



# Agenda

## ARTS COMMISSION

Monday, April 11, 2016

City Councilors' Conference Room

200 Lincoln Avenue

505-955-6707

5:00 PM

1. Call to Order
2. Roll Call
3. Approval of Agenda
4. Approval of Minutes
  - a) March 14, 2016
5. Report of Chair
  - a) Appointment of Brian Vallo to Chair of Art in Public Places Committee
6. Report of Director
  - a) Data Driven Arts Marketing Workshop
7. Presentation Regarding ArtWorks program of Partners in Education Foundation for the Santa Fe Public Schools
8. Committee and Program Updates
  - a) Culture Connects: Santa Fe
  - b) Art in Public Places
    - i) Downtown Transit Center Design Work
    - ii) Acequia Trail Pedestrian Crossing
  - c) Children & Youth Commission Collaboration
9. Action Items
  - a) Request for Approval of Pilot Purchase Program Selections
    - i) Hummer, Don Kennell, \$40,000
    - ii) Untitled (One Touch and the Meniscus Trembles), Andrew Davis, \$17,900
    - iii) Rock Paper Scissors, Kevin Box/Selby Fleetwood, \$50,000
    - iv) Proud Outlook, Jill Schwaiko, \$28,396
    - v) Joy of Life, Milton Hebald/Pushkin Gallery, \$48,000
    - vi) Clothesline, Nicholas Herrera/Evoke Contemporary, \$22,500
  - b) Request for Approval: Ignite Program Recommendations (Debra Garcia y Griego)
    - i) Earth Care and Rick Mobbs, NM in 4 Seasons Educational Mural, \$10,000
    - ii) Niomi Fawn, HITCH, \$10,000
    - iii) Thomas Osgood, Graffiti Free Wall Sculpture, \$10,000
  - c) Request for Approval: Lodgers' Tax Categories A and B
10. Adjourn

| Item  | Action   | Page Number |
|---|--|-------------|
| Call to Order   | Chip Chippeaux, Chair for the Arts Commission called the meeting to order at 5:00 pm in the City Councilor's Conference Room, Santa Fe, New Mexico. A quorum is reflected in Roll Call.  | Page 1      |
| Roll Call   | Roll call reflects a quorum  | Page 1      |
| Approval of Agenda  | Table Item 7b<br><br><i>Ms. Perry moved to approve the agenda as amended, second by Ms. Pena, motion carried by unanimous voice vote.</i>  | Page 1      |
| Approval of Minutes, February 8, 2016   | <i>Ms. Ritch moved to approve the minutes of February 8, 2016 as presented, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.</i>  | Page 1      |
| Report of the Chair   | Informational  | Page 1      |
| Report of Director  | Informational  | Page 1-2    |
| Committee and Program Reports<br>a. Culture Connect Santa Fe<br>b. Artworks – Partners in Education (tabled)<br>c. Art in Public Places<br>d. Community Gallery | Informational  | Page 2-3    |
| Action Items<br>a. Request for Approval – Spring/Summer Exhibits<br>b. Category C Funding Criteria<br>c. Permanent Monotype Exhibit                             | <i>Mr. Lovato moved to approve the Spring - CRED and Summer – Pomp &amp; Circumstance Exhibits, second by Ms. Perry, motion carried by unanimous voice vote.</i><br><br><i>Ms. Pena moved to approve the Category C Funding Criteria, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.</i><br><br><i>Ms. Ritch moved to approve the Permanent Monotype Exhibit for the City Council Chamber, second by Ms. Perry, motion carried by unanimous voice vote.</i> | Page 3-4    |
| Staff Report  | Informational  | Page 4      |
| Adjourn   | <i>There being no further business to come before the Arts Commission, Ms. Perry moved to adjourn at 6:10 pm, second by Ms. Pena, motion carried by unanimous voice vote.</i>  |             |
| Exhibits:   | A-Culture Connect Schedule, B-Community Gallery Exhibit Proposals and C-Cultural Investment Program, Criteria for Category C   |             |

## MINUTES

Arts Commission  
Monday, March 14, 2016  
5:00 pm – 6:10 pm

1. Call to Order  
Chip Chippeaux, Chair for the Arts Commission called the meeting to order at 5:00 pm in the City Councilor's Conference Room, Santa Fe, New Mexico. A quorum is reflected in Roll Call.
2. Roll Call  
Present:  
Chip Chippeaux, Chair  
Todd Lovato  
Ashlyn Perry  
Kathlene Ritch  
Bernadette Ortiz-Pena  
Penelope Hunter-Stiebel  
Brian Vallo  
  
Not Present:  
Shannan Campbell-Wells  
Monique Anair  
  
Staff Present:  
Debra Garcia y Griego, Executive Director, Arts Commission  
Randy Randall, Director, Convention and Visitors Bureau  
John Tennyson, Project Planner, Arts Commission  
Julie Bystrom, Project Manager, Arts Commission  
  
Others Present:  
Estevan Rael-Galvez, Culture Connect Santa Fe  
Fran Lucero, Stenographer
3. Approval of Agenda  
Table Item 7b  
***Ms. Perry moved to approve the agenda as amended, second by Ms. Pena, motion carried by unanimous voice vote.***
4. Approval of Minutes, February 8, 2016  
***Ms. Ritch moved to approve the minutes of February 8, 2016 as presented, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.***
5. Report of Chair – Chip Chippeaux  
Thank you to everyone who came on Saturday to the Culture Connect Santa Fe activity.
6. Report of Director – Debra Garcia y Griego  
Governor's Art Awards information card provided to the Arts Commission members for review.

Name badges were provided to the Arts Commission members.  
Thank you letters received from the New Mexico School for the Arts and shared with the Commissioners.

## 7. Committee and Program Reports

### a. Culture Connect Santa Fe – Cultural Roadmap Presentation (Estevan Rael-Galvez)

Thank you to everyone who attended Saturday's event. Mr. Rael-Galvez said one of the many important goals of the day was for everyone to have fun and they did. The results from gathering of data will help for future events and to recalibrate. Overall the event offered music, the space was open and participation was positive. We want to continue to build momentum. Mr. Rael-Galvez said that there will be audio available from a source who helped at this event. There are four more dates available (calendar provided – Exhibit A) and we are in hopes for greater attendance. A gathering of women's voices will take place at the Community Gallery on Sunday, March 20<sup>th</sup> at 2:30 pm. Another way to interface and get data is through surveys and they have both English and Spanish versions. Mr. Rael-Galvez asked for follow up on the e-mail that he sent to the members and if they could return their results to him. What does a city vibrant as Santa Fe look like 2 years from now? "I want you to dream with your eyes wide open!" Examples of vibrant city's Savannah, San Antonio, Monterrey and others. A survey card was distributed from [cultureconnectssantafe.org](http://cultureconnectssantafe.org).

Ms. Garcia y Griego:

Through traditional media, there was a wonderful editorial in the New Mexican on this event. Mr. Rael-Galvez has done radio interviews which will continue. We have engaged social media and have reached over 14,000 people. Videos alone have received 3,200 views and Twitter over 3,000. Over the next 5-weeks we will ask the questions; What does it taste like? What does it smell like? What does it sound like? What does it look like? What does it feel like? Mr. Rael-Galvez will also be translating the website in to Spanish.

### b. Artworks – Partners in Education: Update (Lisa Arnold) Tabled to April meeting.

### c. Art in Public Places

#### i. Ignite Program - Debra Garcia y Griego

13 proposals have been received and the committee will be reviewing at the April meeting.

#### ii. Purchase Pilot Program - John Tennyson

There were 39 applicants, 2 were removed due to incomplete applications. The compilation reflects a lot of good work. A review committee will be put together soon and hopefully have a decision by May. At this time we are reviewing the park aesthetics and if they can sustain certain images. The excitement continues to build up.

### d. Community Gallery – Debra Garcia y Griego

- Art Work show was another successful collaboration.

- Band had a very successful opening on Friday night and positive comments. Rod Lambert will be issuing the public programming schedule which will stay up through May, 2016.

## 8. Action Items

### a. Request for Approval: Spring/Summer Exhibit (Exhibit B)

In the packet are proposals: Spring (March-May) – CRED. Street credibility is an essential function of success for artists in the music industry. It requires that artists display a proven understanding of the environment(s) which their music describes and the term implies that the stories being told are truly legitimate and not manufactured by publicists. Summer (June-August) is Pomp & Circumstance. It is nice to bring Opera into the Gallery. Where else but at the opera can the audience be fully immersed in a visual torrent of poetry, dance, music? In partnership with the Santa Fe Opera, we propose an exhibit that features artwork inspired by the programming schedule for 2017

***Mr. Lovato moved to approve the Spring - CRED and Summer – Pomp & Circumstance Exhibits, second by Ms. Perry, motion carried by unanimous voice vote.***

### b. Request for Approval: Category C Funding Criteria - John Tennyson/Debra Garcia y Griego (Exhibit C)

Category D which are over \$100,000 were issued last week. Thank you to John Tennyson who has done an outstanding job.

2 months ago the Arts Commission approved Category C, in the packet is the eligibility and criteria for Category C. We would recommend removing the fiscal agent category. A 2-year grace period for organizations that received funds for the past three fiscal years using a fiscal agent to obtain an IRS 501(c) 3 status. Exhibit C details the Project Eligibility, Review and Criteria and Reporting & Recording Requirements.

Mr. Tennyson is working on the RFQ that goes with Category C which will be ready by mid-May with review and approval by the commission members by June. Category C & D would have 3 commissioners and 4 public reviewers; each category will have different commissioners. The Chair reiterated that the process seems more effective and well planned. Ms. Garcia y Griego said it is important to give the applicants feedback as this is a new application. The Chair asked if the online process requires any committee member training, Ms. Garcia y Griego said it is very user friendly and should function well independently. Ms. Hunter-Stiebel will be out mid-May and June. Mr. Lovato expressed his thanks to staff for the new process and that we keep in mind that there may be some bumps in the road and that we work together. Overall the process has been very positive and we will wait for feedback.

***Ms. Pena moved to approve the Category C Funding Criteria, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.***

- c. Request for Approval: Permanent Monotype Exhibit – City Council Chambers  
Ms. Garcia y Griego provided a historical update on the city purchase of the College of Santa Fe and its inclusion of the art. It has been recommended that we look at the art collection and freshen up the look in the City Council Chambers. Mr. Randy Randall suggested that we look at the monotype collection. The collection selected will all be newly framed to have visual continuity. The final curation needs to take place with the University to assure that the selection is mutually agreeable. The estimate for framing and installation is under \$5,000.

***Ms. Ritch moved to approve the Permanent Monotype Exhibit for the City Council Chamber, second by Ms. Perry, motion carried by unanimous voice vote.***

9. Staff Report

Mr. Randy Randall brought to the table information he received from an outside vendor about a kiosk collection idea. The company who has inquired says that they would create the sign to fit the city ambiance as example shown was more of a stainless steel. There would be some way finding and it also puts out within 100 ft. of Wi-Fi for our visitors. The primary purpose is information vs. way finding. They are talking about 30 units and their investment is approximately \$1.5 million investment to benefit Santa Fe. Mr. Randall is happy to provide the Performa to the Arts Commission members to review. The question was asked; who maintains these kiosks and Mr. Randall said that the company controls the content and upkeep. Mr. Lovato asked; how is editorial content managed and who decides what is important? Mr. Lovato is not against sponsorships; he feels that sponsorship models could last. Ms. Perry said she likes the idea of a “bigger picture” opportunity. The biggest con would be if they are put up and not maintained. Mr. Randall said he could envision a city committee being created to review the project recommendation. This endeavor has been done in New York City and they are talking to other cities on this concept. They talk of the potential of 30 outdoor and 20 indoor units. The Art Commission felt that more information would be helpful.

10. Adjourn

***There being no further business to come before the Arts Commission, Ms. Perry moved to adjourn at 6:10 pm, second by Ms. Pena, motion carried by unanimous voice vote.***

Signature Page:

\_\_\_\_\_  
Chip Chippeaux, Chair

  
\_\_\_\_\_  
Fran Lucero, Stenographer

**Request for Approval of Pilot Purchase Program Selections**

- i) Hummer, Don Kennell, \$40,000
- ii) Untitled (One Touch and the Meniscus Trembles), Andrew Davis, \$17,900
- iii) Rock Paper Scissors, Kevin Box/Selby Fleetwood, \$50,000
- iv) Proud Outlook, Jill Schwaiko, \$28,396
- v) Joy of Life, Milton Hebard/Pushkin Gallery, \$48,000
- vi) Clothesline, Nicholas Herrera/Evoke Contemporary, \$22,500



THE CITY OF SANTA FE  
ARTS COMMISSION

**REQUEST FOR QUALIFICATIONS # '16/ /RFQ**

**Public Art Purchase Program**

**Closing Date: Friday, March 4, 2016, 5:00 PM MST**

City of Santa Fe Arts Commission  
201 West Marcy St.  
(Inside Community Convention Center)  
Post Office Box 909  
Santa Fe, NM 87504-0909  
Voice: 505.955.6707  
Fax: 505.955-6685  
[www.SantaFeArtsCommission.org](http://www.SantaFeArtsCommission.org)

**NAME:** Public Art Purchase Program

**DESCRIPTION:** The City of Santa Fe Arts Commission's Art in Public Places program will purchase one or more pieces of public art for placement within City parks. The goal of the program is to enhance and activate public spaces, provide economic benefit to local artists and galleries, and engage the public through thoughtful, high-quality artworks.

**TOTAL BUDGET:** Up to \$50,000 per piece, inclusive of applicable taxes, licenses, plaques and transportation / installation costs.

**LOCATION:** Smaller neighborhood and pocket parks throughout the City. Below is a list of some possible parks. Please note that parks and artwork placements will be determined by the City.

| NAME                      | PHYSICAL ADDRESS          | DISTRICT |
|---------------------------|---------------------------|----------|
| Arroyo Sonrisa            | 4508 Arroyo Sonrisa       | 3        |
| Candelero                 | 2213 Brillante St         | 4        |
| Cielo Vista               | 1058 Calle Carmelita      | 3        |
| Colonia Prisma            | Camino Rojo               | 4        |
| De Vargas East            | 302 W. De Vargas St       | 2        |
| MLK Jr. (La Villa Serena) | 2738 Calle Serena         | 4        |
| Patrick Smith             | 1001 Canyon Rd            | 2        |
| Rancho Siringo            | Siringo/Rancho Siringo Dr | 4        |
| Sunny Slope Meadows       | Avisa & Cibola            | 1        |

**DUE DATE OF APPLICATION:** Deadline for receipt of application is 5 PM MST on March 4, 2016

#### REQUIREMENTS/ELGIBILITY

- Must be 18 years or older.
- Must be an artist living in Santa Fe County. Local galleries may submit on behalf of local artists.
- Cannot be a member of the Arts Commission or Art in Public Places Committee or their immediate family.
- The artwork must be appropriate for permanent outdoor installation as identified in the Art in Public Places Guidelines (available upon request); the artwork should be durable and require minimal ongoing maintenance.
- Up to five pieces of existing artwork available for purchase may be submitted per artists.
- Artwork cannot require a power source of batteries or running water.
- Costs for all necessary insurance, transportation and installation for each artwork must be included in the purchase price.

#### SELECTION CRITERIA

- 40% Quality of the artwork and appropriateness for public setting
- 30% Diversity of work and artists represented in the City's artwork collection and ability of work to add vibrancy and/or visual impact to a professional workplace
- 20% Installation and maintenance requirements
- 10% Cost

## **SCOPE OF SERVICES**

Upon selection, artists/galleries will be required to deliver and install the artwork at the agreed upon location designated by the City of Santa Fe, within the agreed upon timeline at a guaranteed cost.

- Provide all service necessary to deliver and install the selected artwork at the designation location.
- Provide and install a permanent identification plaque with specific information in the format provided by the City.
- Provide for the safety and security of the art and the site during all stages of fabrication.
- Remove all equipment and debris from the site prior to the City's acceptance of the art.
- Furnish the City the following documentation: a minimum of five (5) different digital photographs of the art as installed at the site on a CD/USB drive that are a minimum of 300 dpi and 4" x 6".
- Written description of the art as installed.
- Written instructions for the appropriate maintenance and preservation of the art.

The selected individuals/galleries will be required to enter into a Professional Services Agreement (Exhibit A) with the City of Santa Fe. In addition, individuals/galleries must obtain any necessary city business license, New Mexico CRS number, and insurance.

## **TIMELINE**

- Artwork Applications Due: March 4, 2016
- Artwork Selection: March 2016
- AIPP Commission Approval: March 2016
- Arts Commission Approval: April 11, 2016
- Installation/Permanent of Artwork Prior to June 30, 2016

## **SUBMISSION REQUIREMENTS**

The information and documentation below must be submitted before the deadline.

1. Artist Statement- Name, contact information, description of how artwork relates to your art practice
2. Resume- A current professional resume
3. Up to 3 Images of Each Proposed Artwork on CD or USB drive. The images should be the works available for purchase.
4. Slide Key which provides the following information for each piece proposed for purchase:
  - A. Title of Artwork
  - B. Dimensions (H" x W" x D")
  - C. Year work was completed
  - D. Purchase price (up to \$50,000)
  - E. Installation requirements includes the transportation and installation costs

## **SELECTION PROCESS**

Part I: Applications are due by March 4, 2016 by 5:00PM

## Part II: Image & Application Review

Applications will be reviewed by a selected panel consisting of: community representative(s), Arts Commissioner, City of Santa Fe Parks representative, and two AIPP Committee members. The City reserves the right to alter the composition of the committee.

## Part III: Location Selection

Artists/galleries selected in Round 1 will meet with members of the Arts Commission and Parks Division staff to review possible sites and installation location. Approval of the site and installation methods by the City is determined in purchase.

## Part III: Purchase

Purchase recommendation will be reviewed by AIPP committee and Arts Commission for approval, with a final approval by the City Manager. Artists whose artwork is selected for purchase must sign a Professional Services Agreement that includes copyright and warranties agreement and conservation. Prior to installation, up to 25% of the total contract amount may be paid for transportation and installation costs. The 25% of the total contract amount will be withheld until approved by the City.

The City reserves the right to purchase as many or as few artworks as it deems appropriate.

## **DEADLINE**

All submissions must be received by March 1, 2016 by 5:00PM MST.

Mail submissions to: City of Santa Fe Arts Commission, ATTN: Purchase Program, PO Box 909, Santa Fe, NM 87504-090

3<sup>rd</sup> Party carriers or hand-delivery submission to: City of Santa Fe Arts Commission, ATTN: Purchase Program, 201 West Marcy St, Santa Fe, NM 87501

## **QUESTIONS**

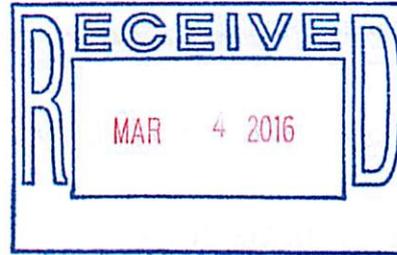
Please call 505-955-6707 or email [jmtennyson@santafenm.gov](mailto:jmtennyson@santafenm.gov) or [degarcia@santafenm.gov](mailto:degarcia@santafenm.gov)

Request for Approval of Pilot Purchase Program Selections

- i) **Hummer, Don Kennell, \$40,000**
- ii) Untitled (One Touch and the Meniscus Trembles), Andrew Davis, \$17,900
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- v) Joy of Life, Milton Hebal/Pushkin Gallery, \$48,000
- vi) Clothesline, Nicholas Herrera/Evoke Contemporary, \$22,500

## Artist Statement

Don Kennell  
1507 4<sup>th</sup> St.  
Santa Fe, NM 87505  
(505) 603-1416  
[donkennell@gmail.com](mailto:donkennell@gmail.com)  
donkennell.com



The relationship that humans have with animals is profound. From our material existence to our spiritual experiences, animals figure prominently in the evolution of the human species. Yet in the modern world, animals can become invisible and humans may easily forget the necessity of our relationship with them. By creating monumental sculptures, I hope to make animals visible and to bring particular species into human consciousness.

My sculptures invite the viewer into a fanciful world, where one may sit underneath a hummingbird, for example. The viewer becomes a participant and forms a relationship with the space. I want to see my work become a prop in a story that visitors to the park are writing. This comes in many forms whether through the imaginative play of children or the Instagram photo op. It is these experiences that come to define the park itself. It is these experiences that complete the artwork for me.

The bird form is very compelling because I am inspired by nature, but also drawn to a modernist aesthetic. The colors and angles of birds inspire a modernist conversation about form, shape and color. Birds invite the past and the future and thus constitute a kind of language. They are both descendant and ascendant. As descendants of dinosaurs, they represent the past, yet they are ascendant in the sky, representing the future.

My process of layering up metals to create the form gives the work an industrial modernist sensibility. Since much of the metal is also up-cycled, it further retains a postmodern awareness of multiple narratives. "Colossal Hummer" is my third monumental sculpture that attempts to materialize the relationship between our huge carbon footprint and the natural world. By using automobile hoods to create monumental animals, I aim to raise the question of how our lifestyle choices affect other species. Over forty car hoods were sourced from local scrap yards to make Colossal Hummer. This gives the work a further sense of history. The hoods were taken from cars spanning decades and the material has a specific past etched on its surface. This connects the sculpture to unique lives, while at the same time adding up to a particular but broader American cultural legacy.

As a student, I was inspired by folk artists due to their ability to transform mundane materials into something sacred, mind blowing and original. This ethos continues to influence my work today, to defy all logic of the material and transform it into something that has purpose in the world.

Thank you for this opportunity.

*Objective: to create spaces of beauty which invite the viewer to connect with a specific space.*

## Recent Public Art Commissions

- 2016**
- “Stepping Out,” a pair of monumental cowboy boots commissioned for the Stagecoach Music Festival in Indio, CA. One masculine and one feminine, the tallest boot is 25 feet tall. Made from steel and lit from within. Will be completed March 2016.
  - “Monkey See,” a ten-foot tall monkey commissioned by the Rose Kennedy Greenway Conservancy for the Chinese Zodiac Year of the Monkey for display in Boston, MA. Will be completed April 2016.
  - “Play Bow,” a ten-foot tall dog in the universal play pose for permanent display in the Island Grove Regional Park in Greeley, CO. Will be completed August 2016.
- 2015**
- “Big Bear,” a large-scale interactive sculpture commissioned for the Coachella Art and Music Festival. The sculpture is 20 feet tall and has an engineered structural steel armature that supports a large porch swing style bench painted with the California flag. Currently located in Coachella, CA.
  - “Blue Gorilla,” a commission from the Philadelphia Zoo for their exhibition “Second Nature.” Currently located in Philadelphia, PA. This project has also been part of the Railyard ‘Art in The Park Program’ in Santa Fe, NM.
  - “Amur Leopard,” memorial sculpture for Philadelphia Zoo employee to be displayed permanently at the zoo. Philadelphia, PA.
  - “Green Coyote” for Santa Fe Railyard Steward’s Art in the Park Program. Santa Fe, NM. Now on permanent display at Meow Wolf Art Collective.

