



Agenda

CITY CLERK'S OFFICE

DATE 7/8/15 TIME 3:33pm

SERVED BY Julie Bystrom

RECEIVED BY Alicia Hart

ART IN PUBLIC PLACES COMMITTEE

Thursday, July 16, 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) June 18, 2015
- V. Report by Staff
- VI. Reports and Updates
 - a) Current Projects
- VII. Action Items:
 - a) Request for Approval Art on Loan, Alex Barrett
 - b) Request for Approval Art on Loan, Janine Contemporary agent for Don Kennell
 - c) Request for Approval Art on Loan, Kevin Ramler
 - d) Postponed Item Approval of Walk of Fame Proposal
 - a. Kenneth Chapman
- VIII. 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.

INDEX OF
CITY OF SANTA FE
ART IN PUBLIC PLACES

THURSDAY, JUNE 18, 2015

<u>ITEM</u>	<u>ACTION TAKEN</u>	<u>PAGE(S)</u>
I. CALL TO ORDER		1
II. ROLL CALL	Quorum	1
III. APPROVAL OF AGENDA	Approved	1
IV. APPROVAL OF MEETING MINUTES May 21, 2015	Approved	1-2
V. REPORT BY STAFF	None	2
VI. REPORTS AND UPDATES		
a) Current Projects (Anna Blyth and Debra Garcia)	Discussed	2-3
VII. ACTION ITEMS		
a) Request for Approval Art on Loan Sorrel Sky Gallery, agent for Star Liana York	Approved	3-5
b) Request for Approval of Walk of Fame Proposals		
1. Kenneth Chapman	Postponed	5-6
2. Laura Gilpin	Approved	6
3. Gib Singleton	Not Approved	6
VIII. Adjourn	Adjourned at 5:41 p.m.	7

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

THURSDAY, JUNE 18, 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 Anna Blyth, at approximately 5:00 p.m. at the Tesuque Room, 2nd Floor, Santa Fe Community Convention Center, 201 W. Marcy St., Santa Fe, New Mexico.

II. ROLL CALL

Roll call indicated a quorum as follows:

Members Present

Matthew Chase-Daniel
Brian Vallo
Katelyn Peer
Ann Weisman

Members Absent

Michael Namingha (excused)
Henry Muchmore (excused)

One vacant position

Staff Present

Anna Blyth, Program Planner

Others Present

Charmaine Clair, Stenographer

Ms. Blyth explained that due to the loss of the chair, she would facilitate the meeting until a new member is appointed from the Arts Commission.

III. APPROVAL OF THE AGENDA

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

IV. APPROVAL OF THE MINUTES- May 21, 2015

Page 5: "Mr. Namingha asked if there are more pieces in the triangle where the Chair is" was clarified. The location of the chair is at Entrada Park. In the next paragraph: "She added that another piece:

Entrada, the art work will be removed..." should read: "*She added that another piece at Entrada, the artwork will be removed...*"

Mr. Chase-Daniel moved to approve the minutes of May 21, 2015 as amended. Ms. Peer seconded the motion, which passed by unanimous voice vote.

V. REPORT BY STAFF

Ms. Blyth said Gabe Gomez the chair, moved to Austin, Texas and his last meeting was in May. The Committee members present at the May meeting with Mr. Gomez was Henry Muchmore, Katelyn Peer and Michael Namingha. The members reviewed the Art on Loan submissions at the meeting and approved the pieces to continue in the collection through June 30, 2016. Loaned works are featured on an annual basis and are usually loaned by an artist or gallery to be placed on City property. All of the pieces were approved by the Committee and forwarded to the Arts Commission for their approval.

She said although the Committee lost a member, Ann Weisman was approved by the AIPP Committee and the Arts Commission at their last meetings.

She asked members to provide a little of their background and Ms. Weisman was asked to start.

Ms. Weisman said she is retired from New Mexico Arts and wanted to stay active. She said she is with the Santa Fe County Arts, Culture and Cultural Tourism Committee. She said she thought it would be fun to get in with AIPP and have an opportunity to help Santa Fe and work with Ms. Blyth and Ms. Garcia y Griego again.

Mr. Chase-Daniel said he runs Axel Contemporary and makes art. He is interested in how art gets out to the public in Santa Fe.

