos County Council for the Arts: $2,969
- Taos County Performing Arts: $2,969

### San Miguel County
- Beartice M Estes Sandoval, Folk Arts Master Artist: $3,291.64
- La Fonda, Santa Fe: $5,959
- Las Vegas Arts Council: $5,959
- Las Vegas Community Arts Center: $5,519
- Penelope’s Box: $3,159

### Sandoval County
- Corrales Cultural Arts Council: $7,359
- Placitas Artists Series, Inc.: $4,769

### Santa Fe County
- Aspen Santa Fe Ballet: $5,959
- Center for Contemporary Arts, Santa Fe, Inc.: $3,780
- College of Santa Fe: $4,359
- El Museo Cultural de Santa Fe: $5,959
- El Rancho de las Golondrinas Museum: $7,159

### Southern Indiana Counties
- Southwestern Association for Indian Arts, Inc.: $6,759
- Spanish Colonial Arts Society, Inc.: $7,359
- St. John’s College: $7,759
- Taos Pueblo, New Mexico: $6,559
- Taos Arts Council: $6,269
- Taos County Library: $5,369
- Taos County Historic Sites: $5,519

### Taos County
- Taos County Arts Council: $2,359

### Tularosa County
- Valley West Nature Park: $5,759
- Wise Fool New Mexico: $6,983

### Sierra County
- Sierra County Arts Council: $2,359

### Socorro County
- London Frontier Theater Company: $3,080
- New Mexico Tech Performing Arts Series: $6,559
- Socorro Consolidated Schools: $5,959
- Special Orchestra, Inc.: $2,569

### Taos County
- Taos County Arts Council: $2,359

### Tularosa County
- Taos Pueblo, New Mexico: $1,280

### Valencia County
- Clayton Art Council, Inc.: $3,359
- Valencia County Arts Council: $5,519

### T.I.M.E. - Temporary Installations Made for the Environment - Silver City - 2006

The Art in Public Places Program presented the second annual T.I.M.E. - Temporary Installations Made for the Environment in Silver City from October 7 – November 13th. New Mexican artists from throughout the state created temporary environmental artworks based on this year’s theme: alchemy. The event coincided with Silver City’s Annual Weekend at the Galleries held the first weekend of October. The artworks were displayed for approximately three weeks and at the end of the exhibition were dissembled and removed leaving no trace of ever having existed.

The T.I.M.E. project was inspired by the emerging public art trend to engage artists interested in creating more spontaneous and immediate artworks with short life spans. AIPP hopes that this kind of project will attract both emerging artists, new to working in public art, and artists with more experience. Projects of this type are meant to involve the public and foster a renewed interest in public art, while introducing emerging artists to the public art process.

Artwork was created for and exhibited in various locations in Silver City including the Grant County Courthouse, La Capilla Chapel, Big Ditch Park, Murray Ryan Visitors’ Center, and Gila Regional Medical Center. The following artists participated in this year’s T.I.M.E. Jason Joseph Hare, David Benitez, Erin Wall, and Casey Alan Way.

If your community would like to host a T.I.M.E. exposition, please contact AIPP at New Mexico Arts, telephone 505-827-6490, 800-879-4278 (instate), or email aipp@state.nm.us. We request that you contact us at least eight months before the proposed event.

### Acclaimed Artists

Many renowned and talented artists from the Four Corners states applied to the 2005-2006 Acclaimed Artists Series. AIPP wishes to thank all of the artists who submitted this year’s outstanding artwork and who were patient as it took a little longer than anticipated to complete the selection process due to our move to the Bataan Memorial Building in the spring.

Since colleges and universities usually receive large legislative appropriations each year for construction or renovation, these institutions usually commission site-specific artwork for their facilities. However, sometimes they purchase artwork for facilities in lieu of a commission.

We are pleased that twenty artists’ works were selected for a total of 24 new pieces for the State’s Public Art Collection, including two artworks that were added to the New Mexico Arts Permanent Collection, which loans artwork to public facilities for five-year periods. If you live in the vicinity or are visiting one of the following locations listed below, please stop by to enjoy the artwork.