## Public Art Commissions

- 2014*
- “Road Trip,” commissioned by the Coachella Art and Music Festival. The sculpture of a 35-foot long Roadrunner features an engineered armature and a porch swing bench hanging from the beak. Currently located in La Quinta, CA.
  - “Love Transfer Station,” public/private collaboration transforming a used construction dumpster into a portable, public park. With landscape designer Christie Green of Radicle. Currently located in Santa Fe, NM.
- 2013*
- “Yard Dog” purchased by the Coachella Art and Music Festival in Indio, California. Currently on display in Indio, CA.
  - Artist on Call with the City of Albuquerque, contributing to the “Friends of the Orphan Signs” project.
- 2012*
- Inaugural project for the Railyard Steward’s Art in the Park Program featuring “Yard Dog” a twenty foot long steel dog sculpture with porch swing seating.

## References

Paul Clemente, Art Director  
Coachella Music & Art  
Festival  
Stagecoach Festival  
[323.930.5763](tel:323.930.5763)  
[323.496.9058](tel:323.496.9058) cell  
5750 Wilshire Blvd Suite 501  
Los Angeles, CA 90036  
[paulc@goldenvoice.com](mailto:paulc@goldenvoice.com)

Aaron Goldblatt, Partner  
Metcalf Architecture &  
Design  
211 N. 13<sup>th</sup> St. Suite 503  
Philadelphia, PA 19107  
215.557-9200  
[aarong@metarchdesign.com](mailto:aarong@metarchdesign.com)

Linda Shafer, Executive  
Director  
Railyard Stewards  
805 Early St., Ste. 204B  
Santa Fe, NM 87505  
[505.316.3596](tel:505.316.3596)  
[505.363.4205](tel:505.363.4205) cell  
[linda@railyardpark.org](mailto:linda@railyardpark.org)

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## Recent Art Shows

- 2015*
- "Truth and Beauty" Solo show. Janine Contemporary Industri, Santa Fe, NM.
  - "Second Nature" Philadelphia Zoo, Philadelphia, PA.
  - "Axle Indoors at Peters Projects" Gerald Peters Gallery, Santa Fe, NM.
  - "Spring Show" Janine Contemporary Industri, Santa Fe, NM.
- 2014*
- "Bird's The Word" Solo show. The Lois Lambert Gallery, Santa Monica, Ca.
  - "ArtCRS" Center for Contemporary Arts, Santa Fe, NM. Curated by Kathryn M. Davis and Susan Begy.
  - "Wilderness Acts" Leonora Curtin Wetland Preserve, NM. Curated by Axel Gallery featuring work made from materials sourced on site.
  - "End of Days" City of Santa Fe Community Gallery, NM. Curated by Rod Lambert.
  - "Things With Wings" Fuller Lodge Art Center, Los Alamos, NM.
- 2013*
- "Winter Group Show" Johnson's of Madrid Gallery, Madrid, NM.
  - "Sram PART Project" The Kimball Art Center, Park City, Utah.
  - "The Artist Is In" Axel Contemporary, Santa Fe, NM.

|           |               |  |
|-----------|---------------|--|
| Education | MFA           | Rutgers University, New Brunswick, New Jersey 1990 |
|           | BFA Cum Laude | The University of Houston, Houston Texas 1988      |
|           | AA            | Casper College, Casper, Wyoming 1984               |

ANDREW DAVIS  
PO Box 1354  
Santa Fe, NM 87504  
(505) 913-1622 cell  
(505) 982-0501  
davhom2@gmail.com

**Education:**

BA in American History and Literature, Harvard University, 1974, Cum Laude,  
Phi Beta Kappa.

**Publications:**

- A translation from the Russian of Osip Mandelstam's *Voronezh Notebooks*,  
published by New York Review Books, January 2016.
- Various translations included in *The Penguin Book of Russian Poetry*, published  
by Penguin Classics, 2015.
- A book of poetry, *Bathysphere*, published by VSA Partners, Chicago IL, July  
2002.
- A book of poetry, *Craft*, published by Lumen Books, Santa Fe NM, April 2000.
- An article, "Woodworking in Rural Northern Spain," in *Fine Woodworking  
Magazine*, October, 1997.
- An article, "Learning Woodworking by Alchemy," in *Fine Woodworking  
Magazine*, June, 1997.
- Poems and translations in *Poetry*, *The Formalist*, *The New York Review of  
Books*, *The London Financial Times*, *THE*, the 1995/1996 Anthology of  
Magazine Verse and Yearbook of American Poetry. *River Poems*  
(Slapping Hol Press, 1992).
- An article, "A Bisti Elegy?," in David Scheinbaum's *Bisti*, University of New  
Mexico Press, 1987.

**Exhibitions:**

- Design Lab-Design Santa Fe, Zane Bennett Gallery, Santa Fe NM, October  
2012.
- Group Show, MOLECULE, Santa Fe NM, October 2012.
- Five Submerging, The Exhibit Space at La Tienda, Santa Fe NM, February  
2012.

*Afterlife*, Centro de Cultura Antiguo Instituto Jovellanos, Gijon, Spain, January 2004 (solo).

Woodworking exhibition, Gerald Peters Gallery, Santa Fe, NM, September 2003.

Two person show with sculptor Dee Homans at Galeria H20, Barcelona, Spain, July 2002.

*Bathysphere*, Art Directors' Club, New York, New York, July 2002.

*Bathysphere*, Columbia University, Chicago IL, March—May 2001.

*Bathysphere*, Museum of New Mexico/Museum of Fine Arts, Santa Fe NM, March—June 2000 (solo).

New Mexico Two Thousand, Museum of New Mexico/Museum of Fine Arts, October 1999—April 2000.

"Enduring Form," LewAllen Contemporary, April 1999.

"Sculpture Project," College of Santa Fe, September, 1997.

Two person show with painter Nancy Dennison at Kent Galleries, Santa Fe, NM, October 1996.

"Erotica '96," Copeland Rutherford Fine Arts, Ltd., Santa Fe NM, February 1996.

Insight/Onsight, "Bojes," an installation of six sculptures at the state capital building, Santa Fe, NM, a collaboration (text) with Dee Homans (sculpture), July 1995.

New Mexico Woodworkers' Exhibition, August 1995.

New Mexico Woodworkers' Exhibition, August 1993.

*Out of Bounds, A Statewide Juried Exhibition of Art Which Extends Beyond Traditional Categories*, Jan. 1993.

New Mexico Woodworkers' Exhibition, August 1992.

### **Collections:**

Work is held by private collectors throughout the United States and in Canada, Spain and England. "Red Secretary" is owned by Dickinson College Library, Dickinson College, Carlisle, PA.

### **Awards:**

Art in Public Places Purchase Award, New Mexico Arts Division, for *Bathysphere Cabinet*, 2009.

Jurors' Award, New Mexico Two Thousand, 1999.

Westaf Grants in Crafts, Honorable Mention 1995.

Best of Show, New Mexico Woodworkers' Exhibition, 1993.

Best Furniture, New Mexico Woodworkers' Exhibition, 1992.

Best "Other" (for "Man's Box"), New Mexico Woodworkers' Exhibition, 1992.

**Languages:**

Fluent in Spanish

**Personal Data:**

Born: 3-26-53 in Long Beach, California.

Resident of New Mexico since 1975.

Spent the years 1993-4, 1997-8, 2000-2001, 2003-4 and 2007-8 living on the north coast of Spain in Asturias where he owns a house.

Three children: Teresa, b. 4-13-85; Anna, b. 10-9-88; and Benjamin, b. 10-1-95.

Lives with his companion the sculptor Dee Homans.

**ANDREW DAVIS  
PUBLIC ART PURCHASE PROGRAM  
CITY OF SANTA FE ARTS COMMISSION  
MARCH 4, 2016**

**SLIDE KEY**

**SLIDES #1, #2 (detail), #3(alternate layout)**

**Title of Artwork: Untitled (ONE TOUCH AND THE MENISCUS TREMBLES).  
Dimensions: Variable (Slide#1 dimensions approximately 3" x 99" x 120", Slide  
#3 dimensions approximately 15" x 95.5').**

**Year of Completion: 2012.**

**Purchase Price: \$10700.**

**Installation Requirements: In the arrangement indicated in Slide #1, installation would require the leveling of a pad, the installations of anchors for each tile, the pouring of a concrete curb in a square around the perimeter of the tiles, and the backfilling of the entire area within the curb and around the tile with landscaping mat and crushed gray pea gravel. Finally, the installation of an identifying plaque in an appropriate spot. Total installation cost: \$7200.**

**Additional comments: As I said in my artist statement, the actual layout of this piece is variable and could be made to fit a wide variety of physical situations. And in fact the piece could be made larger or smaller by the choice of a different quote, though the price would have to be adjusted accordingly.**

**SLIDE #4**

**Title of Artwork: Untitled (THIS IS THE END OF THINGS).**

**Dimensions: Variable (Slide #4 dimensions approximately 3" x 80" x 80").**

**Year of Completion: 2012.**

**Purchase Price: \$10200.**

**Installation Requirements: Same as above. Total cost: \$6900.**

**Additional comments: see above.**

**SLIDE #5 (Front Face) and SLIDE #6 (Back Face).**

**Title of Artwork: Untitled (WIND/RAIN).**

**Dimensions: Variable (Slide #5 column dimensions 12" x 23" x 78").**

**Year of Completion: 2012.**

**Purchase Price: \$4300.**

**Installation Requirements: The concrete support, indicated in the slides by a particleboard mock-up, would have to be formed and poured in place with sufficient foundation and steel reinforcement to guarantee a permanent installation. The tiles would then be permanently fixed to the column. Alternately, the column, once the appropriate size for the site was determined, could be in most cases be formed and poured in the shop and brought to the site and installed. Identifying Plaque. Total Cost: \$8200.**

**SLIDE #7**

**Title of Artwork: *Door to Hell***

**Dimensions: 5" x 30" x 61.5".**

**Year of Completion: 2004.**

**Purchase Price: \$7500.**

**Installation Requirements: Level a Pad, position and drop in place, rearrange landscaping. Install Identifying plaque. Total cost: \$960.**





Request for Approval of Pilot Purchase Program Selections

- i) Hummer, Don Kennell, \$40,000
- ii) Untitled (One Touch and the Meniscus Trembles), Andrew Davis, \$17,900
- iii) **Rock Paper Scissors, Kevin Box/Selby Fleetwood, \$50,000**
- iv) Proud Outlook, Jill Schwaiko, \$28,396
- v) Joy of Life, Milton Hebald/Pushkin Gallery, \$48,000
- vi) Clothesline, Nicholas Herrera/Evoke Contemporary, \$22,500

## **Kevin Box**

represented by Selby Fleetwood Gallery

600 Canyon Road

Santa Fe, NM 87501

800-992-6855

art@selbyfleetwoodgallery.com

A. "Rock Paper Scissors" monument (black handles)

B. 111" x 56" x 35"

C. 2012

D. \$50,000

E. Installation requirements: parking and clearance for flatbed truck with crane

**Artist Statement:** "I create work that celebrates the delicate nature of paper in museum quality bronze. My compositions emerge from my desire to describe the nature of creativity and, as I see it, the architecture of the soul.

As an artist, I see a piece of paper as a clean slate, white as light, perfect and full of potential. This potential is activated by light and shadow as decisions crease into the surface. Composition emerges through the paper as it documents these decisions, remembering, revealing and recording the experience of creation.

By combining wax and contemporary casting techniques I developed, each piece is cast into bronze and finished with refined patinas that recall aged parchment. Paper planes, origami, crumpled ideas and innovative abstraction are all themes contained within a portfolio that continues to unfold.

I desire that my sculptures uplift, inspire and encourage those with whom I interact and those I may never have the opportunity to meet."

# KEVINBOXSTUDIO

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## EDUCATION

|         |  |                  |
|---------|--|------------------|
| 1999-02 | Fine Art Foundry and Production Management   | Austin, TX       |
| 1999    | Bachelor of Fine Arts, School of Visual Arts | New York, NY     |
| 1995    | Graphic Arts Diploma, Tri County Tech        | Bartlesville, OK |
| 1994    | Pratt Summer Institute                       | Brocklyn, NY     |
| 1993    | Eagle Scout                                  | Bartlesville, OK |

## EXPERIENCE

|              |  |                   |
|--------------|--|-------------------|
| 2002-present | Professional Artist                                      | Santa Fe, NM      |
| 2007-present | TMC Foundry: consultant                                  | Sai Noi, Thailand |
| 2000-02      | Deep in the Heart Art Foundry: production manager        | Bastrop, TX       |
| 1999-00      | Michael Hall's Studio Foundry: apprentice                | Driftwood, TX     |
| 1999         | Pogue Sculpture Studio and Foundry: apprentice           | Marble Falls, TX  |
| 1999         | The Inferno Art Foundry: apprentice                      | Atlanta, GA       |
| 1998         | Alice Aycock Studio: public art apprentice               | New York, NY      |
| 1997-98      | The Corcoran Studio for Sculpting: studio manager        | Atlanta, GA       |
| 1998-99      | West Side Campaign Against Hunger: volunteer             | New York, NY      |
| 1994-98      | Coker Golley Ltd: Digital graphics and design apprentice | Atlanta, GA       |
| 1995         | Tri-County Tech: teaching assistant                      | Bartlesville, OK  |

## HONORS AND AWARDS

|      |   |  |
|------|---|--|
| 2015 | Award of Engineering Excellence from SEAONC for "Hero's Horse"<br>Featured Artist in TREND Magazine   | San Francisco, CA<br>National                            |
| 2014 | Featured Artist at Art San Diego<br>"Monumental Origami" guest presenter at 6OSME<br>Cover artist: Art Business News<br>Cover artist: Dallas, Fort Worth Real Estate Review                           | San Diego, CA<br>Tokyo, Japan<br>National<br>Dallas, TX  |
| 2013 | Featured Artist at Spectrum Miami during Art Basel  | Miami, FL  |
| 2012 | Santa Feans You Should Know: Santa Fean Magazine<br>My World: Southwest Art Magazine Sculpture Issue<br>Sculpture Judge: Indian Market<br>M.R.B.A. Award of Excellence: Sculpture at the River Market | National<br>National<br>Santa Fe, NM<br>Little Rock, AR  |
| 2010 | Featured Cover Artist: Southwest Art Magazine Sculpture Issue<br>Purchase Prize: Sculpture at the River Market  | National<br>Little Rock, AR                              |
| 2009 | Merit Award: Sculpture at the River Market<br>Everlasting Friendship Honor  | Little Rock, AR<br>Oita, Japan                           |
| 2008 | Best in Sculpture: Austin Fine Art Festival   | Austin, TX   |
| 2007 | Innovative Artists of the Southwest: Southwest Art Magazine<br>Best in Show: Sculpture at the River Market<br>Best in Show: Bayou City Art Festival<br>Best in Sculpture: Austin Fine Art Festival    | National<br>Little Rock, AR<br>Houston, TX<br>Austin, TX |
| 2006 | Ten week Studio Residency: Gordon Studio  | Santa Fe, NM   |
| 2005 | Top 21 Artists Under 31: Southwest Art Magazine<br>Best in Sculpture: Art Fest  | National<br>Dallas, TX                                   |
| 2004 | Top Ten Austin Visual Artists: Austin Visual Arts Association   | Austin, TX   |
| 1998 | Presidential Grant: School of Visual Art  | New York, NY   |
| 1995 | Silas H. Rhodes Grant: School of Visual Arts  | New York, NY   |

## PROFESSIONAL MEMBERSHIPS

|              |                                   |
|--------------|-----------------------------------|
| 1999-present | International Sculpture Center    |
| 1994-2014    | National Sculptors' Guild         |
| 2005-2006    | Business Networking International |

## COMMISSIONS AND PUBLIC COLLECTIONS

|      |  |                             |
|------|--|-----------------------------|
| 2016 | <i>Origami in the Garden</i> , six month exhibition at Franklin Park Conservatory                      | Columbus, OH                |
| 2015 | <i>Flying Folds</i> , Los Alamos/White Rock Library<br><i>Center Peace</i> , University Medical Center | Los Alamos, NM<br>Omaha, NE |
| 2014 | <i>Origami in the Garden</i> , six month exhibition at the Santa Fe Botanical Garden                   | Santa Fe, NM                |

|      |  |                     |
|------|--|---------------------|
|      | <i>Center Peace</i> , University Medical Center                                      | Omaha, NE           |
| 2014 | <i>Origami in the Garden</i> , six month exhibition at the Santa Fe Botanical Garden | Santa Fe, NM        |
|      | <i>Stethoscope</i> , University Medical Center Plaza                                 | Omaha, NE           |
|      | <i>Hero's Horse</i> , Billingsley Co. Cypres Waters Entry                            | Dallas, TX          |
| 2013 | <i>Folding Planes</i> , Securaplane Co. Headquarters                                 | Tucson, AZ          |
| 2012 | <i>SilicAspire</i> , Pima County Department of Transportation                        | Tucson, AZ          |
|      | <i>Folding Planes</i> , Greenspoint Development Authority                            | Houston, TX         |
|      | <i>White Bison</i> , monumental collaboration with Dr. Robert J. Lang                | Aspen, CO           |
| 2011 | <i>Temple Mandala and Star Mandala</i> , El Dorado Hotel                             | Santa Fe, NM        |
|      | <i>Red Pony Monument</i> , Booth Western Art Museum, Permanent Collection            | Cartersville, GA    |
|      | <i>Four Seasons</i> , Oklahoma Central University                                    | Edmond, OK          |
|      | <i>From The Tree and Red Paper Dress</i> , Public Sculpture Walk                     | Whittier, CA        |
|      | <i>Rock Paper Scissors</i> , University Medical Center Plaza                         | Omaha, NE           |
|      | <i>Rising Cranes</i> , Paseo Del Mar   | Santa Monica, CA    |
|      | <i>5 Books of Wisdom</i> , Parkview Hospital   | Toledo, OH          |
| 2010 | <i>Symbols</i> , African American Performing Arts Center                             | Albuquerque, NM     |
|      | <i>Unique</i> , Four Seasons Hotel   | Washington, DC      |
|      | <i>Blowing Leaves</i> , Greenspoint Development Authority                            | Houston, TX         |
|      | <i>Dancing Pony</i> , Peabody Sculpture Garden                                       | Little Rock, AR     |
| 2009 | <i>Star of Restoration</i> , Mescalero Apache Reservation                            | Mescalero, NM       |
|      | <i>Origami Pony</i> , NM State Fairgrounds   | Farmington, NM      |
|      | <i>Mill Stone</i> , International Hotel  | Morocco, Africa     |
|      | <i>Public Impressions</i> , Greenspoint Development Authority                        | Houston, TX         |
| 2008 | <i>Painted Pony</i> , Wildlife Experience Museum                                     | Parker, CO          |
|      | <i>Non-Fiction Book Bench</i> , City of Cerritos                                     | Cerritos, CA        |
|      | <i>Paper Planes</i> , Little Rock Airport  | Little Rock, AR     |
|      | <i>Restoration Series</i> , City of Paramount  | Paramount, CA       |
|      | <i>Descending Cranes</i> , Virginia Museum of Animal Art                             | Charlottesville, VA |
|      | <i>Crane Unfolding</i> , Western Kentucky University                                 | Bowling Green, KY   |
|      | <i>Garden Song</i> , University of Perth   | Perth, Australia    |
|      | <i>Crane Unfolding</i> , City of Oita  | Oita, Japan         |
|      | <i>Dancing Ladder</i>  | Westminster, CO     |
| 2007 | <i>Rock Paper Scissors</i> , Longview Museum of Art                                  | Longview, TX        |
|      | <i>Plane Folding</i> , City of Little Rock   | Little Rock, AR     |
|      | <i>Crane Unfolding Monument</i> , City of Little Rock, AR                            | Little Rock, AR     |
|      | <i>Pony Pair</i> , Benson Sculpture Garden   | Loveland, CO        |
|      | <i>Crane Unfolding</i> , Old Oaks Ranch Sculpture Garden                             | Wimberley, TX       |
| 2006 | <i>Pony Monument and Star Unfolding</i> , City of Paramount                          | Paramount, CA       |
|      | <i>Crane Unfolding</i> , Fine Arts Institute of Edmond                               | Edmond, OK          |
| 2005 | <i>Moonlight Sonata</i> , Austin Symphony  | Austin, TX          |
|      | <i>Star Unfolding</i> , Fine Arts Institute of Edmond                                | Edmond, OK          |
| 2004 | <i>Baptismal Font &amp; Cross</i> , Saint Bartholomew's Cathedral                    | Wayzata, MN         |
| 2003 | <i>Garden Song</i> , Institute of Applied Ontology                                   | Dahlonega, GA       |

#### FEATURED EXHIBITIONS and ONE MAN SHOWS

|      |   |                       |
|------|---|-----------------------|
| 2014 | "Origami in the Garden" Santa Fe Botanical Garden                         | Santa Fe, NM          |
|      | Featured Artist: Craighead Green Gallery                                  | Dallas, TX            |
|      | "Box <sup>2</sup> " Selby Fleetwood Gallery                               | Santa Fe, NM          |
| 2013 | Featured Artist: Craighead Green Gallery                                  | Dallas, TX            |
|      | "In the Fold" Featured Artist: Gallery Pez Gordo                          | Cabo San Lucas, MEX   |
|      | "Paper Proof" One Man Show: Selby Fleetwood Gallery                       | Santa Fe, NM          |
|      | Featured Sculptor: SPECTRUM Miami Art Week                                | Miami, FL             |
| 2012 | "The Art of Unfolding" Turquoise Trail Sculpture Garden and Studio        | Cerrillos, NM         |
|      | "Conversation Peace" Solo exhibition Thornwood Gallery                    | Houston, TX           |
|      | "Conversations in Paper" Solo exhibition Selby Fleetwood Gallery          | Santa Fe, NM          |
|      | "Beneath the Folds" Featured exhibition Dragonfly Gallery                 | Martha's Vineyard, MA |
| 2011 | "Collaboration" Warren Cullar and Kevin Box, Longview Museum of Fine Arts | Longview, TX          |
|      | "Xhibit" group show, Preston Contemporary Art Center                      | Mesilla, NM           |
| 2011 | "Paper Navigator", one man show, Selby Fleetwood Gallery                  | Santa Fe, NM          |
|      | "Delicate Details", one man show, Ramey Fine Art Gallery                  | Palm Desert, CA       |
| 2010 | "Flight of Folds" solo exhibition, Selby Fleetwood Gallery                | Santa Fe, NM          |
|      | "Be-Leafs" solo exhibition, Thornwood Gallery                             | Houston, TX           |

|      |   |               |
|------|---|---------------|
|      | "One of a Kind" solo exhibition, Dolce Gallery                          | Telluride, CO |
| 2009 | "Black and White" solo exhibition, Thornwood Gallery                    | Houston, TX   |
|      | "Land, Air and Sea" featured exhibition, Selby Fleetwood                | Santa Fe, NM  |
| 2008 | "Kevin Box" January solo exhibition, Thornwood Gallery                  | Dallas, TX    |
| 2007 | "Geometry of Light" solo exhibition, Thornwood Gallery                  | Houston, TX   |
| 2006 | "In the Fold" exhibition, Tokyo Electron US Headquarters                | Austin, TX    |
|      | "Paper Planes" one man show, Tansu Gallery                              | Houston, TX   |
|      | "Voices from the Garden" one man show, Columbine Galleries              | Santa Fe, NM  |
|      | Tucson Museum of Art "Emerging Artists Showcase", Karen Newby Gallery   | Tubac, AZ     |
| 2005 | "Just Unfolding" 21 under 31, National Sculptors' Guild                 | Santa Fe, NM  |
| 2004 | "Humming Words", Driskel Hotel Gallery                                  | Austin, TX    |
|      | "Top Ten Artists of Austin", Austin Visual Arts Association publication | Austin, TX    |
| 2001 | "Fluorescence" The Art of Blooming, Lotus Gallery                       | Bay City, TX  |
| 2000 | "Forging Memory", One Man Show: Laughing at the Sun Art Gallery         | Austin, TX    |
| 1999 | "Seed", 17th St. Sculpture Gallery                                      | New York, NY  |
| 1998 | "Plane States", School of Visual Arts Sculpture Studio                  | New York, NY  |

