Greetings from the Executive Director

A New Mexico Arts, we’re embarked on an exciting new multi-pronged Arts and Cultural Districts in communities across our state.

Artspeak Program and the New Mexico Tourism Department to create.

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.

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A t New Mexico Arts, we’ve embarked on an exciting new multi-agency venture with the New Mexico Economic Development Department’s MainStreet program and the New Mexico Tourism Department to create Arts and Cultural Districts in communities across our state.

The New Mexico Arts Commission, our advisory body, voted unanimously at its January meeting to authorize the first two pilot Arts and Cultural Districts in our state in Silver City and Las Vegas. The Arts Commission’s action was based upon the recommendations of the New Mexico Arts and Cultural Districts Evaluation Team led by Rich Williams, the director of New Mexico Mainstreet and state coordinator for the Arts and Cultural Districts project. I served on the evaluation team, as did Ann Weisman, our program coordinator for local arts councils. Other partners include the Department of Cultural Affairs’ Historic Preservation Division, the Museum of New Mexico Foundation, and the McCune Foundation.

Lt. Governor Diane Denish, Economic Development Department Secretary Fred Mondragon, Department of Cultural Affairs Secretary Stuart Ashman and Tourism Department Mike Cerletti formally announced the designation of our first two pilot Arts and Cultural Districts on January 23 in Santa Fe. Governor Bill Richardson and the legislature enacted a new state law last year that mandated the creation of these Arts and Cultural Districts in New Mexico.

And while I want to congratulate Silver City and Las Vegas for being named our pilot districts, I also want to commend the other communities who applied to become districts, I also want to commend the other applicants include the Department of Cultural Affairs’ Historic Preservation Division, the Museum of New Mexico Foundation, and the McCune Foundation.

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While I want to congratulate Silver City and Las Vegas for being named our pilot districts, I also want to commend the other communities who applied to become districts and hope that they will continue their work. I want to emphasize that this first round is really not about winners or losers. All of us working on this project want to see many more New Mexico communities develop viable Arts and Cultural Districts.

As I told our Arts Commission when this project began it was a bit of an arranged marriage between the Department of Cultural Affairs and the Economic Development Department. But I am happy to report that this effort quickly blossomed into a wonderful collaboration among all partners.

And now the real work begins. We have to help the first two Arts and Cultural Districts become even more vibrant and distinct arts and cultural communities. And, hopefully, we will get more resources from the governor and the legislature to enable us to authorize more districts across New Mexico. As Rich Williams has noted, with this initiative we are creating a strong state brand to attract cultural heritage tourists to our state. This ties in nicely with our other arts-based economic development and cultural tourism efforts at New Mexico Arts, particularly our Arts Trails project.

I was pleased to hear Governor Richardson tout his support for arts education during his 2008 State of the State address. “Two years ago we worked together to guarantee sustained funding in the arts,” the governor said. “I ask that we maintain our commitment to the arts so it remains a key part of every child’s education.”

We have some exciting events coming up at New Mexico Arts. I would like to invite you to attend our Third Annual State Finals of Poetry Out Loud National Recitation Contest that encourages high school students to memorize and perform great poems. This year’s State Finals will be held at 1 p.m. on Sunday, February 24, in the auditorium of the Museum of International Folk Art on Museum Hill in Santa Fe. Please come out and support our talented students who won their school competitions in our state capital region.

I also want to invite you to attend an unprecedented gathering May 16-17 of Matachines dance groups from around New Mexico and the Southwest. State Folklorist Folk Arts Coordinator Claude Stephenson is organizing this unique celebration of Matachines dancers at the National Hispanic Cultural Center in Albuquerque.

We are using our American Masterpieces funds from the National Endowment for the Arts to put on this event, which will feature lectures by scholars as well as workshops featuring musicians and dancers from various Matachine groups. Many of the Matachine dancers have not had the opportunity to see each other perform before, which makes this event quite remarkable.