Mr. Vallo said he is from Acoma Pueblo and the Director of the Indian Arts Research Center at the School for Advanced Research in Santa Fe. He explained he is also an artist and is fairly new to the Committee.

Ms. Peer and Mr. Chase-Daniel said they are new members as well.

Ms. Blyth said it is exciting that the Committee has active new members, but sad to lose Mr. Gomez, although they are excited about his new opportunity. She said the vacant space will be filled by an active Arts Commission member and she hopes to have more information in the July meeting.

VI. REPORTS AND UPDATES

a) Current Projects-Ms. Blyth and Ms. Garcia y Griego

Ms. Blyth said she mentioned that the Art on Loan pieces were approved. She said also several maintenance and conservation projects are happening. Mr. Namingha had asked about a red chair

featured at *Entrada Park* at the last meeting. The piece has been removed to repair some welds and redo the powder coating and will be returned.

Las Acequias Park –maintenance/conservation work is moving forward on a public art commissioned tile work piece.

The *Sheridan Street Transit Station* remains in a *stop work* status and there is no new information. The artist is being patient and her contract has been extended to ensure she can continue her work once the stop work is removed.

The Acequia Trail Crossing at Cerrillos Road and St. Francis Drive– the artists are working toward 100% design and approval of the design and the project is moving forward. The BTAC (Bicycle Trails Advisory Committee) wants another public input session before the final project moves forward.

VII. ACTION ITEM

- a) Request for Approval Art on Loan, Sorrel Sky Gallery, agent for Star Liana York

Ms. Blyth said she has several things to present to the Committee, including an Art on Loan proposal and a request for approval for the Walk of Fame proposals.

Mr. Chase-Daniel asked how well publicized the Art in Public Places Program is in terms of outreach to artists and galleries.

Ms. Blyth said the AIPP Program has an area of the website dedicated to the program. An annual intern has helped in summer months with PR (Public Relations) and PSAs (Professional Service Agreements) in calls for artists. People have come across the program on the website or heard about it on the radio and some advertising was done on City Hall Live. The Arts Commission has discussed how to get more participation and get the word out about the program.

She explained that challenges of the program have been that the artists and/or galleries pay for the installation and insurance of the artwork. She said there may be interest, but taking on the costs can be challenging to some. She said there are over 25 loans in the program and there is space available. She said if more people are interested there are other locations. She said the Committee could have more in-depth discussion about that.

Mr. Vallo said Indian Art had a private collector with several monumental pieces and was looking for a home for them and mentioned the potential of donating pieces to a municipality or a community. He asked if that has ever happened.

Ms. Blyth said yes, the public arts program has had some donated work and proposals for donation, but that does not mean that the AIPP accepts the donation. She said when a piece is accepted it means the piece becomes a part of the public permanent collection. There are maintenance and conservation issues and other reasons the Committee would determine if the piece should be approved.

Ms. Blyth said there is a submission from Sorrel Sky Gallery representing Star Liana York. The piece is a significant in weight and size and is a bronze sculpture. A site was not specifically identified as is sometimes done when a piece is proposed. Sometimes the artist will work with the City when a piece is approved, to find an appropriate location. She said this piece will require a larger park space.

Ms. Blyth confirmed that the artist will take on the insurance and the installation. She said if the piece is approved it will go before the Arts Commission for approval and then be a year loan and a space would be determined.

Ms. Peer asked if a piece is vandalized would that fall under the artist's maintenance requirements to repair the piece. She was told it would.

Ms. Blyth said in considering the work at the Arts in Public Places level they are looking at safety, environmental impacts, etc.

Mr. Chase-Daniel said he doesn't love or hate the piece. He could see the piece in a park rather than on a pedestal in front of a building. Ms. Peer agreed.

Ms. Blyth said from the material the artist supplied, the preference was for the piece to be into the ground and come out of the grass, like a deer grazing.

Ms. Peer said she is always for more art. She would be fine with the piece in a park.

Ms. Weisman said if a well-made, well thought out piece there will be some people who like the work.

Mr. Vallo said the piece is interesting and looks kind of fun, but he has concerns about liability. He said if this is a first time loan by this particular gallery and they are willing to accept the conditions, with a potential of additional loans in the future it would be worth considering. He said placement will be key.

