City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 5/12/14 TIME 8:21am
SERVED BY Julie Bystrom
RECEIVED BY

ART IN PUBLIC PLACES
Thursday, May 19, 2016
Community Gallery
Santa Fe Community Convention Center
201 W. Marcy St.
505-955-6707
5:00 PM

1. Call to Order

2. Roll Call

3. Approval of Agenda

4. Approval of Minutes
   a) April 11, 2016

5. Reports and Project Updates
   a) Ignite and Purchase Program
   b) Acequia Trail Crossing

6. Action Items
   a) Request for Approval of Ignite Proposal by Anne Russell and Christy Hengst, $10,000
   b) Request for Approval of Selection Committee Recommendation to Appoint Drew Lenihan to Art in Public Places Committee.
   c) Request for Approval of Pilot Youth Mural Program Collaboration with Children & Youth Commission

7. Discussion Items

8. Adjourn

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

ART IN PUBLIC PLACES
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April 11, 2016

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Call to Order and Roll Call	A regular meeting of the City of Santa Fe Art in Public Places was called to order on this date by Debra Garcia y Griego, at approximately 4:30 pm in the City Councilor's Conference Room, Santa Fe, New Mexico. A quorum is reflected in roll call.	Page 1
Approval of Agenda	**NO CHANGES** ***Mr. Muchmore moved to approve the agenda as presented, second by Mr. Vallo, motion carried by unanimous voice vote.***	Page 1
Approval of Minutes February 18, 2016	***Mr. Vallo moved to approve the February 18, 2016 minutes as presented, second by Mr. Muchmore, motion carried by unanimous voice vote.***	Page 1
Project Updates a) Downtown Transit Center Design Work b) Acequia Trail Pedestrian Crossing c) Children & Youth Commission Collaborative	Informational, no formal action.	Page 1-2
Action Items a) Request for approval of Six Pilot Program Selections. b) Request for approval: Ignite Program Recommendations (3 submissions)	***Mr. Chase Daniel moved to approve the six pilot projects based on ranking, funding and space requirements in city parks, second by Mr. Muchmore, motion carried by unanimous voice vote.*** ***Mr. Chase Daniel moved to approve the three projects, New Mexico in 4 Seasons, Educational Mural, HITCH and Graffiti Free Wall Sculpture, second by Ms. Deitch, motion carried by unanimous voice vote.***	Page 2-3
Adjournment	There being no further business to come before the Art in Public Places Committee, the meeting was adjourned at 4:55 pm	Page 3
Signature Page		Page 3

City of Santa Fe

ART IN PUBLIC PLACES – 4/11/16

DRAFT UNTIL APPROVED

Fran Lucero, Stenographer
4/11/2016

ART IN PUBLIC PLACES
MINUTES
April 11, 2016
4:30 PM – 4:55 PM

I. Call to Order

A regular meeting of the City of Santa Fe Art in Public Places Committee was called to order on this date by Debra Garcia y Griego, at approximately 4:30 pm in the City Councilor's Conference Room, City Hall, Santa Fe, New Mexico. A quorum is reflected in roll call.

II. Roll Call

Present:
Matthew Chase-Daniel
Sandra Deitch
Brian Vallo
Henry Muchmore

Not Present:
Ann Weisman, Excused
Katelyn Peer, Excused

Others Present:
Debra Garcia y Griego, Director for Arts Commission and Moderator
John Tennyson, Program Planner
Fran Lucero, Stenographer

III. Approval of Agenda

No changes to agenda.

Mr. Muchmore moved to approve the agenda as presented, Mr. Vallo second the motion, motion carried by unanimous voice vote.

IV. Approval of Minutes

a) February 18, 2016

No changes from Staff.

Mr. Vallo moved to approve the minutes of February 18, 2016 as presented, second by Mr. Muchmore, motion carried by unanimous voice vote.

V. Reports and Project Updates

a) Downtown Transit Center Design Work
This is the re-design of Sheridan Street - there have been some changes and further updates will be presented at next meeting.

b) Acequia Trail Pedestrian Crossing
This project is the bridge under Cerrillos Rd. and went out for construction bid this week.

c) Children & Youth Commission Collaborative
This topic is included in the Arts Commission Long Range Plan and opened up discussion to reinstate a revised City Mural Program utilizing bond money next year. This was an interesting collaborative with city artist and youth. It provides education on graffiti and personal development as well as apprenticeship for youth. It also helps to build community with youth in art. Staff-to-staff has been working on this collaborative and if we use bond money this committee would have an active role. Ms. Garcia y Griego will provide more information at future meetings.

VI. Action Items

a) Request for approval of Pilot Purchase Program Selections – All viewed on overhead projection.

i. Hummer, Don Kennell, $40,000
Comments: Bird is 15' tall, questions on the base size. It needs to have an association by size as to where it is placed.

ii. Untitled (OneTouch and the Meniscus Trembles) Andrew Davis, $17,900
Tiles spell out One Touch and the Meniscus Trembles.

iii. Rock Paper Scissors, Kevin Box /Selby Fleetwood, $50,000
Comments: It is made of all bronze. It is an invitation for people to write on it, precaution. It is playful in terms of its content meaning and committee would like to see it someplace playful where kids can enjoy it. Kid oriented.

iv. Proud Outlook, Jill Schwaiko, $28,396
Comments: Minimum impact; needs an intimate park so it can have presence. Bronze and stone are nice compliment to each other.

v. Joy of Life, Milton Hebald/Pushkin Gallery, $48,000
No Comments.

vi. Clothesline, Nicholas Herrera/Evoke Contemporary, $22,500
Comments: Cut place steel hanging from steel line. It was recommended that it be a passive park location vs. an active park location. This piece may need more review as to where it is located.

Mr. Chase Daniel moved to approve the six pilot projects based on ranking, funding and space requirements in city parks, second by Mr. Muchmore, motion carried by unanimous voice vote.

Discussion:
Mr. Vallo asked if the recommendation from the committee was based on ranking and if they are recommending funding as allocated? Ms. Garcia y Griego noted that the selection committee understood that the selection would be based on space requirements and funding availability. The budget we are working with is approximately $100,000 and we need to consider that the Ignite program recommendations also fall within the $100,000. Ms. Deitch also asked about the upkeep and the maintenance cost.

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
Zona Del Sol is one location that is being considered and there are some restrictions.

ii. Niomi Fawn, HITCH, $10,000
Related to bicycle parking in downtown Santa Fe. This collaboration is proposing to make sleeves for the parking meters which would be able to accommodate car and bicycle parking.

iii. Thomas Osgood, Graffiti Free Wall Sculpture, $10,000
Metal sculpture, this piece would be offered so people could paint on it. This one will take coordination with Parks to find the right place. This may not be feasible to do this fiscal year.

