



Agenda

CITY CLERK'S OFFICE

DATE 5/13/15 TIME 11:30am

SERVED BY Julie Bystrom

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ART IN PUBLIC PLACES COMMITTEE

Thursday, May 21, 2015

Tesuque Room, 2nd Floor Santa Fe Community Convention Center

201 W. Marcy St.

505-955-6707

5:00 PM

- I. Call to Order
- II. Roll Call
- III. Approval of Agenda
- IV. Approval of Minutes
 - a) April 16, 2015
- V. Report by Chair
- VI. Report by Staff
- VII. Reports and Updates
 - a) Current Projects (Anna Blyth/Debra Garcia y Griego)
 - b) Public Art Best Practices Report (Committee Members)
 - c) June Meeting (Gabe Gomez/Debra Garcia y Griego)
- VIII. Action Items:
 - a) Request for Approval of Art in Public Places Committee member (Gabe Gomez)
 - b) Request for Approval of Art on Loan Agreements (Anna Blyth)
 - a. Cathy Aten
 - b. Alex Barrett
 - c. Gary Beals, Karan Ruhlen Gallery
 - d. Barrett DeBusk, William and Joseph Gallery
 - e. Bob Haozous
 - f. James Havard, Zane Bennett
 - g. Siri Hollander, Giacobbe Fritz Fine Art
 - h. Colette Hosmer, Center for Contemporary Arts
 - i. Allan Houser, Allan Houser Inc.
 - j. Nicholas Montenegro
 - k. Dan Namingha, Niman Fine Art
 - l. David Pearson, Patricia Carlisle Fine Art
 - m. Fredrick Prescott
 - n. Greg Robertson
 - o. Holly Roberts, Zane Bennett
 - p. Ward Russell

- q. Michael Sharber
- r. Brad Wilson

c) Request for Approval of Walk of Fame Proposals

- a. Kenneth Chapman
- b. Laura Gilpin
- c. Gib Singleton

IX. Adjourn

Persons with disabilities in need of accommodations, contact the City Clerk's office at 955-6520 five (5) working days prior to meeting date.

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CITY OF SANTA FE
ART IN PUBLIC PLACES

THURSDAY, APRIL 16, 2015

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V. REPORT BY CHAIR (Gabe Gomez)	None	2
VI. REPORTS AND UPDATES		
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c) Presentation of Favorite Public Art Piece	Discussed	5-6
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Approval of the Meeting Schedule	Approved	7
VIII. Adjourn	Adjourned at 6:10 p.m.	7

**MEETING MINUTES
FOR THE
CITY OF SANTA FE
ART IN PUBLIC PLACES**

THURSDAY, APRIL 16, 2015

I. CALL TO ORDER

A regular meeting of the City of Santa Fe Art In Public Places was called to order on this date by Michael Namingha, for the chair at approximately 5:00 p.m. at the City of Santa Fe Arts Commission Community Gallery, 201 W. Marcy Street, Santa Fe, New Mexico.

II. ROLL CALL

Roll call indicated a quorum as follows:

Members Present

Michael Namingha
Matthew Chase-Daniel
Henry Muchmore
Brian Vallo
Katelyn Peer

Members Absent

Gabe Gomez, Chair (excused)

There are two vacant positions.

Staff Present

Anna Blyth, Program Planner
Debra Garcia y Griego, Director

Others Present

Elizabeth Martin recorder, for Charmaine Clair

III. APPROVAL OF THE AGENDA

The Report by Chair was removed from the agenda due to his absence.

Mr. Chase-Daniel moved to approve the agenda as amended. Mr. Muchmore seconded the motion, which passed by unanimous voice vote.

IV. APPROVAL OF THE MINUTES-March 26, 2013

Page 2, paragraph 7: Mr. Muchmore said he co-owns Art Anglers should actually be Art Handlers.
Page 6, the spelling of *Kaitlin* Peer was corrected to Katelyn Peer.

Mr. Muchmore moved to approve the minutes of March 26, 2015 as amended. Mr. Chase-Daniel seconded the motion, which passed by unanimous voice vote.

V. REPORT BY CHAIR – None

Mr. Namingha welcomed new member Ms. Katelyn Peer and asked her tell the Committee about herself.

Ms. Peer said she is the Director of Community Initiatives of Santa Fe and is familiar with a lot of art projects. She said she runs a lot of the programming, in particular the FANTASE Fest, and is the reason she felt connected to this Committee.

Mr. Namingha said the AIPP Committee is still looking to fill the final seat and if members know of anyone they could forward the name. He asked if there are specific criteria.

Ms. Garcia y Griego said all of the members fill the essential areas to varying degrees and in different ways looking in the ordinance and as a body, the Committee meets the letter of the ordinance. She said they just need to look for the right mix of talent to add and should also give thought to diversity. She pointed out that Ms. Peer is the Committee's only female member, which is unusual in the Arts.

Ms. Blyth handed out a list of people that have expressed interest (included in the packet).

Ms. Garcia y Griego said everyone on the list has expressed interest previously, except for Ann Weisman. The call for committee members is on the website.

Mr. Chase-Daniel asked if the people on the list had already been reviewed and rejected.

Ms. Garcia y Griego said the selection committee did go through them, but were busy trying to fill slots and ensure the right mix. She said the majority is people that a Committee member does something similar. She said if a name resonates, they can forward that to Ms. Blyth.

She said the appointments will have to be approved by AIPP and nominated to the Arts Commission and will be considered in June. The next meeting for this Committee is May 21st, which will be after the next Arts Commission meeting. She asked that names be forwarded to Ms. Blyth by the 4th of May so names could be brought forward at the next meeting of Art in Public Places.

VI. REPORTS AND UPDATES

a) Current Projects-Ms. Blyth (Exhibit 1)

Ms. Blyth said she mentioned in the April meeting that the Downtown Transit Center on Sheridan Street is still at a *stop work* and there has been no change. She said the underpass and the Acequia Trail projects are continuing.

Ms. Garcia y Griego said last month the members were shown a schematic of their ideal version with a project budget around \$3.2 million. She said the project concept shown at the last meeting was under budget about \$800,000, which is a significant portion of the entire project budget. Ms. Garcia y Griego said the artists have worked diligently within the project team and the larger project design

team to reduce costs and the scope of the project, while still doing their best to keep the basics of their artistic vision.

Ms. Garcia y Griego said this plan being viewed comes in about \$240,000 and is more feasible. She said this is what will be presented to BTAC (Bicycle Trails Advisory Committee). The Public Works Department acknowledged that a lot has been done to scale things back and the public was requiring that art be integrated inside the tunnel. She said there are no artistic elements, so no one will be happy.

She said they do have good support from the upper administration and Public Works and hopefully that will carry through to the project. She thought at this point the City will have to find additional funds to cover both the aesthetic and landscape elements for the project.

Mr. Vallo asked the time frame.

Ms. Garcia y Griego said she thought federal funds have to be expended by the end of the calendar year. She said they hoped to get the drawings wrapped up by the end of May and go to bid in June/July. She said the city got a small extension from the DOT (Department of Transportation) and FHWA (Federal Highway Administration) who both expressed admiration at how quickly the City moved this through and it continues to be a fast track project.

b) Current Priorities

Ms. Blyth handed out a chart about the Public Art Program and what they hope to do. She said when the chair returns next month he will talk more about the strategic plan and priorities around the planning process.