New Mexico Arts welcomes new commissioner Sherry Davis of Santa Fe, a longtime arts advocate who is president of the New Mexico Governor’s Mansion Foundation, among her other activities.

On a sad note, I want to express my condolences upon the passing late last year of Senator President Pro Tem Ben Altamirano of Silver City. Senator Altamirano was a long-time friend of the arts in New Mexico. He will be missed.

Lori Pectus
Executive Director
lori.pectus@state.nm.us
Governor’s Awards for Excellence in the Arts

Governor Bill Richardson and First Lady Barbara Richardson are seeking nominations for the 2008 Governor’s Arts Awards. The awards honor outstanding New Mexicans who have made significant lifetime contributions in the arts and deserve recognition. Nominations for the Governor’s Arts Awards may include individual artists working in any discipline, and individuals or organizations as major contributors of the arts. Nomination forms are available at www.nmarts.org/awards. For more information, contact New Mexico Arts at 505/827-6490, 800/879-4178 (statewide), or e-mail virginia.castellano@state.nm.us. Nomination postmark deadline is March 7, 2008.

The early New Mexican colonists needed furniture, and although wood was available if not abundant, woodworking tools and metal fasteners were not. There were no sawmills in this new land to fashion logs into standardized boards and timbers. The few commercial woodworking tools that existed at the time had to be transported from Spain to Mexico City and then up the Camino Real to Santa Fe. The same was true for cabinet and furniture hardware such as hinges, knobs, and fasteners. The colonists had to get by with what they could create on their own.

Axes, adzes, and saws typically came from Spain or Mexico. Chisels, gouges, and plane blades had to be crudely manufactured by the few blacksmiths that lived in the area. Ponderosa pine trees were cut down, sawn into transportable lengths, and set out to dry. The logs were then adzed into oversize rough-hewn beams and boards, and set aside to continue to dry. In about a year, after the lignin in the sap hardened and the beam had set its shape, there was no longer any fear that the lumber might warp. The beam was then adzed into finished boards for carpentry.

Since iron nails were scarce and valuable and screws were almost nonexistent, carpenters had to devise other methods to attach boards together. Hide glue was one alternative, but New Mexico’s dry climate made it impractical for everyday use. Glue joints rapidly dried out and came apart. One joinery method that was implemented to overcome these obstacles is called pinned mortise and tenon. A mortise is a deep chiseled rectangular channel in a block of wood that another board can be inserted into. Sometimes the mortise will go all the way through the wood block for added strength. If not, it is called a blind mortise.

The end of the board to be attached to the mortised board is trimmed to the same dimensions as the chiseled channel and fitted into it. The fitted end of the beam is called a tenon. To hold the two pieces together, a hole is drilled through the two fitted pieces and a tapered rectangular pin is hammered into the hole. This is a square peg in a round hole where friction from the square edges holds the pin and two boards firmly in place. In a through mortise, the tenon extends through and past the chiseled channel, and the end of the tenon is sometimes mortised or a wedge-shaped pin is hammered in to hold the two pieces together. For extra strength and longevity, both methods were sometimes employed on the same joint. Other joinery methods, such as doweling, were sometimes used by fine craftsmen for boxes and trunks but the pinned mortise and tenon was the bread-and-butter of the Spanish Colonial furniture carpenter.

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The early carpenters borrowed artistic ideas from their Native American neighbors and motifs like the common Pueblo stair-stepped lightning designs are abundant in their work. As better gouges became available, relief-carved designs such as the sunflower came into prominence. Spanish Colonial furniture was sometimes finished with a pitch resin varnish.