#### JURIED EXHIBITIONS

|      |   |                   |
|------|---|-------------------|
|      | 2004-14 National Sculptors' Guild and Sculpture in the Park annual show | Loveland, CO.     |
| 2013 | SPECTRUM MIAMI during Art Basel   | Miami, FL         |
| 2010 | Art Prize, Fredrick Meijer Sculpture Garden                             | Grand Rapids, MI  |
|      | Sausalito Fine Art Festival   | Sausalito, CA     |
|      | SOFA Chicago  | Chicago, IL       |
|      | La Quinta Art Festival  | La Quinta, CA     |
|      | Sculpture at the River Market   | Little Rock, AR   |
|      | National Sculptors' Guild and Sculpture in the Park annual show         | Loveland, CO      |
| 2009 | Windows to the Divine, MADDEN Museum of Art                             | Madden, CO        |
|      | Sausalito Fine Art Festival   | Sausalito, CA     |
|      | SOFA Chicago  | Chicago, IL       |
|      | La Quinta Art Festival  | La Quinta, CA     |
|      | Sculpture at the River Market   | Little Rock, AR   |
|      | National Sculptors' Guild and Sculpture in the Park annual show         | Loveland, CO      |
| 2008 | SOFA Chicago  | Chicago, IL       |
|      | Knoxville Museum of Art   | Knoxville, TN     |
|      | The Albuquerque Museum  | Albuquerque, NM   |
|      | La Quinta Art Festival  | La Quinta, CA     |
|      | Sculpture at the River Market   | Little Rock, AR   |
|      | Austin Fine Art Festival  | Austin, TX        |
|      | National Sculptors' Guild and Sculpture in the Park annual show         | Loveland, CO      |
| 2007 | Austin Museum of Art  | Austin, TX        |
|      | Sculpture at the River Market   | Little Rock, AR   |
|      | Bayou City Art Festival   | Houston, TX       |
|      | Oklahoma Festival of the Arts   | Oklahoma City, OK |
|      | National Sculptors' Guild and Sculpture in the Park annual show         | Loveland, CO      |
|      | Cottonwood Art Festival, Fall and Spring shows                          | Dallas, TX        |
| 2006 | Bayou City Art Festival   | Houston, TX       |
|      | Austin Fine Arts Festival   | Austin, TX        |
|      | Scottsdale Festival Fine Art Festival                                   | Scottsdale, AZ    |
|      | Oklahoma City Festival of the Arts                                      | Oklahoma City, OK |
|      | ArtFest   | Dallas, TX        |
|      | National Sculptors' Guild Annual show                                   | Loveland, CO      |
|      | Deep Ellum Art Festival   | Dallas, TX        |
|      | Sculpture in the Park in Benson Sculpture Garden                        | Loveland, CO      |
|      | Cottonwood Art Festival, Fall and Spring shows                          | Dallas, TX        |
| 2005 | ArtFest   | Dallas, TX        |
|      | Edmond Fine Art Institute   | Edmond, OK        |
|      | Texas Metal Arts  | Grune, TX         |
|      | Deep Ellum Art Festival   | Dallas, TX        |
|      | National Sculptors' Guild and Sculpture in the Park annual show         | Loveland, CO      |
|      | Cottonwood Art Festival, Fall and Spring shows                          | Dallas, TX        |
| 2004 | Texas Metal Arts  | Grune, TX         |
|      | Deep Ellum Art Festival   | Dallas, TX        |

Sculpture in the Park in Benson Sculpture Garden  
Cottonwood Art Festival, Fall and spring shows  
2003 McKinney Art and Jazz Festival  
Cottonwood Art Festival, Fall and Spring shows  
The Texas Society of Sculptors, Umlauf Sculpture Garden  
2002 Cottonwood Art Festival, Fall and Spring shows  
The Texas Society of Sculptors, Umlauf Sculpture Garden  
2001 Spazio Gallery  
The Texas Society of Sculptors, Umlauf Sculpture Garden  
2000 Lotus Gallery  
Unframed, Flatbed Press Gallery and Studio

Loveland, CO  
Dallas, TX  
McKinney, TX  
Richardson, TX  
Austin, TX  
Richardson, TX  
Austin, TX  
Austin, TX  
Austin, TX  
Bay City, TX  
Austin, TX



Request for Approval of Pilot Purchase Program Selections

- i) Hummer, Don Kennell, \$40,000
- ii) Untitled (One Touch and the Meniscus Trembles), Andrew Davis, \$17,900
- iii) Rock Paper Scissors, Kevin Box/Selby Fleetwood, \$50,000
- iv) **Proud Outlook, Jill Schwaiko, \$28,396**
- v) Joy of Life, Milton Hebald/Pushkin Gallery, \$48,000
- vi) Clothesline, Nicholas Herrera/Evoke Contemporary, \$22,500

**Jill Shwaiko Bentz  
5 Juego Ct  
Santa Fe, NM 87508  
505-795-0888**

## **Jill Shwaiko**

### **Artist Statement**

**My work: I don't consider my work complete until it can reach out on what I call a 'collective core level': visually, emotionally and spiritually. I am most pleased if it bypasses a viewers' intellect all together, and moves directly down to their heart and soul.**

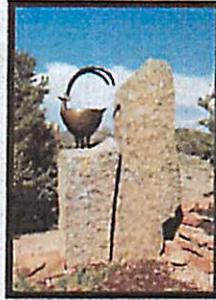
**My community: I have been very fortunate to be surrounded and supported by great "teams" of people: at my gallery, Indigo; at my foundry, Rusty Mesa; at my printers, High Desert Arts; at my framers, Justin's Frame Design; at my rock suppliers, Range West and New Mexico Stone; and my all around reliable artist suppliers, Artisans.**

**I am proud to receive all my business services with suppliers, artists and artisans in the Santa Fe area exclusively.**

Jill Shwaiko Bentz  
5 Juego Ct.  
Santa Fe, NM. 87508  
505-795-0888

## Jill Shwaiko

### Slide Key



### Slides 7 and 8 "Proud Outlook"

**Total Dimensions:** 88 inches Tall

54 inches Wide

24 inches Deep

**Completed in:** 2014

**Purchase specifics:**

\$17,500

\$24,396 (includes installation, plaque and tax)

**Installation:** \$ 4,000 includes insurance

A crane will need access up to the site area and will need a 9 foot wide clearance to the site.

Rocks are dug in 18-20 inches for stability and safety.

# Jill Shwaiko

Jill Shwaiko Bentz  
5 Juego Ct.  
Santa Fe, NM 87508



Phone 505-795-0888

Fax 505-466-0386

[jshwaiko@gmail.com](mailto:jshwaiko@gmail.com)

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JSB

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## CAREER OBJECTIVES:

- As an Artist: To be a part of a growing and sustainable community—locally, nationally and internationally—of artists, art devotees and art collectors that will enrich and contribute to the joy and wellbeing of all.
- As a Business Woman: To create and support a business environment that services and values the clients' interests in and support of the artists that Indigo Art Gallery represents.
- As a Santa Fe Artist: To use all the support industries of the arts business locally in Santa Fe in order to keep the economics of the industry and city strong.

## EDUCATION:

- M.A., University of Iowa. May, 1980.  
Iowa City, IA  
*Sculpture*
- B.F.A., University of Wisconsin. May, 1978.  
Eau Claire, WI  
*Painting*

## EXPERIENCE:

- 2007 to Present  
*Owner and Director of Indigo Gallery*  
Madrid, NM
- 2004 to 2007  
*Sales Director, Carol LaRoche Gallery*  
Santa Fe, NM
- 1998 to 2003  
*Program Developer and Faculty Trainer*  
The Academy at Swift River  
Cummington, MA

- 1994 to 1998  
*Program Developer and Faculty Trainer*  
Hidden Lake Academy  
Dalongega, GA
- 1980 to 1994  
*Art Instructor and Mentor*  
The Cedu School  
Running Springs, CA

#### SHOWING AT CURRENT GALLERIES:

Indigo Gallery (2007 to Present), Madrid, NM  
Carole LaRoche Gallery (2004 to Present), Santa Fe, NM  
Mirada Fine Arts (2010 to Present), Indian Hills, CO  
River Trading Post (2015 to Present), Scottsdale, AZ  
K. Newby Gallery (2016 to Present), Tubac, AZ

#### REFERENCES:

Carol LaRoche (Owner)  
Carol LaRoche Gallery  
415 Canyon Rd.  
Santa Fe, NM 87501  
Gallery: 505-982-1186  
Home: 505-986-1436  
[email@laroche\\_gallery.com](mailto:email@laroche_gallery.com)

Steve Sonnan (Owner)  
Mirada Fine Art Gallery  
5490 Parmalee Gulch Rd.  
Indian Hills, CO 80454  
Gallery: 303-697-9006  
[steve@miradafineart.com](mailto:steve@miradafineart.com)

Bud Hamilton (Collector)  
1432 Old Sunset Trail.  
Santa Fe, NM 87501  
505-988-5066  
[santafebud@comcast.net](mailto:santafebud@comcast.net)

Request for Approval of Pilot Purchase Program Selections

- i) Hummer, Don Kennell, \$40,000
- ii) Untitled (One Touch and the Meniscus Trembles), Andrew Davis, \$17,900
- iii) Rock Paper Scissors, Kevin Box/Selby Fleetwood, \$50,000
- iv) Proud Outlook, Jill Schwaiko, \$28,396
- v) Joy of Life, Milton Hebard/Pushkin Gallery, \$48,000
- vi) Clothesline, Nicholas Herrera/Evoke Contemporary, \$22,500

## **A Master Re-emerges**

### **World-class sculptor Milton Hebard is Santa Fe's secret treasure.**

Having lived and worked in Rome for over 40 years, the internationally renowned American sculptor, Milton Elting Hebard, returned to the United States in 2004 at age 87. His work which is on display at the Pushkin Gallery in Santa Fe represents an incomparable opportunity to view "one of the most important living figurative sculptors in the world," in the words of Kenneth Pushkin.

It was during Santa Fe's renowned "Russian Summer," when Pushkin produced the ballet 'Onegin' at the Santa Fe Opera that the sculptor approached him after the performance and introduced himself. "He told me that he had just moved here and had a lifetime body of his work in a warehouse south of Santa Fe," Pushkin relates. Already familiar with Hebard's art, (found in the permanent collections of the Museum of Modern Art and Whitney Museum of American Art in New York, the Guggenheim Museum, the Smithsonian Institution, and numerous other top museums and public sites worldwide), Pushkin was elated to offer representation to the sculptor—and in the process re-introduce American collectors to this artistic treasure.

Milton Hebard was born in New York City in 1917, and has said he cannot remember a time when he didn't already know he was an artist. As a preschool-age boy he used colored chalk to make large-scale drawings on the city's wide sidewalks, including a likeness of a Fifth Avenue double-decker bus, drawn from life. But it was at about age eight that his connection with sculpture began. He was given a box of modeling clay in colored strips. He recalls experiencing an immediate resonance with the medium, and his path in life was set.

Even at a young age, Hebard and his three sisters enjoyed visiting the Metropolitan Museum of Art, which, he remembers, "I considered my own personal museum." After recognizing a strong attraction to sculpture, he picked out two of his favorite sculptors living in New York and somehow managed to get himself invited to their studios for a visit. At age 10 he became the youngest student at the Art Students League, where he studied life drawing. At the same time he began taking sculpture classes at the School Art League.

Hebard won his first national sculpture competition, a soap carving contest sponsored by Proctor & Gamble, while still in high school. Also during high school he continued his study of sculpture, attending the National Academy of Design and the Beaux-Arts Institute at night. Hungry for classical art instruction that wasn't available to someone of his family's means—his father, an immigrant jeweler from Poland, had been killed during a robbery when Milton was six—he constructed his own forms of discipline. Among other things, he studied and meticulously copied reproductions of paintings by the Old Masters in books at the public library.

His first major works were collected by the newly formed Whitney Museum of American Art

in 1932 when the artist was only 15 years old. With no doubt about his career of choice, Hebald left high school in the middle of his senior year. He secured his first studio, which he was allowed to use rent-free in exchange for showing other lofts to potential tenants. At age 20, he was given his first one-man show. The exhibition was the prize for winning the annual American Artists' Congress competition, and earned enthusiastic critical reviews. At the same time, he became a member of the Sculptors' Guild.

Hebald's earliest pieces were sculpted in plaster or wood, since bronze casting was beyond his financial means at the time. Even today, plaster remains his favorite sculptural medium. He builds up and carves it, and then has the work cast in bronze. His bronze portraits, on the other hand, are initially formed in clay or plasticene.

From the start, Hebald's artistic expression has focused on the human figure, individually and in groups. His inspiration has come from literature—including Shakespeare, Whitman, and Melville—Greek and Roman mythology, the Bible, and the everyday observation of people around him. While his figures may occasionally be tragic or dark, more often they present a sunny, cheerful, often humorous perspective on life, reinforced by a lively, rhythmic sense of movement and astute use of negative space. As Frank Getlein, Hebald's biographer has put it, the sculptor's oeuvre is "an intensely humanizing body of work, each piece is filled with an energy and vision unmoved by artistic fads or the critic's opinion."

A major element of Hebald's career has been public commissions, the most visible of these being Zodiac Screen, a row of large bronze zodiac figures on the glass-fronted Pan-American terminal at JFK International Airport in New York. Other prominent public pieces are located in New York's Central Park, the Hague, UN Plaza, Tower Museum in Dublin, AIG Building in Tokyo, TWA Building in Los Angeles, Tel Aviv Museum, Oslo University in Norway, Yale University, Sun Times Building in Chicago, and many more. Perhaps one of his most famous works is a life-size memorial portrait of James Joyce, installed at the writer's gravesite in Zurich, Switzerland.

It was one of Hebald's earliest large-scale commissioned works that first took him to Rome, where the piece was cast at one of the world's most respected foundries. He soon entered and won the Prix de Rome (the first of three times he earned the coveted award), granting him a lengthy stay. The sculptor and his wife, the late Cecille Rosner, fell in love with Rome. Together they built a beautiful villa on the hilly shores of Lake Bracciano (30 km north of Rome) as well as an expansive studio. There they lived, worked and entertained the most famous artists and celebrities of the era.

Acclaimed by critics as the spiritual heir of Auguste Rodin, Hebald's long, successful career has shown him to be "the modern master of the figure," Pushkin notes. The sculptor's innate knowledge of anatomy, combined with a high level of technical facility and emotional sensitivity, puts him on a level that is "unparalleled in contemporary figurative sculpture," the gallery owner asserts, adding, "He deserves the great tribute that is coming his way."

## Hebald Sculpture in Public Places and Commissions

1. **Raccolta** – Little Rock, Arkansas Art Museum, (gift of Governor, Winthrop Rockefeller)
2. **Raccolta** – Ulrich Museum of Art, Wichita, Kansas
3. **Raccolta** – University of Arizona, Tuscon, Arizona
4. **Great Fortune** – Charles Western Museum of Art, Racine, Wisconsin
5. **Heroic Bust, C.V. Starr** – AIG Building, Tokyo, Japan
6. **Shakespeare's Mirror – Relief**, Aschehaug Verlag, Oslo, Norway
7. **Handstand** – Stewart Ketchum (downtown) YMCA Los Angeles, California
8. **Monument Olympiad, 1984** – Steward Ketchum (downtown) YMCA, Los Angeles, CA
9. **Mitzva Dance** – Greater Jewish Community Center, Washington DC
10. **Mitzva Dance** – Bergen Bank, Bergen, Norway
11. **Capriccio** – Philharmonic Center of the Arts, Naples, Florida
12. **Romeo & Juliet** - Philharmonic Center of the Arts, Naples, Florida
13. **Romeo & Juliet** – Concert Hall, Ft. Meyers, Florida
14. **Romeo & Juliet** – TWA Building, Wilshire Blvd. Los Angeles, California
15. **Romeo & Juliet** – Delacourt Shakespeare Theater, Central Park, NYC New York
16. **Romeo & Juliet** – Wingspread, Johnson's Wax Foundation, Racine, Wisconsin
17. **Shakespeare Relief** – Sudgen Community Theater, Naples, Florida
18. **James Joyce Monument** – Fluncturn Freidhof, Zurich, Switzerland
19. **The Tempest** - Delacourt Shakespeare Theater, Central Park, NYC New York
20. **Eight Overlife-sized Sculptures** – C.V. Starr Golf Course, Brewster, New York
21. **Homage** – Whitney Museum of American Art, NYC, New York
22. **Mohogany Three Girls Running** – Philadelphia Fairmont Park Art Museum, Pennsylvania
23. **Bikini** – Pennsylvania Academy, Philadelphia, Pennsylvania
24. **Convalescent's Return** – Albert Einstein Hospital, East Bronx, New York
25. **Convalescent's Return (model)** – Ulrich Museum of Art, Wichita, Kansas
26. **Bust: Archibald Macleish** – Yale University Sterling Library, Connecticut
27. **Bust: Archibald Macleish** – Academy of arts and Letters, NYC, New York
28. **Bust: Archibald Macleish** – Smithsonian Institution Portrait Gallery, Washington DC
29. **Zodiac Screen (220 foot long bronze double sided)** Pan-AM Terminal, JFK, NYC, NY
30. **Noah's Ark Fountain** – Prairies School, Racine, Wisconsin
31. **Wood Cherry ( and small bronzes)** – Brandeis University Museum, Massachusetts
32. **William Hays Ackland Memorial** – Chapel Hill, University of No. Carolina, NC

33. **Richard Tucker Monument** – Richard Tucker Park, Lincoln Center, NYC, New York
34. **Bust: Richard Tucker** – Tel Aviv Art Museum, Israel
35. **Drawings** – Birla Art Museum, Calcutta, India
36. **Portrait: James Joyce** – Tower Museum, Dublin, Ireland
37. **James Joyce (model)** – University of Oslo, Oslo, Norway
38. **Portrait: James Joyce** – Northwestern University, Evanston, Illinois
39. **Cat** – Notre Dame University, South Bend, Indiana
40. **Alphabestiary** – UCLA, Los Angeles, California
41. **Dancing Family** – Deloris Norris Cultural Center, St. Charles, Illinois
42. **Dancing Family** – Children's Zoo, Ft. Wayne, Indiana
43. **Dancing Family** – Great Escape, Lake George, New York
44. **Dancing Family** – Piazza Commune – Trevignano Romano, Italy
45. **Stairwell Light Sculpture** – Isla Verdi Airport, San Juan, Puerto Rico
46. **Education & Youth Conquers Space** – Queens Central Library, Jamaica, New York
47. **Memorial Bust: Professore Magistrate** – Padre Pio Civic Hospital, Bracciano, Italy
48. **Boating on Toms River** – Post Office, Toms River, New Jersey
49. **Figure** – Columbia Fine Art Museum, North Carolina
50. **Cornicopia** – Cheekwood Fine Arts Center, Nashville, Tennessee
51. **500 Meters** – Storm King Sculpture Park, New York
52. **Young Joyce Walking** – Virginia Museum of Fine Arts, Richmond, Virginia
53. **Albert Gallatin Annual Award Medal** – New York University, NYC, New York
54. **Daughters of Miriam Annual Award Medal** – D.O.M. Society, New York
55. **Melancholy Baby** – Windsor Sculpture Park, Windsor, Ontario, Canada
56. **Bust: Rabbi Louis I. Newman** – Temple Rodoph Sholem, NYC, New York
57. **Peaceable Kindgom** – United Nations Children's School, NYC, New York
58. **Marshall Field: 4<sup>th</sup> Relief** – Sun Times Building, Chicago, Illinois
59. **Monumental Head (hammered copper)** – Schecter Children's School, NYC, New York
60. **Shakespeare** – University of Oslo, Oslo, Norway
61. **Circus Maximus** – Home for the Aged, NYC, New York
62. **Curlytop** – Southern Alleghenies Museum of Art, St. Francis College, Loretta, Pennsylvania



**Milton Elting Hebard (1917 - 2015)**

*Joy of Life*

1965

Bronze; Edition No. 3/12

60" x 40" x 24"

\$48,000

Request for Approval of Pilot Purchase Program Selections

- i) Hummer, Don Kennell, \$40,000
- ii) Untitled (One Touch and the Meniscus Trembles), Andrew Davis, \$17,900
- iii) Rock Paper Scissors, Kevin Box/Selby Fleetwood, \$50,000
- iv) Proud Outlook, Jill Schwaiko, \$28,396
- v) Joy of Life, Milton Hebard/Pushkin Gallery, \$48,000
- vi) **Clothesline, Nicholas Herrera/Evoke Contemporary, \$22,500**

NICHOLAS E. HERRERA  
ARTIST STATEMENT  
February, 2016

Nicholas Herrera has worked throughout his life, beginning at a young age to develop, achieve and maintain his career as a renowned artist. His artistic abilities are diverse and each piece speaks of a spiritual nature that transcends traditional religion. Nicholas has many life accomplishments with worldwide recognition. His art is featured in over 30 museums worldwide, including the Smithsonian American Art Museum. Nicholas has also been referenced or written about in hundreds of books and publications including two biographies, *Nicholas Herrera: Visions of My Heart* and *High Riders, Saints and Death Cars: A Life Saved by Art*. He has also received numerous awards and recognition, including the 2006 Award of Distinction from the Folk Art Society of America.