She said the Committee will continue to do the basic framework of the Program work. She said Ms. Garcia y Griego just reported on the work that will continue on current public art projects and they include the Acequia Trail, the Downtown Transit Center, a pending project off of Airport Road and opportunities at SWAN (South West Activity Node) Park on the south side near the Airport Road area. She said there is also a new development near the Acequia Trail and the School for the Deaf.

Ms. Garcia y Griego explained the location of the land on the northeast side of the intersection of St. Francis and Cerrillos owned by the School for the Deaf was conveyed to the City. She said there has been interest in doing a gateway project for decades and there been different committees at various times. She said there is renewed interest in a discussion down the road of what that would look like.

She said the project would be a multilayered project that would deal with the NM Highway Department, the FHWA (the Federal Highway Association), MRCOG (Mid Region Council of Governments) that oversees the Rail Runner operation and the federal entity that oversees railway; the School for the Deaf, the Railyard Community Corporation, the Railyard Stewards, and the City of Santa Fe. She said that is a longer-term vision but something that is definitely called for.

Ms. Blyth said another aspect discussed at the last meeting was the current public art projects that have over 73 donated, purchased and commissioned works. She said as in any public arts program,

they have to deal with the maintenance and conservation of the program so there is ongoing work; signage and plaque identification for artwork and also the Walk of Fame is managed by the Public Arts Program. Ms. Blyth said AIPP will review proposals put forward to add another plaque to the sidewalk community museum of arts.

She said another role the Committee does is maintenance and conservation. They are looking at undertaking some major and minor repairs to the existing works in the collection and possibly hiring some of the work through a contractor through the City. She said de-accessioning work is also moving forward on some pieces and there are minor repairs and maintenance.

Ms. Blyth said Art on Loan is the other key component. They will continue to ask artists and galleries to participate in the program and to renew pieces and some are ready to remove their work. She said the Committee will discuss in the May meeting the pieces up for renewal or pieces that might be removed and there could also be new submissions into the program.

She said the members will continue to help identify sites throughout the City and serve as the administrative contact for those interested in participating. She said they will contract with artists to arrange installation and removal. She noted that the Hopat [?] sculpture at the Land Office is officially under contract between the State of New Mexico and the City of Santa Fe Arts Commission. She said when the dates are determined the piece will become part of the Art on Loan collection.

Ms. Garcia y Griego said it would be moving to a newly developed pocket park along the Santa Fe River across from Del Charro. She said the piece will enliven the space and be a more beautiful location for the piece.

Mr. Muchmore added that the piece is a permanent installation.

Ms. Garcia y Griego explained that Mr. Muchmore has contracted with the State to move the piece. She said there would be a lot of expense and some risk in moving the sculpture and the loan agreement, typically through the end of the fiscal year, was negotiated for a two year commitment.

Ms. Blyth said she will let Chair Gomez lay out the plan in the May meeting for the Committee's work in the next few months. She said they would like a plan in place by August 2015. They will try to maintain the existing program and look at where they can push the envelope to do new things. She said with a new committee and the new expertise and the interesting public art, this would be an opportunity to look at where the Committee can go.

She said the Committee will look at the Youth Mural Program, which is an opportunity to engage arts education activity as well as public arts with young people creating art and working with public artists. There is the idea of neighborhood projects and how to engage communities and artists to create something that connects and engages the members of the community. She said she can tell after seeing their homework assignments, there is interesting and innovative approaches for public art in their vision of what inspires them. She said she is looking forward to seeing that.

Ms. Blyth passed out priorities and a list of the latest Committee members.

Ms. Garcia y Griego asked members to let Ms. Blyth know if they object to sharing their mailing and/or email address and if so, any requests could be sent to AIPP instead.

Mr. Namingha passed out a critique editorial from Sunday. Ms. Garcia y Griego said this backs up what AIPP is trying to do; that the state of public art has evolved and perhaps Santa Fe's public art by individuals and agencies is not on par with the national movements.

c) Presentation of Favorite Public Art Piece

Mr. Muchmore handed out paperwork on his favorite piece: *Rara Avis*, by artist Ralph Helmick. He said the piece is free hanging in the Midway Airport in Chicago since 2001 and has to be seen on three different levels to see that the little weighted planes make a shadow of a bird underneath.

Mr. Chase-Daniel said his is a strange funny project. Gregory Kloehn, an artist in Oakland California has made tiny houses for homeless people to crawl into and sleep. The houses are on wheels and can move around the city. He found it an interesting way of mixing art and social practice. He said the project creates awareness and gives a unique way of looking at things.

Mr. Vallo said he wanted to discuss a project still in the development stage, a community garden project in Espanola. He explained that the garden is a collaborative project between the City of Espanola and non profits and three pueblos in the area. The community garden is a public park and on the west side there is a hill and around the park is a number of buildings and city housing. The city talked about developing the site.

He said the idea was born through their farmers market. They are looking at creating an organic farm and introducing artistic elements of farming practices that are historic and contemporary aspects from neighboring communities. They also are engaging the non-profits and children who are recipients of services from the non profits and are working with a number of artists to create the space. Funding has been obtained to take the design to a more formal process and they will engage with a landscape architect who will work with the entities.

Mr. Vallo said he wanted to put that forward as an example, but also to put on the radar, because he thought it would be an interesting project. He said at this point this is a great vision and he thinks it will set a benchmark for projects of that type in the State and in the Southwest. He offered to get more information from the organizers to share with the Committee. He said Taylor United and the city of Espanola are the leads.

Ms. Garcia y Griego asked if this is one of the partners of the group working on food sustainability and food policy issues in Espanola.

Mr. Vallo said they are one of the partners and there is a small group in Santa Clara Pueblo led by Roxanne Swintzell and her daughter. He said he is excited for them; anyone can work in the garden and anyone can pick the produce. Mr. Vallo said they also are trying to address the homeless issue in the area and making the garden a public food source accessible to everyone.

Ms. Peer said Volkswagen has started funding another series of projects that is blanketed under something they call the "*Fun Theory*". She said all of the public art installations they fund use "*having fun*" to try to change a behavior.

She said one of her favorite pieces is the *Piano Stairs*. There is an escalator and a staircase and artists were challenged to turn the staircase into a giant piano. When you walk up the stairs, each different step plays a note. She said you can rapidly see the change in behavior. She said what interested her the most was the thought of changing behavior and looking at perspective shifts and how as a community, we can explore that in ways that are engaging and fun. She said eventually you see people playing songs and coordinating with one another.

Mr. Namingha said he has two favorite pieces, the first is the Starn Twins at the Met (Metropolitan Opera) did "*Big Bambu*": a bamboo installation on the roof of the Metropolitan that you can walk through with a giant jungle tree house that is constantly moving and rearranging the pattern. He said there are guided tours. He said the piece goes up in May and comes down in October and the piece is very interactive.

