

# ARTSpeak

Spring 2005

## New Mexico Arts' Mission

To Preserve, Enhance, and Develop the Arts in New Mexico Through Partnerships, Public Awareness, and Education, and to Enrich the Quality of Life for Present and Future Generations.



*Turbulent Stream*

Brower Hatcher

Powder coated stainless steel with steel grillwork

280 sq. feet

Commissioned by the AIPP Program for the Toney Anaya Building, Santa Fe.

# ARTSpeak

NEW MEXICO ARTS a division of the Department of Cultural Affairs

## Greetings from the Executive Director

**A**t one point during this year's 60-day regular legislative session, while testifying at the state Capitol before the Senate Finance Committee, I was asked by Senator Leonard Tsosie of Crownpoint, "Why do we need art?"

I told Senator Tsosie that I considered art vital to our beings, as necessary as water and air. I said I believed that art, creative expression, has been essential to New Mexicans, particularly Native Americans, since the dawn of time.

We had several positive legislative hearings this year on our proposed initiatives to hold a statewide arts conference and regional workshops and to create a fund to restore and maintain our public art collection statewide.

We also got a green light from Governor Bill Richardson and Department of Cultural Affairs Secretary Stuart Ashman to seek an increase in our granting budget this year. Unfortunately, because of the tight budgetary climate, it was uncertain whether we would get any additional monies this year for our granting program and other proposed initiatives.

But we need to keep beating the drum. And we need to keep doing what we're doing. Even if we don't get any additional money from the Legislature for the next fiscal year beginning July 1, we are continuing with some exciting new initiatives at New Mexico Arts.

We plan to bring Becky Anderson of *HandMade in America* to New Mexico in August for a workshop on rural cultural tourism and using the arts to promote economic development. Anderson is the

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" Don't judge each day by the harvest you reap, but by the seeds you plant. "

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driving force behind North Carolina's very successful efforts to create loop tours designed to highlight artisans and craftspeople. I attended one of Anderson's workshops in Oklahoma last fall, and she is dynamite.

It's also clear to me that we at New Mexico Arts need to do a better job at educating our legislators about exactly what we do – and how the arts, and the programs we support, really do promote economic development in our state, especially in our rural areas. The recent study conducted for us by the Western States Arts Federation (WEST-AF) is a useful tool in this effort. The study is available, along with a handy two-page summary, at our website [www.nmarts.org](http://www.nmarts.org).

We're also moving ahead with developing a plan to simplify our funding guidelines and grant application. We would welcome input from you in this effort.

I want to thank all of you who contacted legislators during the session and helped advocate on our behalf. It's important that we continue this effort in the coming months during the interim. As I told the members of the New Mexico Arts Commission at our February meeting, I am in this for the

long haul. The work our commissioners do in their home communities is also critical to our efforts to raise awareness about the vital importance of supporting funding for the arts.

We also need to continue to thank our governor, our state legislators, and our congressional delegation for the support they provide to the arts. We couldn't do what we do without them.

After a particularly long day at the Capitol during the session, I was struck by a quote posted on the bulletin board at my gym – where I had gone to work off some of my frustrations.

The quote by Robert Louis Stevenson, the 19th century Scottish author of *Treasure Island* and *The Strange Case of Dr. Jekyll and Mr. Hyde* (which seemed especially appropriate to me during the legislative session), said: "Don't judge each day by the harvest you reap, but by the seeds you plant."

That's very good advice, especially when it comes to keeping things in perspective at the Roundhouse.

All of us need to keep planting seeds.

**Loie Fecteau**  
Executive Director  
[lfecteau@dca.state.nm.us](mailto:lfecteau@dca.state.nm.us)

" All of us need to keep planting seeds. "

# A Children's Theatre of the Mesilla Valley: Training a New Generation for the Film Industry

By Carol Cooper, Grant Program Coordinator

*As New Mexico's media industries receive more attention, one of New Mexico Arts' grantees can point to over a decade of work in the field. Since its inception in 1992, A Children's Theatre of the Mesilla Valley (ACT) has been instructing youth in acting for stage as well as in film. In 2000, this instruction expanded to include screen writing and video production.*

This independent Las Cruces children's theater encourages youth to participate as artists and audiences. For their summer 2004 movie production collaborative, high school students co-wrote a screenplay about a girl's struggles with her parents' death and subsequent thoughts of suicide. They then exchanged roles as producers, directors, crew, actors, and directors of photography for the film *Disconnected*. At the annual Organ Mountain Film Festival in Las Cruces, it won Second Place for Short Film in the high school division.