Nicholas has a rich history of supporting and helping others find their own artistic path and to give back to the community. From teaching small school children and troubled teens how to make retablos, to galvanizing a group of artists to create an alter screen for a renovated church, Nicholas has developed his craft fully. His inherent talent and natural need to create, reveal a deep connection to his past. Nicholas has taught children's workshops through the Spanish Colonial Art Society, the Folk Art Museum in Santa Fe, the Chicano Arts Festival in Denver and at the Gene Autry Western Heritage Museum in Los Angeles, among others. Through the years, Nicholas has provided many free seminars and lectures at public libraries, area schools, museums and churches. Not only has he opened his home to the local youth through residential apprenticeships, Nicholas frequently shares his story, art, culture and heritage with international, national and local visitors. Nicholas is still truly a New Mexican "village" artist, residing in the community he grew up in, living on his family's land in close proximity to the people and places he is a part of.

Nicholas has donated countless pieces of art so that organizations, nonprofits and public programs as well as personal friends in need, may benefit by the sale or auctioning of his artwork. He has made numerous donations to museums worldwide as an effort to unify people and cultures. He continues to assist the local moradas and churches with restorations and renovations of religious artwork.

Through the use of wood, natural pigments and mixed media, Nicholas has exhibited his artwork both locally and nationally that reflect the heritage of traditional santero art and addresses important contemporary social and political views. His strong personality and his independent spirit determine his powerful paintings and sculptures that depict, aside from the religious icons of his Catholic faith, images of the hardship of rural life, the demons of drugs and alcohol, the horrors of war and terrorism. Most recently his controversial artwork was included in acclaimed shows at the University of New Mexico, "El Agua Es Vida: Acequias in New Mexico" and "Necessary Force: Art in the Police State".

NICHOLAS E. HERRERA  
PO Box 43  
El Rito, NM 87530  
575-581-4733  
[nicholasdelacruz@gmail.com](mailto:nicholasdelacruz@gmail.com)  
NicholasHerrera.com

### **EDUCATION**

1982 Graduated, Mesa Vista High School, Ojo Caliente, New Mexico

### **AWARDS**

2006 National Folk Art Society, National Award of Distinction

### **EXHIBITION RECORD**

#### **SELECTED SOLO EXHIBITIONS**

2015 Modern Santero, Evoke Contemporary Gallery, Santa Fe, NM  
2015 El Rito Studio Tour, El Rito, NM (annually from 1987)  
2011 Solo Show, Legends Gallery, Santa Fe, NM  
2009 Solo Show, Manitou Galleries, Santa Fe, NM  
2007 Annual Spanish Market Exhibition, Manitou Galleries, Santa Fe, NM  
2006 Annual Spanish Market Exhibition, Cline Fine Art, Santa Fe, NM  
2005 Natural Bad Ass, San Angel Folk Art Gallery, San Antonio, TX  
2005 Annual Spanish Market Exhibition, Cline Fine Art, Santa Fe, NM  
2004 Mi Camino en Cuarenta, Cline Fine Art, Santa Fe, NM  
2003 La Herencia de Hispana, Cline Fine Art, Santa Fe, NM  
2002 "Folked!" The Art & Storytelling of Nicholas Herrera, Sangre de Cristo Arts Center, Pueblo, CO  
2002 Santos y Diablos, Good Hands Gallery, Santa Fe, NM  
2001 Nicholas Herrera: Visions del Norte, Good Hands Gallery, Santa Fe, NM  
2001 The Low Rider Santero, Calvin-Morris Gallery, New York, NY  
2000 Solo Show, Leslie Muth Gallery, Santa Fe, NM  
2000 Dia de Los Muertos, Obsidian Gallery, Tucson, AZ  
1999 Solo Show, Leslie Muth Gallery, Santa Fe, NM  
1998 Solo Show, Calvin-Morris Gallery, New York, NY  
1997 El Grito del Norte, Leslie Muth Gallery, Santa Fe, NM  
1995 El Grito Del Norte with Celia, Leslie Muth Gallery, Santa Fe, NM  
1995 Dia de Los Muertos, Obsidian Gallery, Tucson, AZ  
1995 Spanish Market, Spanish Colonial Arts Society, Santa Fe, NM  
1995 Winter Spanish Market, Spanish Colonial Arts Society, Santa Fe, NM  
1994 One Man Show, Leslie Muth Gallery, Santa Fe, NM

### **SELECTED GROUP EXHIBITIONS AND GALLERY EVENTS**

- 2015 El Agua Es Vida: Acequias in New Mexico, University of New Mexico, Albuquerque, NM
- 2015 Necessary Force: Art in the Police State, University of New Mexico, Albuquerque, NM
- 2015 In Search of Magulandia, Santa Paula Art Museum, Santa Paula, CA
- 2014 Saints from a Land So Far, LAprojects, Landshut, Germany
- 2014 Sculptural and Functional Chairs, City of Santa Fe Arts Commission, Santa Fe, NM
- 2014 400 Years of New Mexican Devotional Art, Los Museum of Heritage & Arts, Los Lunas, NM
- 2014 New Art / New Mexico, Ohio Wesleyan University, Delaware, OH
- 2013 Spirit, Shine!, Legends Gallery, Santa Fe, NM (curated by Nicholas Herrera and Susan Guevara)
- 2013 Three Views from El Rito, Northern New Mexico Regional Art Center, Espanola, NM
- 2011 Mexorado, Harwood Museum, Taos, NM and Denver, CO
- 2011 Three Ring Circus, Longwood Center for Visual Arts, Farmville, VA
- 2011 Two Man Show with Nocona Burgess, Legends, Santa Fe, NM
- 2010 23rd Annual Folk Art Conference, Santa Fe, NM
- 2010 Father and Daughter Show, Harwood Museum, Taos, NM
- 2010 Spanish Market Show with Miguel Martinez, Manitou Galleries, NM
- 2009 Brotherhood of Carvers with Arthur Lopez and Victor Golar, Parks Gallery, Taos NM
- 2009 Dime Con Quien Andas, The Parks Gallery, Taos, NM
- 2009 Enchanted with Miguel Martinez and Ed Sandoval, Manitou Galleries, Santa Fe, NM
- 2008 Santeros, DePaul University Art Museum, Chicago, IL
- 2008 Nuevo Mexico: El Corozon de la Cultural, Museum of International Folk Art, Santa Fe, NM
- 2007 El Favor de los Santos, Palace of the Governors, New Mexico History Museum, Santa Fe, NM
- 2007 Los Angeles Art Show, Los Angeles, CA
- 2007 Crossroads: Spirituality in American Folk Traditions, Owensboro Museum of Fine Art, KY
- 2006 Santa Fe Symphony Painted Violins Gala and Auction, Santa Fe, NM
- 2005 Arte y Amistad, The Museum of National Folk Art, Santa Fe, NM
- 2005 Santeros y Santeras: Expanding Traditions, Foothills Art Center, Golden CO
- 2005 Saint Makers: A Living Tradition in American Folk Art, The Frost Museum, Miami, FL
- 2004 Arte y Amistad, Museum of International Folk Art, Santa Fe, NM
- 2004 Moving Borders/Moviendo Frontras, El Museo Cultural de Santa Fe, NM
- 2004 Artesanos del Valle del Rio Grande, Santa Fe Community College, Santa Fe, NM
- 2003 Compadres, Nicholas Herrera and Charlie Carrillo, El Museo Cultural de Santa Fe, NM
- 2003 Celebration of Hispanic Art & Culture, St. Augustine, FL
- 2003 The 5th Annual Really Chile Festival and Carlos Santana Day, Santa Fe, NM
- 2003 Nuevas Obras, Museum of Spanish Colonial Art, Santa Fe, NM
- 2003 Objects of Beauty, Cline Fine Art, Santa Fe, NM
- 2002 Group Exhibition, Cline Fine Art, Santa Fe, NM
- 2002 Big, Bad Broad: A Tribute to the Statue of Liberty, San Angel Folk Art, San Antonio, TX
- 2002 Santos y Diablos, The King Gallery, Sangre de Cristo Arts Center, Pueblo, CO
- 2002 Ahora: New Mexican Hispanic Art, National Hispanic Cultural Arts Center, Albuquerque
- 2002 New Faces, New Works, Calvin Morris Gallery, New York, NY

### **SELECTED GROUP EXHIBITIONS AND GALLERY EVENTS (cont.)**

- 2002 Our Saints Among Saints: 400 Years of Mexican Devotional Art - San Juan College, Center of Southwest research, University of New Mexico, Sangre de Cristo Art Center, Fuller Lodge Arts Center, deSaisset Museum, Santa Clara University, Grace Museum, Highlands University, Centennial Museum, University of El Paso, Bartlesville Museum at Price Tower
- 2001 Far Out II, Judy Saslow Gallery, Chicago, IL
- 2001 Made in New Mexico, Big Sun Gallery Taos, NM
- 2000 Outsider Art: Chicago Collections, Terra Museum of American Art, Chicago IL
- 2000 Outsider Art, Puck Building, New York, NY
- 2000 La Santa Cruz, Big Sun Gallery, Taos, NM
- 2000 Sacred Arts Exhibition Committee Millennium 2000, Minneapolis, MN
- 2000 Santos & Bultos, Big Sun Gallery, Rancho de Taos, NM
- 2000 Contemporary Folk Art, The National Museum of American Art, Washington, DC
- 2000 Art in Embassies Program, US Department of State, Jakarta, Indonesia
- 2000 Passing It On: The Traditional Art of Apprenticeship, Governors Gallery, Santa Fe, NM
- 1999 By The Grace of Light, Taylor Museum, Colorado Springs, CO
- 1999 Outsider Art, Puck Building, New York, NY
- 1999 La Santa Cruz, Big Sun Gallery, Taos, NM
- 1998 Contemporary Traditions, Big Sun Gallery, Taos, NM
- 1998 Group Show, Intuit Center for Intuitive Outsider Art, Chicago, IL
- 1998 Folk & Outsider art from Chicago Collections, Halle Saint Pierre, Paris, France
- 1998 Governors Gallery, State Capital Building, Santa Fe, NM
- 1998 Man-Ifest: Visions of Masculinity by Self-Taught Men, Calvin Morris Gallery, New York, NY
- 1998 Legacy of Spanish Colonial Museum of Fine Art, Owensboro, KY
- 1998 Mother-Father-Child, Big Sun Gallery, Taos, NM
- 1997 Masters of New Mexico, Antiques on Rio Grande, Albuquerque, NM
- 1997 Outsider Art, Puck Building, New York, NY
- 1997 Cross and Benefit Show, Adevina Coffee & Cantina, Santa Fe, NM
- 1996 Erotica '96, Copeland Rutherford Fine Arts, Ltd., Santa Fe, NM
- 1996 Spanish Colonial Harvest Festival, Chicano Humanities Arts Council, Denver, CO
- 1996 Wind in My Hair, American Visionary Art Museum, Baltimore MD
- 1996 Water Show, La Galeria Arriba, Abiquiu, NM
- 1996 Chile Harvest Festival, Chicano Humanities Arts Council, Denver, CO
- 1995 Cruzando Fronteras/Crossing Borders, w/Luis Tapia, International Folk Art Museum, NM
- 1995 Outsider Art Fair, Leslie Muth Gallery, Santa Fe, NM
- 1995 Masterpieces of New Mexico, Montezuma Gallery, NM
- 1995 Crafting Devotions, Gene Autry Western Heritage Museum, Los Angeles, CA
- 1995 Rosenak American/Folk Art Collection Exhibit, St. John's College, Santa Fe, NM
- 1995 Santeros: Traditional and Innovative, The Taos Inn, Taos, NM
- 1995 Across Generations: Hispanic Children and Folk Traditions, Biblical Arts Center, Dallas, TX
- 1995 Nuestra Senora, Copeland Rutherford Gallery, Santa Fe, NM
- 1995 Water Show / Water Book, La Galeria Arriba, Abiquiu, NM
- 1995 Community Folkways Programs, Museum of International Folk Art, Santa Fe, NM
- 1995 Nuestra Senora, Santa Fe Council for the Arts and Copeland Rutherford Gallery, Santa Fe, NM

## **PRINT MEDIA: BOOKS**

- Herrera, Nicholas. *High Riders, Saints and Death Cars: A Life Saved by Art*. Toronto: Groundwood Books, 2011.
- Awalt, Barbe and Paul Rhetts. *Nicholas Herrera: Visiones De Mi Corozon*. Albuquerque: LPD Press, 2003.
- Awalt, Barbe and Paul Rhetts. *Folke! The Drawings of Nicholas Herrera*. Albuquerque: LPD Press, 1997.
- Baugh, Scott L. and Victor A. Sorell. *Born of Resistance: Cara a Cara Encounters with Chicana/o Visual Culture*. Tucson: The University of Arizona Press, 2015. 117-131.
- Congdon, Kristin and Kara Kelley Hallmark. *American Folk Art: A Regional Reference, Volume 2*. Santa Barbara: ABC-CLIO, LLC, 2012. 504-506.
- Frances, Ruth, Barbe Awalt and Paul Rhetts. *Voices of New Mexico*. Los Ranchos: Rio Grande Books, 2011. 1,35,83,211,217,221.
- Longwood University. *Three Ring Circus: Highlights from the William and Ann Oppenheimer Folk Art Collection*. Farmville: Longwood Center for the Visual Arts, 2011. 124.
- Parsons, Jack. *Dark Beauty: Photographs of New Mexico*. Manchester: Hudson Hills Press, 2011. 14,44.
- Mauskopf, Norman. *Descendants*. Santa Fe: Twin Palms Publishers, 2010. 26-27.
- Awalt, Barbe and Paul Rhetts. *Faces of Market*. Albuquerque: LPD Press, 2010. 28,43.
- Ice, Joyce. *On Collecting: From the Diane and Sandy Besser Collection*. Seattle: University of Washington Press, 2009. 53.
- Skinner, Tina. *Found Objects II*. Atglen: Schiffer Publishing, 2009. 97-99.
- Newmann, Dana and Jack Parsons. *New Mexico Artists at Work*. Santa Fe: Museum of New Mexico Press, 2005. 74,75.
- Palmer Museum of Art. *Was Up Man?: Selections from the Joseph D. and Janet M. Shein Collection of Self-Taught Art*. University Park: Palmer Museum of Art, 2005. 126,127.
- Awalt, Barbe and Tom Steele. *Faces of Faith/Rostros de Fe*. Albuquerque: LPD Press, 2002. Cover, 12.
- Kilby, Janice E. *By Hand: Objects to Make in American Folk Art Tradition*. New York: Sterling Publishing Co., 2001. 105.
- Parr, Danny. *Low Riders*. Philadelphia: Chelsie House Publishers, 2001. 14,29.
- Wallis, Michael and Jack Parsons. *Heaven's Window: A Journey Through Northern New Mexico*. Portland: Graphic Arts Center Publishing, 2001. 83.
- University of Richmond Museum. *Point of View: American Folk Art from the William and Ann Oppenheimer Collection*. Richmond: Marsh Art Gallery, 2001. 9,36.
- Griffith, Jim. *Saints of the Southwest*. Tucson: Rio Nuevo Publishers, 2000. 36,58.
- Orsini, Jacqueline. *Mary: Images of the Holy Mother*. San Francisco: Chronicle Books, 2000. 33.
- Dunningham-Orsini, Jaqueline. *Guadalupe: Our Lady of New Mexico*. Santa Fe: Museum of New Mexico Press, 1999. 76.
- Parsons, Jack and Carmella Padilla. *Low and Slow: Lowriding in New Mexico*. Santa Fe: Museum of New Mexico Press, 1999. 46-48.
- Awalt, Barbe and Paul Rhetts. *Our Saints Among Us: 400 Years of New Mexican Devotional Art*. Albuquerque: LPD Press, 1998. 35,77,143,149,170.

**PRINT MEDIA: BOOKS (cont.)**

- Cirillo, Dexter. *Across Frontiers: Hispanic Crafts of New Mexico*. San Francisco: Chronicle Books, 1998. 129-139.
- Danchin, Laurent and Martin Lusardy. *Outsider and Folk Art: The Chicago Collections*. Paris: Halle Saint Pierre, 1998. 122.
- Romero-Cash, Marie and Siegfried Halus. *Living Shrines: Home Alters of New Mexico*. Santa Fe: Museum of New Mexico Press, 1998. 15,63-87.
- Dunningham-Orsini, Jaqueline and Charles Mann. *Viva Guadalupe!* Santa Fe: Museum of New Mexico Press, 1997. 48-71.
- Awalt, Barbe, Paul Rhetts and Thomas Steele. *The Regis Santos: Thirty Years of Collecting: 1966-1996*. Albuquerque: LPD Press, 1997. 54.
- Grubb, Nancy. *The Life of Christ*. New York: Abbeville Press, 1996. 19.
- Rosenak, Chuck and Jan. *Contemporary American Folk Art Collector's Guide*. New York: Abbeville Press, 1996. 239, 247.
- Pierce, Donna and Martha Wiegler. *Spanish New Mexico: The Spanish Colonial Arts Society Collection, Volume II*. Santa Fe: Museum of New Mexico Press, 1996. 62.
- Frost, Patricia and Phillip Art Museum. Selections from the Chuck and Jan Rosenak Collection. *The Saintmakers, A Living Tradition in American Folk Art*. 1995. 6,18.
- Kalb, Laurie Beth. *Crafting Devotions: Tradition in Contemporary New Mexican Saints*. Albuquerque: University of New Mexico Press 1994. 33.
- Varjabedian, Craig and Michael Wallace. *En Divina Luz: The Penitente Moradas of New Mexico*. Albuquerque: University of New Mexico Press 1994. 37.

**PRINT MEDIA: SELECTED MAGAZINES**

- Michaela Schabel, "Heiligenbilder aus einem Land so fern", Landshut Akyuell, March 19, 2015. 10.
- Barron Jones, "Nick Herrera", Rio Grande Sun, Lowriders, August 7, 2014. 6-7.
- C. Whitney Ward, "Home is Where the Art Is", New Mexico Magazine, October 2012, 20-23.
- Karen Kuehn, "Portrait of an Artist", Around 505, Winter, 2010. 12-13.
- Margaret Browne, "Native American and Hispanic Art: Subject of Santa Fe Symposium", Folk Art Messenger, Fall/Winter 2010/2011. 9-13.
- Tara Somerville, "Santos Unleashed: Three Artists Expand the Edge of Tradition", Tempo Magazine, November 25, 2009. 28-30.
- John O'Hern, "Traditions: A Family of Artists Perpetuates the Legacy of Spanish Colonial Art", Western Art Collector, December, 2008. 50-55.
- Barbe Awalt, "Nicholas Herrera: Saints and Scandals", Raw Vision, Winter 2006. 56-61.
- Dottie Indyke, "Reviews: National", ARTnews, November, 2006. 192,194.
- Josh Silver, "Experience New Mexico's Art & History: Santa Fe Symphony Painted Violins", Trails West Magazine, May/June 2006. 21-22.
- Angela Garcia, "Land of Disenchantment: A Native New Mexican digs for the Roots of a Tragic Epidemic", High Country News, April 3, 2006. Cover, 8-13, 19.
- Mary Estrada, "Arts, Film, Music", HISPANIC Magazine, October 2005. 74.
- Consuelo Marshall, "Outsider Art: Straight from the Inside", LIFESCAPES, April/May 2005. 10-13.
- Annette Adams, "Carlos Santana Low Rider Show", LOWRIDER Magazine, March 2004. 23.

### **PRINT MEDIA: SELECTED MAGAZINES (cont.)**

- Dale Kern, "Snow Stopper: Songwriter Tom Snow and his wife, Mary Belle's hacienda hits all the right notes", Santa Barbara Magazine, December/January 2003. 128.
- Chris Gibson, "New Mexico Artists Are Ambassadors of Latino Culture", IMAGINE, July, 2002. 19.
- John Maizels, "Raw News", RAW VISION, Spring, 2002. 18.
- Jan Lloyd, "Folks: Nicholas Herrera", town & center MOSAIC, Spring 2002. Cover, 5.
- Shari Cavin, "The Short List", THE NEW YORKER, March 19, 2001. 28.
- John Turner, "Folk Art Explorers", FOLK ART Magazine, Summer, 2000. 69.
- Jena McGregor, "Names to Know", Smart Money, January 2000. 144.
- Michele Morris, "The Accidental Collector", TRAVEL HOLIDAY, October, 1999. 109-113.
- Marsha McEuen, "Exalted Eccentricity", SANTA FEAN, February, March 1998. 52-57.
- Lita Solis-Cohen, "The Outsider Art Fair", Maine Antique Digest, April, 1998. 36.
- Johanna Metzbower, "In the Museums and Galleries...", Tradicion Revista, Summer, 1996. 6.
- John Villani, "Art of the People", Pasatiempo, September 23, 1994. 16-17.
- Carmella Padilla, "The El Rito Santero", SPANISH MARKET, July, 1994. Cover, 6-8.