Ms. Garcia y Griego noted that there is a 4th proposal not included in today's packet; it will be presented for committee approval at a later date.

Mr. Chase Daniel moved to approve the above mentioned three projects, New Mexico in 4 Seasons Educational Mural, HITCH and Graffiti Free Wall Sculpture, second by Ms. Deitch, motion carried by unanimous voice vote.

Adjourn

There being no further business to come before the Art in Public Places Committee, the meeting was adjourned at 4:55 pm.

Signature Page:

Debra Garcia y Griego

Fran Lucero, Stenographer

RECEIVED
FEB 29 2016

Dear Members of the Santa Fe Arts Commission Committee,

We submit to you the proposal "Same Boat" to be considered for the Ignite grant.

Same Boat combines artist collaboration, community participation, creative youth engagement, and positive action regarding climate change, in a piece that will be both beautiful and functional, and will delight the residents of this City for many years to come.

The name and form of Same Boat points out that we are bound together in our responsibility to local and global environmental issues. The globe shape and map of the world incorporated into the design furthers that awareness. The hand-made, touched quality of the tiled mosaic reinforces the direct connection we have with the earth. And significantly, the drawings, carvings and writing captured in its shimmering surface provide a permanent record of the inspiration of children and teens from around Santa Fe, responding to the issues that will most affect their generation.

We, Anne Russell and Christy Hengst, are two long-time residents and artists of Santa Fe. We have the technical experience, creative energy, and relational skills to bring this project to fruition. Christy Hengst has been making public art in Santa Fe for decades, and many of her projects have involved permanent installation of outdoor functional pieces using high-fired tile mosaic. Anne Russell brings years of experience working with steel, cement, mosaic, and ceramic to create whimsical, narrative public art around the country. Both artists have proven experience working locally in the Santa Fe community and particularly with youth to think, imagine, educate, and create art.

We are excited to propose Same Boat. We hope you agree this is an ideal project for the Ignite initiative, and the City of Santa Fe.

Sincerely,

Anne Russell
Christy Hengst

contact: Anne Russell
email: annerussellart@gmail.com
cell: 505 660-3985
address: 3137 Vista Sandia
Santa Fe, NM, 87506

Project Description for "Same Boat": Santa Fe Art in Public Places Ignite Proposal
Anne Russell and Christy Hengst

"Same Boat" is a collaboration between two Santa Fe artists and the wider Santa Fe youth community. The proposed work simply and directly captures the fact that we are literally in the same boat when it comes to planetary issues and climate change. Same Boat combines the themes of climate awareness, renewable energy, global stewardship, and community involvement in its form and creation, and in the varied messages and images incorporated into its tiled surface.

The form of the sculpture is a combination of boat and cradle, where the hood of the cradle is an open globe. The boat/cradle/globe shape symbolizes our earth as our home from earliest childhood, our shared vessel, and our shared responsibility. The surface of the Boat will be clad with hand-made ceramic tiles. Many of these will be made collaboration with youth from Santa Fe. Working with one group of elementary age and one group of high school age students, we will conduct mini-workshops to explore and artistically respond to climate change issues. We will bring in speakers well-versed in environmental issues to educate and inspire our young collaborators. The kids will then have the opportunity to write or draw their ideas and possible solutions (however farfetched!) to current global problems.

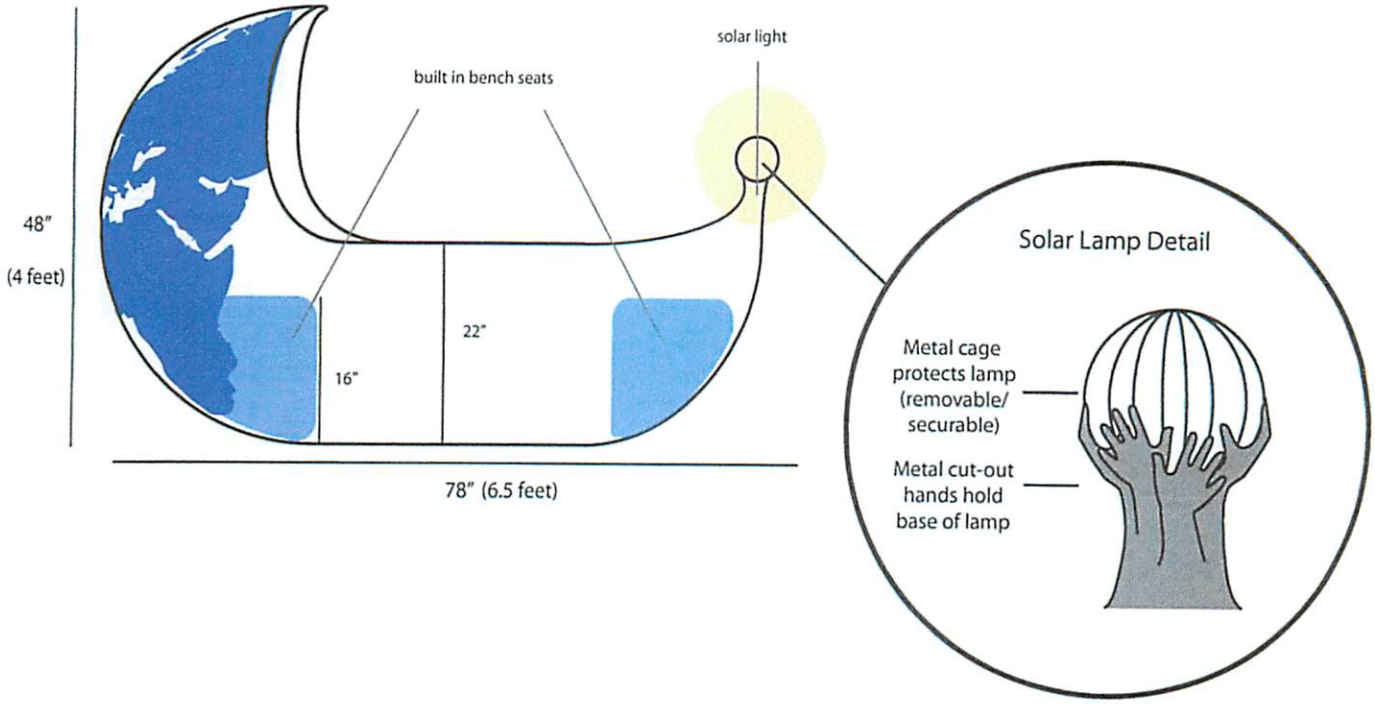
The teenagers will write or draw on paper, and their work will be transferred through a silkscreen process and printed onto the clay. After firing, these become the larger surfaces of the Same Boat hull. The younger children will be carving directly into leather-hard clay. These tiles, once glazed and fired, punctuate the composition with texture, like clusters of barnacles. The earth's continents float across the globe-shaped cradle hood, and interspersed throughout the piece are smaller plain mosaic tiles, tying everything together. The cobalt blue, white and green of the tiles flow around the form and create a harmonious, earth-from-space effect.