The festival's Grand Prize for Short Film in the high school division went to student filmmaker James Suter for *The Challenge*, who also received First Place in the commercial category for *Triple X Golf*. In addition, ACT students' productions won two other awards at the festival, including First Place for *The Chase* and Second Place for *Bubble Wrap*, both for Short Film in the middle school division.

Through ACT, students have worked on professional commercial and feature film shoots. They have produced three documentaries and five commercials for clients including New Mexico Teen Pregnancy Coalition, Doña Ana County D.W.I., City of Las Cruces, and the Keep America Beautiful campaign.

In order to encourage youth to consider "out of the box" career

opportunities, ACT is listed in the 2004 New Mexico Film Directory as a talent agent for the southern part of the state. Their members may register with the nonprofit as an actor, singer, dancer or musician, and be available to film industry representatives working in southern New Mexico and west Texas.

ACT's distinguished mentors have included the late Tony Brooke who, after serving in an elite World War II film crew, was Director of Photography (D.P.) on Hollywood films such as *All The President's Men*, and countless national commercials. Other guest mentors have included D.P. Kenny Dixon of New York City and former ACT trainees who have gone on to the film schools at the University of California at Los Angeles and at San Francisco State University.

Constance Suter, ACT's Artistic Director, has written, directed, and co-produced documentaries and narrative films in the Southwest and California as Constance Hasapopoulos. Ms. Suter was a principal actor in the film *One Twenty Five* which won the Gold Medal at the 2002 Houston Film Festival. She also wrote a screenplay that was a semi-finalist in the 2005 Boston Motion Picture Awards.

We congratulate ACT for the work that has led to film festival awards and new talent agency status. Thanks to such creativity and entrepreneurship, arts organizations in Las Cruces continue to contribute to local and regional economic development.

## Artists in the Classroom – Workshops

By Ann Weisman, Grant Program Coordinator

New Mexico Arts is pleased to present a workshop for artists who would like to provide workshops in the schools. The free workshop will be presented as a public service by New Mexico Arts in nine communities: Deming, Des Moines, Farmington, Gallup, Hobbs, Mora, Mountainair, Raton, and Taos.

The seven-hour workshop is designed to be an introduction to

## Western Arts Alliance (WAA) 2005 Annual Conference to be held in Albuquerque

Western Arts Alliance (WAA) Annual Conference is coming to Albuquerque in September. WAA, a membership organization of touring and performing arts professionals, is engaged in promoting and presenting the performing arts throughout the western states and provinces. WAA holds an annual conference every year to connect professionals in the field. Each year the conference is held in a different city in the West. Last year's conference was in Spokane WA and the 2006 conference will travel to Long Beach CA. The 38th Annual Conference will be held this year in Albuquerque NM September 6-10, 2005. The conference brings together authoritative speakers and programs, professional development sessions, showcase performances, endless networking opportunities, and a Resource Room, where over 2,600 artists are represented. Over twenty educational opportunities are offered, including in-depth pre-conference seminars and workshops.

The conference is beneficial for emerging presenters and artists, and there are plenty of educational opportunities to learn from colleagues through a mentor program, where new colleagues are matched with mentors. The conference is also useful for established and experienced presenters and artists by creating networking opportunities.

Artist/Managers need to be members of Western Arts Alliance to attend the conference. Presenters do not need to join WAA to attend the conference; however, members receive substantial savings on conference registration.

For more information about the Western Arts Alliance, the Albuquerque conference, and fees and dates, visit [www.westarts.org](http://www.westarts.org), or call 503/274-4729. To join Western Arts Alliance, visit the website and click on the green "Join WAA" tab.