#### Mesa Lands Community College, Tucumcari
- Bruce Lowrey - Gathering Clouds
- Terry Thompson - Taos Mountain Alpenglow & Moonset Over Tres Orejas

#### Bosque Farms Police & Fire Station, Bosque Farms
- Terry Thompson - Spoils in Snow & White Sands Sunset
- Linda Ingraham - Cloud Suite

#### Valencia County
- Through the Flower Corp: $3,359
- Valencia County Arts Council: $5,519

#### West Capital Complex, Tucumcari
- Moonset Over Tres Orejas
- Taos Mountain Alpenglow & Moonset Over Tres Orejas

#### Bosque Farms Police & Fire Station, Bosque Farms
- Terry Thompson - Spoils in Snow & White Sands Sunset
- Linda Ingraham - Cloud Suite

#### Valencia County
- Through the Flower Corp: $3,359
- Valencia County Arts Council: $5,519

#### Mesa Lands Community College, Tucumcari
- Bruce Lowrey - Gathering Clouds
- Terry Thompson - Taos Mountain Alpenglow & Moonset Over Tres Orejas

#### Bosque Farms Police & Fire Station, Bosque Farms
- Terry Thompson - Spoils in Snow & White Sands Sunset
- Linda Ingraham - Cloud Suite

#### Valencia County
- Through the Flower Corp: $3,359
- Valencia County Arts Council: $5,519

#### Grant County Courthouse
- Jeneatte Hart-Mann, Topos: squall, site-specific sculpture made of clear plastic bags and water
- Elizabeth Hunt, Desert Flowers, over 2000 steel rods and white plastic bags

#### La Capilla
- Paul J. Sbarro, The Portal of Light, doorway projected on La Capilla Chapel
- Bobbe Besold, Memory Lassos, bamboo, willow, translucent paper, beeswax, cont, metal rebar, organic materials
- Jeff Turner, Untitled, 150 lb. rocks, chains, metal spike

#### Big Ditch Park
- Jean Robert P. Berton, The Frozen and Animate State of Alchemy, ice bridge, 65’ x 2’ x 7’
- Murray Ryan Visitors’ Center
  - Jessica Dunn, The Human-to-Oil Press, wood, olive oil, metal
  - Christina Orr, Food Drawing 3, locally gathered organic materials

#### Gila Regional Medical Center
- Matthew Chace-Daniel, Pole Sculptures, poles, organic materials, concrete
- Casey Alan Warr, Untitled, steel, organic materials

---

**Clara Sherman, 2006 Governor’s Award for Excellence in the Arts recipient, with Governor Bill Richardson on September 15, 2004. A group photo of 2006 recipients is available at www.nmarts.org.**

**Photo Credit:** Jim Bernard
T.I.M.E. - Temporary Installations Made for the Environment - Silver City - 2006

The Art in Public Places Program presented the second annual T.I.M.E. - Temporary Installations Made for the Environment in Silver City from October 7 – November 13th. New Mexican artists from throughout the state created temporary environmental artworks based on this year’s theme alchemy. The event coincided with Silver City’s 10th Annual Weekend at the Galleries held the ﬁrst weekend of October. The artworks were displayed for approximately three weeks and at the end of the exhibition were dissembled and removed leaving no trace of ever having existed.

The T.I.M.E. project was inspired by the emerging public art trend to engage artists interested in creating more spontaneous and immediate artworks with short life spans. AIPP hopes that this kind of project will attract both emerging artists, new to working in public art, and artists with more experience. Projects of this type are meant to involve the public and foster a renewed interest in public art, while introducing emerging artists to the public art process. Artwork was created for and exhibited in various locations in Silver City including the Grant County Courthouse, La Capilla Chapel, Big Dip Park, Murray Ryan Visitors’ Center, and Gila Regional Medical Center. The following artists participated in this year’s T.I.M.E. Paul Joseph Barron, Jean-Robert P. Be’ffort, Bobbe Besold, Matthew Chase-Daniel, Jessica Dunn, Jeanette Hart-Mann, Elizabeth Hunt, Christie Orr, Jeff Turner, and Casey Alan Warr.

If your community would like to host a T.I.M.E. exposition, please contact AIPP at New Mexico Arts, telephone 505-827-6490, 800 -879-4278 (instate), or email aipp@state.nm.us. We request that you contact us at least eight months before the proposed event.