### **RADIO/TELEVISION**

- Kirsten Swanson, "Artist Recreates Fatal Police Shooting in Sculpture", KOAT-TV, Albuquerque, NM, July 21, 2015.
- John Burnett, "Jesus in A Lowrider: El Rito's Santero Carves Saints in Modern Clothing", National Public Radio, New York, NY, July 18, 2015.
- Jim Morrison, "Nicholas Herrera", Entravision, Univision TV, Albuquerque, NM, April 21, 2014
- Rick Leal, "Santero Art Tradition of New Mexico", Visions: Latino Art & Culture, KNME-TV, New York, NY, October 3, 2004.
- Carol Duvall (The Carol Duvall Show), "Name Paper Cutting, Autry Museum, New Products", HGTV, Los Angeles, CA, February 6, 2003.
- Alma Dankoff, "Nicholas Herrera and Charlie Carillo", KSFR, Albuquerque, NM, September 13, 2003

### **ONLINE PERIODICALS**

- "Meet the Artist: Nicholas Herrera", Smithsonian American Art Museum, 2007.  
<http://americanart.si.edu/multimedia/video/meet/herrera/>

### **SELECTED LECTURES/WORKSHOPS**

- 2015 The El Rito Santero, Ohio Wesleyan University, Staff and Students visiting from Delaware, OH
- 2011 Santa Fe Photographic Workshop visiting from Santa Fe, NM
- 2013 The El Rito Santero, Ohio Wesleyan University, Staff and Students visiting from Delaware, OH
- 2010 Southwest Saint Makers, National Folk Art Society visiting from Santa Fe, NM
- 2010 Friends Travel Group, Haggerty Museum of Art, Marquette University visiting from Milwaukee, WI
- 2010 Santa Fe Photographic Workshop visiting from Santa Fe, NM
- 2010 Santa Fe Symposium, Folk Art Society of America, Santa Fe, NM
- 2007 Santero Art, California State University, Chicano Studies Department, Northridge, CA
- 2007 Revising the Tradition of Santero Art, DePaul University, Chicago, IL

### **SELECTED LECTURES/WORKSHOPS (cont.)**

- 2006 Life with Nicholas Herrera, El Rito Library, El Rito, NM
- 2006 Ojo Caliente Elementary School, Workshop with staff and students exploring the cultural aspects of New Mexico folk art through Retablo making, Ojo Caliente, NM
- 2004 Artists Relate, Panel Discussion, Museum of International Folk Art, Santa Fe, NM
- 2004 Issues in Hispanic & Latino Art, Museum of International Folk Art, Santa Fe, NM
- 2004 Traditions of Natural Pigments, Espanola, NM
- 2004 The Art of Retablo Making, Ojo Caliente Elementary School, Ojo Caliente, NM
- 2003 The Art of Retablo Making, El Rito Elementary School, Art Enrichment Program, El Rito, NM
- 2003 A Dialog Among Peers, Panel Discussion, Center for Contemporary Arts, Santa FE, NM
- 2000 The Folk Art Explorers, Museum of American Folk Art, visiting from New York, NY
- 1998 Retablo Painting Workshop, Springer Boys School Hacienda Valmora Program, Springer NM
- 1998 Earth, Wood, Water and Fire, Santos and Muerte Bultos by Nicholas Herrera, Adevina Coffee Cantina, Santa Fe, NM
- 1996 The Art of Retablo Making, Patapesco High School & Center for the Arts, Dundalk, MD
- 1996 Santero Art, Onate Exhibit Committee, Albuquerque, NM
- 1996 Workshop and Panel Discussion, Gene Autry Western Heritage Museum, Los Angeles, CA
- 1996 Retablo Painting Workshop, El Rito NM. Workshop with 11 young artists from Children's Foundation, Save the Children Program sponsored by the Spanish Colonial Arts Society. El Rito, NM
- 1996 Retablo Painting Workshop, Ojo Caliente Elementary School, Third Grade Class of Cynthia Baca. Ojo Caliente, NM
- 1995 Museum of International Folk Art, Presentation and workshop to assist and prepare museum docets with contemporary folk artists living in local communities and to better understand the needs and experiences of the Hispanic youth who visit the museum. Santa Fe, NM
- 1995 Hispanic Day Participation, St. Catherine Indian School, NM
- 1995 The Art of Retablo Making, Institute of American Indian Arts, Santa Fe, NM
- 1995 "Cruzando Fronteras", Solo Gallery Talk, Museum of International Folk Art, Santa Fe, NM
- 1995 Natural Pigments Class and Workshop, Vallecitos Retreat, Vallecitos, NM
- 1995 Children's Workshop: Folk Art Traditions: Watercolor Devotions, Gene Autry Western Heritage Museum, Los Angeles, CA

### **SELECTED ARTWORK DONATIONS**

- 2015 Taos Art Museum, Art donation to benefit annual operating funds and educational programming
- 2015 El Rito Library, Art donation to benefit the annual operating funds of the El Rito Library, NM (Annually from 1999)
- 2014 McCurdy Ministries, Espanola NM, Art donation to benefit Educational Programming for Local Students
- 2014 Mesa Vista High School Future Farmers of America, Art donation to assist Mesa Vista FFA students with their goal to attend the National FFA conference in Louisville, Kentucky
- 2013 New Mexico Children's Foundation, Art donation to benefit the organizations' services and outreach programs
- 2012 New Mexico Children's Foundation, Art donation to benefit the organizations' services and outreach programs

**SELECTED ARTWORK DONATIONS (cont.)**

- 2012 The Santa Fe Symphony and Chorus, Painted Violin to assist with operating costs and programming of the local symphony
- 2012 Northern New Mexico College Foundation, Art donation for College Scholarship Fund
- 2011 The Santa Fe Symphony and Chorus, Painted Violin to assist with operating costs and programming of the local symphony
- 2011 Arturo Olivas – Art donation to celebrate and fundraising to support medical expenses of fellow artist and friend.
- 2007 Phoenix Art Museum, Art donation to provide grants to artists and public art programs
- 2007 Northern New Mexico Community College, Art donation to benefit the College Assistance Migrant Program
- 2007 Esperanza Shelter for Battered families, Inc., Art donation to assist with annual facility and outreach services.
- 2007 Erin Trujeque Memorial, Art donation to benefit the New Children’s Cancer Fund
- 2006 Northern New Mexico Community College, Art donation to benefit the College Assistance Migrant Program
- 2006 The Santa Fe Symphony and Chorus, Painted Violin to assist with operating costs and programming of the local symphony
- 2005 Art donation to Youth Development, Inc., for fundraising that provides educational, developmental, and humanitarian assistance to children, youth and families in central and northern New Mexico.
- 1999 San Juan Nepumoceno Parish, El Rito, NM
- 2001 Red Cross Relief Fund, Artwork donation to benefit victims of the September 11, 2001 attacks in New York
- 1998 El Rito Elementary School, Art Donation to raise funds needed for instructional materials in the school library
- 1998 Intuit: The Center for the Intuitive and Outsider Art, Chicago, IL, Art donation to benefit Public Programming and Awareness of Outsider Art
- 1997 Art donation to El Rancho de las Golondrinas to benefit Spanish Colonial Days educational outreach program for New Mexico School Children
- 1997 Art donation to the Spanish Colonial Arts Society, Inc. to benefit Educational Programs and Operating Costs
- 1996 Art Donation to Outta’ Your Gourd to Benefit American Diabetes Association
- 1996 Art donation to El Rancho de las Golondrinas to benefit Spanish Colonial Days educational outreach program for New Mexico School Children
- 1995 Art donation to El Rancho de las Golondrinas to benefit Spanish Colonial Days educational outreach program for New Mexico School Children
- 1994 Santa Cruz Church, with combined efforts of other local artists, created, constructed and painted a new altar screen for the renovated church, Ojo Caliente, NM
- 1991 Celebrate Youth, Artwork donation to benefit outreach programming for the Youth of New Mexico

## **GALLERY AFFILIATIONS**

|              |  |
|--------------|--|
| 2014-Present | Evoke Contemporary Gallery, Santa Fe, NM                     |
| 2012-Present | Shidoni Foundry and Gallery, Tesuque, NM                     |
| 2004-Present | San Angel Folk Art, San Antonio TX                           |
| 2012-2014    | Heinley Fine Arts, Taos, NM                                  |
| 2011-2013    | Legends, Santa Fe, NM  |
| 2008-2011    | Manitou, Santa Fe, NM  |
| 2002-2008    | Cline Fine Art, Santa Fe, NM                                 |
| 2001-2002    | Good Hands Gallery, Ramon Jose Lopez y Familia, Santa Fe, NM |
| 2000-2001    | Calvin-Morris Gallery, New York, NY                          |
| 1999-2001    | Big Sun Gallery, Ranchos de Taos, NM                         |
| 1994-2001    | Leslie Muth Gallery, Santa Fe, NM                            |

NICHOLAS HERRERA  
PO BOX 43  
EL RITO, NM 87530  
575-581-4733  
NICHOLASDELACRUZE@GMAIL.COM  
NicholasHerrera.com

**Public Art Purchase Program  
March, 2016**

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Title: La Percha de la Hermana (3 lines of metal clothing)  
Dimensions: 79 x 185 x 60 inches  
Year Work was Completed: 2015  
Purchase price: \$22,500  
Installation Requirements: Artwork set on poles in cement.  
Height can be changed, if necessary. Price includes installation.

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Title: Corazon de Santo Dodge  
Dimensions: 156 x 48 x 6  
Year Work was Completed: 2014  
Purchase price: \$12,500  
Installation Requirements: Artwork set on pole in cement.  
Height can be changed if necessary. Price includes installation.

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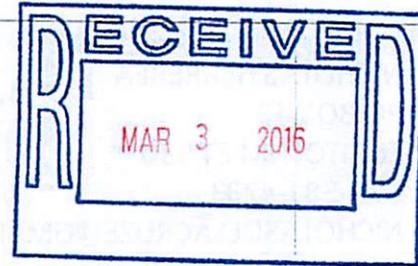
Title: Wild Harley Turkey  
Dimensions: 40 x 46 x 44  
Year Work was Completed: 2014  
Purchase price: \$9,000  
Installation Requirements: Poles set in cement, with welded chain and lock. Price includes installation.

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Title: Bird House - Found Objects  
Dimensions: 79 x 16.75 x 15  
Year Work was Completed: 2015  
Purchase price: \$6,000  
Installation Requirements: Artwork set on pole in cement.  
Height can be changed, if necessary. Price includes installation.

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22 February 2016

Dear City of Santa Fe Arts Commission:

I have been representing **Nicholas Herrera** since 2008 and currently showing his work at EVOKE Contemporary in the Santa Fe Railyard Arts District. We highly recommend his artwork for consideration in the **Public Art Purchase Program** for the City of Santa Fe.

**Nicholas Herrera** is a modern santero who carves and paints bultos, retablos, and makes large-scale works from wood and recycled metal, including salvaged automobiles. He is a *vato santero*, who engages the complex dialectical traditions of the Indian and Hispanic cultures.

Nicholas is one of the most important folk artists in the United States. His art is in the permanent collections of over 30 museums, including the Smithsonian American Art Museum and National Museum of American History, the Museum of American Folk Art in New York City, and the Autry National Center in Los Angeles. His work has been exhibited in cities across the United States, as well as in Paris, Rome and Berlin. Nicholas is a 15-generation New Mexican and a self-taught fifth-generation Santero, and most importantly he is compassionate and generous member of the community. Nicholas has volunteered his time to dozens of charitable causes and children's programs throughout the state. He has also made significant donations of his artwork to more than thirty charitable auctions, public libraries and organizations.

**Nicholas Herrera** is an important New Mexican artist that should be included in the art collection of the City of Santa Fe. Please feel free to contact me with any questions you may have regarding **Nicholas Herrera** or the artwork being submitted.

Respectfully,

Kathrine Erickson



**Request for Approval: Ignite Program Recommendations (Debra Garcia y Griego)**

- i) Earth Care and Rick Mobbs, NM in 4 Seasons Educational Mural, \$10,000
- ii) Niomi Fawn, HITCH, \$10,000
- iii) Thomas Osgood, Graffiti Free Wall Sculpture, \$10,000



THE CITY OF SANTA FE  
ARTS COMMISSION

Art in Public Places  
Request for Qualifications  
***Ignite***

**Deadline**  
**February 29, 2015**  
**5 PM MST**

'16/08/RFQ

**Project Summary**

***Ignite*** provides funds up to \$10,000 from the City of Santa Fe for public art projects. Individual artists residing and nonprofit organizations conducting programming in Santa Fe County are eligible to apply. All projects must be completed by June 30, 2016 and result in a permanent work of art on City property. For the purposes of this project, a permanent artwork must last for a minimum of 10 years.

***Ignite*** is a community-focused, artist-driven public art pilot program designed to support innovative permanent public art installations on the City of Santa Fe-owned property. ***Ignite*** equips artists and organizations with resources to complete small-scale public art projects that make our city a better place for all. Projects which are free, accessible, and welcoming to people of all cultural backgrounds, economic statuses, sexual orientations, gender-identities, ages, and abilities are encouraged.

Proposals will be accepted through the submission deadline of Monday, February 29, 2016, 5 PM MST. All projects must be completed by June 30, 2016. All funds will be allocated based on ***Ignite*** eligibility and projects guidelines.

**Project Goals**

***Ignite*** projects are available to artists and nonprofit organizations (i.e. 501(c)3) for art projects that engage at least one professional artist and are accessible to the general public through a permanent artwork in a City-owned space. Partnerships and collaboration with other artists, organizations, businesses, and/or neighborhood groups are greatly encouraged. Successful projects will address one or more of the following Arts Commission Policy Planks:

- **Creative Spaces** by activating a public space through creativity and the arts.
- **Engagement** by facilitating collaborations that encourage participation in the arts by everyone in the community, or by enhancing infrastructure and outreach that boosts participation in arts and cultural activities.
- **Youth Arts** by presenting an in-school or after school arts program; providing mentorship, internship, or apprenticeship opportunities in the creative sector; and/or partnering with youth organizations or agencies.

## Criteria

### **25% Artistic Excellence: Proposed Artwork**

How are the artists involved and/or the project itself driving innovation or using the arts in a distinct way? What are the artistic practices and methods for creation? How compelling is the proposed work of art?

### **25% Artistic Excellence: Past Artworks**

Who are the artists involved? Why are they the best artists for the job? What is the quality of past works by the artists?

### **20 % Project Feasibility and Logistics**

Does the proposal demonstrate ability to carry out the proposed project? Does it have a realistic budget and timeline? Are there partner individuals, organizations, and entities who will contribute to the overall success of the project? Does the applicant have the ability to communicate, involve, and work with the community through all facets of the work of art?

### **20% Suitability**

Is the proposed artwork compatible in scale, materials, form, and content with the project surroundings and installation methods? Have long-term maintenance issues been addressed? Are the materials, construction, and installation appropriate for a permanent artwork?

### **10% Alignment with Policy Plank**

How does the proposal align with the selected policy plank? What are the specific plans to address the policy plank?

## Deadline for Submissions

All submissions must be received by **5 PM MST on February 29, 2015**.

Submissions may be mailed to: City of Santa Fe Arts Commission, ATTN: *Ignite*, PO Box 909, Santa Fe, NM 87504-0909.

Third-party carriers and hand-delivered submissions may be sent to: City of Santa Fe Arts Commission, ATTN: *Ignite*, 201 West Marcy St, Santa Fe, NM 87501

## Submittal Requirements

Interested artists/organizations must submit the following items by the deadline:

- **Cover letter** (1 page max) that provides an overview of the proposed project and highlights the qualifications of those involved.
- **Project Description** (1 page max) that describes the projects project, its location and how the work will be completed. You may include up to two additional image only pages that help to demonstrate the proposed project.
- **Proposal Narrative** (2 page max) that point-by-point answers the answers the questions asked under each review criteria.
- **Key Artist/Partner bios** (2 page max total) that provides information regarding the skills, experience and education of each person.

- **Project Budget** that outlines all of the costs for completing the project. Clearly identify where City funds will be used and amount of any additional confirmed funding for the project.
- **Digital Images** (20 images max) on CD or USB drive that document artistic quality of works produced within the past three to five years. Please name each filed to correspond to the slide key (see requirements below.)
- **Annotated Slide Key** (3 page max) that is numbered and provides that artist, title, date, medium, dimensions, location, price or budget and commissioning agency (where appropriate.) Include a brief description of each work.
- **References** that include the name, address, telephone number and email address of three professional references. Please do not include letters of reference. Do not list members of the Arts Commission, the Art in Public Places committee or Arts Commission staff as reference.

Do not include additional images; the selection committee will not review them. All materials become property of the City. They cannot be returned.

Selection Committee

All eligible submissions will be reviewed by a committee consisting of two members of the Art in Places committee and a member of the Arts Commission. The City reserves the right to require interviews with any applicant.

Project Timeline

|                      |                   |
|----------------------|-------------------|
| Deadline for receipt | February 29, 2016 |
| Review of proposal   | March 2016        |
| Notice to proceed    | April 2016        |
| Project completed    | June 30, 2016     |

Eligibility

Individual artists residing and 501(c)3 organizations conducting programming in Santa Fe County are eligible to apply. For the purposes of the *Ignite* program, artists are defined as individuals who practice in the unique creation and public display or performance of visual arts, craft, sound, film, or literary arts and can demonstrate at least three years of exhibition, performance, or professional history. Individuals requesting funds must be at least 18 years of age.

An individual or organization can only receive *Ignite* funding once per fiscal year and, if funded, will not be eligible to receive *Ignite* funds for another 12 months after their project is complete. Projects being funded by any Arts Commission funds in the same fiscal year are not eligible for *Ignite* funding.

Proposals for contracts up to \$10,000 exclusive of GRT, can be submitted for one project. *Ignite* guidelines do not require a dollar for dollar match; however, applicants may present budgets that include matching funds. Funds may only be used to pay for artist fees, materials, and/or supplies and installation costs that support the project. Funds may not be used for fundraising, religious activities, capital expenses, administrative staff salaries, or durable goods.

### Scope of Services/Contract Requirements

Upon selection, artists/organizations will be required to produce and deliver the final artwork at the agreed upon location, within the agreed upon timeline at a guaranteed cost. The City reserves the right to require additional design reviews and approvals. Twenty five percent of the total contract amount will be withheld until acceptance of the final artwork by the City. Payments will be made only for services rendered.

The selected individuals/organizations will be required to enter into a Professional Services Agreement (Exhibit A) with the City of Santa Fe. In addition, individuals/organizations must obtain any necessary city business license, New Mexico CRS number, and insurance.

### **Questions**

Please call the City of Santa Fe Arts Commission at 505-955-6707 or email [degarcia@santafenm.gov](mailto:degarcia@santafenm.gov) or [jmtennyson@santafenm.gov](mailto:jmtennyson@santafenm.gov)

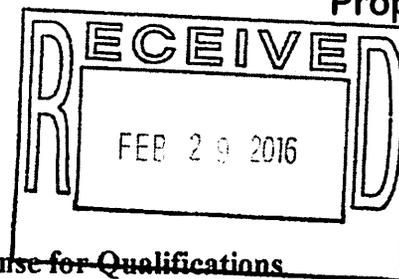
**Request for Approval: Ignite Program Recommendations (Debra Garcia y Griego)**

- i) Earth Care and Rick Mobbs, NM in 4 Seasons Educational Mural, \$10,000**
- ii) Niomi Fawn, HITCH, \$10,000**
- iii) Thomas Osgood, Graffiti Free Wall Sculpture, \$10,000**

**Attention:** The City of Santa Fe Arts Commission

**From:** Earth Care and artist Rick Mobbs

**Subject:** Response to Art in Public Places: IGNITE Response for Qualifications  
16/08/RFQ



To Whom It May Concern,

Earth Care (EC) and accomplished local artist Rick Mobbs seek funding in the amount of \$10,000 from the City of Santa Fe's Ignite Project in order to fund the creation of a "NM in 4 Seasons Educational Mural" that will be used as an interactive tool to engage children, youth, and adult community members on the Southside of Santa Fe with images and lessons about the ecological systems and agricultural traditions that make life possible in the upper Rio Grande region that we call home. The 15 x 20 foot mural will be located on the exterior eastern wall of the City of Santa Fe's Zona Del Sol building which Earth Care currently occupies along with the Santa Fe Boys and Girls Club. The wall is located inside the Youth & Community Garden that features vegetable and native garden beds, rainwater catchment, composting, and season extension models developed and managed by Earth Care. The garden space is open to the public to explore and learn from informally but also provides an important outdoor classroom for hands-on learning for hundreds of area school children on service trips to the garden, youth participants, and community gardeners through Earth Care's and the Boys and Girls Club programs.

The mural, designed through a series of co-creative workshops engaging children, youth, community members, and contributing artists, will be an integral tool for the educational garden curriculum that will help facilitate lessons about soil, water, local plants and animals, and other natural systems as well as strategies for sustainable living including organic food production, backyard wildlife habitat creation, soil restoration, and water conservation and management.

To accompany the mural, an interpretive brochure will be designed and printed that will give narrative to the images in the mural and help viewers engage with the ecological and cultural lessons portrayed within. Copies of the brochure will be available in a weatherproof distribution box on the fence of the garden – making them available to viewers all year round. Individual lessons will be developed around images featured in the mural – such as the water cycle, or seed germination, and a large wall-sized print of the mural will enable Earth Care to take these lessons into our partner classrooms at public elementary schools where we offer our outreach environmental stewardship & garden education to over 1,000 students annually.

In addition to direct educational programming, thousands of members of the public will engage with the mural informally as they move through the public space on the corner of Jaguar and Country Club across from the Southside Library.

The lead artist for the project is painter Rick Mobbs who is a professional set designer and who has been painting murals and wall-size pieces for over 30 years. Rick is also an experienced educator. Rick will lead workshops with Earth Care's professional staff who have been providing Santa Fe children, youth, and community members with high quality ecological literacy and sustainability education for 15 years.

## **Project Description**

that describes the projects project, its location and how the work will be completed. You may include up to two additional image only pages that help to demonstrate the proposed project.

**SUMMARY:** A 15 x 20 foot mural called "NM in 4 Seasons" that depicts key cycles in nature, flora and fauna of the upper rio grande region, and the life zones of this region as well as agriCULTURAL traditions of NM to be used as an interactive educational tool serving the Tierra Contenta neighborhood as well as children, youth, and community members participating in programs at the City's Zona Del Sol site or through Earth Care's programs.

**LOCATION:** The mural will be located on the exterior eastern wall of the City of Santa Fe's Zona Del Sol building on the corner of Jaguar and Country Club across from the Southside Library in the Youth & Community Garden space developed and maintained by Earth Care.

**PROCESS:** The mural's development will include a series of six workshops in May and June 2016 that will engage local children, youth, and community members as well as local contributing artists in the creation of images for inclusion in the mural's design as well as the execution of the mural's installation. Two key groups that will be engaged in the process are Earth Care's Food Justice & Environmental Stewardship Cadre (a group of 25 young adults and high school youth who are serving a one year term to help the community advance food access, sustainable agriculture, and environmental stewardship priorities), and the 65 expected participants in the Boys and Girls Club summer school program who will be participating in weekly garden programming through a partnership with Earth Care.

Three of the workshops will be open to the public, scheduled on the weekend with outreach conducted through canvassing in the neighborhood and bilingual flyers. Local artists will also be invited to participate and/or submit specific images for inclusion in the mural.

Workshops will include ecological literacy activities with Earth Care staff and creative design & drawing activities led by Rick Mopps. Participants will be supported in creating images of NM flora and fauna, lifecycles, lifezones, and local agriCULTURAL symbols to include in the murals design. The images created by participants, will be woven into the educational design developed by EC staff using their ecological expertise, and the visual layout design developed by lead artist Rick Mopps, using his expertise in visual art. Once installed, the mural will be photographed and a wall-size poster will be printed for off-site use and the accompanying educational brochure, that references images from the mural for specific ecological lessons will be designed and printed by Earth Care communications staff.

**IMPACT:** Educational programming using the mural as a teaching tool will serve more than 1,000 participants annually through Earth Care's programming on-site with children & youth programs offered at Zona Del Sol, community gardening programming for adults, and offsite programming with the portable mural at partner schools. The site of the mural is within one block of two bus stops and across from the Southside library and experiences heavy pedestrian traffic as well as car traffic. Several thousand members of the public will be able to view and learn from the mural annually.

## **Proposal Narrative**

### **UNIQUE AND INNOVATIVE APPROACH TO PUBLIC ART**

This project has a unique approach to public art in that it draws on the tradition of mural-making as a tool to engage the public in reflection and discourse around collectively significant ideas and images, but takes that process a step further by incorporating the mural into formal educational programming for local children, youth, and community members. Just as the garden serves as a rich environment for real-world learning about ecology and sustainability, the NM in 4 Seasons mural will enhance the outdoor classroom at the City's Zona Del Sol site and serve as a teaching apparatus as students learn in a new way about the world that surrounds them and how to care for it. The lessons in the mural will be brought to life and EXPERIENCED by students through their engagement in the garden and in this way, the mural and the garden are mutually reinforcing elements of a transformative educational process that is meant to not only convey information and knowledge, but is designed to activate the senses, serve different learning styles, and be geared toward actual application as students learn how to be better stewards of the place they call home.