Ms. Blyth said if approved, that would be her task as staff to work in concert with the gallery. She would ensure that appropriate location is determined by the artist, the partners, the park, the library, etc., to be sure everyone is in agreement.

Mr. Chase-Daniel thought that Ms. York was the artist who made the fiberglass forms for the Painted Ponies series.

Ms. Peer said in regard to how to grow the program, a new artist and a new gallery proposal is something to pay attention to and be encouraged, if the piece meets the criteria.

Mr. Vallo said a park might be a preferred location, but he would also identify places like libraries or an office building where landscape complements a piece like this. He said in a park, the piece is more prone to abuse than in a controlled setting where it would receive attention, but not be prone to abuse.

Mr. Chase-Daniel said he would like to see it on the side of Old Pecos Trail or in a place where it feels integrated, because the work is very representational. He said the library could also be great if the space around the piece is large enough.

Ms. Blyth said they would work with City personnel to determine the correct placement. She said recently there have been suggestions for out-of-the-box placements like roundabouts. She said people are definitely thinking about how the work can be accessible and how people can experience the art in unexpected places. She said they are limited to City property, but the ideas are appreciated.

Mr. Vallo moved for the AIPP Committee to approve the Sorrel Sky Gallery, Star Liana York donation into the Art on Loan Program. Mr. Chase-Daniel seconded the motion, which passed by unanimous voice vote.

b) Request for Approval of Walk of Fame Proposals

Ms. Blyth said members had an opportunity to read the proposals of Kenneth Chapman, Laura Gilpin and Gib Singleton. She said today she included the criteria and the reason the proposals are before the Committee for the Walk of Fame and the questions staff asked applicants.

Ms. Blyth read the criteria for the Walk of Fame (Exhibit 1): must be deceased and have made notable, publicly recognized contributions to the visual, literary or performing arts; have recognized prominence in the field of activity; spent considerable time in New Mexico and clearly identified with New Mexico; and contemporary figures must have their passing recorded in national press.

She said questions were asked with each submission and a biography is requested of the nominee with their connection to Santa Fe and the reason for their nomination. There are costs involved in the creation of a plaque and the construction to put the plaque in place and the submitter is also asked what cost-share they are willing to contribute, if the nominee is approved.

Ms. Blyth presented information on the current people in the Walk of Fame. She showed pictures of the current plaques and the spaces for new plaques. She said they are at the end of the line and if these nominees are approved, future plaques will need logistics to determine placement. She emphasized that the Committee has no requirement to install any of the nominees.

Ms. Blyth said in some cases a collection of people might have put together a submission. She said if the Committee wanted more information or clarification on who submitted the nomination, staff can get that. She said members do not need to approve a submission today unless they feel they have the information to make that decision.

Mr. Chase-Daniel said he is familiar with Laura Gilpin and recognizes Kenneth Chapman, but he is not familiar with Mr. Singleton.

- Kenneth Chapman

Mr. Vallo offered information on Kenneth Chapman. He said Mr. Chapman was a collector and co-founder of the Indian Arts Fund and responsible for amassing a collection of Pueblo pottery, a portion of which is at the Indian Art Research Center and the other at the Museum of Indian Arts and Culture

in Santa Fe. He said Mr. Chapman had a long-lasting relationship with the Pueblo communities in New Mexico and was very much a part of the development of the Laboratory of Anthropology. He said Mr. Chapman was also a painter in addition to collecting documentation and the creation of narrative of the objects in the possession of the two institutions mentioned.

Ms. Blyth said for purposes of the Walk of Fame, the nomination is for artistic; a painter, writer, sculptor, etc.

Mr. Chase-Daniel added that Mr. Chapman was also part of the founding of the staff of the Fine Arts Museum, but if being nominated as a painter that could be different.

Ms. Weisman said the criteria mention *'making notably and publically recognized contributions to the visual arts'*.

Ms. Blyth said there could be a determination if the individual is approved, how to list his achievements appropriately.

Mr. Chase-Daniel said having more information whether the nomination is as a painter or as a contributor.

Ms. Blyth said the vote could be postponed and she would be happy to go back to the nominating team for clarity.