Acclaimed Artists Purchase Statewide for 2006

Many renowned and talented artists from the Four Corners states applied to the 2005-2006 Acclaimed Artists Series. AIPP wishes to thank all of the artists who submitted this year’s outstanding artwork and who were patient as it took a little longer than anticipated to complete the selection process due to our move to the Bataan Memorial Building in the spring.

Since colleges and universities usually receive large legislative appropriations each year for construction or renovation, these institutions usually commission site-speciﬁc artwork for their facilities. However, sometimes they purchase artwork for use in lieu of a commission.

We are pleased that twenty artists’ works were selected for a total of 24 new pieces for the State’s Public Art Collection, including two artworks that were added to the New Mexico Arts Permanent Collection, which loans artworks to public facilities for ﬁve-year periods. If you live in the vicinity or are visiting one of locations listed below, please stop by to enjoy the artwork.

### Mesa Lands Community College, Tucumcari
- Bruce Lowrey - Gathering Clouds
- Terry Thompson - Taos Mountain Alpenglow & Moonset Over Tes Ojos

### Bosque Farms Police Station & Fire Ice, Bosque Farms
- Tony Aneya Building, Santa Fe
- Deborah Raul-Buckley - Valuation
- Arturo Chavez - Buckman Crossing

### UNM, Various Buildings, Albuquerque
- Michael Von Helms - 2 Canes Candy
- Tim Jq - S.O.L. -1967
- Janel Lippincott - New Mexico Scene

### West Capital Complex
- Bruce Lowrey - Hermenegildo & Company
- Linda Ingraham - Cloud Suite
- Tierra Massarynda - Dunedine II and II

### Grant County Courthouse
- Jeanette Hart-Mann, topaz, squall, site speciﬁc sculpture made of clear plastic bags and water
- Elizabeth Hunt, Desert Flowers, over 2000 steel rods and white plastic bags

### La Capilla
- Paul J. osgood Barron, The Portal of Light, doorway projected on La Capilla Chapel
- Bobbe Besold, Memory Leases, bamboo, willow, translucent paper, bessewax, cont, metal rebar, organic materials

### Big Dip Park
- Jean-Robert P. Be'ffort, The Frozen and Animated State of Alchemy, ice bridge, 6x12 x 7'

### Murray Ryan Visitors’ Center
- Jessica Dunn, The Human to Oil Press, wood, olive oil, metal
- Christie Orr, Food Drawing 3, locally gathered organic materials

### Gila Regional Medical Center
- Matthew Chase-Daniel, Pole Sculptum, poles, organic materials, concrete
- Casey Alan Warr, Unbitted, steel, organic materials

---

**Acclaimed Artists Purchase Statewide for 2006**

Many renowned and talented artists from the Four Corners states applied to the 2005-2006 Acclaimed Artists Series. AIPP wishes to thank all of the artists who submitted this year’s outstanding artwork and who were patient as it took a little longer than anticipated to complete the selection process due to our move to the Bataan Memorial Building in the spring.

Since colleges and universities usually receive large legislative appropriations each year for construction or renovation, these institutions usually commission site-specific artwork for their facilities. However, sometimes they purchase artwork for use in lieu of a commission.

We are pleased that twenty artists’ works were selected for a total of 24 new pieces for the State’s Public Art Collection, including two artworks that were added to the New Mexico Arts Permanent Collection, which loans artworks to public facilities for five-year periods.

If you live in the vicinity or are visiting one of locations listed below, please stop by to enjoy the artwork.
CITY OF ALBUQUERQUE PUBLIC ART PROGRAM

Deadline: January 5, 2007 - 5:00 p.m.
The City of Albuquerque Public Art Program invites submissions for a Cesar Chavez Memorial to be located at the intersection of Broadway SW and Avenida Cesar Chavez in Albuquerque’s South Broadway neighborhood. The artwork will link two corners of a busy intersection that will become a focal point for a vibrant, redeveloping community that seeks identification with the ideals of Chavez and the movement with which he was associated. The project budget is $100,000. The public art program will consider assisting with foundations and infrastructure. It is essential that proposals be based on a thorough understanding of the history of the project. A complete prospectus and guidelines can be found at www.cabq.gov/oubjects/art/search “Current Opportunities.” For more information, contact Dan Fuller, Public Art Program Coordinator, telephone 505-768-3837 or email dfuller@cabq.gov.