By creating a portable print of the mural and the accompanying educational brochure, this project creates a teaching tool that can be taken into the Santa Fe Public Schools where Earth Care and others host school garden and sustainability education programming.

Though the content focus is different, this project is modeled after the Beehive Design Collective's [www.beehivedesigncollective.org](http://www.beehivedesigncollective.org) development of large-scale visual art pieces that give visual expression to the stories of the global justice movement and then provide tools for learning as they are taken into classrooms, meetings, and public gatherings throughout the world.

The project is designed as a collaborative process – engaging the community throughout the process with an emphasis on building in the contribution of local children and youth through partnership with Earth Care's program participants as well as participants in the Boys and Girls Club summer program.

### **CHOICE OF ARTIST**

The artistic design process requires knowledge of how to teach about ecological concepts, knowledge of the ecological concepts themselves, and then an ability to translate those concepts into engaging, evocative, and aesthetically effective imagery. These requirements are what make Earth Care and Rick Mobbs especially suited to lead the project. Earth Care has the expertise to design the content and support community members' in their ecological learning in order to facilitate their contribution to the mural's design. Rick has extensive experience as a set designer/painter working with set directors who have a concept and need the concept translated into visual form. Further, Rick's personal art work combines figurative drawing with colorful, imaginative, and story-like imagery that will enable the many images generated by participants and required for the educational content to be woven together in a beautiful and inviting way.

### **BUDGET**

The budget for this project is largely (\$7,500) dedicated to compensating the design team and lead artist for their time to research and design the mural, lead the workshops, and complete the mural's installation. The \$2,000 in supplies for the project will cover the cost of boards, paint, and sealant for the mural, as well as mounting supplies. \$500 in funds will

be used to cover the cost of the workshops including the printing costs of flyers and the cost of snacks for the events.

### **TIMELINE**

The research and design for the project will commence at the beginning of May. Workshops will be held with the Food Justice & Environmental Stewardship Cadre as well as summer school participants in the Boys and Girls Club program in June during the week. Weekend workshops open to the larger public will be hosted the last weekend of May and every Saturday in June until the mural is completed.

### **PARTNERS**

The project will engage students from Earth Care's programs as well as the Santa Fe Boys and Girls Club summer participants. Earth Care will also invite its partners for its Youth and Community Garden including 1 Santa Fe, La Familia, NM Homegrown, Earth Care's partners who participate in service-learning in the garden include Capital High School, Sweeney Elementary, Cesar Chavez, and Ortiz Middle School. Partner schools where Earth Care coordinates a school garden & environmental stewardship programming where the portable mural would regularly be utilized include Amy Biehl, Salazar, El Camino Real, and Nava Elementary.

### **EXPERIENCE ENGAGING COMMUNITY**

This project is designed to have a significant impact on the community not only by directly engaging children, youth, and community members with lessons in sustainability, local ecology, and public art through the mural's creation, but by engaging them in a process of community transformation by inviting them to apply those lessons through service in the garden and as stewards in their own lives. Earth Care specializes in this kind of experiential education with diverse children and youth in the community. This project is an expression of our dedication and focus on children and youth living on the Southside of Santa Fe and the implementation of culturally relevant environmental education and leadership development programming for low-income and underserved community members.

### **PROJECT TECHNICAL DESIGN AND MAINTENANCE PLAN**

The mural will be painted using high quality exterior acrylic paint on 6 treated boards that will be primed and sealed for extended outdoor life. By painting the mural on boards, it will be easier to maintain the mural in the case that the building needs to be repainted. The mural is sized for visibility from the road as well as readability when inside the garden space. The accompanying interpretive brochure available from the sidewalk will enable all viewers to benefit from the educational lessons depicted. The wall-sized poster print will enable the mural to benefit students beyond those served on-site.

### **ALIGNMENT WITH POLICY PLANK**

This project aligns with all three of the Santa Fe Art Commission's policy planks. The project will increase the public's engagement in a public space – namely the City's Zona Del Sol building and site. The mural's placement in the Youth & Community Garden on the corner of Jaguar and Country Club will provide a beautiful public art piece in the neighborhood that has educational as well as aesthetic value and will invite community members to interact with the site. The process for the piece's development as well as the mural and mural mobile print will directly engage children and youth through Earth Care's and the Boys and Girls Club programs on-site and at partner schools. All participants and viewers will be engaged with art as a tool for storytelling, learning, and interaction.

## **Key Artist/Partner bios**

**Rick Mobbs, Project Artistic Director and Lead Artist**

Rick was born in Pinehurst, NC. He is a painter, writer and sculptor. His works are colorful, narrative, imaginative and poetic. He studied at the Vesper George School of Illustration and Design and the Museum School, in Boston, Mass. He has a BS in Art Therapy from Lesley College in Cambridge, Mass. He trained in the studio of Robert Cormier, the Director of the Guild of Boston Artists and later spent two years in the MFA Studio Arts program at ECU in Greenville, NC. For the past 10 years he has been living and working in NM, and has shown work in Montezuma, Las Vegas and Santa Fe.

He has extensive mural and backdrop experience as well as teaching experience. He assisted blind artists in Boston, Mass, helping them hang their work in Boston City Hall. He also taught art to Quaker children in his South End studio there. In North Carolina he opened his 25,00 sq. ft. studio to other artists for figure drawing workshops and other collaborations which ultimately led to out of town group shows, the founding of the recurring "Full Moon Art, Music, and Performance Shows" held across the Historic Downtown, Wilmington, NC. Meetings and workshops in his Wilmington studio also led directly to the formation of the ACME Artists and the collective purchase of a 10,000 sq. ft. warehouse which became the ACME ART studios, still active today.

He worked with the neighborhood children who wandered into his studio and, at irregular intervals, when finishing a movie and finding himself with leftover Paint Dept. supplies, he would allow them to paint his old Ford work van.

While in North Carolina he volunteered his artistic skills to Grassroots Leadership, a Charlotte, NC based non-profit ([grassrootsleadership.org](http://grassrootsleadership.org)), and, with his wife, Naomi Swinton, purchased a turn-of-the-century brick firehouse in a cast-away part of the Wilmington, NC, historic downtown, and used it as an incubator for local non-profits, the most successful of which being Working Films ([workingfilms.org](http://workingfilms.org)) which now has international reach and influence.

In New Mexico he assisted Colin Lanham, the Art instructor at United World College and continues to work with high school students there. He helped found the local cold weather shelter in Las Vegas, NM, and volunteered there. He worked with other local artists on the large mural in downtown Las Vegas, NM.

Since moving to Santa Fe he continues to keep his studio open to children and young adults.

He has worked as the head painter, lead scenic artist or crew member for some 80 films. He has worked as well as an art director, production illustrator, storyboard artist or sculptor on many other feature films, TV movies, pilots, episodes and commercials. Highlights of his film credits include

**Whisky, Tango, Foxtrot - Foreman, Paint Department**

**Longmire - Scenic Artist**

**Breaking Bad - Storyboard Artist for "Dead Freight", the Season 5 train robbery episode**

**Bless Me Ultima - Scenic Artist**

**Muppets from Space** - Scenic Artist in charge of executing all backdrops, including 26,000 sq. ft. main stage backdrop  
**Elmo in Grouchland** - Opening sequence storyboards, scenic artist, painted chairs for Kermit, Miss Piggy, etc.  
**Teenage Mutant Ninja Turtles 2** – Costume Illustrations  
**The Notebook** - Storyboard Artist

Throughout 25 years of film experience he has also maintained his own studio and produced his own creative work. He lives with his wife and three children in Santa Fe.

Rick is represented locally by Tito's Gallery. Between movies he works in his studio in Santa Fe on Camino Alire and in the Highlands University foundry in Las Vegas, NM.

Rick's work may be viewed online at [rickmobbs.com](http://rickmobbs.com)

Rick Mobbs  
(910) 233 2497  
[rickmobbs@gmail.com](mailto:rickmobbs@gmail.com)

[rickmobbs.com](http://rickmobbs.com) - paintings and sculpture galleries.  
The Storybook Collaborative *ekphrasis*: a sampling of collaborative work with writers.  
new mexico storyboards and art to go - film and tv; samples and resume.

### **Earth Care, Project Host and Educational Content Design**

Earth Care was founded in 2001 to educate and empower youth (and adult allies) to create a thriving, just, and sustainable world. In order to achieve this mission, Earth Care focuses on bringing sustainability education into both school and community contexts in Santa Fe, New Mexico and developing young leaders who are equipped with the skills, knowledge, and experience necessary to create lasting change in their communities. Earth Care has a history of making significant contributions to the community and the lives of young people in Santa Fe through innovative programs that bridge schools to the community, encourage leadership, civic engagement, cross-cultural understanding, and environmental regeneration. Earth Care is unique in its work to create avenues for youth participation in civil society and grassroots movements, on City advisory boards and task forces, at conferences and events, and among their peers. We strive to make education more relevant and motivating for young people by engaging them in community action.

Earth Care engages 4,000 youth and community members annually with environmental stewardship education and services that create positive change in the community, with a focus on the local food system, through our partnership with the Santa Fe Public Schools and over 20 youth, adults, and community organizations with our services.

Earth Care staff, who are professional experiential education facilitators with backgrounds in ecology and sustainability, will coordinate the project as well as design the educational content for the mural. Earth Care staff will also co-facilitate the workshops with Rick in order to equip participants with the ecological knowledge they need to contribute meaningfully to the mural's content. Earth Care will also provide the avenue, through our ongoing programming, to ensure that the NM in 4 Seasons mural achieves its community engagement and educational aims.

### Project Budget

| <b>LINE ITEM</b>                            | <b>AMOUNT</b> | <b>SOURCE</b>                       | <b>DESCRIPTION</b>   |
|---|---------------|-------------------------------------|--|
| Compensation for workshop facilitation      | \$2,400       | City                                | 5 hours prep, six 3-hour workshops @ \$50/hour   |
| Compensation for mural research and design  | \$2,250       | City                                | 45 hours from design team @ \$50/hour  |
| Compensation for mural installation         | \$2,750       | City                                | 55 hours @ 50/hour   |
| Mural materials                             | \$1,000       | City                                | \$220 wood boards, \$125 Primer, \$500 exterior acrylic paint, \$125 sealant, \$30 brushes |
| Workshop materials                          | \$600         | City                                | Flyers for public workshops, art supplies, and snacks                                      |
| Design of educational interpretive brochure | \$500         | Committed match from Nirvana Manana | 10 hours of design work for brochure @ \$50/hour   |
| Printing of brochure                        | \$500         | Committed match from Nirvana Manana | 1,000 copies of interpretive brochure  |
| Wall-sized print of mural                   | \$250         | Committed match from Nirvana Manana | One 8 x 6 foot print of mural  |

**Digital Images**  
See USB drive included.

**Annotated Slide Key**

(3 page max) that is numbered and provides that artist, title, date, medium, dimensions, location, price or budget and commissioning agency (where appropriate.) Include a brief description of each work.

| Slide Key - Rick Mobbs |                     |   |                    |   |                                 |                   |                       |
|------------------------|---------------------|---|--------------------|---|---------------------------------|-------------------|-----------------------|
|                        | Description         | Title   | Date               | Medium  | Dimensions                      | Location          | Price/<br>Budget      |
| 1                      | Painting            | Try Reading   | 2007 to 2011       | oil on glass  | 28" x 48"                       | Santa Fe          | in studio             |
| 2                      | Painting            | Stupid War<br>(collaboration with my son)             | 2007 to 2012       | acrylic on paper  | 11" x 4'<br>approx              | Santa Fe          | in studio             |
| 3                      | Painting            | Sun, Moon, and<br>Everything Between -<br>with my son | 2007<br>2012       | oil on canvas   | 5" x 3'<br>approx               | Santa Fe          | in studio             |
| 4                      | Painting            | mural 1st part, in<br>process                         | 2010 to<br>present | mixed media on<br>canvas  | 20' x 5'<br>(whole<br>painting) | Santa Fe          | in studio             |
| 5                      | Painting            | mural, 2ndt part, in<br>process                       | 2010 to<br>present | mixed media on<br>canvas  | 20' x 5'<br>(whole<br>painting) | Santa Fe          | in studio             |
| 6                      | Painting            | Gift of a Child                                       | 2016               | oil on canvas   | 5' x 5'                         | Santa Fe          | Gifted                |
| 7                      | Painting            | Love Poem   | 2007 to<br>present | mixed media on clear,<br>corrugated plastic<br>roofing material | 16' x 9'                        | Wilmington<br>NC  | Private<br>collection |
| 8                      | Painting            | Fibonacci (The<br>Awakening)                          | 2012               | oil on canvas   | 2.5' x 3.5'<br>approx           | Wilmington<br>NC  | sold                  |
| 9                      | Painting            | Three Cityscapes                                      | 2012               | oil on masonite   | each<br>painting<br>4' x 8'     | Wilmington,<br>NC | Each Sold             |
| 10                     | Bronze<br>Sculpture | Broken Angel  | 2013               | Bronze  | 18" approx                      | Santa Fe          | in studio             |
| 11                     | Painting            | Unnamed as yet  | 2016               | oil on canvas   | 4' x 18"<br>approx              | Santa Fe          | studio                |
| 12                     | Painting            | Also Unnamed as yet                                   | 2016               | oil on canvas   | 4' x 18"<br>approx              | Santa Fe          | studio                |

## References

| NAME   | ADDRESS  | TELEPHONE    | EMAIL  |
|--|--|--------------|--|
| Cristina González<br>Chair, NMSA Dept.<br>Visual Art                       | New Mexico School<br>for the Arts<br>275 E. Alameda<br>Santa Fe, NM<br>87501 | 505 670 9579 | <a href="mailto:cgonzalez@nmschoolforthearts.org">cgonzalez@nmschoolforthearts.org</a> |
| Colin Lanham<br>Professional Artist<br>UWC-USA Art<br>Teacher              | UWC-USA<br>P.O. Box 248<br>Montezuma, NM<br>87731                            | 505 454 4224 | <a href="mailto:Colin.lanham@uwc-usa.org">Colin.lanham@uwc-usa.org</a>                 |
| David Lobdell<br>Professional<br>Sculptor<br>Chair, NMHU Art<br>Department | NMHU<br>1005 Diamond St.<br>Las Vegas, NM<br>87701                           | 505 454 3570 | <a href="mailto:dlobdell@nmhu.edu">dlobdell@nmhu.edu</a>                               |

**Request for Approval: Ignite Program Recommendations (Debra Garcia y Griego)**

- i) Earth Care and Rick Mobbs, NM in 4 Seasons Educational Mural, \$10,000**
- ii) Niomi Fawn, HITCH, \$10,000**
- iii) Thomas Osgood, Graffiti Free Wall Sculpture, \$10,000**



**HITCH**

A CURATED BICYCLE SOLUTION



*Proposal for Ignite | Niomi Fawn*

I. COVER LETTER .....2

II. PROJECT DESCRIPTION .....3

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IV. PROJECT DESCRIPTION IMAGE SUPPORT (P. 2) .....5

V. PROPOSAL NARRATIVE .....6

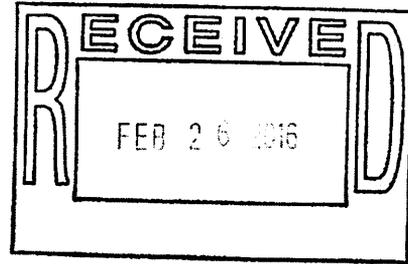
VI. KEY ARTISTS.....8

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VIII. ANNOTATED SLIDE KEY.....11

IX. REFERENCES .....13

Niomi Fawn  
369 Montezuma Ave.  
Postbox #464  
Santa Fe, NM 87501  
808.597.6569  
[curatesantafe@gmail.com](mailto:curatesantafe@gmail.com)  
[www.niomifawn.com](http://www.niomifawn.com)



February 29, 2016

**City of Santa Fe Arts Commission**  
ATTN: *Ignite*  
201 West Marcy St.  
Santa Fe, NM 87501

Dear Ms. Garcia y Griego and Mr. Tennyson:

This project is inspired by need, opportunity, and devotion. A few years ago, rumblings about bicycle infrastructure for Santa Fe reached fever pitch over lack of parking options in and around the Plaza. Unfortunately, our historic constraints, limited space, and abysmal policy only confounded traditional process-based solutions to the problem. By assembling an all-star cast of local artists, and rallying them around a functionalist approach, I believe art can deliver where no other individual or agency could, and render it beautifully.

Art as urban architecture stands in defiance of Santa Fe's fine art norms, admittedly, but the *Ignite* grant offers an alluring escape from the status quo. In that spirit, I have selected not only nationally- and internationally-successful individuals to participate, but those who represent an honest cross-section of our local art scene: Chicano, Native, man, woman, trans, queer, military, blue-collar and many points between to engage and serve downtown through a right-scale installation of fine art bike hitches. Each *HITCH* is a discreet sculptural object erected around our ubiquitous downtown coin-op parking meters; as installed, this new landscape's image and utility activates some of our most well-worn public spaces.

Though form and function obviously bring this proposal to the table, the undercurrent of the project is my sincere love and appreciation for the City Different; I consider it a privilege to make art with these amazing people in our community, and an imperative to leave a responsible legacy of our collaboration in the town we all affectionately call home.

With gratitude for your time and attention,

Niomi Fawn  
Artist/Curator of *HITCH*

## Project Description:

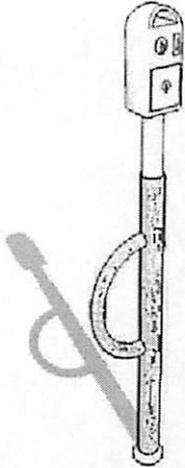
The project includes a total of 10 metal pipe "sleeve" assemblies with closed-loop arms engineered to slip over the top of parking meter support poles to allow a secure connection for bike locks. Sleeves will be powder-coated to protect against the elements and then treated as discreet sites for curating an image-based show on their long, lean, circumferences. Each sleeve includes a large set screw to allow it to be mechanically snugged to the existing meter pole, so it won't spin freely. The final presentation requires no alteration of meter function, nor will it impede access or damage the integrity of that system. Our installation serves essentially as several metal slip covers over the existing, embedded meter pipes.

Though the 10 sleeves are identical in design and fabrication, surface artworks are distinctive to each participating artist. 10 local artists have been hand-selected by Niomi Fawn on both merit and voice. Their respective individual pieces will be specified and engineered to fit the scale of each sleeve assembly, and printed on UV-treated vinyl, then affixed and sealed, forming a durable, decorative spire. These colorful cylinders will interface delightfully with the dominant mud-tones of the Plaza. (Images on the continued support pages are helpful for providing a better visual reference.)

Materials were vetted for their ability to perform urban utility function, and for their availability. Fortunately, we can keep purchases and services local by selecting powder coating, vinyl print, bulk metal, and all welding operations from within city limits. Artists are based in town, as well, and have special insight and imaginative commentary to lend the enhancement of our beloved epicenter.

Additionally, since the project hinges on city planning and accessorizing downtown infrastructure, we consulted Eric Aune (Transportation Planner at the Santa Fe Metropolitan Planning Office) at length for targeted expertise and his experience installing dedicated motorless parking solutions, advice on how to implement the City's Bicycle Master Plan in the scope of this project, and for general research and document support. Eric's office provided a pictorial audit of "the good, the bad, and the ugly" bike parking conditions in the area we are specifying, and introduced us to Noel Correia, Parking Division Director, who was able to gauge the viability of HITCH against his departmental obligations to operate and collect from the meters. We have secured both Eric and Noel's support for this initiative.