Mr. Chase-Daniel moved to postpone the vote on the proposal for Kenneth Chapman until July when the Committee has further clarification. Ms. Weisman seconded the motion, which passed by unanimous voice vote.

- Laura Gilpin

Mr. Chase-Daniel moved to approve the proposal for Laura Gilpin for the Walk of Fame. Ms. Weisman seconded the motion which passed by unanimous voice vote.

- Gib Singleton

Mr. Chase-Daniel said he is not familiar with Mr. Singleton's work and is not that excited about it from the material presented. Mr. Vallo and Ms. Weisman agreed they were not familiar with his work.

Ms. Blyth said it was determined prior to presenting the proposal that the submission met the criteria. She said the notable aspect for Mr. Singleton is his work is featured at the Vatican.

Mr. Vallo said while Mr. Singleton has pieces in Santa Fe and is renowned in Arizona and other places; in terms of direct contribution to Santa Fe he was not sure that is evident.

Mr. Chase-Daniel moved not to approve the proposal for Gib Singleton. Mr. Vallo seconded the motion which passed by unanimous voice vote.

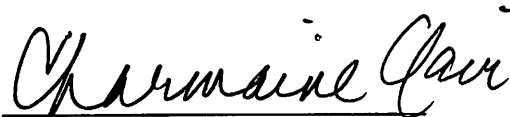
VII. ADJOURNMENT:

Having no further business to discuss, the meeting adjourned at 5:41 p.m.

Approved by:

Anna Blyth, Facilitator

Submitted by:

A handwritten signature in cursive script, reading "Charmaine Clair".

Charmaine Clair, Stenographer

Alex Barrett



- Alex Barrett
- *Uppercut*
- Inflated/Fabricated Aluminum
- 8 1/2' x 8' x 7'
- Value \$50,000



THE CITY OF SANTA FE
ARTS COMMISSION

ART ON LOAN EXHIBITION - LOAN PROPOSAL

Individual Artist

LENDER (Person who legally owns the artwork)

First Name Alex Last Name Barrett Middle Initial F
Street Address 1701-A Lena st City Santa fe
State N.M Zip 87505
Telephone 1 (505) 501-3842 Telephone 2 _____ Fax _____
E-mail abfab786@MSN.COM

ARTWORK INFORMATION

Artist Alex Barrett Title "uppercut"
Media Fabricated aluminum Dimensions 8 1/2' x 8' x 7'
Approx. Weight 250 lbs Value \$ \$50,000.00

Attach two color images of the artwork from two different views

SITE PREFERENCES FOR PLACEMENT OF ARTWORK

Site 1 roundabout at the intersection of "Selen & Alameda"
Site 2 _____
Site 3 _____

☒ I am willing to consider other locations for the placement of my artwork.

DESCRIPTION (Attach or write a description of the piece below)

Welded aluminum shapes

uppercut is supposed to be viewed as you go around the sculpture. The piece itself is about over coming obstacles and the struggle that ensues.

INSTALLATION REQUIREMENTS (Lender is responsible for installation costs)

Would be nice to have concrete footings but can be installed on grass or desert

Please describe any special issues related to the artwork (e.g. moving parts, lighting, water, etc.)

The City of Santa Fe Arts Commission's Art On Loan Program places privately owned artworks on city-owned spaces. Galleries, individuals and artists may offer artworks for loan. All loans are made to the City free of charge. The lender is responsible for all installation, insurance, and maintenance costs. All lenders must sign an agreement with the city. (Copies of the agreement are available upon request).

PRINT NAME

Alex Barrett

SIGNATURE

Alex Barrett

DATE

5/11/2015

Don Kennell



- Don Kennell
- Janine Contemporary
- *Green Coyote*
- Steel frame structure sheathed in up-cycled automobile sheet metal
- 13' x 16' x 10'
- Location TBD

Kevin Ramler



- Kevin Ramler
- *After Varda*
- Light Installation
- 200 Lbs.
- Variable sizes
- Value \$10,500



THE CITY OF SANTA FE
ARTS COMMISSION

ART ON LOAN EXHIBITION - LOAN PROPOSAL

Individual Artist

LENDER (Person who legally owns the artwork)