Barrier County Public Art Program

Deadline: January 5, 2007 - 5:00 p.m.
The City of Albuquerque Public Art Program invites artists to submit proposals for a project at Hero’s Park. The artwork will commemorate those who have fallen in the service of the Albuquerque community. Located in an established memorial park, the work will become a landmark to honor the sacrifice of those individuals who have died while serving their community and the ongoing commitment of those who serve today. The project budget is $125,000. A complete prospectus and guidelines can be found at www.cabq.gov/publicarts/search “Current Opportunities.” For more information, contact Dan Fuller, Public Art Program Coordinator, telephone 505-768-3837 or email dfuller@cabq.gov.

Bernalillo County

Albuquerque Baroque Players ...................... $3,869
Albuquerque Folk Festival ........................ $5,819
Albuquerque Health Care for the Homeless .......... $5,219
Albuquerque Little Theater, Inc. .................... $4,159
Albuquerque Public Schools (WIMPE-TW) .... $6,959
Albuquerque Youth Program, Inc. ................. $4,159
Arts Alliance, Inc. ................................ $6,159
CAM BIO, Inc. ...................................... $5,014
Cedar Tree, Inc. ..................................... $2,369
Chatter: A Chamber Ensemble ....................... $1,485
Escuela del Sol Montessori, The Harwood Art Center ..... $6,959
Keshet Dance Company .......................... $8,159
Las Cruces Symphony Orchestra .................. $7,559
Las Cruces Symphony Orchestra .................. $5,559
National Institute of Flamenco ....................... $5,559
New Mexico Arts & Crafts Fair ................... $2,784
New Mexico Ballet Company ....................... $5,359
New Mexico Symphony Orchestra ................. $7,159
New Mexico Young Actors, Inc. .................... $4,019
ONCE UPON A THEATER ......................... $2,669
Opera Southwest ................................ $6,959
Opera Unlimited, Inc. .............................. $3,043
Outpost Productions Inc. ......................... $6,359
Partnership for Arts-in-Medicine .................... $5,519
Realmdance Theater Company ...................... $3,260
Senior Arts Project ................................ $6,260
Southwest Traditional & Bluegrass Music Association .......... $5,291
STEPs Dance Academy ............................. $5,069
TRICKLOCK Company ............................. $4,959
Turquoise Trail Performing Arts, Inc. .............. $5,069
UnBk Art Museum ................................... $4,159

VSA arts of New Mexico ........................... $2,480
WESST Corp. ..................................... $4,019
Working Classroom ............................... $8,359

VSA Arts Funding FY2007

The New Mexico Arts Commission awarded nearly $900,000 in arts services contracts to about 166 organizations and eight folk arts apprenticeships statewide for programs occurring between July 1, 2006, and June 30, 2007.

Funding Courses

BERNALILLO COUNTY

Albuquerque Baroque Players ...................... $3,869
Albuquerque Folk Festival ........................ $5,819
Albuquerque Health Care for the Homeless .......... $5,219
Albuquerque Little Theater, Inc. .................... $4,159
Albuquerque Public Schools (WIMPE-TW) .... $6,959
Albuquerque Youth Program, Inc. ................. $4,159
Arts Alliance, Inc. ................................ $6,159
CAM BIO, Inc. ...................................... $5,014
Cedar Tree, Inc. ..................................... $2,369
Chatter: A Chamber Ensemble ....................... $1,485
Escuela del Sol Montessori, The Harwood Art Center ..... $6,959
Keshet Dance Company .......................... $8,159
Las Cruces Symphony Orchestra .................. $7,559
Las Cruces Symphony Orchestra .................. $5,559
National Institute of Flamenco ....................... $5,559
New Mexico Arts & Crafts Fair ................... $2,784
New Mexico Ballet Company ....................... $5,359
New Mexico Symphony Orchestra ................. $7,159
New Mexico Young Actors, Inc. .................... $4,019
ONCE UPON A THEATER ......................... $2,669
Opera Southwest ................................ $6,959
Opera Unlimited, Inc. .............................. $3,043
Outpost Productions Inc. ......................... $6,359
Partnership for Arts-in-Medicine .................... $5,519
Realmdance Theater Company ...................... $3,260
Senior Arts Project ................................ $6,260
Southwest Traditional & Bluegrass Music Association .......... $5,291
STEPs Dance Academy ............................. $5,069
TRICKLOCK Company ............................. $4,959
Turquoise Trail Performing Arts, Inc. .............. $5,069
UnBk Art Museum ................................... $4,159