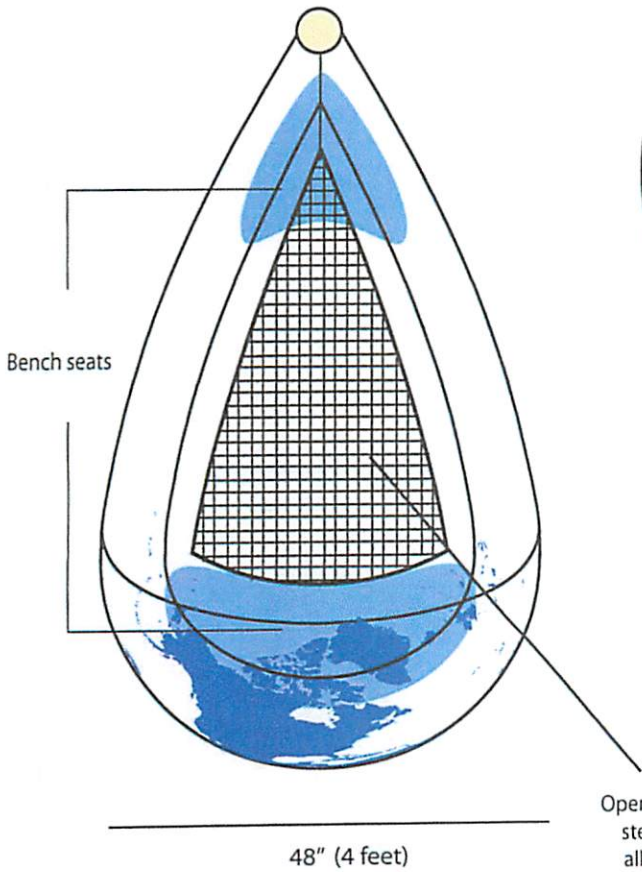
The curved form of the globe surrounding the seat inside the stern of Same Boat provides a sheltering space to gaze out at the surrounding world, while the seat at the prow invites two people to interactively share the space inside the Boat. The two bench seats will use innovative renewable construction materials: stacked, recycled water bottles filled with sand, bolstered with steel and cement. The solar lantern mounted on the prow of the Boat incorporates the theme of renewable energy and provides a symbol of hope as well as gentle light at night. The cut-out hands holding the light recall the hands of the young artist-collaborators who helped create the tiles, and symbolize the hope that lies within our own hands as a community.

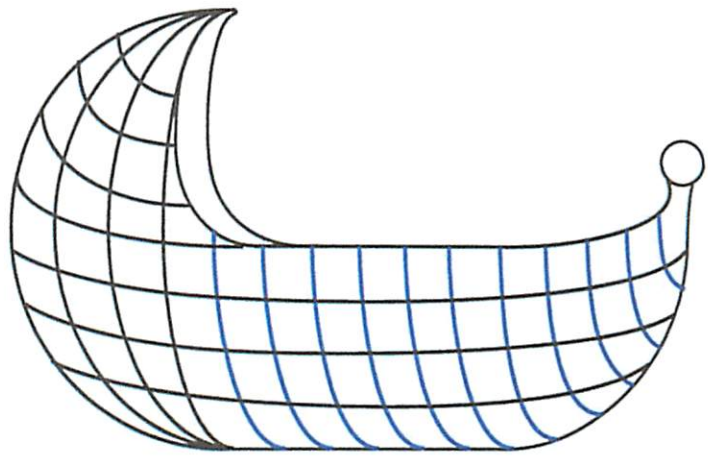
The Boat form will be built with a steel frame under a cement and wire mesh structure. The finished work will be fixed to a steel substructure installed underground to ensure that it will be structurally suitable for robust play and interaction. Once it is installed at its selected Santa Fe park location, its solid construction and whimsical nature will welcome the community to safely play in, sit in, and climb on the Boat, and/or to read and enjoy the words and images covering its surface. The resulting installation will provide a permanent, playful, beautiful, and meaningful symbol of Santa Fe's dedication to climate awareness and community engagement.

"Same Boat"

Steel frame, cement/metal mesh body, hand-crafted tile surface; solar light; recycled bottle benches