First Name Kevin Last Name Ramler Middle Initial D
Street Address 43 Road 3114 City Aztec
State NM Zip 87410
Telephone 1 972-762-0475 Telephone 2 _____ Fax _____
E-mail kevindeanramler@gmail.com

ARTWORK INFORMATION

Artist Kevin Dean Ramler Title After Varda
Media Light Installation (Ceramic, Rope, LEDs) Dimensions Variable, but requires supports at least 20' tall
Approx. Weight 200 lbs Value \$ 10,500 for full installation of 35 lights

*****Attach two color images of the artwork from two different views*****

SITE PREFERENCES FOR PLACEMENT OF ARTWORK

Site 1 _____
Site 2 _____
Site 3 _____



I am willing to consider other locations for the placement of my artwork.

DESCRIPTION (Attach or write a description of the piece below)

The piece was featured at FANTASE fest 2015 and consists of up to 35 ceramic lights suspended from a web cotton rope. The light is provided by LED strips powered by a microcontroller. The lights change in response to the ambient noise level in the surrounding environment. The size of the installation is variable, previous installations have ranged from a full two story gallery of approximately 100' x 50' x 20' to a small cluster installation of about 8' x 8' x 6'. The installation will be tailored for your site. Because this piece is light based it is most effective in a low light environment, or one which experiences prolonged periods of darkness.

INSTALLATION REQUIREMENTS (Lender is responsible for installation costs)

The supporting web armature requires at least three support point that are at least 20' above ground level. The ceramic shells in the installation must be at least 12' above the ground to discourage vandalism. A two story atrium or courtyard would be an ideal site for the full installation. A smaller cluster installation is much more flexible in terms of site and could be installed within a single tree. The piece can be installed indoors or outdoors. Steel rope with turnbuckles may be substituted for cotton rope in longterm installations. This piece requires electricity.

Please describe any special issues related to the artwork (e.g. moving parts, lighting, water, etc.)

As stated above this is a light based installation and is most striking at night or in a low light environment. In addition because this piece includes ceramic components it is imperative that it is installed in a way that it cannot be touched by the potential vandals.

The City of Santa Fe Arts Commission's Art On Loan Program places privately owned artworks on city-owned spaces. Galleries, individuals and artists may offer artworks for loan. All loans are made to the City free of charge. The lender is responsible for all installation, insurance, and maintenance costs. All lenders must sign an agreement with the city. (Copies of the agreement are available upon request).

PRINT NAME Kevin Dean Ramler

SIGNATURE 

DATE 7/8/15

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

Examples of Artwork by Kenneth M. Chapman

Kenneth Chapman studied at the Chicago Art Institute as a young man and worked as an artist and illustrator for ten years before coming to Las Vegas, NM in 1899 for health reasons. He painted there selling his works at La Castenada Hotel and various other shops in town according to his memoirs.

KMC became an art professor at the request of the president of NM Normal University, Edgar Lee Hewett in 1900. He also drew crinoids for Frank Springer; those illustrated books are still held in England's chief library in London as the best illustrations of these particular fossils.

Col. Ralph E. Twitchell asked KMC to be the artist for his book, *The Military Occupation of New Mexico*, published in 1909 which included a painting entitled “Raising American Flag over Old Palace” in 1846. Much to KMC's surprise this same painting was chosen by the US Postal Service in 1946 to be used as a centennial stamp. I have a personal copy of this book with KMC's signature below each painting he did at Col. Twitchell's request.

KMC was hired in 1908 by Edgar Lee Hewett with official title of “artist” for the soon to be built new Museum of Art in Santa Fe. Chapman later attended the New York Artist League and the Hawthorne School of Art to hone his artistic skills.

Examples of his art:

- Watercolor “Reconstruction of Ceremonial Cave” at Frijoles Canyon held at SAR.
- Three Murals in St. Francis Auditorium at NM Museum of Art.