Isabel with her self-portraits, from Georgia O'Keeffe's Leadership for Girls Program, July 2004, Photo: Kitty Leaken.



working in the classroom for artists who are interested in providing arts education programs in all artistic disciplines to students in grades K-12. Topics covered will include what the artist should expect from the school, what teachers will expect from the artist, tips on preparing contracts and invoices, an introduction to arts education standards and

benchmarks, and the basics of designing arts education lessons in collaboration with the classroom teacher.

Janet Stein-Romero will present the workshops in Des Moines on April 30, in Mora on April 22, and in Raton on May 7. A visual artist, Janet is a high school art teacher in Las Vegas with over 20 years experience in the field of arts education. She is the past president of the New Mexico Arts Education Association and a former member of the New Mexico Advisory Council on Arts Education.

Beth Rudolph will present the workshops in Deming on April 29, Hobbs on April 21, and Mountainair on April 2. Beth is a consultant who provides training for artists and teachers on a wide range of arts education topics. She was the founder of VSA arts New Mexico, an organization that provides access to the arts and art instruction for people of all abilities. She has been training artists-in-residence for over 20 years.

Uma Krishnaswami will conduct the workshops in Farmington on April 9, Gallup on April 16, and Taos on May 7. Uma has been an artist-in-residence for the Aztec Public Schools and for Aztec Ruins National Monument. She is an instructor in the National Writing Project and has published numerous books for children. Uma is a past president of the Northwest New Mexico Arts Council and has served on the New Mexico Advisory Council for Arts Education.

While the workshops are free, participants will need to register by contacting Ann Weisman at New Mexico Arts, 800/879-4278 or [aweisman@dca.state.nm.us](mailto:aweisman@dca.state.nm.us). Participants will need to bring money to purchase their own lunches on the day of the workshop.

Local hosts for the workshops are Deming Arts Council, Lea County Commission for the Arts, Mountainair Public Schools & Manzano Mountain Arts Council, UNM-Taos, Taos Center for the Arts, Raton Arts Council, Des Moines Public Schools, Kennedy Hunting Lodge, and Tapetas de Lana. We also give special thanks to San Juan College and Octavia Fellin Library.

## New Mexico State University's Art Gallery Highlights Regional Artists Through Summer Regional Invitational

By Anna Blyth, ARTSpeak Editor

Regional artists will be shown in June as part of an important exhibit hosted by New Mexico State University's Art Gallery in Las Cruces. The gallery is the largest non-profit academic gallery in south central New Mexico and serves to promote the visual arts in the region. The gallery is free and open to the public six days a week. As part of their extensive exhibition program, the gallery hosted its first biennial exhibit in 2003. Based on that success, the gallery will hold this event biennially. The purpose of the exhibit is to present works by different artists who work with original and challenging concepts and use creative techniques to further their perspective art forms, in one cohesive exhibit.

Funded in part by New Mexico Arts, artists from New Mexico, Texas, Arizona, Colorado, and Utah will be featured. Between 20-25 artists will take part in the exhibit showing three to nine artworks each, depending on media and size. The second Regional Invitational will run from June 3rd through July 31st and will open with a public reception on Friday, June 3, from 5:30-7:30 p.m. The gallery is located in the D. W. Williams Art Center at the intersection of University Blvd. and Solano Dr. in Las Cruces.

Gallery Director Mary Anne Redding will select the artwork for the 2005 Regional Invitational featuring emerging and mid-career artists, including New Mexican artists Sam Ace and Margo Donaldson of Truth or Consequences, Marian Broenen of Las Cruces, Michael Metcalf of Silver City, and Mayumi Nishida of Albuquerque. A catalogue will be produced in conjunction with the exhibit that features color pictures and brief essays about the artists and their work. The catalogue will further expand the reach of the show and help market regional artists. There is no fee for artists to participate, and regional artists will be served by having their works included in such a high profile exhibit in the Las Cruces area.

The gallery has received significant support from a \$60,000 grant from the Andy Warhol Foundation for the Visual Arts in New York to support the next two Regional Invitational exhibitions. The foundation's goals are to encourage curatorial research that furthers the field of contemporary art and to support works that are challenging and often experimental, as defined by individual communities; the NMSU Art Gallery is committed to promoting the art and artists of the Southwest.