# Project Description Image Support (p.1):



**CAPACITY:** 1-2 Bikes

**CENTER BEAM:** Nominal 2.5" diameter, Schedule 40 pipe x 34" tall

**SURFACE BASELAYER:** Electrostatic powder coat

**SURFACE TOP COAT:** 2.0 mil glossy graphic vinyl film with UV top layer

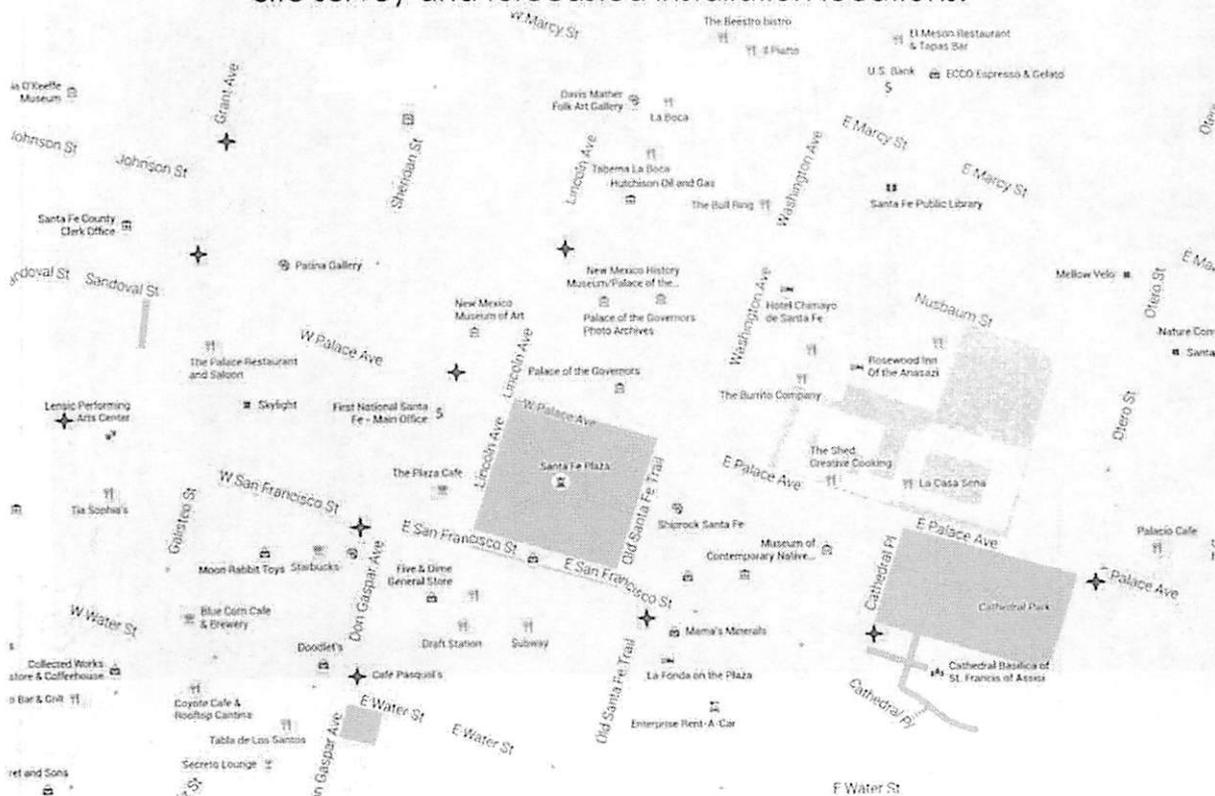
**SECURITY ARM:** Nominal 0.75" diameter, hot-rolled steel round stock x 16"

**MOUNT:** HITCH slides over existing 2.38" OD parking meter poles.

**SET SCREW:** One tamper-resistant set screw (5/16") secures HITCH to the parking meter pole

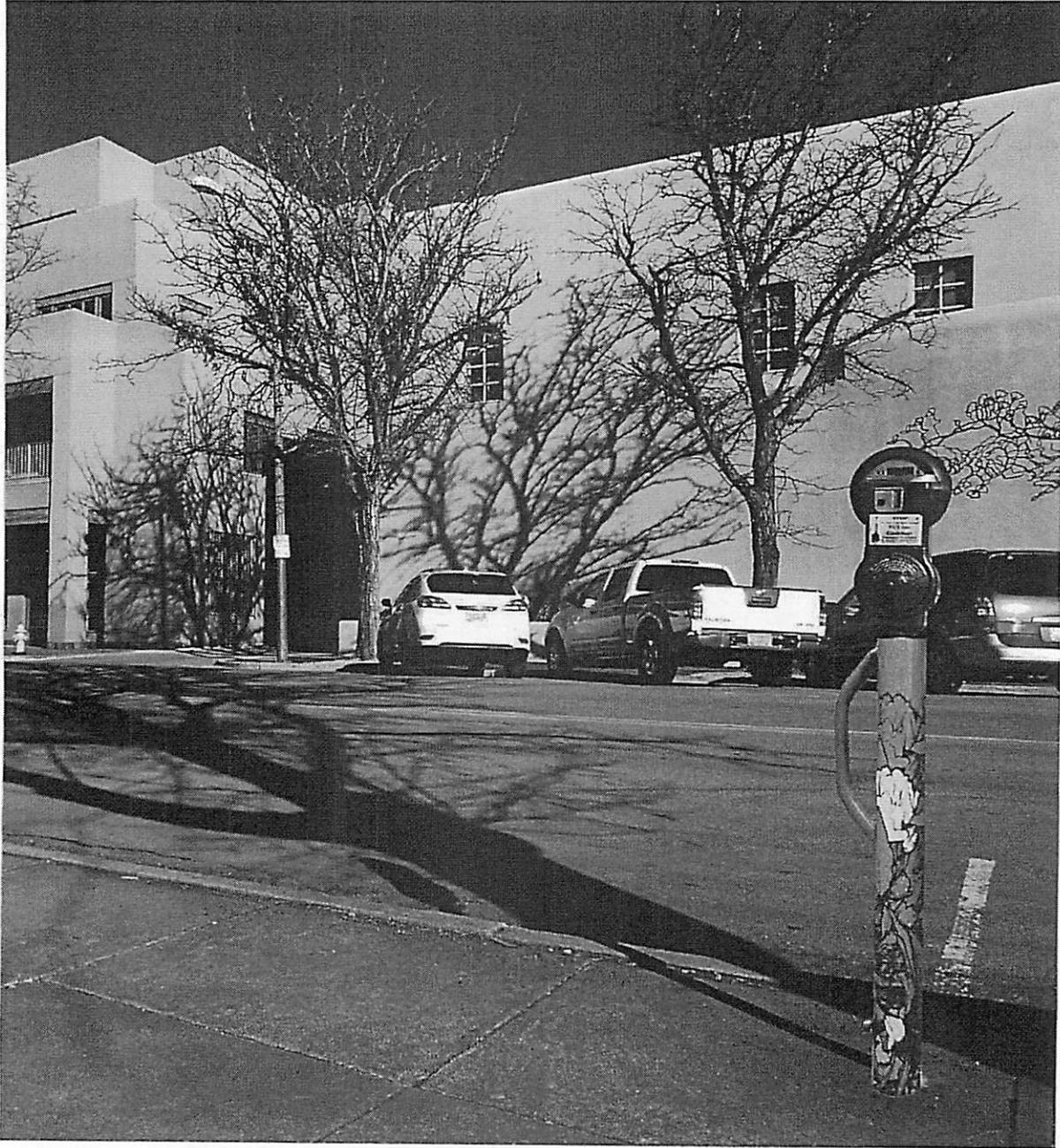
**DIMENSION SNAPSHOT:** 34" x 12" x 3"

## Site survey and forecasted installation locations:



# Project Description Image Support (p.2):

Photoshop-enhanced image of prototype by Niomi Fawn





## Proposal Narrative:

*Prophetic critics and artists should be exemplars of what it means to be intellectual freedom fighters, that is, cultural workers who instantaneously position themselves within (or alongside) the mainstream while clearly aligned with groups who vow to keep alive the traditions of critique and resistance. — Cornel West*

*HITCH* offers a unique opportunity to analyze decorative art against urban design and arrive at a highly-curated, ultra-inclusive solution to bike parking encompassing historic downtown Santa Fe. Niomi Fawn selected specific local artists and agents-of-change to ignite sites of diversity, utility, and beauty through innovative metal fabrication and surface treatment to arrive at a right-scale installation of individual, functional metal sculptures which describe the intersection of history, identity, and culture in the contemporary reality of the Plaza.

*HITCH* provides situated learning and visual engagements for all downtown visitors through clever disruption of the ugly necessities that are essentially the weeds of our municipal existence, while providing service for cyclists where the city itself cannot. Since each hitch features one of many, diverse local artists' voices, the caliber of collaboration activates the Plaza footprint artistically. *HITCH* marries logic, imagination, intuition, and systemic reasoning, to explore possibilities of what could be, and creates desirable outcomes that benefit all of our end users.

Artists involved include: Frank Buffalo Hyde, Henry Marks, Eliza Lutz (of Matron Records), Sandra Wang and Crockett Bodelson (of SCUBA), Israel Lopez, Brandon Behning (of Meow Wolf), Greg Scargall, Niomi Fawn (founding member of Hydra Collective and former member of Meow Wolf), rebekah tarin, and Artemis Jones (Hydra Collective). Achievements of these individuals include: residencies at Santa Fe Art Institute and New Mexico State University; shows in Japan, Spain, the UK, and Comic-Con, San Diego; large-scale installations in New York, NY, Santa Fe, NM, and Chicago, IL; public art installations in Boulder, CO, Santa Fe, NM, and Vista, CA; murals in Penasco Theater, and bodies of work in the Museum of Contemporary Native Arts and the Smithsonian. Our welder is an Army-trained metal worker from the Ordnance School at Aberdeen Proving Ground, and BFA graduate of the Institute of American Indian Arts.

Designs similar to this type of bike parking amendment co-exist peacefully in many U.S. cities currently, and provide bike transit infrastructure where it was absent or afterthought. Secure bike parking is a challenge in many places that grew up around travel modalities unrelated to cycling. In Santa Fe, the city does not have a clear process or agency responsible for retrofitting appropriate and necessary

accommodations for cyclists in its historical areas, thereby creating parking deserts. *HITCH* proposes to remediate that. Entities in the metropolitan planning and parking divisions were involved in the early design stages, and will assist in the installation of the final pieces when complete.

*HITCH* addresses the Arts Commission Policy Planks related to *Creative Spaces*, by activating public space through both creativity and the arts, and *Engagement*, by facilitating collaborations that encourage participation in the arts by everyone in the community. Our clever presentation of discreet works in tandem with existing city architecture stimulates involvement, reflection, critique, and illustrates the ultimate expression of functionalist aesthetic.

Summary project continuum:

|             | Description of Work                     | Start and End Dates (2016) |
|-------------|---|----------------------------|
| Phase One   | MPO/Parking coordination meetings       | February                   |
|             | Design/fabricate elements for prototype | February                   |
|             | Curate artists into project             | February                   |
|             | Submit proposal                         | NLT 29 February            |
| Phase Two   | Notification of award                   | April                      |
|             | Order and fabricate 10 sleeves          | April-May                  |
|             | Artists produce image/text              | April-May                  |
|             | Steel elements receive powder coat      | May                        |
| Phase Three | Artist image/text transfer to vinyl     | May-June                   |
|             | Elements combined                       | June                       |
|             | Install                                 | NLT June 30                |

The project continuum involves identifying the design opportunity, conducting research, prototyping, selecting artists, and drafting the proposal. These Phase One activities are all complete as of 29 February. Phase Two begins with notice of award, which launches production of both metal sleeve assemblies and individual artworks, followed by weather-hardening of the sleeves in preparation for receiving their vinyl coats. The last phase of the project is the most dynamic, with digitally rendered art works going to print and the combining of all elements. Installation occurs after the production run of all 10 *HITCH* pieces is complete, at which point Noel Correia will facilitate the removal of meter heads to receive each sculpture, and then will inspect and secure the entire installation with a few turns of the *HITCH* set screw and replacement of the parking meter head.

# Key Artists:

Frank Buffalo Hyde



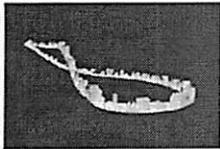
When working on a piece, Frank taps into the universal mind. The collective unconsciousness of the 21<sup>st</sup> century. Drawing images from advertisement, movies, television, music and politics. Expressing observation, as well as knowledge through experience. Overlapping imagery to mimic the way the mind holds information: non linear and without separation. Frank is an IAIA graduate, and his work is in the permanent collections at the Museum of Contemporary Native Art and the Smithsonian's National Museum of the American Indian. (<http://frankbuffalohyde.com/home.html>)

Eliza Lutz



Eliza Lutz is a young artist from Santa Fe, NM who is dedicated to living and creating in her hometown. Founder of Matron Records and guitarist/vocalist for acclaimed local acts such as GRYGRDNS, Future Scars and As In We, Lutz is also a graphic artist and designer. Having been raised on the DIY ethos of the local music scene, she grew up creating show posters, silkscreening original merchandise and designing logos for bands and businesses alike. She continues to expand on her graphic work through her new record label and its associated acts, maintaining her passion for playing an active role in the Santa Fe community.

Sandra Wang and  
Crockett Bodelson



Sandra and Crockett moved from San Francisco to Santa Fe in 2011. Soon after, they started the experimental artspace, Caldera, with friend, Chris Brodsky. They ran a pirate radio station, hosted a webcast lecture on bees, transformed their parking lot into a junky beach, organized drive-in movies and live music shows in the process of developing the local scene. They were featured in the Alcove Shows at the New Mexico Museum of Art, and at CCA in a biodiesel van.

(<http://www.drawingwhiledriving.com/>)

Niomi Fawn



Niomi Fawn is a queer artist currently living in Santa Fe, New Mexico. She has been applying the theory of neo-pastiche technique on a wide scale – moving her medium into a third dimension and blurring the boundaries that too often separate art and audience. Her latest works involve the creation of objects, informed but not limited by neo-pastiche, which are placed in natural and constructed environments, gradually transforming the surroundings and fuzzing the lines between the artistic and non-artistic worlds. Niomi was a formative member of Meow Wolf, current founder of Hydra Collective, and artist/curator for this project. She has shown work at BMOCA in Boulder, CO; Flux Factory in New York, NY; was a key artist in The Due Return installation at CCA, Santa Fe, NM; and an installation artist-in-residence at NMSU. (<http://www.niomifawn.com/>)

Brandon Behning



Brandon Behning was born in Alpena Michigan in 1982. He attended Kendall College of Art & Design intermittently until moving to Santa Fe, NM, in 2007. As a spectacular creative force; he has developed a highly refined (if not always so specific) aesthetic vocabulary. Brandon's work consists of frenetic qualities and teeters on the abject, making use of idiosyncratic abandoned materials, like unto a sort of ghetto Richard Tuttle, yet ultimately a successful balance of the cautious and chaotic. Brandon's work is showcased in the new Meow Wolf venture, *The Eternal Return*, and has traveled to shows in Dallas, New Orleans, and New York.

Henry Marks



Henry Marks is a photographer/illustrator/designer based in Santa Fe. He's also a cyclist who has driven a bike taxi (pedicab) in downtown Santa Fe for the past two summers specifically to get a better perspective of Santa Fe architecture and history; cataloging a body of glass photos of modern historical landmarks and society in the process. Henry is strangely often commissioned to illustrate birthday cakes. With a professional background as an explosives expert, he hopes to someday combine explosives and birthday cake into something temporary but satisfying.

Israel Lopez



Israel F. Haros Lopes is a Chicano artist from East Los Angeles, who studied English and Chicano Studies at UC Berkeley. He received his M.F.A. from California College of the Arts. His work is an attempt to search for personal truths and histories inside of cosmology through symbolism involving pre-Columbian Northern and Southern America. The work, written and painted, is attempting to mark and remark historical points in America and the world-at-large. The mark-making attempts to speak to the undeniable presence of Native America, not only within the written context of this continent, but a borderless Turtle Island; it is an individual remembering of ancestral, spiritual and political borderless truth and an attempt to help others access their own histories and herstories.

rebekah tarín



rebekah tarín is a Northeast LA born Xicana, self-taught critical thinker and activist believing in the transformative power of creative expression. As a gender non-conforming queer, my existence is a shape-shift across landscapes of Xicanisma, queerness, parenthood, feminism, divinity and other liberatory processes. Passionately working for the past 13 years to provide empowering artistic experiences to Northern New Mexico youth through the mediums of visual art, writing, physical theatre and puppetry.

Greg Scargall



U.S. Navy Veteran Gregory Scargall served with the Marine Corps First Wing Division. He currently runs the Veteran's Resource Center at Santa Fe Community College and serves on the New Mexico Council for the Navy League as the Vice President, and in that capacity he oversees collaborative event planning with the nuclear submarine fleet: USS Santa Fe, the USS Albuquerque, and the USS New Mexico. He is also a retired sign shop owner and craftsman from San Clemente, CA. Greg's art has been featured at Comic-Con, San Diego, and he won a commission to install art on electrical receptacle boxes throughout the city of Vista, CA.

Artemis Jones



Artemis is an IAIA and U.S. Army Ordnance School graduate. She dabbles in trains, gladiatorial contests, firefighting, bike maintenance, and the occasional military deployment. Artemis completed enormous projects related to armor and turret fabrication for combat brigades while stationed in Buehring, Kuwait, and metal-intensive battle damage assessment and repair throughout her various military assignments. Lately, she's been pursuing much more peaceful projects, such as social critique at MoCNA, Santa Fe, and technical art support for Hydra Collective.

# Budget:

Proposed costs and budget, administered and managed by Niomi Fawn.

|                    | Description of Work   | Anticipated Costs |
|--------------------|---|-------------------|
| <b>Development</b> | Prototype (steel, labor, research)  | \$110             |
|                    | Proposal  | \$42              |
| <b>Material</b>    | 360 inches of steel pipe (2.5 I.D.)   | \$418             |
|                    | 160 inches of round stock steel (3/4)   | \$27              |
|                    | Powder coat   | \$850             |
|                    | Consumables (MIG wire, grinding disks, N95 masks, argon, equipment wear, set screws)        | \$83              |
|                    | Vinyl prints (outdoor)  | \$480             |
| <b>Art Fees</b>    | Photoshop/Illustrator fee   | \$710             |
|                    | Curatorial Fee (1 day @ Lasalle River Accord Rate)  | \$260             |
|                    | Metal work  | \$694             |
|                    | Install   | \$90              |
|                    | Artist fees (10 participating artists)  | \$750/\$7500      |
|                    | <b>Subtotal</b>   | <b>\$11,254</b>   |
| <b>Credits</b>     | In-kind/volunteer   | \$1,019           |
| <b>Grant</b>       | <i>Ignite</i> (artist fees, curatorial fee, Photoshop fee, install, materials, powder coat) | \$10,000          |
|                    |   |                   |
| <b>Donations</b>   |   | \$235             |
|                    | <b>Grand project total</b>  | <b>0</b>          |

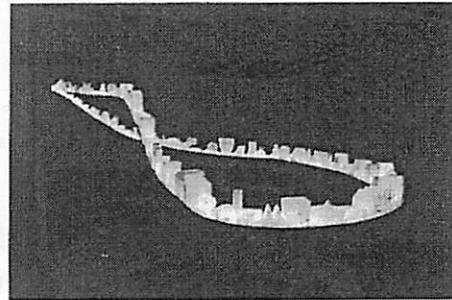
## Budget Narrative:

The ambition of this installation involves selecting specific materials and finishes to confirm its ability to endure the urban environment. As such, powder coating service and higher cost vinyl application is necessary, though it impacts overall cost. And as a collaborative, tech-intensive exercise, artist fees included the services of a Photoshop expert to help create templates and edits, a curatorial charge, and compensation for 10 individual artists for their proprietary designs. We are asking for an *Ignite* grant in the full \$10,000 amount to cover the majority of these authorized expenses, plus nine hours of installation labor.

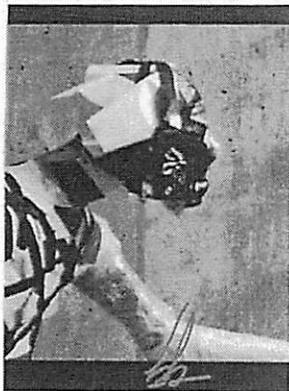
# Annotated Slide Key:



Henry Marks  
*Farmscape*, 2014©  
Archival digital print



SCUBA  
*Inside the Outside*, 2012©  
Wood, paper, acrylic,  
archival tape, LED lights,  
steel cable



Brandon Behning  
*Man*, 2013©  
Paper, tape, cardboard



Niomi Fawn  
*The Outsiders*, 2015©  
Neo-Pastiche



Frank Buffalo Hyde  
*I-WITNESS-CULTURE*, 2014©  
Acrylic on canvas



Israel F. Haros Lopez  
*Border Cantos*, 2015©  
India Ink on Brown paper scroll



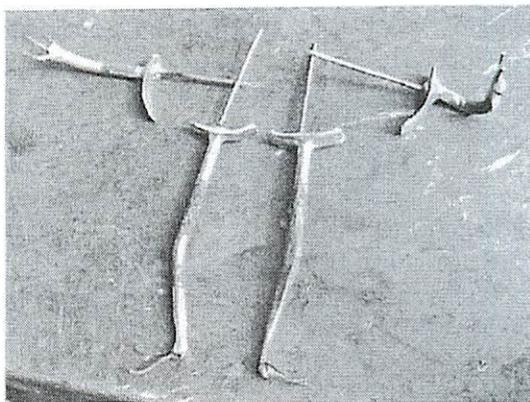
rebekah tarin  
*Mother with Baby*, 2014©  
 Oil and pastel on panel



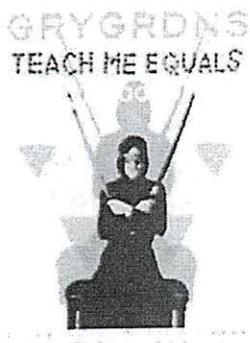
SCUBA  
*ICE SHELF*, 2014©  
 Converted 1989 Ford  
 Econoline diesel truck



Greg Scargall  
*Tidal Dregs*, 2014©  
 Digital vinyl print



Artemis Jones  
*Animation for an Apple*, 2016©  
 Rail nails, wire, and 10 penny flatheads



Eliza Lutz  
*GRYGRDNS: Teach Me Equals*, 2015©  
 Digital Album Cover



Niomi Fawn  
*Holiday*, 2014©  
 Sand Chair Sculpture

## References:

Red Cell  
Director of Product Division  
505.603.8321  
[redcell.life@gmail.com](mailto:redcell.life@gmail.com)  
[www.theproductdivision.com](http://www.theproductdivision.com)

Todd Spitzer  
Owner of Iconik  
510.504.5122  
[todd@iconik.com](mailto:todd@iconik.com)  
[www.iconic.com](http://www.iconic.com)

Alicia Piller  
Gallery and Public Programs Coordinator, CCA  
646.488.2810  
[alicia@ccasantafe.org](mailto:alicia@ccasantafe.org)  
[www.ccasantafe.org](http://www.ccasantafe.org)

Erick J. Aune, AICP  
Transportation Planner  
Santa Fe Metropolitan Planning Organization  
505.955.6664  
[ejaune@ci.santa-fe.nm.us](mailto:ejaune@ci.santa-fe.nm.us)  
[www.santafempo.org](http://www.santafempo.org)

Noel P. Correia  
Division Director, Parking  
505.955.6611  
[npcorreia@ci.santa-fe.nm.us](mailto:npcorreia@ci.santa-fe.nm.us)  
[www.santafenm.gov/managers and supervisors](http://www.santafenm.gov/managers_and_supervisors)



**City of Santa Fe Arts Commission**

**ATTN: *Ignite***

**201 West Marcy Street**

**Santa Fe, NM 87501**

**Niomi Fawn**

**369 Montezuma Ave.**

**Postbox #464**

**Santa Fe, NM 87501**

Request for Approval: Ignite Program Recommendations (Debra Garcia y Griego)

- i) Earth Care and Rick Mobbs, NM in 4 Seasons Educational Mural, \$10,000
- ii) Niomi Fawn, HITCH, \$10,000
- iii) Thomas Osgood, Graffiti Free Wall Sculpture, \$10,000

Thomas Osgood  
302 Don Fernando Rd.  
Santa Fe, NM 87505  
505 690-8158  
[ducktraptom@yahoo.com](mailto:ducktraptom@yahoo.com)

City of Santa Fe Arts Commission  
200 Lincoln Avenue  
Santa Fe, New Mexico 87501  
505.955.6949

February 14, 2016

Dear Arts Commission

I would like to introduce myself and propose a project for Ignite. I am an artist living in Santa Fe, having moved here in 1996. I am now primarily working in steel sculpture after having spent decades as a painter and making a living designing and building furniture.

I am proposing to build an easily accessible freestanding sculptural form in a south side Santa Fe City Park location, wanting the piece to be an intersection of form, speech, governance, and community. The form itself is a reductive simplification of forms that recur in my pieces. The constructed form itself, to be completed within the Ignite timeframe is only the initiation of the piece, for I want the piece to be a catalyst. Rather than fearing graffiti and wondering how the piece will be maintained, I want the city to permit painting. I envision different cultures to cross-pollinate, for I want the form to be a tableau where anyone with the proper permit, is able to tag/paint the piece. Other than the construction and installation of the form between now and June 30, building the "piece" involves working with the community (city, neighborhood, legal, arts, even taggers) to lay a groundwork, working with a receptive neighborhood.

My final ongoing interaction with the piece is to maintain the right to have my permitted time with the piece once a year. I come from the background of being a painter. With my sculpture, however, I like to build surfaces up and then reduce them. With this piece I would like, after taggers have built up the surfaces, to have a chance to reduce the surfaces-sand scrape, uncover, discover. Their art is usually narrative. My narrative is more about the accident of discovery-more abstract. Ironically, such reduction and removal, is normally part of public art maintenance.