Conversion of St. Francis

Renunciation of Santa Clara

Apotheosis of St. Francis (Tryptych behind the stage)

- Twenty four charcoal studies for the Three Murals held at NM Museum of Art Archives.
- Two watercolor paintings of the planned New Art Museum, Santa Fe-South Front, 1916, now located in NM Museum of Art Collection. Used today throughout the museum to explain/document the museum's history.
- Multiple paintings in private collections. For example, many sold at “Relics of the Past,” a shop owned and operated in Santa Fe by Rex Arrowsmith, a collector of Chapman paintings, among others by his peers, including Gerald Cassidy. Also, four watercolor paintings owned by Chapman descendents depicting pueblo adobe structures and cultural surroundings including native peoples and activities.
- Multiple original paintings for the Atchison, Topeka and Santa Fe Railway now in private collections. For example, a gouche painting of a Kiowa man owned by Peggy Harnisch and another similar painting owned by Karen Barrie (relative by marriage).
- Photographs of Chapman at the easel along with other well-known artists, located in the NM History Museum Archives, identifying Chapman as a contemporary of Carlos Vierra, Sheldon Parsons, Ernest Blumenschein, Gerald Cassidy, Victor Higgins, Irving Couse, and numerous others.

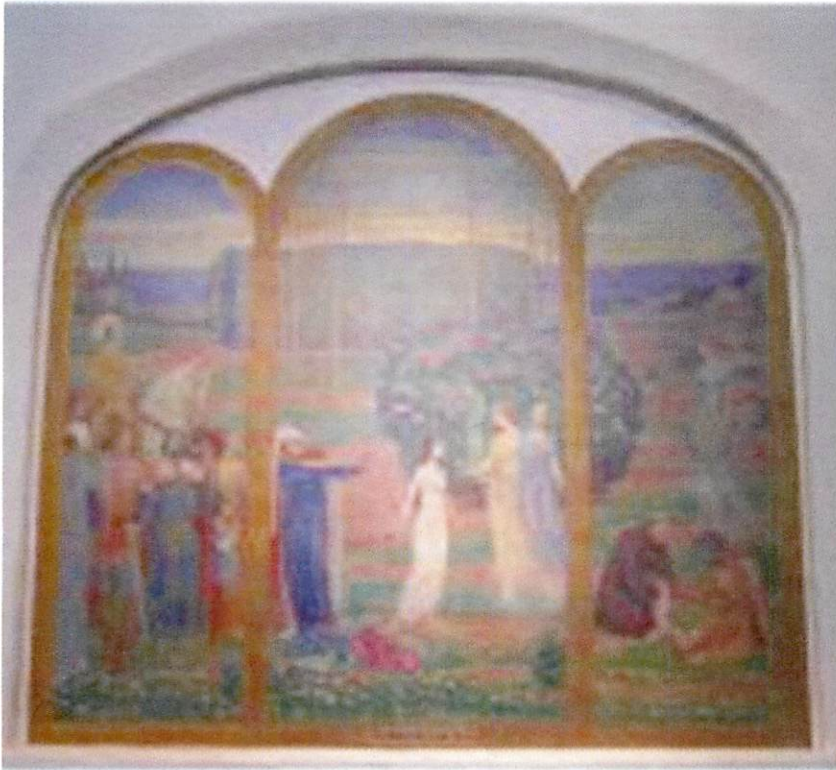
Kenneth Chapman painted public works, such as the beloved panels in the Museum of New Mexico's St. Francis Auditorium



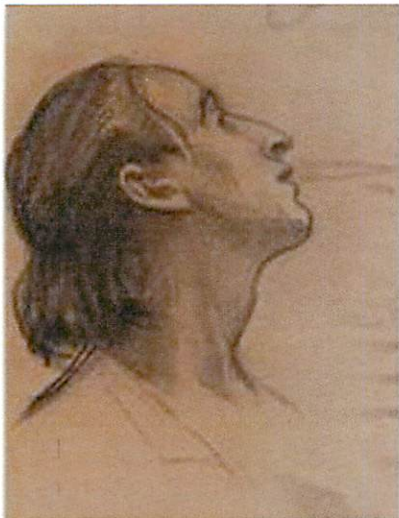
129 x 60" Oil on Canvas
Kenneth Chapman
Conversion of St. Francis, 1917