Mr. Namingha said his second installation is by Pierre Huyghe who will be doing the Metropolitan rooftop this summer. He said he doesn't know what the installation will be, but Mr. Huyghe had an installation called *L'Expedition Scintillante*; a box that produced fog and the lights on top of the box coincided with a Debussy composition. He said the box is in a blackened room that shows a video of the Antarctic and penguins that then transposes to the New York skyline. Then the video goes black and another art installation comes to life. He said it is fun to see the reaction; some people left, not realizing there was another portion to the installation. He said the artist's description says he was inspired by rock and roll.

Mr. Namingha said the installation also has an Iberian hound with one leg dyed pink that wanders around as part of the exhibition. The dog was adopted in Germany and goes with the exhibition everywhere. He said a man in a tuxedo announces your name as you enter and there is also a living beehive as part of the exhibition. There is a sculpture of a nude in marble with a beehive head and machines that make it snow on one side and rain on the other in the middle a swarm of bees.

Ms. Garcia y Griego said she took notes of common themes to start the planning process. She said the Arts Commission uses a planning process about individual work that is shared and processed as a group. She said they find the process an effective way for everyone to share their viewpoints and allow this group to reach consensus and it removes ego to some extent. She said as the group plans more, they will use that method more.

d) May Meeting

Ms. Blyth said in looking at the presentations and thinking about what inspired the members and at how those projects came to be; were they a local arts council that commissioned the project or an airport public art program, a corporate sponsor or a community-based effort, etc. She thought it would be interesting to delve into how those projects happened. She said that can inform the Committee's work. She said that is the next layer of the assignment- to determine how the project was implemented and look at how to bridge that idea with Santa Fe's public art.

Ms. Garcia y Griego said basically a brief case study of who, what, when, where, why and how so the Committee can start to understand the many models used to accomplish the projects.

Mr. Chase-Daniel said looking at the projects is interesting. There is a huge range of funding structures, scale and approach, etc. and they are all very valuable.

Ms. Garcia y Griego said to her the most prevalent theme was the interaction in various ways. She said whether the work was in a museum or an airport, you would still have to experience it from three different levels; it wasn't static. She said that was the common theme in a great diversity of projects.

VII. Action Item

a. Approval of the Meeting Schedule

Ms. Blyth passed out the new meeting schedule. She said the schedule has been approved by the Arts Commission and needs approval by the AIPP Committee. The locations of most of the meetings will be in the Tesuque Room on a monthly basis, unless otherwise noted. She said she will keep everyone posted if not and the Committee will convene in the Community Gallery. She thanked everyone for their flexibility.

Ms. Peer moved to approve the meeting schedule as presented. Mr. Vallo seconded the motion, which passed by unanimous voice vote.

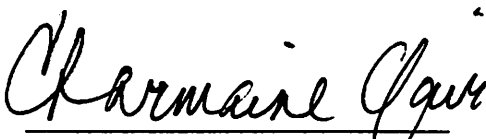
VII. ADJOURNMENT:

Having no further business to discuss, the meeting adjourned at 6:10 p.m.

Approved by:

Michael Namingha, Acting Chair

Submitted by:



Charmaine Clair, Stenographer

Kenneth Milton Chapman
Nomination for Street Plaque, downtown Santa Fe
Nomination by Bruce Bernstein on behalf of the Kenneth Chapman Family
May 4, 15

BIOGRAPHY OF NOMINEE KENNETH CHAPMAN

Kenneth Milton Chapman arrived in New Mexico in 1899, a 23-year-old illustrator seeking a healthy climate for a respiratory illness. By the time of his death in 1968, he was recognized as the authority on Pueblo pottery and was one of the leading advocates for its revival in the 1910-1930 period; a successful artist and first artist in residence and instructor at the Museum of New Mexico in 1909, and first instructor of American Indian art at the University of New Mexico; first curator at the Museum of New Mexico; archaeological investigator; a founder of the Laboratory of Anthropology, its first curator and later director; curator of the two major museum collections in Santa Fe, the Indian Arts Fund and Museum of New Mexico/Laboratory of Anthropology; St. Francis Auditorium murals artist; major proponent for Santa Fe architectural style (Santa Fe 1912 conference) and worked with his wife Kate Chapman on residential remodeling as well; and founding committee member of Santa Fe Fiesta, Santa Fe Indian Market, and Spanish Colonial Arts Society. Chapman was highly respected and beloved by the Santa Fe community, often working behind the scenes –and never receiving the recognition he deserves for his essential role in creating and encouraging a diverse artistic and cultural Santa Fe community.

Born in Indiana in 1875, Kenneth Milton Chapman studied at the Art Institute of Chicago and was employed by several commercial firms in the Midwest, including Montgomery Wards. Succumbing to a respiratory infection—which he and the doctors suspected might be tuberculosis—Chapman traveled to Las Vegas, New Mexico, in 1899 to recover. He quickly established himself painting local color and landscapes. Soon thereafter, he and his work

became known to Edgar Hewett, then President of Las Vegas Normal, and Frank Springer, president of the Maxwell Land Grant Company. Chapman was soon teaching at the Normal University and serving as artist on Hewett's excavations and field schools on the Pajarito Plateau.

Through them, Chapman was introduced to the relatively new field of anthropology. Subsequently, he was part of the famous archaeological field schools that trained a generation of anthropologists and would help develop Santa Fe as a center for Southwestern anthropology and archaeology. It was during these field schools where he first met Julian and Maria Martinez as well as their cousins, Alfredo Montoya and Crescencio Martinez. The three men showed interest in borrowing Chapman's pencils and paints and very quickly began producing the flat style of painting that has become iconic with this period of Puebloan history and art production. It was during these years as well that Chapman began his life-long friendship with Maria Martinez and Tonita Roybal who he would in the next decade successfully encourage to create a new style of pottery that would attract new buyers –Pueblo pottery collectors. He became a passionate advocate for all Indian art at the museum, as well as teaching at UNM, creating Indian Fair (now known as Indian Market), serving on US Government Boards to help authenticate Indian made art; and writing and publishing on Indian art topics.

Chapman's beloved presence was everywhere in the city –later in life he wrote about the changes in the city and how the dirt roadways eventually became the concrete walks; Chapman's calm, persistence, and artistic vision ensured that the city and the region's own history and culture would not be submerged by its own progress.

KENNETH CHAPMAN AND SANTA FE

Chapman's life in Santa Fe holds three rich threads:

1. Chapman was a founding staff member of the School of American Archaeology (now known as the School for Advanced Research) (1907), which was tasked with establishing and running Museum of New Mexico (1909) where he served as curator, assistant director and art instructor. He was also on the founding staff of Museum of Fine Arts (1917). Chapman initiated the discussions that would eventually lead to the building and first funds for the Laboratory of Anthropology in 1931. The Lab was created and built to be the home of historic and contemporary Native art collections, accessible to Pueblo and other Native people. Chapman served as curator for both of these world-class collections (now housed at the Museum of New Mexico and the School for Advanced Research). A steady stream of Native people and national and international scholars travel to Santa Fe to research and study these essential collections. Moreover, the collections have been the subject of hundreds of publications and exhibitions. Funded by John D. Rockefeller, Jr., the prescient planning of the Laboratory of Anthropology created a museum zone (Museum Hill) for the city. At the Lab, Chapman served as a founding staff member and eventually as Director.
2. Having been introduced by Hewett and Springer to anthropology as a career, Chapman worked in Santa Fe alongside many who became giants in their fields: archaeologists, Alfred Kidder, Sylvanus Morley, Jesse Nusbaum, and potters, Maria and Julian Martinez; and, additionally, Santa Fe Golden Era artists, writers, and philanthropists. His paintings are included in the Museum of Fine Arts Collections. Moreover, his beautiful and insightful water color renderings of the Pajarito Plateau as well as his drawings of the archaeological field school's participants, work and landscapes are part of an enduring record of Santa Fe and its environs. As noted above, Chapman served as advisor and facilitator to Pueblo

people who wished to paint as well as first instructor of painting at the then newly established Museum of New Mexico, where he occupied one of the artist studios for over a decade.