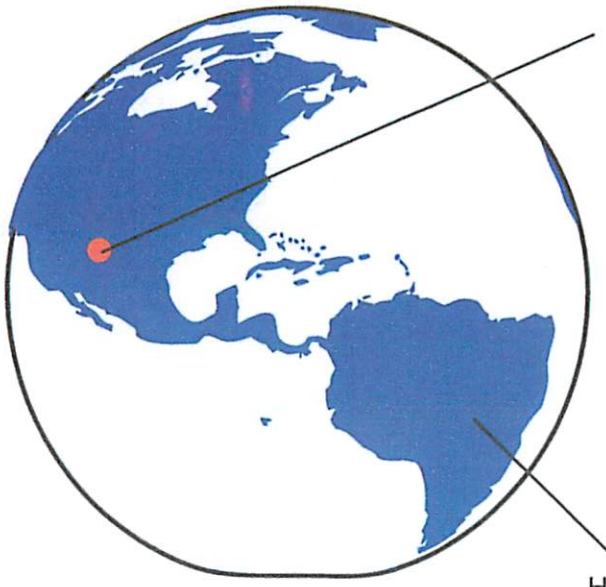


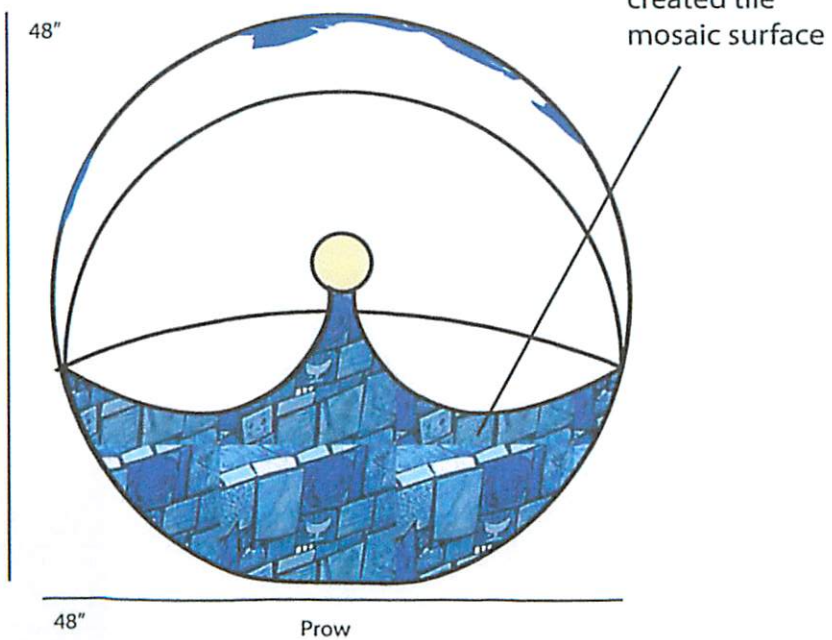




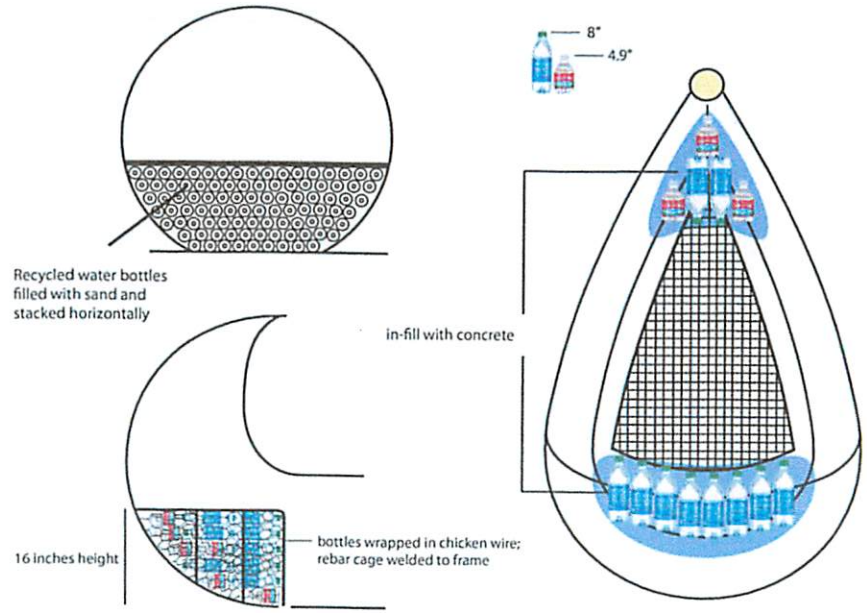
Horizontal and vertical 3/4" rebar supports every 6" around globe hood. Supports along sides of boat: every 6", welded to iron mesh grate at base. Entire form wrapped with chicken wire and filled with 3" of concrete. Top layer for interior of boat = smooth cement. Exterior = hand-crafted ceramic tile mosaic finished with weatherproof epoxy grout

"Same Boat"

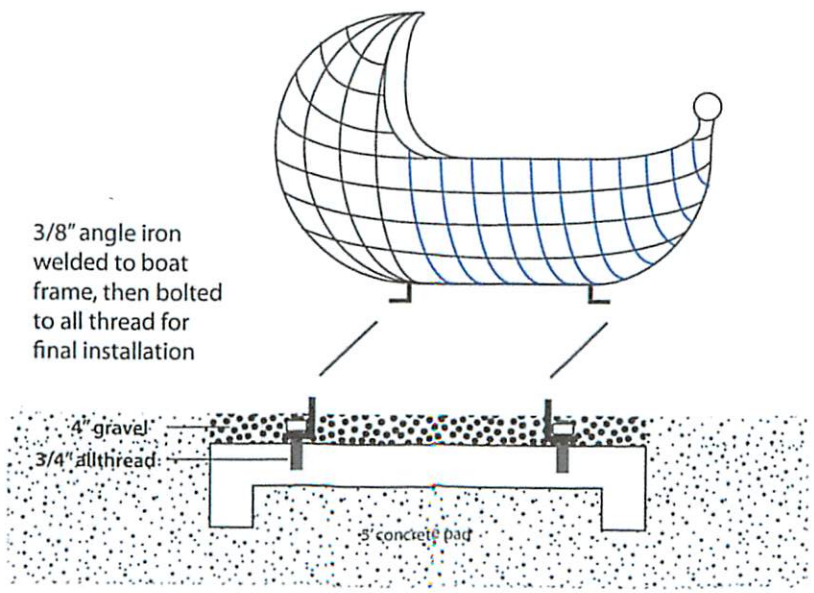




Benches with recycled water bottle construction



Installation



Proposal Narrative for Santa Fe Art in Public Places Ignite Proposal: "Same Boat"

Anne Russell and Christy Hengst

Artistic Excellence: Proposed Artwork

Same Boat works on many levels. The piece itself will be both symbolic and beautiful, luminous in blue and white with hints of green, combining delicate drawings and handwriting mixed with strong carved lines and contrasting patterns, on a curved structure that is familiar and pleasing to the eye. Its form evokes a boat, cradle, and beacon of light. It is thought-provoking in its earth-shaped form and environmentally-themed tiles. It is connected to the community, as the youth of Santa Fe will work on it and proudly see their contribution on permanent display. Last, but not least, it is functional, as seating for shared conversation and for children's play.

The level of craftsmanship Same Boat represents is very high. The form of the piece is elegant and inviting, and the interior is smooth and pleasing to touch. The hand-made tile mosaic on its surface is very labor-intensive, and in its final expression you can clearly see and feel the touch of the artists who worked on it. In addition, the varied content of the tiles brings multiple layers of meaning and engages the interest of viewers. In particular, silk-screening artwork onto the clay captures a specific, fleeting moment in this specific community in all its beauty, down to the way that a child crossed their T's or a teen adds a quick sketched line as an afterthought.

The renewable and recycled materials used to create the piece further bind its construction to its overall theme. Using recycled single-use water bottles in its structure draws on innovative, affordable construction techniques now in use in the third world to combat homelessness and plastic waste, and the solar light provides a clearly visible and symbolic use of renewable energy.