The first biennial exhibit in 2003 featured 25 artists selected by Redding from nearly 200 studio visits and reviews of artwork in galleries and museums in southern New Mexico and Texas. Selected works represented a variety of media including sculpture, painting, drawing, photography, metalwork, books, mono-prints, mixed media, and ceramic arts. Artists included Tim Billman, Roberta Cohen, Amy Lam Wai Man, Cecilia Stanford, and Virginia Marie Romero. More than 1,300 visitors attended

the exhibit. The gallery purchased the artworks of four artists for its permanent collection.

For more information about this year's Regional Invitational, contact Mary Anne Redding, Director, New Mexico State University Art Gallery, telephone 505/646-6110, or email [mredding@nmsu.edu](mailto:mredding@nmsu.edu).

## Updates on the Statewide Public Art Task Force

Since the Statewide Public Art Task Force was established and held its first meeting in July 2004, many short-term goals have been determined and are being addressed. At the December meeting, the Task Force decided to form subcommittees to accomplish specific duties. The subcommittees are Video, Advocacy/Legislation, Public Relations, Arts Councils, and Cultural Tourism.

The subcommittees work in tandem to accomplish the overall goals of the Public Art Task Force to

- better inform the public of what constitutes public art programs and how they function within their communities, and to actively support and disseminate accurate and timely information;
- recruit individuals not directly involved with the administration of public art to speak to communities and enlist their support;
- work with people who reside within a community to spread the word about public art;
- promote active community support to create a visual and vocal presence throughout communities in NM.

The Public Relations and Video subcommittees are working together to develop a script and message for a short informational film about public art, the selection process, and the benefits of public art to economic development and cultural tourism.

The Arts Council subcommittee's focus is to include and share public art information with local arts councils so that they can partner in helping to spread the word about new public art projects to their communities and local artists. Technical assistance will also be provided to regions or communities interested in

establishing their own public art programs.

Since cultural tourism and economic development go hand in hand, the subcommittees will collaborate with the NM departments of Tourism and Economic Development by promoting public art in both rural and urban areas of the state and explaining how it can generate more tourism opportunities and monetary benefit for New Mexico.

Questions about the Statewide Public Art Task Force can be forwarded to New Mexico Arts, Art in Public Places Program, or to city or county public art programs.

## Artwork Installed at Toney Anaya Building in Santa Fe

Sculptor Brower Hatcher completed the installation of his artwork *Turbulent Stream* at the Toney Anaya building, 2550 Cerrillos Road in Santa Fe, in December. *Turbulent Stream* is a graceful metal structure that wraps around both sides of a large winding staircase in the building's lobby. The aluminum, powder-coated copper, glass, and stone sculpture represents the path water takes as it flows downstream. The artist's goal was to create the experience that "...whether you are walking up or down the stairs, it would feel almost as if you're within this stream with cascades and currents all around you." The complex open weave of the artwork exemplifies the artist's technical and engineering skills and demonstrates his ability to construct works that appear to be light, airy, and effortlessly floating in space.

Born in Georgia and a resident of Rhode Island, Brower studied engineering in Nashville TN and received an undergraduate degree in industrial design from the Pratt Institute, Brooklyn NY. Following graduate studies at St. Martin's School of Arts in London, he became one of the faculty members at that prestigious institution. Later he taught at Bennington College in Vermont until 1985 and in subsequent years has continued to serve as a visiting artist and lecturer at numerous college campuses.

During his over thirty-year career, Hatcher has been commissioned to create many major works for public sites in Denver, Phoenix, Philadelphia, New York, and many other locations around the country.

## OUT-OF-STATE OPPORTUNITIES

### Deadline for submissions: August 1, 2005

The City of Palm Desert's Public Art Program announces a new program titled *Embracing the Desert: A Program of Temporary Public Art Projects*. A design fee of \$1,500 will be awarded to six artists for proposals that include the following costs: model of the artwork, engineering specifications, materials,

shipping and return shipping, crating, insurance, city permits, installation, and removal of artwork. *Each selected project will be funded \$5,000.* During the installation period, all temporary public art projects will be promoted in local, regional, and national publications and will be included on the City of Palm Desert's Public Art website with a virtual tour and map with locations for each of the projects.