VSA arts of New Mexico ........................... $2,480
WESST Corp. ..................................... $4,019
Working Classroom ............................... $8,359

CHAVES COUNTY

Roswell Fine Arts League/The Galaxy ............ $4,919
Roswell Symphony Orchestra, Inc. ............... $7,559
Unity Center, Reach 2000 .......................... $3,419

CIBOLA COUNTY

Cibola Arts Council ................................. $3,359
Voz de Nosotros ................................. $6,419

CIOLFAX COUNTY

Angel Fire Mountain Theatre, Inc. ............... $2,219
Cimarron Municipal Schools ....................... $7,280
Moore Valley Arts Council ......................... $4,359
Music from Angel Fire .......................... $6,159
Raton Arts & Humanities Council, Inc. ........... $5,959

CURRPHY COUNTY

Clevis Community College ........................ $7,559
Clevis MainStreet, Inc. ............................ $4,469

DOÑA ANA COUNTY

A Children’s Theatre of the Mesilla Valley ........ $5,369
Choral Association of Southern New Mexico ...... $3,719
Citystage Theatre ................................. $2,669
Colonia Development Council ...................... $3,280
Community Action Agency of Southern New Mexico .......... $12,220
Delfa Arts Councils, Inc. ......................... $7,359
Johnny Fire, Folk Arts Master Artist ............... $1,046
Las Cruces Museum of Fine Art ................... $4,759
Las Cruces Symphony Association ................ $5,559

EDDY COUNTY

Artesia Arts Council, Inc. ......................... $4,959
Caridad Arts & Humanities Alliance ............... $3,359
Caridad Community Chorale, Inc. ................. $3,869
Caridad Museum & Art Center .................... $5,359
RosaWny Williams, Folk Arts Master Artist ....... $3,846.78
Theatre New Mexico ................................ $3,120

GRANT COUNTY

Lore of the Land, Inc. ............................... $5,890
Southwest Women’s Fiber Arts Collective ...... $12,301.78
The M Imbres Region Arts Council ................. $7,159

LEA COUNTY

New Mexico Junior College ......................... $1,091
Southwest Symphony, Inc. ....................... $6,159

LINCOLN COUNTY

Ruidoso Community Concert Association ........ $2,819
Spencer Theater for the Performing Arts ........ $7,159
The Hubbard Museum of the American West .... $5,159

LOS ALAMOS COUNTY

New Mexico Music ................................. $7,159
Educators Association ............................. $7,159
The Art Center at Fuller Lodge ................. $1,769

LUNA COUNTY

Deming Arts Council ............................... $4,599
It’s time to serve as a panelist for New Mexico Arts!

If you are interested in serving on an application review panel to review and rate grant applications in March and April 2007, and if you have expertise in one or more artistic disciplines (visual arts, performing arts, literary, multidisciplinary or interdisciplinary arts, or in arts education), please consider this opportunity. New Mexico Arts selects panelists based on their knowledge of one or more artistic disciplines, the cultural, ethnic, economic, and artistic diversity of the arts in New Mexico; and their expertise in business, management, or demonstrated commitment to a particular arts discipline or field. Qualified individuals with disabilities are encouraged to apply. Selected panelists will receive per diem and mileage for service, if applicable. Send a copy of your most current résumé and a cover letter indicating your area of panel interest. Please send your materials to New Mexico Arts, PO Box 1450, Santa Fe NM 87504-1450, or fax 505-827-6043. For more information, contact Virginia Castellano at 505-827-6490, 800-879-4278 (instate), or email virginia.castellano@state.nm.us.