The community interaction involved in making this piece is equally important, as together we face one of the biggest issues of our time: climate change. From engaging kids to think about this subject and create artwork about it, to capturing the global map with Santa Fe shown in its place on the planet, Same Boat helps Santa Fe become more aware of our connection with the whole.

Artistic Excellence: Past Artworks

Both Christy Hengst and Anne Russell have extensive experience in making both large and small-scale objects with the proposed materials, and in working collaboratively with other artists and the community. Hengst has been creating public art for the past three decades, many of the projects using hand-made, high-fire ceramic mosaic for permanent pieces outdoors, and many involving the participation of children. In addition, she has been developing the technique of silk-screening onto clay for the past 13 years, most notably for the Birds in the Park project, an international traveling public art installation. That project integrated conceptual content with high craftsmanship and community engagement.

Russell began as a printmaker and painter and has worked in ceramic and mixed media sculpture for over 12 years, at times printing onto ceramic and incorporating that technique in her expressive figurative ceramic work. More recently she has focused on developing welding and steel and cement construction skills for the past four years in order to create more durable outdoor pieces. The resulting sculptures are simple but beautiful, and many are currently on public display in multiple outdoor locations.

Project Feasibility and Logistics

Through many completed projects of this nature, the artists have a very good sense of what works, what will endure, and what will not. The budget reflects their detailed planning, and several potential partners for the youth art workshops have been identified, including the Community Foundation, Warehouse 21, Global Warming Express, Artworks, the Boys and Girls Club, the Santa Fe Public School System, and Whole Foods, who will donate snacks for the workshops. Other confirmed partners include Santa Fe Community College, for welding and metal working equipment and shop space to build the Same Boat form, and Helmut Hillenkamp, who offers his flat-bed truck and crane for the on-site installation of the piece and will act as consultant for general construction issues. In addition, Christy Hengst can supply free of charge: studio space with slab roller and kilns, all materials for working with the clay (carving tools etc.), printer for creating transparencies, equipment for silk-screening, glaze-making equipment, high-fire green glaze, and extra previously hand-made mosaic pieces for use in fill in Same Boat. Anne Russell will add her experience in metal and cement sculpture, mentoring kids and teens, additional welding and metal working equipment and tools, the heavy woven steel grate for the base of the boat, and online technical expertise for any needed documentation, drawings, flyers, and publicity for community participation.

Suitability

Same Boat will be an attractive, sturdy, self-sufficient piece suitable for any park in Santa Fe, particularly one where children and teens gather. The high-fired tiles and underlying construction are able to withstand the freeze-thaw cycle in Santa Fe, and the proposed cement and grout. (Uniflex and epoxy grout) have been tried and tested in many local public projects to survive beautifully over the decades. The underlying form will likewise be solidly built and permanently anchored underground, so that the finished work will be suitable for children to climb on.

Maintenance should be minimal, limited to the occasional changing of the built-in solar globe (every 2-5 years). Drainage issues inside the boat have been addressed by a floor grate and a gravel pit underneath the structure. The size of Same Boat is inviting, and the subject matter is engaging and appropriate for any age.

Alignment with Policy Plank

Same Boat supports all three policy planks:

- **Creative Spaces:** enriches public space (park) by adding not just thought-provoking artwork but also an enduring play structure created using recycled materials and renewable energy.
- **Engagement:** Community involvement and outreach in the creation of the piece, but also in its use, inviting participation in the arts through imaginative play in and around the piece
- **Youth Arts:** in-school/after school program on climate issues and mentorship to create the artwork to be used in creating the piece.

Christy Hengst, Bio

Christy Hengst's public artwork involves sense of place, and the potential of heightening perceptions in people. Site-specific projects include several New Mexico Arts 1% for arts projects, three bus stops in Santa Fe, a large sculpture project in Cuenca, Ecuador, and the 4-year international traveling public installation "birds in the park". In addition to many solo shows in museums and galleries internationally of her indoor work, she also recently organized a conference on Public Art in Santa Fe ('Evolving Intentions in Public Art') and was a presenter on public art for the Creative Communties Conference in 2015. She is married to blacksmith Helmut Hillenkamp with whom she sometimes collaborates, and they have two children. **www.christyhengst.com**

Born: USA, 1967

SELECTED PUBLIC PROJECTS:

2014 *Birds in the Garden*, **Santa Fe Botanical Garden**, Santa Fe, NM.
2011 *Birds at the Museum*, **Denver Art Museum**, Denver, CO.
2008-2013: *Birds in the Park:* **traveling public art project** 75 locations internationally.
2003 *Kathryn St. Bus Stop*, Santa Fe, NM. In collaboration with Helmut Hillenkamp.
2001 *Railyard Bus Stop*, **Railyard Park**, Santa Fe, NM. In collaboration with Helmut Hillenkamp, Commissioned by the city of Santa Fe.
1998 *Two Rivers Meet*, **New Mexico State Hospital**, Las Vegas, NM. Seating area with fountain. A new Mexico Arts-Art in Public Places project.
The Passage of Time **El Camino Real Middle School**. Las Cruces, NM. A New Mexico Arts-Art in Public Places Project.
1997 *Monumento al Herrero* (Monument to the Blacksmiths) **Plaza of Blacksmiths**, Cuenca, ECUADOR. Sculpture project in collaboration with Hillenkamp and Cardoso. Commissioned by City of Cuenca, Ecuador.
1995 *Symbolic Gateway Bus Stop*, **Santa Fe Community College.** Santa Fe, NM. Commissioned by the City of Santa Fe.

SELECTED SOLO:

2007 *Relationships*, **IX Bienal de Cuenca**, Casa de los Arcos, Cuenca, ECUADOR.
2006 *Running on Full*, **Museum of Fine Arts**, Las Cruces, NM.
Sealed in Wax, **Box Gallery**, Santa Fe, NM.
2005 *Selado en Cera*, **Museo de Arte Moderno**, Cuenca, ECUADOR.
Versiegelt in Wachs, **BBK-Galerie**, Aachen, GERMANY.
2003 *Cave*, **Box Gallery**, Santa Fe, NM.
New Work from Christy Hengst, **Basiste Gallery**, Santa Fe, NM.