The program is designed for artists who have very little or no experience in creating public art projects. Artists who have worked as assistants to professional artists on public art projects or have done only one or two public art projects should apply. The program is designed to be an educational opportunity for artists wishing to gain valuable experience in all phases of a public art project, including: design and



*Diva - Veronica*, Puppet Theater Los Titiriteros, Christina Masoliver, 2003, Photo: Conrad Bookout.

engineering; site selection and location; fabrication and subcontracting of the project; working with community groups and affected populations to consider pedestrian traffic, accessibility, liability, and safety concerns; and transportation and installation of the artwork, including obtaining any required city permits and business licenses.

Artists can explore issues affecting the community including recycling, creating citizen dialogue, defining city borders, landscape and geography, climatic conditions and the light of the desert, and historical interpretations of the region. There are many potential locations for the artworks.

Artworks must be constructed with materials that can withstand harsh desert conditions including heat, blowing sand, and rain—and must be durable for at least six months of exposure to the elements. Artists must make arrangements for the return of artwork or its disposition after the six-month period of installation.

*Send preliminary proposals to Richard L. Twedt, Public Art Manager, City of Palm Desert, 73-510 Fred Waring Dr., Palm Desert CA 92260, or email [rtwedt@ci.palm-desert.ca.us](mailto:rtwedt@ci.palm-desert.ca.us). For further information,*

*telephone 760/776-6380.*

Photographs of potential sites can be found by visiting the Palm Desert Public Art website at <http://www.palmdesertart.com> by clicking on "Artists' Opportunities."

### **Deadline Ongoing**

The Sargent Johnson Gallery of African American Art and Culture Complex in San Francisco CA is seeking African American individual artists or collaborating groups to exhibit. The exhibition space aims to promote the black experience through visual arts. All media is encouraged. Deadline is ongoing. *For information, contact Tamika Chenier, Gallery Coordinator, Sargent Johnson Gallery, African American Arts and Culture Complex, 762 Fulton St. Suite 300, San Francisco CA 94102, telephone 415/922-2049, or email [info@aaacc.org](mailto:info@aaacc.org).*

### **Deadline Ongoing**

The New York City Department of Cultural Affairs Percent for Art Program maintains a slide registry open to visual artists worldwide who are interested in creating public art. *Artists who are interested in submitting artwork for review may call 212/643-7770 or write to request an application to Percent for Art, Department of*



The Miracle of Tepeyac,  
from The Lentic Presents,  
December 2003.

*Cultural Affairs, 330 West 42nd St. 14th floor, New York NY. Applications may also be downloaded at [www.nyc.gov](http://www.nyc.gov).*

### **Deadline Ongoing**

The Contemporary Crafts Gallery in Portland OR is accepting proposals for solo exhibitions. In order to be considered, artists must submit a cover letter, resume, artist statement, 12-20 slides (no originals), and SASE. The deadline is ongoing. *For more information, contact Lisa Conte, Director of Exhibitions, Contemporary Crafts Museum and Gallery, 3934 SW Corbett Ave., Portland OR 97239, telephone 503/223-2654, fax 503/223-0190, email [info@contemporarycrafts.org](mailto:info@contemporarycrafts.org), or visit the website at [www.contemporarycrafts.org](http://www.contemporarycrafts.org).*

### **Deadline Ongoing**

Charlotte Area Transit System

(CATS) is seeking professional artists for design collaborations and/or public art commissions for its Art-in-Transit Program. Over the next few years, Charlotte is building a rapid transit system and will incorporate public art into its stations, park and rides, and maintenance facilities; \$2.3 million has been allocated for art. *Design fees range from \$5,000-\$25,000 and commissions from \$25,000-\$250,000.* In preparation for Phase I and subsequent phases, artists are requested to submit their materials to a new slide registry that will be used to make selections of artists as the system is phased in. *For more information and to obtain an online application, visit the website at [www.ridetransit.org](http://www.ridetransit.org) and click on Art-in-Transit or telephone 704/432-0479.*