129 x 147" Oil on Canvas
Kenneth Chapman
Apotheosis of St. Francis, 1917



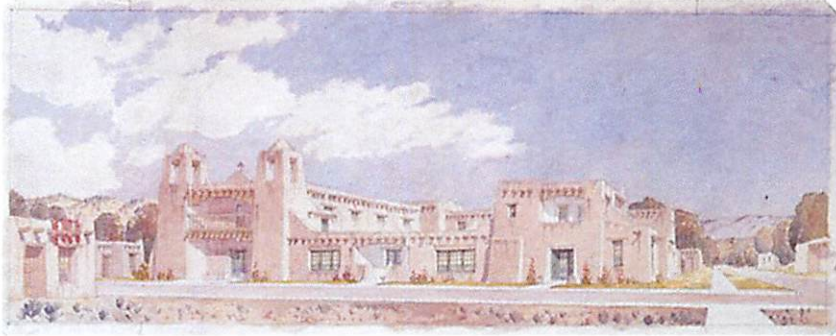
129 x 147" Oil on Canvas
Kenneth Chapman
Renunciation of Santa Clara, 1917



Charcoal on Paper, Studies for St. Francis Auditorium project



Mixed Media on Wallboard
Siesta (self-portrait)
Kenneth Chapman



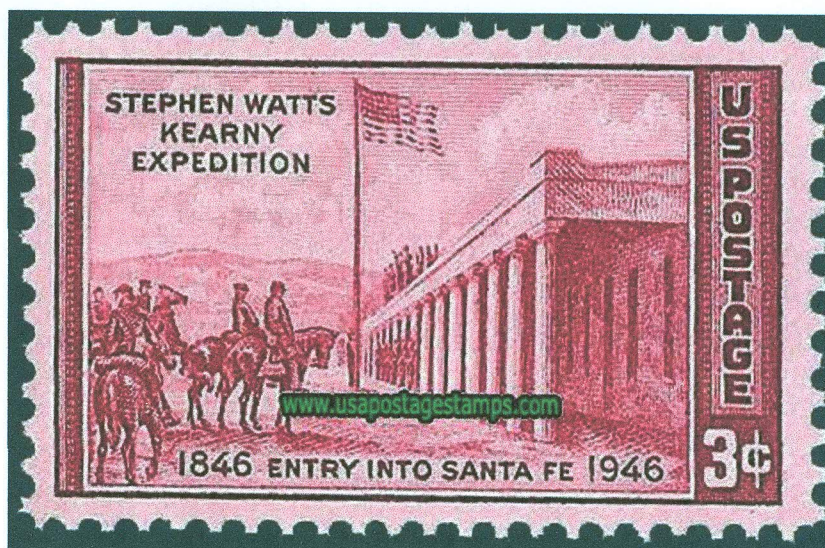
Watercolor on paper
South view of Art Museum, c1915



Watercolor, c1905



Watercolor, c 1905



Category: Commemorative Stamps

Tags: 3c | Centenary | Entry | Stephen | Watts | Kearny | Expedition | Santa | Fe | 1946 |

Stamp Title: 3c Centenary of Entry of Stephen W. Kearny Expedition 1946

Issue Year: 1946

Date of Issue: 3rd August, 1946

Size:

Face Value: 3c

Stanley Gibbons Catalogue No: 941

Scott Catalogue No: 944

Printer: Rotary Press Printing

Issue Copies:

Designer(s):

Theme(s): Flag, Horse

Description:

3c Entry into Santa Fe (after painting by Kenneth M. Chapman). Centenary of Entry of Stephen Watts Kearny Expedition into Santa Fe 1946

Kenneth Chapman

(1875 - 1968)

Kenneth Milton Chapman was active/lived in New Mexico, Indiana / Mexico. Kenneth Chapman is known for southwest scene painting, educator.

Biography Kenneth Chapman

Born in Ligonier, Indiana, Kenneth Milton Chapman was a painter whose talent was 'discovered' by Dr. Edgar Hewitt, New Mexico archaeologist. Hewitt offered Chapman a position in the Art Department at New Mexico Normal University, which, in turn, led to Chapman devoting most of his time in the promotion of Southwest Indian art. He is credited with the study of techniques of lost Indian handicrafts so that they could be revitalized in the pueblos.

He was a student at the Art Students League in New York and earned a Degree of Fine Art from the Art Institute of Chicago. Shortly after enrollment there, he was forced by the death of his father to get work to earn money.



Untitled (Adobe with Horno)

Art images copyright© of artist or assignee