EDUCATION

1996 **Antioch University**, MA / Fine Arts, Individualized Master of Arts Program.
1990 **Amherst College**, BA / Fine Arts. Amherst, MA

SELECTED TEACHING/ CONFERENCES/ RESIDENCIES

2016 Instructor, Esalen Institute, Big Sur, CA.
2015 Conference presenter: **Building Creative Communities**, La Fonda, Santa Fe, NM.
2014 Conference organizer: **Evolving Intentions in Public Art**, CCA, Santa Fe, NM.
2007 Instructor, Ludwig Museum, Aachen, GERMANY.
2005/2006 Instructor, Santa Fe Clay, Santa Fe, NM
Instructor, Ludwig Museum. Aachen, GERMANY.
1999 Instructor, Santa Fe Community College. Santa Fe, NM.
1998 Artist in Residence, Esalen Institute. Big Sur, CA.
1997 Instructor, Artist in Residence, Fundacion Paul Rivet. Cuenca, ECUADOR.

Anne Russell Artist Bio for "Same Boat" Ignite Proposal

Anne Russell's striking narrative sculptures explore the natural world and our place within it. Her work entered the world of public art in 2014 in the San Juan Island Sculpture Park in Roche Harbor, WA, followed by the public art program in Cañon City, CO. Since then she has honed her skills creating large-scale work in steel, cement, ceramic, and glass, drawing from her years of work in ceramic and mixed media sculpture. The communal nature of studio work in her years at Santa Fe Clay led to collaborative projects with Axle Contemporary. In the Luted Crucible project, she worked collaboratively with five other sculptors and applied her teaching and mentoring skills to working with sculpture students at NMSA. Like many artists, Russell has become increasingly concerned about the effects of global warming on our environment; "Same Boat" proposed to provide her creative, collaborative response.

Selected Exhibitions

2015

• *The Luted Crucible*, Collaboration with Axle Contemporary, participating guest artists, and students at NMSA, Santa Fe, New Mexico. Ancient hands-on bronze-pouring techqnique for small-scale sculpture.

• *Santa Fe Art In Public Places Purchase Program:* Three pieces currently under consideration for purchase

• *San Juan Island Sculpture Park,* Public Art Program, San Juan Island, Washington

• *Main Street Artz*, Public Art Program, Cañon City, Colorado

2014

• *Contemporary Clay Fair,* Santa Fe, NM

• *Royal Breadshow,* Axle Contemporary Gallery, Santa Fe, NM

• *San Juan Island Sculpture Park,* Public Art Program, San Juan Island, Washington

• *Sculpture in the Park,* Loveland, CO

2013

• *30th Annual Sculpture in the Park*, Loveland, CO

• *2013 Regional Juried Ceramics Competition,* University of Dallas, Dallas, TX

2012

• *Sculpture in the Park,* Loveland, CO

• *Contemporary Clay Fair*, Santa Fe, NM

• *Naked,* Fuller Lodge Art Center, Los Alamos, NM

2011

• *2011 Regional Juried Ceramic Competition,* University of Dallas, Dallas, TX

• *Feats of Clay XXIV*, Lincoln Arts and Culture Foundation, Lincoln, CA

• *Workhouse Clay National Ceramics Exhibition,* Lorton, VA

• *Sculpture in the Park,* Loveland, CO

Additional Experience: *Envision Santa Fe,* Volunteer teen mentor
Juror, ***Youth Art Competition,*** Menlo Park, CA

Education: Gonzaga University, BA, minor in Fine Art

Further studies at L'Ecole de Beaux Arts, Laval, France.

Project Budget for Same Boat

Materials

Steel and concrete structure:

Rebar, 260 feet.....$100

Chicken Wire, 5 rolls.....$25

Concrete.....$100

Solar light (will need replacing every 2-5 yrs) $20

1/8 steel rod for solar light cage, 8 ft.....$20

Steel plate for hand cut-outs framing light.....$20

$285

Ceramic

Clay, Porcelain or High-fire Stoneware
10 25# bags at approximately $25/bag $250

Glaze Materials, and Cobalt Pigment.....$75

Silkscreens, 5 large, at $25 each $125

Photo emulsion, for exposing images.....$25

Transparencies, for exposing images.....$25

Firings, about 4 bisques and 7 cone ten, ...$220

Uniflex flexible cement for bonding ceramic to metal.....$270

Epoxy Grout, 2 one-gallon units at $125 each $250

Setting and grouting supplies
Trowels, floats, sponges, gloves, tape.....$50

$1,290

Christy Hengst can supply free of charge: studio space w/slabroller and kilns, all materials for working with the clay (carving tools etc. for workshops with kids), printer for creating transparencies, equipment for exposing silkscreens, glaze-making equipment, high-fire green glaze for some of tiles and leftover previously hand-made mosaic pieces for use in piece, as well as truck and crane for installation of final piece on site.
Anne Russell can supply free of charge: steel woven mesh grate for base of sculpture. She has also already has arranged the shop space to build the form, and all needed tools and equipment, in partnership with the Santa Fe Community College.

Labor

Construction of form, 85 hours @ $15/hr. $1,290

Youth art workshops, including prep, 20 hours $300

Honorary for guest speakers.....$200

Creation of tiles, and bisquing,glazing,firing, 200 hours.....$3,000

Silk-screen labor
Creation of transparencies, 6 hours.....$90
Coating and exposing of screens, 10 hours.....$150
Printing on tiles, 35 hours $525

Cementing tiles and mosaic to form, 120 hours.....$1,800

Grouting with epoxy grout, 30 hours.....$450

Location of piece on site, including prep, 16 hours $240

Title plaque from bronze.....$250

$8,295

TOTAL BUDGET.....**$9,870**

Annotated Slide List for "Same Boat"

Images of work by Christy Hengst:

1. **Birds in the Garden,** Santa Fe Botanical Garden, Santa Fe, NM. High-fired porcelain with cobalt serigraphy, and steel bases, ~18"w x 6"d x 12"h each. About 75 porcelain birds landed in the garden for 5 months. 2014.

2. **Birds in the Park,** National Mall, Washington DC. High-fired porcelain with cobalt serigraphy, and steel bases, ~18"w x 6"d x 12"h each. The project originated in Santa Fe, then flew further afield, landing in over 75 locations internationally. 2012. photo: Genevieve Russell.

3. **Birds in the Park,** Detail showing the fired result of cobalt silk-screening of layered images (including a home calendar and a Wikipedia article) onto porcelain. This example does not have clear glaze over it.

4. **Ceramic Bench** at Fayette Street Academy, Santa Fe, NM. Hand-made, high-fired ceramic tiles, carved by the kids at the school, and glazed with cobalt pigment and clear glaze. Bench created from cinder block, chicken wire and cement. Donation. 5'w x 2'd x 2'h. 2011.

5. **Hot Tub,** private residence, Santa Fe, NM. Hand-made, high-fired ceramic tile cemented to concrete form with rebar armature underneath. Tub holds about 400 gallons of water, and mosaic consists of about 3,000 tiles. $50,000. 2001.