---

Rosella Frederick
A Tribute

We would like to honor and remember Rosella Frederick for her more than eight years as our beloved receptionist at New Mexico Arts. Rose died Friday, September 15, 2006, after a long illness. Dedicated, hard working, with a wonderful attitude, Rose was the heart and soul of New Mexico Arts. Aply-named, Rose shared her love of flowers and beauty with all, and she brought joy into our lives.

The public voice of New Mexico Arts, Rose was the first person anyone met on arriving at the Arts Division, and she delighted visitors and staff with her sense of humor and grace. She had exceptional organizational and troubleshooting abilities, and was committed to providing quality customer service and satisfaction to constituents.

Very knowledgeable about our programs and website, Rose was always ready to pitch in to help fellow staff members complete projects and meet deadlines.

Governor Bill Richardson recently honored Rose with a Certificate of Appreciation for “outstanding achievement and exceptional accomplishment” for her many years of dedication at New Mexico Arts. Governor Bruce King honored Rose in 1981 with a Certificate of Recognition for 10 years of service to the then-Commerce and Industry Department.

Born and raised at Cochiti Pueblo, Rose was a daughter of the late Joe H. Quintana, the renowned platero (blacksmith) and paltero (silver worker) who lived near Mt. Taylor around 1850. Atsidy Sani first learned the trade of blacksmithing, and it is unclear when he began working with silver, but it was likely around the time just before the internment of the Navajo people at Bosque Redondo, near Ft. Sumner in 1864. However, silversmithing did not become common among the Navajo until after they were allowed to return to the reservation in 1868.

Some of the first items commonly made by silversmiths were silver bells fabricated by hammering U.S. quarters into hollowed depressions and then soldering small clapper pieces to the inside. The U.S. Mint was the most common source of silver for these early smiths. They would either hammer silver coins into other shapes or melt them for use in casts carved from sandstone gathered nearby. In 1890, the U.S. Government sent out an order to the Navajo forbidding the practice of defacing or melting its currency, and consequently Mexican silver coins became the preferred source. Mexican silver was softer and easier to melt and shape. Early forges were crude works created on the ground where the smith knelt or squatted to form his silver. Tools were sparse and metal working equipment hard to come by. The Navajo used what was around them. Crucibles for melting the silver were often simply broken pieces of Pueblo pots. Awiis or cold chisels were used to create decorative designs. Early forge items were crude and simple. Among the items of jewelry made at this stage were rings, bracelets, necklaces, pendants, and bowguards, called ketohs.

In the 1880s, conchas began to be made by Navajo silversmiths. It’s commonly thought that the Navajo learned of conchas from neighboring Southern Plains Indians, who wore round and oval plaques of German silver in their hair and on belts. Early Navajo conchas were simple, thin, and smooth, although some had scalloped edges. They typically had diamond-shaped holes with a transverse slot cut into them to affix them to a leather belt. However, they soon began to appear with decorative stamped patterns.

Because of the similarities between the tools and the patterns chosen, many scholars believe that the Navajo got the idea to work silver in this way from the leather stamping of their Mexican neighbors. As soldering skills improved, many silversmiths began attaching loops to the back of the conchas. This allowed a large silver face, uninterrupted by belt holes, to become a canvas for stamping increasingly elaborate decorative patterns. The availability of fine files on the reservation during this period enabled silversmiths to create their own unique stamps and punches, thereby increasing the complexity of the designs.

During the 1880s, two other innovations that have become synonymous with Navajo silver appeared. The first of these was setting turquoise stones in the silver work. Originally, turquoise was acquired by trading with the Zuni Indians, but other sources soon became available. The other innovation was the squash blossom necklace with its silver beads. The beads were made by hammering silver into two hemispheres and then soldering them together. The idea for the squash blossom itself is said to have come from the Spanish practice of wearing silver ornaments in the shape of a pomegranate. An aside to this is the belief among many Armenians that the pomegranate design was invented and was taken to Spain by the Moors.

Today, the Navajo silversmiths work in much better conditions with much finer tools and their ancestors, but they owe much of what they know to pioneers like Atsidy Sani and the Navajos he taught.