It is not within the scope of my project and proposed budget but I see recording of the transitory works, which will evolve, as a potential project in itself. Photographing the changing works and maintaining an archive and/or site is enticing to me.

Respectfully,  
Tom Osgood

## Project Description-Ignite- Tom Osgood

I am looking to build a form (a sculpture), which prioritizes reversing the maintenance priority that looms over the discussion of public sculpture by inviting "taggers" into participation and, by so doing, turning the form into a "sculpture". I am looking to incorporate the culture of those who tag( in this case anyone who wishes to do so), as well as our city governance. I would like to find a receptive community that would engage in the piece and see its benefits.

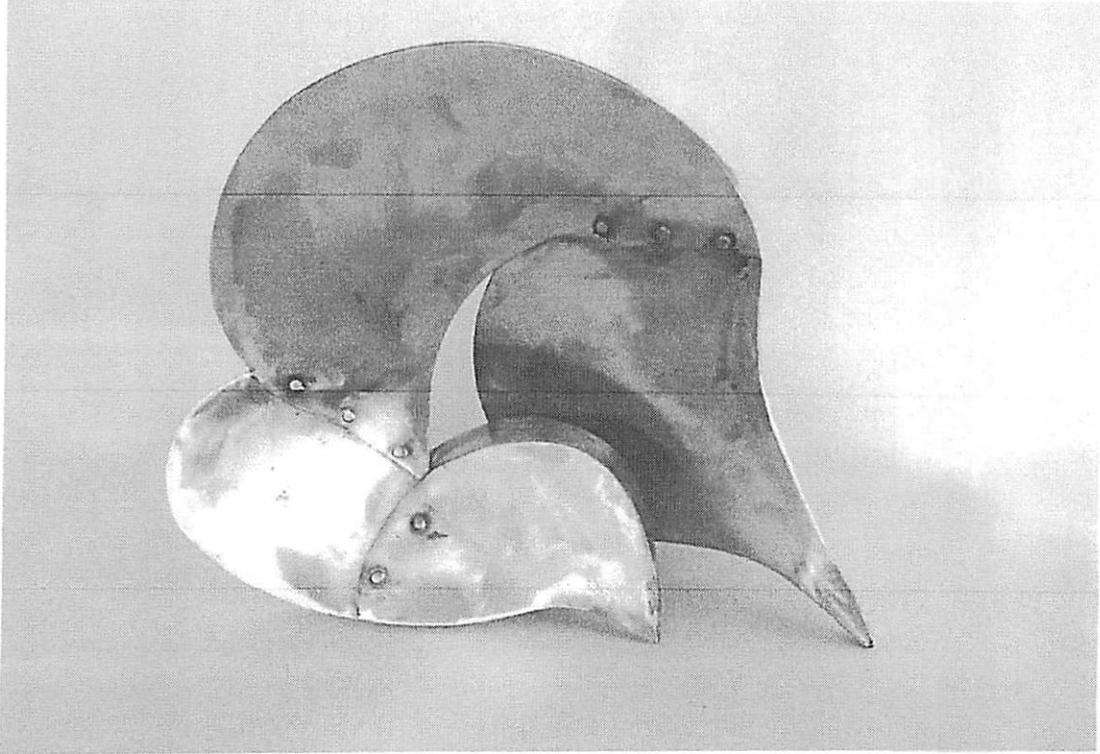
I am proposing to build a freestanding sculpture in a south side Santa Fe City Park location. The sculpture needs to be a large enough tableau for painting to be prioritized, allowing the painters to be fully engaged.

The piece itself is only to be a catalyst at a location where different cultures cross. While the sculptural form can be simple, it is important that it not be just a wall. Even if only for a moment, the sculpture might give the tagger/s a moment to pause and reflect "Why is this here, what is this, why not a wall?" In addition, the piece is to create an intersection of speech, governance, and community. The tagging culture is associated with "guerilla art", working below the radar, in defiance of rules. Municipalities often work to defeat or discourage these actions. I want to embrace, to engage these opposing mindsets, while bringing in my personal take as a third leg. The tagging culture intrigues me but I am certainly an ignorant outsider. Importantly, the piece (the form, its evolving surface and the "action" of those working on this evolving work) will be an addition for the surrounding community, a continuing "teaching moment".

A system has to be created allowing for tagging and over-tagging. I am contacting a nonprofit in Venice Beach, Ca., which works with taggers and maintains tagging walls at Venice Beach. In speaking briefly with them a year and a half ago, I learned that their system requires an easily obtainable permit. I am not sure of the rules or the culture of over-tagging -when and how often it is allowed. I am seeking those answers.

Finally, as my part of the discussion, I would like to reserve the right to have my turn with the sculpture once a year. I come from the background of being a painter. With my sculpture, however, I like to build surfaces up and then reduce them. With this piece I would like, after the taggers have built up the surfaces, to have a chance to reduce the surfaces-sand scrape, uncover, discover. Their art is usually narrative. My narrative is more about the accident of discovery-more abstract.

It is not within the scope of my project and proposed budget but I see recording of the transitory works, which will evolve, as a potential project in itself. Photographing the changing works and maintaining an archive and/or site is enticing to me.



I built this maquette (15X16X14"), as an example for a proposed piece to be 75"high by 80" wide by 64"deep.

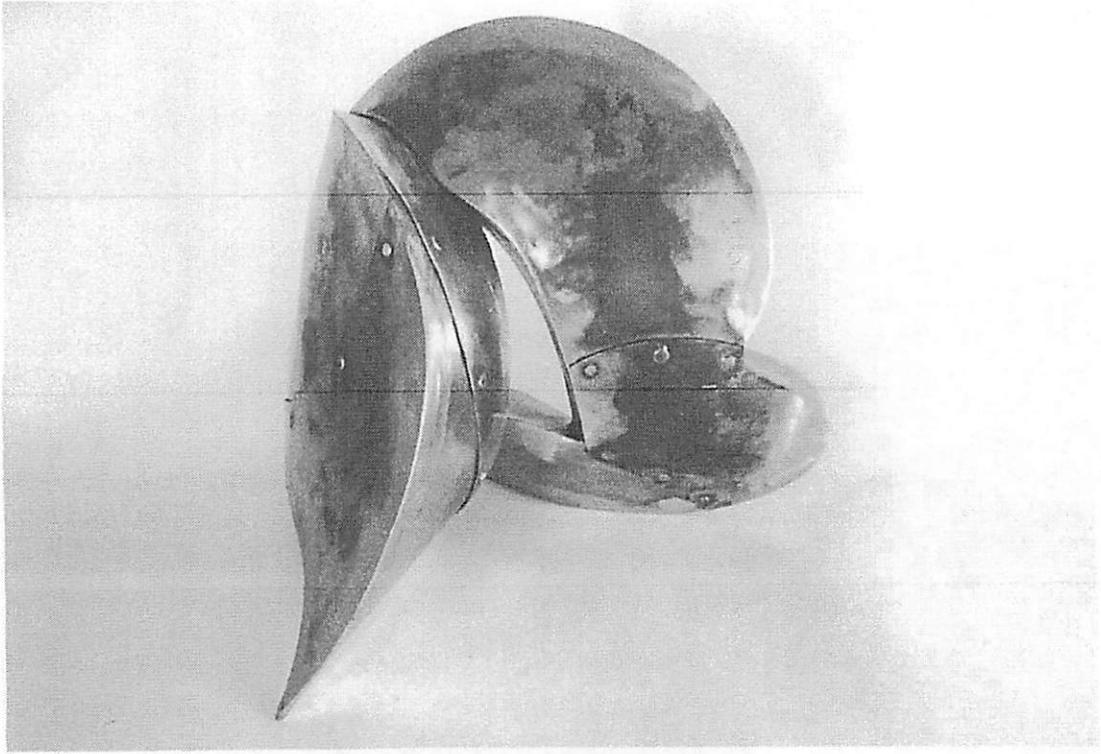


Figure 1. A photograph of a metallic, curved object, possibly a component of a turbine or engine, shown in a cross-sectional view. The object is dark and reflective, with a curved, bowl-like shape. It is positioned against a light background.

Proposal Narrative- Ignite  
Tom Osgood

**Artistic Excellence- Proposed Artworks**

I would be the initial artist involved in building the form. After placement of the form, the "artists" will be the community of those who choose to participate.

I propose building the piece in steel, as I believe the rivets and laps add interest both to the form and as a component to the painting. I could also build the form in concrete over a metal armature. The cement would be a suitable substrate for painting but, in my opinion, would lack the refinement. I think the cost of one vs. the other would be a wash. If I do it all the labor myself in steel, it will take longer, which I can absorb, versus doing the piece in concrete, which would require hiring contractors/laborers, and eating up the cost there.

I also think that a steel piece has an inherent value (even if only sold to Capitol Scrap) should you wish to make a future change, whereas a concrete piece is best suited for a sledgehammer.

**Artistic Excellence- Past Artworks**

Please see images and resume as part of application, for you to decide.

In addition to my sculpture, I worked with clients on many commissions as part of my past career doing high end one of a kind furniture. I have provided one reference, who can attest to my capacity in that area of meeting clients needs and working collaboratively.

**Project Feasibility and Logistics**

I can, by having done past work and by references, demonstrate my ability to build the project on time and in a sound and safe manner.

I am dependent on working with the City of Santa Fe, artistically and legally, to bring the project to fruition. Doing so is part of the piece itself. I sense a willingness on the city's part to make it happen but I know that it is new territory. I am more than willing to go the extra distance and work between all the parties (city community and laborers I will need for construction/installation) to be a facilitator if you will.

**Suitability**

I am looking to construct the form in fabricated steel. I would build the form, with anchors embedded in a concrete foundation, to be hidden by earth, gravel, or grading-both for aesthetic and maintenance reasons. As part of permitting, anyone painting the piece is required to protect and respect the surrounding area, including not getting paint on the ground and in using drop cloths if necessary.

### **Alignment With policy Plank**

I am certainly driven "to make the city a better place for all". I am severely prejudiced in this regard as I believe art is uplifting in intent and in product. This proposal is definitely "community focused" and is innovative, not because of its form but because of turning maintenance predispositions on end, by turning potential cultures in opposition into participants in creation and in edification. I am also intrigued by the prejudice many sculptors have against painting forms (especially "busy" painting) as the belief is that painting breaks down the capacity to view form. This can be a great lab to see what happens.

The piece, in form, is certainly permanent but the piece will only remain so as long as people participate.

I do fail in meeting the "small scale" requirement and cannot compromise on this as I think larger scale is important to success. I am willing to be financially squeezed, at my end, to make it happen.

- I want all people to have access to this piece, should they choose. It is intended to be "welcoming to people of all cultural backgrounds, economic statuses, sexual orientations, gender-identities, ages, and abilities".

- Should the government work with me in realizing this proposal, they are part of the piece.
- I want rules, permitting, and the underlying mutual respect (at least willingness to be receptive) to be part of the piece. Cooperation is not only a necessity in bringing the piece to fruition. It is a key component.

Thomas Osgood  
302 Don Fernando Rd.  
Santa Fe, NM 87505

**Exhibition History**

2016 American Center For Physics College Park, MD  
2015 Community Gallery, Santa Fe, NM  
2014 The Armory Show CCA Santa Fe, NM  
    Red Dot Gallery Santa Fe, NM  
    Winterowd Fine Arts Santa Fe, NM  
2013 Winterowd Fine Arts Santa Fe, NM  
2012 Sculpture Showcase Santa Fe Community College Santa Fe, NM  
    SFCC annual juried show  
    Winterowd Fine Arts Santa Fe, NM  
2011 99 Show, to benefit NMSA Hahn Ross Gallery Santa Fe, NM  
    SFCC annual juried show  
2010 SFCC annual juried show  
2007 SFCC annual juried show  
2000 Shidoni Gallery Tesuque, NM  
1994 Caldbeck Gallery Rockland, ME  
1992 DeAndino Fine Arts, Washington, D.C  
1991 Gallery 68 Belfast, ME  
Glen Echo Gallery, Glen Echo, MD  
1989 Beyond Function/Artists Screens Frick Gallery Belfast, ME  
1988 Landon School Bethesda, MD  
Ellington Gallery, Washington, D.C  
1986-87 National Red Cross Ball Art Direction- design, execution, and installation of  
multi-media concepts  
1986 Ellington Gallery Washington, D.C  
Emerson Gallery Mclean, Va  
Artfellows, Belfast, ME  
1985 Various Group Shows  
Studio Show, Washington, D.C  
1984 Caldbeck Gallery Rockland, ME  
Portland Performing Arts Center Portland, ME  
Artfellows Belfast, ME  
Installation Show 1249 35th St. NW Wash., D.C  
1983 Widener Gallery Trinity College Hartford, CT  
Brandeis University Annual Art Exhibit Washington, D.C.  
Artfellows Belfast, ME  
1981 Barridoff Galleries Portland, ME  
1979 Arts Club of Washington, D.C  
Diana Gallery Philadelphia, PA  
1978 Maine Coast Artists "No Art, Just Sculpture" Rockport, ME  
Landon School Bethesda, MD  
1977 Wadsworth Atheneum Hartford, CT

## Background

2015 Mixed Media Sculpture teacher NMSA Santa Fe, NM

2014 Finalist for New Mexico AIPP Purchase Initiative

2012 Finalist for City of Albuquerque City-wide Sculpture Project

2001-2015 ( 10 weeks each summer) Work and reside in Lincolnville, Me ( rent Santa Fe home to SF Opera)

1986-present Designing and constructing Furniture (one of a kind and multiples)

1986-87 Taught Art History, Duke Ellington School For The Arts

(featuring a co-operative program with The Phillips Gallery of Art, concurrent with the retrospective of Jacob Lawrence paintings)

1985,1986 Studied Woodworking (joinery with application toward sculptural furniture incorporating lacquer finishes) with Henry Barrow, Glen Echo, MD

1984 Accepted to Virginia Center for the Creative Arts

1983 Elected to the Board of directors of Artists Equity, D.C. Metropolitan Chapter (served 3 years)

1981 Accepted to Ossabaw Island Project

1977 Graduated Trinity College Hartford, CT (with honors) B.A., Studio Art

1976 National Finalist, Watson Fellowship

Friends of Studio Art Painting Prize Trinity College

Program Assistant Trinity College

Taught PTA-sponsored art classes for grades 3-6 Kenneally Elementary School, Hartford, CT

Summer 1975 American University, Washington,D.C

1973-74 Barbieri Center Rome, Italy

1972 Graduation Landon School Bethesda, MD

**Project Budget Ignite  
Tom Osgood**

**Materials, Shop Overhead(rent, utilities) \$2000**

**Labor \$6750**

- Working on design
- Negotiating with City
- Negotiating with neighborhood/s
- Constructing the Piece

**Installation \$1250**

- Permitting
- engineering report
- Labor
- Forming /Pouring Slab
- Placing Sculpture
- Materials

**\$10,000 plus GRT**

**Alternative Method in Budget Calculation**

Normally, if I were to sell the proposed sculpture as a form alone at the proposed scale, the price would exceed the proposed budget.

Ignite Image List  
 Thomas Osgood  
 302 Don Fernando Rd.  
 Santa Fe, NM 87505

|                     |      |                                     |                       |        |
|---------------------|------|-------------------------------------|-----------------------|--------|
| 1) Landing Zone     | 2015 | rolled welded steel                 | 27X38X34"             | \$4950 |
| 2) Flip             | 2015 | painted, fabricated steel           | 19.5X32X16"           | \$3600 |
| 3) Link             | 2015 | rolled welded steel                 | 15X24X14"             | \$3600 |
| 4) Toucanhide       | 2014 | painted forged and fabricated steel | 17X24X13.5"<br>\$2900 |        |
| 5) Organic Defense  | 2014 | rolled welded steel                 | 19X24X18"             | \$3250 |
| 6) Bond James Bond  | 2015 | rolled welded steel                 | 22X27X22"             | \$4500 |
| 7) Rotunda          | 2014 | rolled welded steel                 | 21x 37x 30"           | \$5500 |
| 8) Mini 9           | 2012 | painted forged steel<br>wall piece  | 37X37X4 ½"            | \$2550 |
| 9) Followed It      | 2015 | rolled welded steel                 | 24X27X24"             | \$4750 |
| 10) One Sheet Piece | 2013 | powder coated steel                 | 32X54X32"             | \$8700 |
| 11) Twixt           | 2015 | painted forged steel                | 10X16X13"             | \$1950 |
| 12) Sea Section     | 2013 | painted, forged steel               | 7.25X16X 12.25"       | \$1500 |
| 13) Contraposto     | 2016 | tempered fabricated steel           | 11 x 22 x 10"         | \$2550 |
| 14) Spring Fling 15 | 2015 | painted forged steel                | 12 x 12 x 16"         | \$1600 |
| 15) Off The Floor   | 2013 | forged ¼" plate, milk paint         | 27X26.5X 23"          | \$6500 |
| 16) Tailcoat        | 2012 | powder coated, forged steel         | 16X 27X 22"           | \$4500 |
| 17) Green Glide     | 2012 | painted, forged steel               | 9.5"X 18"X 7.5"       | \$1800 |
| 18) Easter 2012     | 2012 | painted, forged steel<br>wall piece | 27X 14.5X 4.5"        | \$3600 |
| 19) Blue J          | 2012 | painted forged steel                | 9.5X 14X 7.5"         | \$1900 |



References for Ignite  
Tom Osgood

John Boyce  
Associate Professor of Sculpture  
And practicing Sculptor  
School of Arts, Design, and Media Arts  
Santa Fe Community College  
Richards Ave.  
Santa Fe, NM  
[JOHN.BOYCE@sfcc.edu](mailto:JOHN.BOYCE@sfcc.edu)  
505 428-1438

Tom O-Sculpture

R Scott Pannick  
Metropolis Development Co. LLC  
Bethesda, MD.  
202-460-4150 Tom O. Furniture Commissions( Residential/ Commercial)  
[Pannicks <scott@pannicks.com>](mailto:Pannicks<scott@pannicks.com>)

Cristina Gonzalez  
Chair of Visual Arts  
New Mexico School for the Arts  
[cgonzalez@nmschoolforthearts.org](mailto:cgonzalez@nmschoolforthearts.org)  
New Mexico School for the Arts • 275 E. Alameda • Santa Fe, NM 87501  
main 505/310-4194 •  
cell 505/670-9579

**Cultural Investment Program**  
Eligibility and Criteria for Category A

- Only Santa Fe-based organizations whose mission includes the arts will be funded.
- Be a federally recognized nonprofit with an IRS 501(c)3 status; OR a public agency (as defined in NMSA Section 11-1-1 or any county, state or education institution specified in Article 12, Section 11 of the NM Constitution).
- Have a State of New Mexico Incorporation Certificate as a domestic or foreign nonprofit corporation and be in good standing with the State.
- Organizations must have a current City of Santa Fe business registration number.
- Organizations who do not meet the above requirements may apply through a fiscal agent. As an organization, the fiscal agent must meet all eligibility requirements.
- City of Santa Fe-operated programs are not eligible.
- Annual organizational operating budget under \$200,000 during the most recently completed fiscal year.

**Project Eligibility**

- Projects must take place in the northern portion of Santa Fe county (i.e. Madrid/ Galisteo to northern boundary of county)
- Up to \$5,000 request.
- Must support the presentation of artistic content to the public (i.e. performances, productions, exhibitions, art markets, fairs and festivals (i.e. indoor or outdoor community celebrations of the arts), and workshops or conferences); funds cannot support ancillary, non-arts program.
- Contract amount must be dollar-for-dollar in any mix of cash or in-kind

**Review and Criteria**

- Applications are reviewed by staff for eligibility and completeness
- A panel consisting of Arts Commissioners

**50% Evidence of potential attraction tourists**

*Such as:*

- Estimated size, diversity and geographic location of the audience
- Feasible promotion and marketing plan; quality of marketing and promotional materials
- Strategic partnerships/collaborations to increase marketing/promotion reach
- Capacity to collect demographic information

**50% Standards of artistic excellence and administrative capability**

*Such as:*

- Quality of artistic samples submitted
- Ability to foster the creation, production, presentation and awareness of the arts in Santa Fe
- Qualifications/backgrounds of artistic & administrative personnel
- Accuracy of the application materials; realistic project budget; financial stability

**Reporting & Recording Requirements**

- Provide access to event for purposes of evolution.
- Report demographic/attendance numbers.
- Samples of marketing, advertising and promotional materials produced under the contract.
- Use Arts Commission logo on all printed and digital materials related to the contract.



**Cultural Investment Program**  
**Eligibility and Criteria for Category B**

- Only Santa Fe-based organizations whose mission includes the arts will be funded.
- Be a federally recognized nonprofit with an IRS 501(c)3 status; OR a public agency (as defined in NMSA Section 11-1-1 or any county, state or education institution specified in Article 12, Section 11 of the NM Constitution).
- Have a State of New Mexico Incorporation Certificate as a domestic or foreign nonprofit corporation and be in good standing with the State.
- Organizations must have a current City of Santa Fe business registration number.
- Organizations who do not meet the above requirements may apply through a fiscal agent. As an organization, the fiscal agent must meet all eligibility requirements.
- City of Santa Fe-operated programs are not eligible.
- Annual organizational operating budget under \$500,000 during the most recently completed fiscal year.

**Project Eligibility**

- Projects must take place in the northern portion of Santa Fe county (i.e. Madrid/ Galisteo to northern boundary of county)
- Up to \$10,000 request.
- Must support the presentation of artistic content to the public (i.e. performances, productions, exhibitions, art markets, fairs and festivals (i.e. indoor or outdoor community celebrations of the arts), and workshops or conferences); funds cannot support ancillary, non-arts program.
- Contract amount must be dollar-for-dollar in any mix of cash or in-kind

**Review and Criteria**

- Applications are reviewed by staff for eligibility and completeness
- A panel consisting of Arts Commissioners

**50% Evidence of potential attraction tourists**

*Such as:*

- Estimated size, diversity and geographic location of the audience
- Feasible promotion and marketing plan; quality of marketing and promotional materials
- Strategic partnerships/collaborations to increase marketing/promotion reach
- Capacity to collect demographic information

**50% Standards of artistic excellence and administrative capability**

*Such as:*

- Quality of artistic samples submitted
- Ability to foster the creation, production, presentation and awareness of the arts in Santa Fe, including educational, outreach and/or economic benefits
- Qualifications/backgrounds of artistic & administrative personnel
- Accuracy of the application materials; realistic project budget; financial stability

### **Reporting & Recording Requirements**

- Provide access to event for purposes of evolution.
- Report demographic/attendance numbers.
- Samples of marketing, advertising and promotional materials produced under the contract.
- Use Arts Commission logo on all printed and digital materials related to the contract.