6. **Pump House,** private residence, Santa Fe, NM. Hand-made, high-fired ceramic tile cemented to concrete form with rebar armature underneath. ~20'w x 6'd x 10'h. $15,000. 2006.

7. **Railyard Bus Stop,** Railyard Park, Santa Fe, NM. Collaboration with blacksmith Helmut Hillenkamp. Hand-made, high-fired ceramic tiles, and forged and fabricated steel. Large central mural is a precise map of Santa Fe, with the grout lines as streets. A project of the Santa Fe Arts Commission, $15,000. 10'w x 9'd x 9'h. 2001.

8. **Las Cruces Middle School Mural,** (includes detail) Las Cruces, NM. Hand-made, high fired ceramic tile, made in collaboration with students at the school, during tile carving workshops similar to current proposed project. Theme was the Organ Mountains and the Rio Grande. 140 square feet. A 1% for art project of the New Mexico Arts Division. $11000. 1998.

9. **Blacksmith Monument** (Monumento al Herrero) Cuenca, Ecuador. Made in collaboration with blacksmith Helmut Hillenkamp. Figure of blacksmith emerging from crater of volcano; rivers of tile spilling down slopes of volcano like lava. Hand-made, high-fired tile creation directed by Christy Hengst, with participation of large numbers of the community. For this project, Hengst and Hillenkamp also created a ceramic studio, developed high-fire glazes and clays from the materials available locally, and built a high-fire gas kiln, since high-fire capability did not exist there previously. Sculpture dimensions 40'diameter x 18' high. Commissioned by the City of Cuenca, with funding from several NGOs. $100,000. 1997.

10. **Bus Stop SFCC,** Santa Fe Community College, Santa Fe, NM. Hand-made, high-fired ceramic tile mounted to steel. A Master's Thesis project, much research was done as to cements and grouts. Uniflex and epoxy grout were chosen, and the bus stop still looks great today, even it has been picked up and moved to another location! Donation. 13'w x 8.5'd x 10'h. 1995.

Images of work by Anne Russell:

11. **Raw**, Private collection. Steel, fiberglass, and cement form; surface mosaics of glass tile, recycled glass, and hand-made high-fired porcelain pieces. Work focused on expressing the contradictory urges toward vulnerability and protection within relationships. The project explored several experimental techniques including layering and sanding back satin-smooth pigmented cement, incorporating acrylic pigment and paint within glass mosaic for a liquid finish, and using hand-crafted, individually formed and fired ceramic pieces to create a continuous textural surface. 24"w x 24" w x 36"h. $2,400. 2015.

12. **Raw**, Detail of the textural ceramic mosaic. Carved porcelain pieces dipped in red underglaze tint and diluted clear glaze then high fired and fitted together to form a continuous surface.

13. **Continuum,** Currently under consideration for the Art In Public Places Purchase Program. Steel, fiberglass, and cement form; surface mosaic of glass tile and recycled glass. Moebius form provides an endless canvas for the flowing river of glass around its continous surface. 16"w x 16"w x 52"h. $2,400. 2015.

14. **Continuum**, Detail showing the interwoven mosaic pattern of glass "bubbles" and swirling, liquid colors uniting all surfaces of the piece.

15. **Great Egret**, Currently under consideration for the Art In Public Places Purchase Program. Steel, fiberglass, wire mesh, and cement; surface mosaic of seashells, smooth river pebbles, and glass. Created in response to the danger migratory waterfowl face in response to climate change and destruction of their habitat. 36"w x 36"w x 60"h. $4,000. 2015.

16. **RiverDancer**, Cañon City, Colorado. On loan for their public art program, MainStreet Artz. Steel, fiberglass, wire mesh, and cement with sculpted steel base. Surface mosaic of glass and recycled glass shards, patterned after the markings of the rainbow trout common in streams throughout New Mexico and the West. 48"w x 48"w x 60"h. $2,000. 2015.

17. **Rapunzel Arise**, Roche Harbor Sculpture Park, San Juan Island, Washington. Stoneware, steel, and found metal. Stacked, interlocking stoneware cylinders carved with graduated brick pattern rise into a tower holding a stoneware figure with found-metal hair twisting around the body of the work. Brick tower features inset bricks with carved quotes about solitude and freedom from poetry and prose writers. 48"w x 48"w x 96"h, $6,000. 2014.

18. **Rapunzel Arise**, Detail showing high-fired porcelain figure and bricks carved into stoneware with bullet-torn found-metal wrapped around figure and tower.

19. **Winged Victory**, Roche Harbor Sculpture Park, San Juan Island, Washington. Stoneware, steel, and found metal. Stoneware figure blends into found-metal cylinder in tribute to the Winged Victory of Samothrace. Stains and glazes seamlessly blend ceramic to metal. Bullet holes throughout the cylinder and base add poignancy to the claim of "victory" in any war. 36"w x 36"w x 60"h. $4,000. 2013.

20. **Moon Balloon**, Cañon City, Colorado. On loan for their public art program, MainStreet Artz. Steel, cement, fiberglass, mica with sandstone base. Whimsical figure and cement balloon defy gravity and sparkles with micaceous flakes blended into the smooth cement surface. Balloon surface textured with craters and mountains of the moon. 36"w x 48"w x 76"h. $4,000. 2014.

Artist References for "Same Boat"

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Dear Debra Garcia y Griego and Arts Commission,

I am a person who is passionate about the experience of viewing art, its production and its dissemination through formal presentation and media. I grew up in Santa Fe and moved back to the southwest three years ago from Portland, OR where I attended Lewis & Clark College and graduated with a degree in anthropology and art. I have worked in galleries, for artists and art-focused publications as a curatorial assistant, writer and researcher, photographer and preparator in addition to pursuing my own art practice.

As a senior at Lewis & Clark, I wrote my honors thesis in anthropology on how public art has the potential to change its surroundings, the cityscape, public policy and society-at-large. I studied the case of Barcelona after the 1992 Olympics, and how the newly global city embraced graffiti and street art, which later in the 2000s lead to a political embrace of public places and art as the focal point of these places. After writing this thesis, I was awarded several grants to travel to the 11th Biennial of Havana Cuba in 2012. Instead of writing, I turned to the lens and directed, edited and produced the documentary *Luz y Sombra*, which focused on the public art of the biennial. Again in this case study, I witnessed how artists use public space to speak to a broader audience and communicate with the general public, rather than museum or gallery visitors.