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However, these new developments did not at well with collectors of the older furniture who wanted to develop a market for Native American and Spanish Colonial handcrafts from the southwest in the early twentieth century. Bolstered by the Spanish Colonial Arts Society and Federal programs such as the Works Progress Administration of the 1930s, vocational programs teaching the older pre-railroad methods of Spanish Colonial furniture making sprang up in many communities in northern New Mexico. These programs helped cement the concept and motifs of the art form known today as Spanish Colonial Furniture, and these timeless and practical designs have become an integral part of our modern culture.
Prospectus #191: Palace of the Governors – New Mexico History Museum - Interior

Receipt Deadline: 5 p.m., Thursday, March 27, 2008

The Art in Public Places program (AIPP) of New Mexico Arts and the Palace of the Governors – New Mexico History Museum local selection committee seek to commission artwork for the New Mexico History Museum under construction on the north side of the historic Palace of the Governors in Santa Fe, New Mexico. Prospectus #191 is part of a reissue of the RFQ originally announced as Prospectus #187 (Palace of the Governors – New Mexico History Museum).

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

The selected artist may use any or all available space to illustrate this theme. Available space includes the main interior stairwell and atrium walls. There is also the option of suspending works in some of these locations.

Up to five finalists will be selected. This project is open to all artists who are residents of the United States.

Project Amount is $126,250. Artists must receive a prospectus to apply.

The prospectus can be downloaded from the website at www.nmarts.org or contact AIPP staff in New Mexico Arts, telephone 505/827-6490, 800/879-4278 (statewide), or email aipp@state.nm.us.

Prospectus #192: TIME – Carlsbad

Receipt Deadline: 5 p.m., Thursday, April 3, 2008

The Art in Public Places program (AIPP) will commission up to ten temporary environmental artworks to be exhibited in various locations in and around Carlsbad. The proposed artworks should relate to this year’s theme, Cielo.

This project is open to artists who are residents of New Mexico. Up to ten artists/artist teams will be selected. Artists in all stages of their careers are encouraged to apply.

Project amount is $1,500 per artist/artist team plus a travel per diem. Artists must receive a prospectus to apply. The prospectus can be downloaded from the website at www.nmarts.org or contact AIPP staff at New Mexico Arts, telephone 505/827-6490, 800/879-4278 (statewide), or email aipp@state.nm.us.

POETRY OUT LOUD

On Sunday, February 24, New Mexico Arts presents the state finals of Poetry Out Loud: National Poetry Recitation Contest. The finals will be held at 1 p.m. in the auditorium of the Museum of International Folk Art on Museum Hill in Santa Fe. There is no admission to attend the contest.

High school students from the state-capital region will compete, and the winner will represent New Mexico in the national finals in Washington DC on April 27-29. Judges for the New Mexico finals are Gene Case, David Olson, and Miriam Sagan. Debbie Brody is the accuracy judge.

Participating schools are Bridge Academy, Las Vegas; Chama High School, Ranchos de Taos, Cimarron High School; New Mexico Academy for Science and Math, Santa Fe; Quota High School, Santa Fe; Indian School, and Taos High School.

The winner will receive $200 plus an expense-paid trip with chaperone to Washington DC for the national finals competition. The winner’s school will receive $100 to purchase poetry books for the school library. The runner-up will receive $100, and his or her school will receive $200 for the school library. All other finalists will receive a gift from PEN New Mexico as well as gifts from Lumen Books, MLC Creativity Center, Sunstone Press, and Tres Chicas Press.

As part of the New Mexico Poetry Out Loud project, Taos poet/performance Anne MacNaughton presented three workshops for students in participating classrooms. The workshops were held in January in Cimarron, Santa Fe, and Taos.

Poetry Out Loud is a project of the National Endowment for the Arts and the Poetry Foundation. New Mexico sponsors are PEN New Mexico, Museum of International Folk Art, Albertsons/Zafarano, Lumen Books, MLC Creativity Center, Sunstone Press, Trader Joe’s, Tres Chicas Press and Whole Foods. Lorraine Schoeldcr is the New Mexico coordinator for the program.