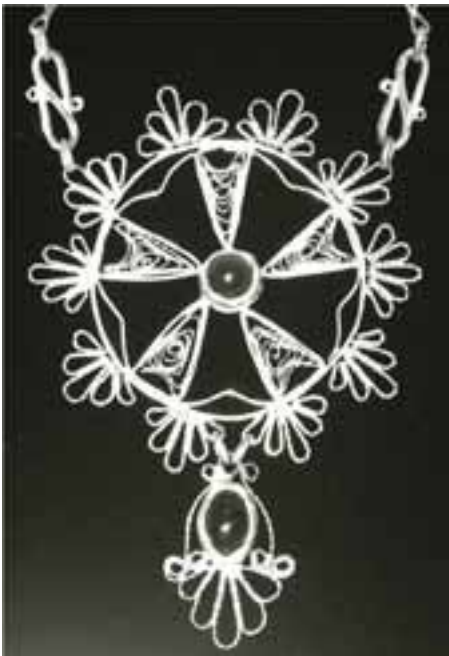


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Brower Hatcher  
Powder coated stainless  
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# Filigree Jewelry in New Mexico

By Claude Stephenson, Folk Arts Coordinator

**T**he fine art of making filigree jewelry dates from the ancient civilizations of Egypt, Etruria, Greece, and cultures along the Indus River. Prior to the eleventh century AD, the Celts of Ireland became well known for their filigree work. Although it was likely being produced on the Andalusian peninsula during an earlier age, the fine art form of filigree was developed during the Middle Ages in Spain and influenced by the Moors. The Spanish brought the art form to the New World, and it flourished in New Mexico.



Top: Filigree, Kaitlin Gonzales, detail of a necklace.

Bottom: Filigree, Kaitlin Gonzales, earring in progress.



Gold was very rare in the northern extreme of the Spanish New World colonies, and New Mexican filigree is typical of how scarcity spurred creativity in this remote locale. In the art of filigree, gold is extruded into a fine thin wire that is twisted, braided, flattened, or curled and then soldered together in intricate patterns. A bead of the same material (sometimes called a *guachaporo*) is often soldered at the intersections of the wires. Depending upon availability, small glass beads, common gems, or valuable stones can be set in the jewelry. This jewelry making process allows a little bit of gold to go a very long way in producing exquisite, dainty, and delicate jewelry.

Early filigree artisans in New Mexico were known as *plateros* or silversmiths (from the root word *plata* or silver), even though most of them worked primarily with gold. They were most commonly found along the Rio Arriba from Taos to Santa Fe, although there were some *plateros* who lived in Las Vegas, Wagon Mound, and Socorro. Because jewelry stores were few in those early days, many *plateros* traveled the state to sell their wares and take orders from those able to afford their jewelry. The most common items produced by *plateros* were pendants, earrings, necklaces, hairpins, chains, and brooches. Following the gold boom in New Mexico after 1860, gold became more readily available and many more *plateros* began to take up the trade. The period of the late nineteenth to the early twentieth century is considered by many to have been the “golden age” of filigree in New Mexico.

Only a few supplies and tools—such as silver solder, borax, and a blowpipe to heat the work—were necessary to produce filigree. However, the detailed and intricate workmanship involved in turning tiny wires into beautiful art required keen vision and a steady hand. It is reported in the late nineteenth and early twentieth centuries that many of New Mexico’s most respected filigree artisans died poor, as age and failing eyesight prevented them from continuing in the demanding craft. Today, only a few *plateros*, such as Luis Mojica, Ralph

**Gold was very rare in the northern extreme of the Spanish New World colonies, and New Mexican filigree is typical of how scarcity spurred creativity in this remote locale.**

Sena, and Kaitlin Gonzales, are still active in producing this unique craft in New Mexico.

To learn more about filigree jewelry in New Mexico, read *Shawls, Crinolines, Filigree*, by Carmen Espinoza, Texas Western (UTEP) Press, El Paso, 1970, or Mary Montañó’s *Tradiciones Nuevomexicanas: Hispano Arts and Culture of New Mexico*, University of New Mexico Press, Albuquerque, 2001, or visit the Museum of International Folk Art and the Spanish Colonial Arts Museum in Santa Fe.