Here in Santa Fe, I work at SITE Santa Fe and Meow Wolf. Both institutions, while incredibly different, have pledged to change the public space around them, the Railyard and the Rufina District respectively. Part of this is harnessing the power of art to create a larger viewership in a public space. I see how art and education programs can change communities, empower youth and drive positive social change. Santa Fe's local government has the potential to echo this trend in our culture and I want to be a part of this.

In terms of the skills needed to be on such a committee, I am well prepared. I am a successful grant writer, am a professional in arts marketing and understand the importance of budgetary adherence. I have an understanding of the politics surrounding art, especially public art. I am also fluent in Spanish.

There is a need in Santa Fe for spaces to gather, reflect and think not just about art, but more so issues in our town, our government and our collective history. Art in public places can spur dialogue on greater issues like housing, poverty, gender equality and racism. Art can act as the catalyst for bigger and better changes in the city of Santa Fe. I strongly believe my experience as a Santa Fean, and a young Santa Fe artist, can greatly benefit the Art in Public Places Committee.

My Best Regards,

Drew Cassidy Lenihan

Drew Cassidy Lenihan
(505) 913 1000
dcassidylenihan@gmail.com

Education:
Lewis & Clark College Graduation May 2012
Majors: Sociology/Anthropology, Studio Art
Santa Fe Preparatory School Graduation May 2008

Primary References:
Stuart A. Ashman President and CEO of Museum of Latin American Art, Long Beach, CA (505) 231 0270
Ann Wrinkle Director of External Affairs SITE Santa Fe Santa Fe, NM (505) 989 1199
Linda Tesner Director and Curator of Hoffman Gallery, Lewis & Clark College, Portland, OR (503) 201 7735

Relevant Experience:

SITE Santa Fe
Preparator / Social and Digital Media Coordinator May 2014 - Present

- Arts Marketing
- Social Media
- Website Design
- deinstallation/condition reports of outgoing show
- assisting key artists in fabrication of work
- installing, handling of artwork
- lighting of museum

Freelance Writer for Visual Art Source July 2014-July 2015

- Writing Reviews of local art shows and exhibitions in Santa Fe
- Writing Recommendations for art shows and exhibitions
- Building Calendar of Art Openings

Artist Assistant to Sarkisian Family January/February 2014

- cleaning and preparing paintings
- general errands
- building walls
- preparing for video installations

Lewallen Galleries January 2013 - September 2013
Gallery Intern and Curatorial Assistant

- handle artwork and photograph and edit images
- assist in packing/unpacking of art work
- greet patrons and assist in sales
- research and write catalog essays
- research potential artists, coordinate with artists and artist estates for future shows
- design marketing packages and press releases

Lewis and Clark College Hoffman Gallery August- December 2012

Gallery Attendant

- Curated, prepared show and designed catalog for student show, *Sobre el Muro*
- Greeted patrons of gallery and distributed literature and catalogs during shows
- managed day to day operations of gallery and maintenance.

PORT (portlandart.net) September 2012 - January 2013

Freelance art critic and photographer

- Wrote reviews and conducted interviews for art shows in museums, galleries, and academic galleries
- took photos of shows and gallery openings

Reference: founder, curator and critic Jeff Jahns (503) 988 0422

Willamette Week October 2012 - January 2013

Arts and Culture Editorial Intern / Photographer

- wrote previews for live music, screen and stage
- Reviewed concerts for online edition
- shot and edited video to accompany reviews
- assisted in interviews as camera operator and sound technician

Santa Fe Reporter June to August of 2010

Arts and Culture intern

- wrote picks for weekly periodical
- made events calendars, blogged reviews and previews for events
- transcribing interviews and photographed events and meetings for reporters
- Programs Learned: Adobe Reader, inDesign and Wordpress.

Additional Skills:

- Fluent in Spanish
- Recipient of two separate grants for the study and documentation of public art.
- Grant Writing Advisor and Editor at Lewis & Clark College

Community Youth Mural Program
Program Summary

A public art mural program that will provide youth (21 years and younger) with:

- Participation in after-school activities
- Involvement in community service
- Arts-based apprenticeship/mentorship
- Training in public art

Experienced, professional lead artists will guide youth artists through the entire process of researching, designing, executing and documenting a public art mural (see "Roles/Benefits"). Projects will occur under the sponsorship of youth service provider that will provide fiscal and administrative management. The program will provide youth experience creating of public art; build community among youth and broaden understanding of community; provide a positive outlet for self-expression; and address City property affected by graffiti.

A collaboration between the City's Children & Youth Commission (CYC) and the Arts Commission, the program will be supported with CYC and Percent for Public Art funds. The proposed project aligns with multiple CYC indicators and Arts Commission opportunities (see "Alignment").

Projects will be awarded based on application and review criteria established in a Request for Proposals. Applications will be made through recognized nonprofit youth provider agencies that will serve as project fiscal agents. Each project will be required to demonstrate additional in-kind and cash support. A steering committee consisting of CYC, Arts Commission and artist representatives will review the proposals and make recommendations for funding. Selected projects will be required to submit final narrative, data and fiscal reports upon project completion.

Roles/Benefits

Youth Artist

- Participate in the entire process—learn and feel complete ownership of the finished mural
- Educated about every step of creating a mural—researching, designing, cost estimating, assembling scaffolding, preparing surfaces, drawing, painting or other methods, sealing, clean-up and documentation
- Build artistic and project management skills
- Create positive youth networks

Lead Artist

- A professional artist with knowledge and experience
- Have good previous public art knowledge and skills working with you
- Play the role of mentor/positive role model to youth artists
- Facilitate and oversee the work from start to finish, but does not actually create the mural

Youth Service Providers

- Enriches and supplements existing programs for constituencies
- Sponsoring agency for the project, including fiscal agent, insurance, project administration and reporting
- Ensure the lead artist is providing positive mentoring/role modeling

Alignment

Alignment with Children & Youth Indicators:

- Involvement in community services, apprenticeships or school activities who show growth in leadership or career preparation skills
- Participate in after-school or enrichment activities which show growth & improvement in skills, attitudes or behaviors (e.g. enrichment activities such as outdoor education, arts education & positive learning experiences)
- 18-21 years old re-engaged through education, job and/or training

Alignment with Arts Commission Opportunities:

- Ensure all students have access to in-school and/or after school arts education programs; be a resource for such programs.
- Foster the development of mentoring, internship and apprenticeship programs in the creative sector.
- Partner with youth organizations and agencies across our community.
- Cultivate projects and programs that activate public spaces through creativity and the arts.
- Enhance infrastructure and outreach that boost participation in arts and cultural activities.