For more information, contact Ann Weisman, New Mexico Arts, 505-827-6490, 800-879-4278 (statewide), or email ann.weisman@state.nm.us.
at www.nmarts.org, and a funding proposal is pending to install it on a kiosk in the science building. The public art program met with Bachicha and his faculty advisor Winona Sorensen several times during the process. The finished project was a professional product that will really help inform the public about this important piece of public art. We hope to continue to develop an ongoing relationship with the internship program. The public art program has placed 2,100 artworks in public spaces around the state. For more information about the internship program, please contact DCA Director for Media Projects, Mimi Roberts at 505/827-6448 or email mimi.roberts@state.nm.us.

Permanent Public Art Collection In Search Of Homes

A work of art by Galia Shapira from New Mexico Arts’ public art permanent collection was recently placed at Shining Stars Preschool in Rio Rancho, and is on display in its Family Literacy Center. The four-piece photographic series entitled What Do You See When You Look Over There will be on loan to Rio Rancho Public Schools for five years. A dedication ceremony was held at the preschool on January 15, 2008. Approximately 40-50 members of the Rio Rancho Community attended.

Shapira studied photography and art in Israel, London, and the United States. She employs a documentary style of photography and concentrates on social, political, and cultural issues with her imagery. Her work for the permanent collection was acquired through the 2002 Acclaimed Artists Series. The permanent collection was developed to provide artwork to communities around the state that are either underserved or have not received 1% for art funds. The artwork is on loan for a five-year period, and sites may select up to three artworks. Several pieces will be available to move to new sites beginning in May 2008. To see the available artwork in the loan program, please visit the New Mexico Arts website at www.nmarts.org. For more information, contact Ben Owen, Public Art Project Coordinator, telephone 505/827-6490, 800/879-4278 (statewide), or email ben.owen@state.nm.us.

Prospectus #190: Palace of the Governors – New Mexico History Museum - Exterior

Receipt Deadline: 5 p.m., Thursday, March 27, 2008

The Art in Public Places program (AIPP) of New Mexico Arts and the Palace of the Governors – New Mexico History Museum local selection committee seek to commission artwork for the New Mexico History Museum under construction on the north side of the historic Palace of the Governors in Santa Fe, New Mexico. Prospectus #190 is part of a review of the RFQ originally announced as Prospectus #187 (Palace of the Governors – New Mexico History Museum).

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

The selected artist may use any or all available space to illustrate this theme. Available space includes the exterior wall and landscaped area near the entrance as well as the rooftop terrace.

Up to five finalists will be selected. This project is open to all artists who are residents of the United States.

Project Amount is $100,000. Artists must receive a prospectus to apply. The prospectus can be downloaded from the website at www.nmarts.org or contact AIPP staff at New Mexico Arts, telephone 505/827-6490, 800/879-4278 (statewide), or email aipp@state.nm.us.

Fiesta Parade • Dorie Hagler • Silver Gelatin Print • 21” X 27” • Town of Bernalillo Multipurpose Recreation Center, Bernalillo

Moment in Time • Thea Witt • Giclee Print • 30” X 24” • Aztec Motor Vehicle Department, Aztec

Cow Town • Museums Quemado • Acrylic on Canvas • 40” X 30” • Las Cumbres Community Services, Española

Stone & Sky (Aztec, NM) • Teresa Neptune • UltraChrome Print • 23” X 29” • Aztec Public Library, Aztec
**ARTS**

**Speak**

**WINTER 2008**

**www.nmarts.org**

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**AIPP ANNOUNCEMENTS**

**Prospectus #190: Palace of the Governors – New Mexico History Museum - Exterior**

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Prospectus #192: TIME - Carlsbad

Receipt Deadline: 5 p.m., Thursday, April 3, 2008

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This project is open to artists who are residents of New Mexico. Up to ten artists/artist teams will be selected. Artists in all stages of their careers are encouraged to apply.