3. Chapman's passion for Indian arts, ignited during the early field sessions of the School of American Archaeology, led to his co-founding the Indian Arts Fund collection and the creation of Indian Fair (1922). Chapman taught art at the Santa Fe Indian School and was also the first instructor of Indian Art at the University of New Mexico. He encouraged Maria and Julian Martinez, the creators of Pueblo art pottery as well as legion of other Native people through his founding and participation in the Pueblo Pottery Revival program (1917-1920), the creation of Indian Fair (1922), and serving as an advisor and first Board member to the national Indian Arts and Crafts Board (1934-1941). His presence and longevity in these organizations cannot be understated—he served as judge at Indian Market, for example, from 1922 through the 1950s.

Although an artist in his own right – among his work at the Museum of New Mexico are the murals in the St. Francis Auditorium, which he and Carlos Vierra were asked to complete when the original artist, Donald Beauregard, fell gravely ill—Chapman's focus was on revitalization of Indian art. Later in life, he noted that his work of preserving and exhibiting the art of Native Americans was a more lasting contribution than anything he could have done with his own art.

Chapman lived in Santa Fe from 1909 through 1968. During the 1910s and 20s, Chapman lived with his wife, Kate, and their two children, Frank and Helen, at 615 Acequia Madre. Later, he and Kate built a house in the foothills (near today's St. John's College). After Kate's death and well into old age, Chapman literally lived at the Laboratory of Anthropology,

settling into a small room there and pursuing his studies late into the night. Chapman died in 1968 when he was 93.

WHY IS KENNETH CHAPMAN BEING NOMINATED FOR THIS HONOR?

Chapman is a significant figure in the history of Santa Fe's cultural institutions. He served as a founding staff member of the Museum of New Mexico, the School of American Research, the Museum of Fine Arts in Santa Fe, and the Laboratory of Anthropology. He was the originator of Indian Fair, forerunner to today's Indian Market. He also co-founded the Indian Arts Fund (IAF), which amassed a comprehensive collection of Pueblo pottery with the goals of preserving the pottery of the post-Spanish period, educating all in the artistic quality of the pottery, and serving as a resource for Pueblo Indians. Along the way he also curated exhibitions, wrote books and articles, worked continuously with Pueblo and other Native people to help and encourage preservation and continuation of their artistic traditions, and hosted legions of visitors and researchers to Santa Fe. Not insignificantly, while Chapman encouraged Native culture and arts and their florescence in early 20th century Santa Fe, the US Indian Affairs Department was issuing directives for all Native dance, art and language to cease.

Chapman's name may not be immediately recognizable to all; or perhaps one may know of an area of work and influence but not others. He is a founding member of our community in which he worked and participated. Today, we continue to enjoy the benefits of his groundbreaking work, whether through art, Native art, the city's extraordinary museums and cultural institutions, museum and private collections of Native art, and his own art. His legacy is powerful and ever present.

WHAT TYPE OF COST SHARE CAN THE NOMINATOR PROVIDE?

The nominator has spoken with the Chapman family and they have agreed to consider funding up to 25% of the cost. In addition, there are a number of individuals and Santa Fe

organizations that the nominator will approach if the Kenneth Chapman nomination is successful.

Nominated by:
Bruce Bernstein, on behalf of the Chapman family
bernsteinbruce@gmail.com
505-795-6152

Commemorative Plaque Nomination for Laura Gilpin, Photographer

In an article entitled, "Why I Live in New Mexico," Laura Gilpin wrote that in her New Mexican home she could feel "the deep roots of long past centuries." She continued, "Once this is embedded in one's consciousness, other parts of the country seem shallow by comparison. Here one has time to think, to give time to the ripening of expression. To me this all adds up to a richer life, a life where essentials are cast aside, and the genuine has a chance to emerge." Gilpin understood and acknowledged that Santa Fe, her New Mexican home, blessed her with the inspiration and freedom to grow into one of the great American photographers.

Laura Gilpin was born on April 22, 1891, in Austin Bluffs, Colorado, and spent her childhood in and around Colorado Springs. Gilpin received her first Brownie camera in 1903 for her twelfth birthday; and for Christmas that year, she received a developing tank. She took the little camera with her on a trip to the Louisiana Purchase Exposition in St. Louis in 1904. Her special duty at the Exposition was to act as a guide and interpreter for her mother's best friend and Gilpin's namesake, Laura Perry who was blind. For almost six weeks, the two friends visited the fair with young Laura describing all that she saw. According to her biographer Martha Sandweiss, Gilpin said that this experience was the beginning of her close analysis of visual stimuli and ultimately led to her serious interest in photography.

Gilpin was formally educated at a private school on the East Coast and studied at the Clarence White School of Photography in New York. While in New York, she discussed her work with the notable woman photographer Gertrude Kasebier, who became a trusted friend and mentor. Although she had lifelong friends and beloved relatives in New England and Virginia, the American Southwest always called to her. Until World War II, she lived and worked in Colorado Springs where she earned a living through portraiture, commercial work, and lantern slide presentations. One of her most successful business ventures was printing postcards of her photographs of the Southwest which she sold through the Fred Harvey Co. in the La Fonda Hotel in Santa Fe. In 1942, Gilpin went to work for Boeing Aircraft in Wichita, Kansas, as a department photographer, and, even here, she remained creative, and produced one of the great wartime photographs of the B-29.

The year 1945 was pivotal in world history. Fatigued by the Great Depression and losses of family and friends during World War II, many people struck out for new beginnings. Gilpin was among them. She endured the deaths of her father in 1943, her brother in 1945, and the devastating illness of her dearest friend, Elizabeth Forester. But even at this troubled time, she had an idea for a book in which she would explore the course and the people of the Rio Grande from its headwaters in the Sangre de Cristo Mountains to its outflow into the Gulf of Mexico. From the "Upper Rio Grande, August 5, 1945" she wrote to fellow photographer Willard Morgan that her "final permanent anchor . . . just might be Santa Fe." And so it was.

When she moved to Santa Fe in the fall of 1945, Gilpin rented an apartment and began her work as a professional photographer. In time she was able to move her lifelong friend and companion, Elizabeth Forester, to Santa Fe, and they shared a home at 409 Camino del Monte Sol. They lived here happily for the rest of their lives.

Gilpin had a small studio and darkroom in Santa Fe. Much of her commercial work consisted of family portraits and wedding albums. She often provided fellow artists, such as Maria Martinez, Georgia O'Keeffe, or Pablita Valarde, photographs to use in brochures of their work or for their exhibitions. She created photo layouts for local business advertisements. One of the most interesting of these commercial endeavors was creating murals from her Southwestern photographs and then using the murals as backdrops for merchandise, such as turquoise jewelry and pottery, in local store windows. Her photographs of snowy cacti or treasured santos were favorite subjects for Christmas cards. Her work frequently appeared in *Arizona Highways* and *New Mexico Magazine*. As her photographs began to be published in national and international magazines, journals, reference books, and textbooks, she brought Santa Fe and the American Southwest and its people to the attention of the world. In time, a market grew for Gilpin's exquisite silver and platinum prints, and she was recognized as one of America's great photographers.

Her great professional love was producing a photographic essay of a region of the American Southwest and publishing it with text and photographs. Her life often consisted of a few weeks of studio work and then packing her large format camera into her ancient automobile and heading into the Sangre de Christos to photograph the headwaters of the Rio Grande on the chance that there was adequate snow-melt to cause the waters to rise. Sometimes she camped on the Navajo reservation quietly photographing its elegant people. Later, in her seventies, she might be found hanging out of a light plane to snap Spider Woman Rock in Canyon de Chelly. And she always treasured returning to the warmth of her Santa Fe home. Gilpin ultimately wrote four books: *The Pueblos: A Camera Chronicle* (1941), *Temples of the Yucatan: A Camera Chronicle of Chichen Itza* (1948), *The Rio Grande: River of Destiny* (1949), and *The Enduring Navaho* (1968). At the time of her death, a book on Canyon de Chelly was well underway.

The artists and scholars of the Southwest were her friends and neighbors. She photographed fellow artists and their work, including Oscar E. Berninghaus, Gustave Baumann, John Gaw Meem, Georgia O'Keeffe, Alfred Girard, Rebecca James, and Maria and Julian Martinez. She wrote a memorial honoring Popovi Da and assisted his widow Anita after his death. She photographed relics and "digs" for archaeologists Jesse Nusbaum and Sylvanus Morley. And she entertained out-of-town friends such as Virginia and Ansel Adams and Margaret and Nathaniel Owings.

Her home attracted students and amateur photographers who sought out her expertise. The eminent photographic historian and teacher Beaumont Newhall once made a film of Gilpin in her kitchen explaining the platinum printing process to show his students at the University of New Mexico in Santa Fe. Sometimes graduate students and visiting writers wanted her to reminisce about people whom she had known earlier, such as Mary Jane Colter. Her correspondence abounds with letters from budding photographers and visitors thanking her for her time and graciousness.

Laura Gilpin was an enthusiastic supporter of the arts in Santa Fe. She and John Gaw Meem worked tirelessly for the Indian Arts Fund and, in 1961, saw the Fund's collection safely housed at the Museum of New Mexico. Gilpin also delighted in festivals and celebrations of the city. She entered the Christmas light contests, and her home was on the Rodeo Garden Tour. She was invited to design the first program for the Santa Fe Opera and her photograph *Snow Coral 1924* was selected for posters for the Santa Fe Concert Association in the 1979-80 season. In 1980, as

a tribute to Gilpin, ¡Festival! Santa Fe featured her silver print *Storm over La Bajada* as its poster design.

Gilpin's selfless dedication to her art, to her community and its people, and to the native peoples of the Southwest earned her many awards and accolades. She received honorary doctorates from St. John's University, the University of New Mexico, and Colorado College. In 1967, she became an honorary life member of the Board of Governors of the School of American Research in Santa Fe. She was awarded the degree of Honorary Master of Photography by the Professional Photographers of America, Inc. For her book *The Enduring Navaho* she was awarded the Governor of New Mexico's Award for Service to the Arts in 1974. She received a Guggenheim Fellowship to support her work documenting Navajo life in Canyon de Chelly, and a photograph of Gilpin graces the Navajo Nation Museum in Window Rock.

Laura Gilpin died in Santa Fe at the age of 88 on November 30, 1979. Her memorial service was held at the School of American Research. Her biographer Martha Sandweiss recalls that the room was filled with fellow photographers, Navajo and Pueblo friends, and neighbors from across the community. Her eulogy was from the Navajo Nightway ceremonial:

In Beauty (happily) I walk
With Beauty before me I walk
With Beauty behind me I walk
With Beauty above me I walk
With Beauty all around me I walk
It is finished in Beauty.

A few days later, photographer William Clift wrote in *The Santa Fe Reporter*, "To many of us, she was as generous and loyal friend as one could wish for. For Santa Fe, as a whole, a lovely presence that was felt and treasured for a generation is gone."

We must not lose the heritage and vision of the artists of the past. Today, approaching the doorway of the New Mexico Museum of Art in Santa Fe, visitors pause to read plaques bearing the names of the photographers, painters, writers, and architects honored by the city and the museum. Laura Gilpin, because of her body of distinguished work, her gifted evocation of the landscape and people of the American Southwest, and, more especially, her love for the city of Santa Fe, is truly a member of this esteemed assembly. Please honor her with a commemorative plaque in the Artist Walk of Fame.

Celebrating Laura Gilpin and Santa Fe, the city she loved, Deanna and Ben Smith pledge a donation of five thousand dollars in support of a plaque on the Artist Walk of Fame commemorating Laura Gilpin and her life's work.

Contact information for the Smiths:

Deanna and Ben Smith

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Azle, Texas 76020

817-846-2228

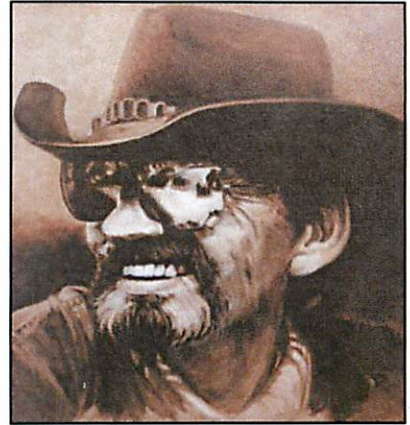
smithdeannaj@gmail.com

Gib Singleton

(1935 – 2014)

Gib Singleton was the foremost Western and Biblical bronze sculptor in the late 20th and early 21st century in America – and, many critics and collectors argue, the world. His work has been shown in major museums from the Museum of Modern Art in New York to Yad Vashem in Israel and the Vatican Museum in Rome, as well as in the homes and offices of luminaries from actors to politicians to spiritual leaders.

‘Gib was a giant,’ said Paul Zueger, Gib’s long-time friend and exclusive representative. ‘You can’t say enough about his vision and his talent. I think 500 years from now, art historians will talk about Gib like they talk today about Rembrandt or Van Gogh or Michelangelo.’



Gib knew from his earliest days that he would be an artist, even though no one believed a sharecropper kid from the ‘bootheel’ of Missouri could achieve such a dream. With no money for supplies or lessons, Gib traced designs in the dirt with sticks, made sculptures out of mud and straw, and drew Christ figures in pencil on paper sacks.



Four Horsemen of the Apocalypse

His family began to believe in his talent when he won a blue ribbon in art at the Springfield State Fair at age nine. And while they couldn’t help him financially, they at least encouraged Gib to follow his dreams.