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The early New Mexican colonists needed furniture, and although wood was available if not abundant, woodworking tools and metal fasteners were not. There were no sawmills in this new land to fashion logs into standardized boards and timbers. The few commercially woodworking tools that existed at the time had to be transported from Spain to Mexico City and then up the Camino Real to Santa Fe. The same was true for cabinets and furniture hardware such as hinges, knobs, and fasteners. The colonists had to get by with what they could create on their own.

Axes, adzes, and saws typically came from Spain or Mexico. Chisels, gouges, and plane blades often had to be crudely manufactured by the few blacksmiths that lived in the area. Ponderosa pine trees were cut down, sawn into transportable lengths, and set out to dry. The logs were then adzed into oversized rough-hewn beams and boards, and set aside to continue to dry. In about a year, after the lignin in the sap hardened and the beam had set its shape, there was no longer any fear the lumber might warp. The beam was then adzed into finished boards for carpentry.

Since iron nails were scarce and valuable and screws were almost nonexistent, carpenters had to devise other methods to attach boards together. Hide glue was one alternative, but New Mexico’s dry climate made it impractical for everyday use. Glued joints rapidly dried out and came apart. One joinery method that was implemented to overcome these obstacles is called pinned mortise and tenon. A mortise is a deep chiseled rectangular channel in a block of wood that another board can be inserted into. Sometimes the mortise will go all the way through the wood block for added strength. If not, it is called a blind mortise. The end of the board to be attached to the mortised board is trimmed to the same dimensions as the chiseled slot and fitted into it. The fitted end of the board is called a tenon. To hold the two pieces together, a hole is drilled through the two joined pieces and a tapered rectangular pin is hammered into the hole. This is a square peg in a round hole where friction from the square edges holds the peg and two boards firmly in place. In a thorough mortise, the tenon extends through and past the chiseled channel, and the end of the tenon is sometimes mortised and a wedge-shaped pin is hammered in to hold the two pieces together. For extra strength and longevity, both methods were sometimes employed on the same joint. Other finer joinery methods, such as doweling, were sometimes used by fine craftsmen for boxes and trunks but the pinned mortise and tenon was the bread-and-butter of the Spanish Colonial furniture carpenter.

Artistic touches were added by the few chisels and gouges that could be obtained from the local smith. Simple but elegant chip carving was the most common form of decoration. Decorative hand planes were constructed from carved blocks of hardwood or cottonwood with blades made to specification by the local smith. They were used to add grooves, channels, and rounded or squared edges to the boards. As feet and coping saws for cutting curves were scarce, most early Spanish Colonial furniture designs had plain straight edges. Later, carpenters constructed latches for turning rounded spindles, and these became integral to the designs. The early carpenters borrowed artistic ideas from their Native American neighbors and motifs like the common Pueblo stair-stepped lighting designs are abundant in their work. As better gouges became available, relief-carved designs such as the sunflower came into prominence. Spanish Colonial furniture was sometimes finished with a piton rocio.

Footed stools (basically boxes with tall legs), tables, chairs, and benches were the most commonly constructed furniture items for the home. Later, cupboards, or inrines as they are called in New Mexico, became prevalent.

With the railroad in 1870 came access to saws, mending plates, dowels, and other implements of the furniture maker’s trade. Local carpenters began to change their furniture designs to accommodate these new acquisitions. They incorporated newly discovered American and Northern European techniques and began to paint their furniture with bright colors imported from the east.

However, these new developments did not sit well with collectors of the older furniture who wanted to develop a market for Native American and Spanish Colonial handcrafts from the southwest in the early twentieth century. Bolstered by the Spanish Colonial Arts Society and Federal programs such as the Works Progress Administration of the 1930s, vocational programs teaching the older pre-railroad methods of Spanish Colonial furniture making sprang up in many communities in northern New Mexico. These programs helped cement the concept and motifs of the art form known today as Spanish Colonial New Mexican furniture, and these timeless and practical designs have become an integral part of our modern culture.