His first attempt at sculpting was transforming a granite tombstone ‘recycled’ from an old cemetery. When he became fascinated with bronze, especially the works of Donatello that he saw in a book, Gib built his own foundry. He used salvaged materials, including a cut down 55 gallon steel drum for the furnace and an abandoned Electrolux vacuum cleaner for a blower. He figured the process out by trial and error, learning to determine the temperature of the molten metal by its color. He was 16 at the time.

Gib’s trademark cowboy look emerged in early watercolors and acrylic paintings while he was still in high school, as did the first drawings of what would become his world renowned Biblical style. After high school Gib served a hitch in the US Army, put himself through college, taught high school art, then won a Fulbright Fellowship to restore Renaissance art in Europe. He studied at the Accademia di Belle Arti in Florence, and was later recruited by the Vatican Workshop.

Gib was driven to perfect his own art, and willing to pay the price of his quest. When he returned from Europe, he sold his work on the streets of New York City, slept on beaches in Connecticut, and was often hungry.

As his unique style of sculpture developed, Gib coined a new term to describe it — ‘Emotional Realism’.



Tombstone



Saint George and the Dragon

'I got the idea of Emotional Realism when I was visiting a museum,' Gib said. 'I saw art that touched me deeply, and I realized that the emotions I felt were just as real as that piece I saw hanging on the wall. I think the ability to connect with the viewer on that emotional level determines the success of art, or music or literature.'

While living in the Northeast, Gib visited the Frederic Remington Art Museum and was struck by the power of the artist's work and of the landscapes they represented. 'I knew right then I had to go out West,' he said. 'I decided to move the Santa Fe and do Western art.'

While his fascination with the West led to the creation of such well known pieces as 'Texas Ranger', 'Black Jack Ketchum' and 'Santa Fe Trail', Gib never lost his love of Biblical and devotional art. In fact, he contended there's really no difference between the two.

'Any time your subject is a human being,' he said, 'it's a spiritual work. You come into this world by yourself, and you go out by yourself, and nobody knows why that is. We all have those questions, regardless of how we label ourselves or what kind of outfit we're wearing. I try to answer some of those questions in my work.'

Although confined to a wheelchair and tethered to an oxygen machine during the final decade of his life due to Chronic Obstructive Pulmonary Disease, Gib still worked on his art nearly every day. And while his overall output diminished, many of his most powerful works emerged from his tiny garage studio during that time.



Self Portrait

'After the death of my daughter, and then being told in hospice I had six days to live, something shifted,' Gib said. 'I was able to understand so much more of life and death and redemption and resurrection that I finally felt able to render it in my work.' It was during the final years of his life that Gib produced the *Four Horsemen of the Apocalypse*, the *Stations of the Cross*, *The Death of Christ*, *Requiem*, *Redemption* and the *Wrath of God / Last Judgment*, *Aces and 8's* and *Lincoln*, along with many others.

Asked why he shifted more toward devotional work in his final years, Gib said it seemed appropriate for our troubled times. 'People need security in the metaphysical world even more than in the physical world,' he said. 'There are a lot of things that make no 'objective' sense if we try to analyze them. Yet they do make sense – a great deal of sense – if we approach them with our hearts instead of our heads. That's how I try to work.'

'The thing I really love about my work,' Gib said, 'is that I get to say, "I love you, man. It's going to be OK." And the payment for my work is when someone comes up and says, "Thank you for making something beautiful in the world."'



Lincoln

Gib Singleton and Santa Fe

Gib Singleton came to Santa Fe in 1977 after he visited the Frederic Remington Museum in upstate New York and was struck by the beauty and power of the western bronzes. He chose Santa Fe over other possible destinations because he heard it was not only the most beautiful of the old west cities, but also the most welcoming to artists.

Like most artists of that era, Gib was unable to support himself fully with his art, so he took a job with Tommy Hicks at the Shidoni Foundry, practicing the skills he had acquired in college and during his Fulbright Fellowship at the *Accademia di Belle Arti* in Florence, Italy. He sold his own work at the foundry, out of the trunk of his car on Canyon Road and to patrons at the Palace Restaurant.

Gib was a regular at the Palace, where he often traded art for his bar tab. 'I loved that place,' Gib said. 'All the local characters were there. You'd be sitting with Earl Biss on one side and R.C. Gorman on the other, with the mayor a couple stools down. Lino and Pietro would buy paintings from me sometimes, too.'

Gib found representation with Nick Woloshuk, which eased his discomfort with trying to promote himself. 'I never knew how to sell my stuff,' he said. 'But, hell, I never made it to sell anyway. I made it because I couldn't *not* make it. If I sold one, I'd live like a king until it was all gone, and then I'd go out and try to sell another one. That's how I lived most of my life, and there were a lot of times the eagle didn't fly.'

A highly social person, Gib would sometimes call his wife, Debra, and casually announce, 'There'll be 10 more for dinner tonight.' Former mayor Sam Peck once awarded Debra a certificate for hosting so many Thanksgiving dinners, claiming no one in Santa Fe had 'served more turkey to more turkeys'.

While Gib occasionally tried other locales such as Scottsdale, AZ and Aspen, CO in pursuit of artistic success, he always came back to Santa Fe. His career finally took off when he met Paul Zueger of American Design Ltd out of Denver. ADL owned several galleries, including Galerie Züger on West San Francisco and Century Gallery on Water Street, and took over production and sale of Gib's work.

Freed to focus exclusively on his art, Gib produced numerous western classics, including Black Jack Ketchum, Texas Ranger, Aces and 8's, Tombstone and High Noon. He also moved more deeply into the spiritual art for which he is known, including his 14 Stations of the Cross, Requiem, Redemption and Pieta.

The first set of his Stations was installed at El Santuario de Chimayo in 2009. The first lifesize set was installed at the Cathedral Basilica of St Francis of Assisi in Santa Fe in 2010, while the second was placed at the Museum of Biblical Art in Dallas, Texas and dedicated in 2015. Other spiritual works are in the Vatican and at Yad Vashem in Israel. Gib's western works are featured in museums such as the Booth Museum of Western Art in Georgia, the Pro Rodeo Hall of Fame in Oklahoma, and the Gib Singleton Museum of Fine Art in Santa Fe.

Near the end of his life, Gib was told by his physician that he should move away from Santa Fe to sea level, to make it easier to breathe with his COPD, but Gib refused. 'This is my home,' he said. 'I live here and I'm going to die here.'

Gib is interred with his children, Cody and Alexis, at the Memorial Gardens on Rodeo Road. His grave is marked by one of his lifesize Requiems, gazing at the Sangres.



The Gib Singleton Newsletter

"I'm not decorating somebody's living room. I'm not decorating somebody's garden. I'm decorating somebody's heart."

The Baptist

John was a guy who believed that if you were baptized, you could go to heaven. Because by being baptized, your sins were washed away and your soul was cleansed. He was Jesus' cousin, and he was wandering around in the desert, dressed in clothes of camel's hair, and living on locusts and wild honey, and preaching that the Kingdom of heaven is at hand.

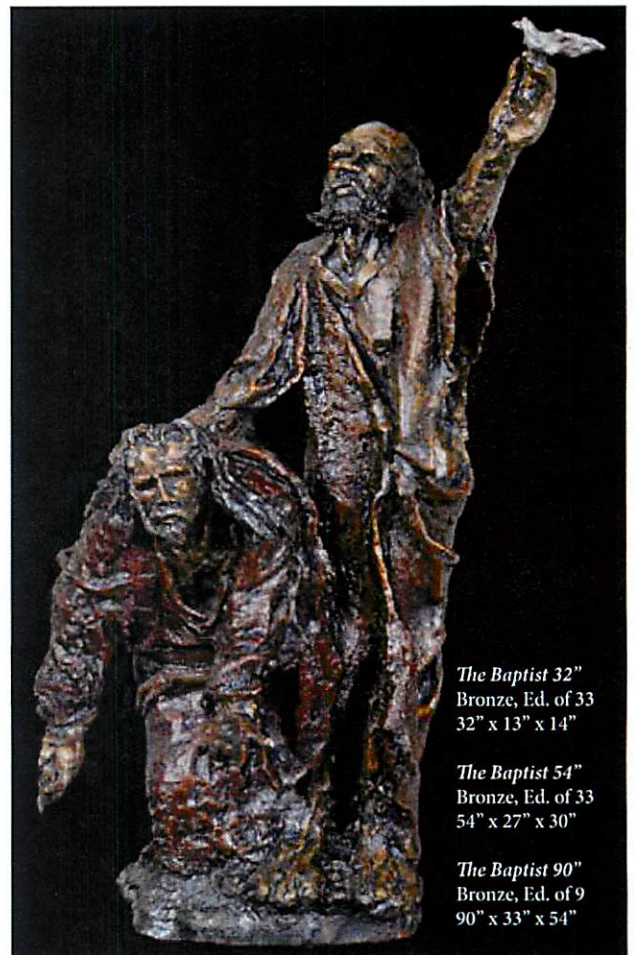
Christ was baptized by John just a few months before the crucifixion. When John put his hands on Jesus, he knew, and he said, 'This is the Messiah.' And when he baptized Christ, a dove came down from heaven. It landed on John's hand and a voice from heaven called out, 'Behold, He is my son, with whom I am well pleased.'

There was a picture in an old version of the King James Bible I had a long time ago, and I'm pretty sure it was of a painting by Rafael. In it, the dove lands on John's upraised hand as God speaks to him, and that was the image I had in my mind for this piece as far as the pose.

But I wanted to do two things in this sculpture that I don't think have ever been done in a painting

or sculpture. My whole thing is emotional realism – what you're seeing emotionally is just as real as what you're seeing with your eyes. And what you see here is John baptizing the Christ with the dove on his finger, realizing this is the son of God, and the Christ knowing – because he's still living as a human being – that being baptized is also a step toward his own death.

So I had to get the look of John hearing God through the dove, and John knowing he's hearing it, but Christ not knowing. So John is ecstatic, almost in a reverie because the Messiah is coming. And Jesus is uncertain. He knows what's going to happen – that he's going to be crucified and lie dead and buried, and rise again – but it's always been somewhere in the future. And now suddenly he realizes his crucifixion and death are not only inevitable, but imminent.



The Baptist 32"
Bronze, Ed. of 33
32" x 13" x 14"

The Baptist 54"
Bronze, Ed. of 33
54" x 27" x 30"

The Baptist 90"
Bronze, Ed. of 9
90" x 33" x 54"

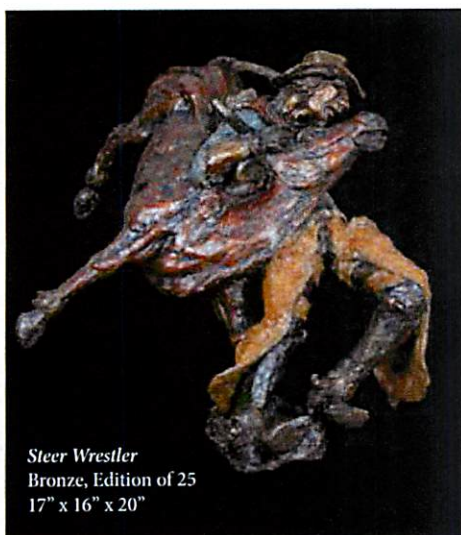
So I had to get the look on Christ's face of that. And I think this is the truth. Christ looks almost bewildered. He looks beaten up. Because he's going to his death and he knows it. And he's not very willing in this scene, because he doesn't yet fully understand it.

Gib Singleton

Eight Seconds to Glory

Gib was infatuated with the Old West. He loved the landscapes, the culture, the history and the artifacts. He always had a pair of high-top riding boots with spurs on his bedposts, and his Colt .45 in a quick-draw rig was usually draped over the back of a chair.

He loved movies like *Lonesome Dove* and *Tombstone*, and often appeared as an extra in westerns made at Eaves Movie Ranch outside of Santa Fe, such as *Silverado*. As part of all that, Gib liked riding horseback and he loved rodeos – the cowboys, the animals, the clowns, and, of course, the cowgirls.



Steer Wrestler
Bronze, Edition of 25
17" x 16" x 20"

About 20 years ago, Gib decided to do a series of rodeo pieces. He collaborated with Paul Zueger and his brother Emil to get the details right. Paul and Emil grew up on the family ranch in North Dakota, where they ran cattle and broke horses, and later began to ride in rodeos. Emil mostly rode bronco, while Paul specialized in riding bareback and bulls.

'We competed purely for the money,' Paul said. 'You have to

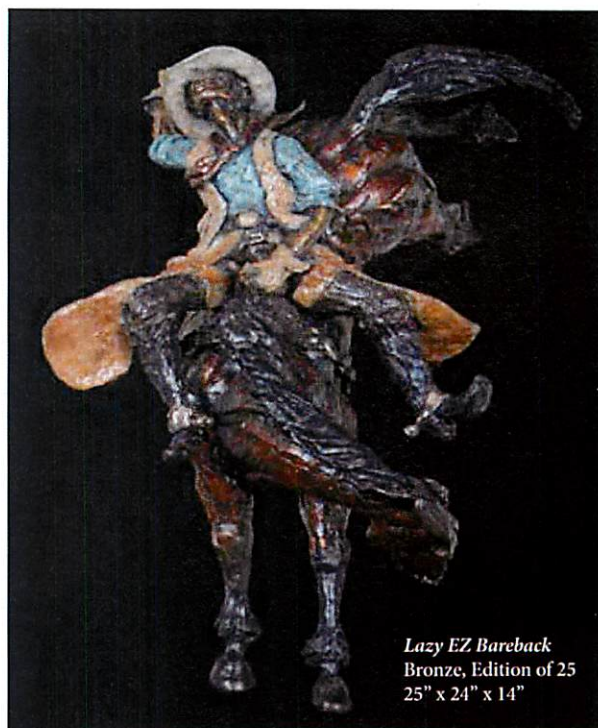
remember a dollar an hour was a typical wage back then. But riding rodeo, if you were any good, you could make \$30 to \$150 in eight seconds. In smaller rodeos they paid an extra \$5 for every horse you'd ride out if they didn't have enough riders for that event, so I'd ride as many events as I could. Sometimes I'd ride eight events in one rodeo. In the season, we might ride three or four rodeos in one week.

'You had to be a member of NDRA and the other associations to get a discounted entry fee for their events, and we couldn't afford to belong to all of them, so a lot of times we rode under somebody else's name. Starting out, we were so poor we'd share a saddle, and sometime boots.'

Between the two of them, Emil and Paul taught Gib about the tack and rider's gear, the physiology of the animals, and the small tricks that might get a skilled rider to the magic 8 second mark. When experienced rodeo riders comment on the accuracy of Gib's depiction in these pieces, it's that history they're seeing.

Gib did 'Bareback', 'Bronco Buster' and 'Lazy EZ Bareback' based on Emil's bronco riding. 'Brahma Rider' and 'Steer Wrestler' were more for Paul. (The 'EZ' that Gib put on some of the pieces represented the Zueger Ranch brand, not Emil's initials.)

'End of the Day' reflects a cowboy who is 'rode out' after a hard day in the ring. 'Silver Bullet', Paul said, was because sponsorship by the Coors family brought rodeo into the big time. And because Gib liked the beer!



Lazy EZ Bareback
Bronze, Edition of 25
25" x 24" x 14"



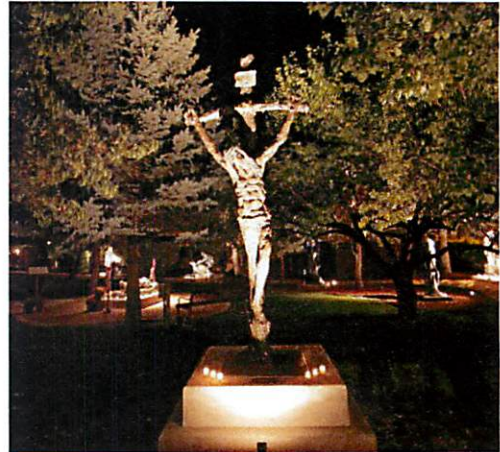
End of the Day 16"
Bronze, Edition of 250
16" x 5" x 5"

End of the Day 25"
Bronze, Edition of 25
25" x 9" x 9"

Gib Singleton's 14 Stations of the Cross

Gib Singleton was an American sculptor known for integrating spiritual themes into mainstream modern American art, and for introducing the genre of 'Emotional Realism' to the art world. His goal was not only to create a powerful and profound body of artwork, but through his art to help create a more loving, compassionate and peaceful world.

Singleton believed there is a deep reservoir of strength, nobility and divinity within each of us, and that if we could access it more readily, the world would be a far better place. His bronzes – whether of a saint, a sheriff or a simple worker – portray those qualities and ask us to see them not only in the art, but also in our own hearts. As he often said, 'I'm not here to entertain you. I'm here to touch your heart and to open it. I hope when you see my work, you see something in yourself that's holy.'



While Singleton created many, many powerful works of art, his 14 Stations of the Cross remained his favorite. 'I think on some level every sculptor has a dream of doing the Stations of the Cross,' he said. 'I wanted to do it since I was 15 or 16 years old. It's probably the most spiritual subject an artist can deal with.'



'I realize that some people discount the Stations. They say, "Oh, it's a Catholic thing." Or, "Oh, it's a Christian thing." But what's important about the Stations – what's so powerful about them – is that it's a *human* thing.'

'Everything important in the human experience is right there in those 14 pieces – love, loss, faith, betrayal, hope, judgment, death, redemption . . . And no matter what you believe in – or don't believe in – at the end of the day, the moments that you truly experienced those feelings will be the most powerful memories of your life.'

'I know that some people have trouble with my depiction of the Stations, because they're kind of abstract. Because they're not a 'perfect' image. But the fact is, nobody knows what it really looked like. What I want is a perfect image of the emotions. Of what it *felt* like.'

Singleton's Stations of the Cross provide believers a walking meditation – a self-guided journey of prayer, reflection and devotion. In following Jesus through the Stations, worshippers are able to undertake their own passage, to reflect on how Jesus' journey touches their own lives, and to deepen their own relationship with the sacred. Walking Singleton's *Stations* is literally a prayerful path.

Gib Singleton's 14 Stations of the Cross were first installed at El Santuario de Chimayo, one of the most important pilgrimage sites in North America. The first lifesize set was installed at the Cathedral Basilica of Saint Francis of Assisi in Santa Fe, New Mexico, Singleton's home town. The second lifesize set is now being installed at the Museum of Biblical Art in Dallas, Texas.



Singleton's Stations have also been featured in 'Portrait of Faith', the New Orleans Museum of Art exhibit celebrating the life of Pope John Paul II and at the 2014 Magnificat Day in Memphis, Tennessee.

Other important works by Singleton include Death of Christ, Redemption, Ascension, Job, Adam and Eve, Four Horsemen of the Apocalypse, St Francis, the Franciscans, Madonna, Pieta, St Ignatius, Wrath of God, Noah, Last Supper and The Baptist.



Gib Singleton Museum of Fine Art
112 West San Francisco Street, Santa Fe, New Mexico 87501
505 995-9713 gibsingletonmuseum.org info@gibsingletonmuseum.org



Agenda

CITY CLERK'S OFFICE

DATE 5/13/15 TIME 11:30am

SECVLD BY Julie Bystron

RECEIVED BY Alicia Blyth

ART IN PUBLIC PLACES COMMITTEE

Thursday, May 21, 2015

Tesuque Room, 2nd Floor Santa Fe Community Convention Center

201 W. Marcy St.

505-955-6707

5:00 PM

- I. Call to Order
- II. Roll Call
- III. Approval of Agenda
- IV. Approval of Minutes
 - a) April 16, 2015
- V. Report by Chair
- VI. Report by Staff
- VII. Reports and Updates
 - a) Current Projects (Anna Blyth/Debra Garcia y Griego)
 - b) Public Art Best Practices Report (Committee Members)
 - c) June Meeting (Gabe Gomez/Debra Garcia y Griego)
- VIII. Action Items:
 - a) Request for Approval of Art in Public Places Committee member (Gabe Gomez)
 - b) Request for Approval of Art on Loan Agreements (Anna Blyth)
 - a. Cathy Aten
 - b. Alex Barrett
 - c. Gary Beals, Karan Ruhlen Gallery
 - d. Barrett DeBusk, William and Joseph Gallery
 - e. Bob Haozous
 - f. James Havard, Zane Bennett
 - g. Siri Hollander, Giacobbe Fritz Fine Art
 - h. Colette Hosmer, Center for Contemporary Arts
 - i. Allan Houser, Allan Houser Inc.
 - j. Nicholas Montenegro
 - k. Dan Namingha, Niman Fine Art
 - l. David Pearson, Patricia Carlisle Fine Art
 - m. Fredrick Prescott
 - n. Greg Robertson
 - o. Holly Roberts, Zane Bennett
 - p. Ward Russell

- q. Michael Sharber
- r. Brad Wilson

- c) Request for Approval of Walk of Fame Proposals
 - a. Kenneth Chapman
 - b. Laura Gilpin
 - c. Gib Singleton

IX. Adjourn

Persons with disabilities in need of accommodations, contact the City Clerk's office at 955-6520 five (5) working days prior to meeting date.