



# Agenda

CITY CLERK'S OFFICE

DATE 2/14/18 TIME 2:31 PM

SERVED BY Jackie Cambarale

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**ART IN PUBLIC PLACES**  
**Thursday, February 22, 2018**  
**Community Gallery**  
**Santa Fe Community Convention Center**  
**201 W. Marcy St.**  
**505-955-6707**  
**5:30 PM**

1. Call to Order
2. Roll Call
3. Approval of Agenda
4. Approval of Minutes
  - a) January 25, 2018
5. Staff Reports
  - a) IGNITE Update
  - b) Airport Purchase Program Submissions
  - c) Community Gallery Exhibits Update
6. Action Items
  - a) Request for Approval of IGNITE Projects
  - b) Request for Approval of Opioid Exhibit
  - c) Appointment of Airport Public Purchase Selection Committee
  - d) AIPP Membership
  - e) Short Term AIPP Committee Priorities
7. 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  
INDEX  
MEETING OF January 25, 2018**

| Item  | Description   | Page          |
|---|---|---------------|
| Cover Page  |   | 0             |
| Call to Order   | A regular meeting of the City of Santa Fe Art in Public Places Committee was called to order on this day by Brian Vallo, Chair at approximately 5:33 p.m. in the Community Gallery, Santa Fe Convention Center. | 1             |
| Roll Call   | A quorum was established by roll call.  | 1             |
| Approval of the Agenda  | Mr. Chase-Daniel moved to approve the agenda as presented with a second from Mr. Muchmore which passed by voice vote.   | 1             |
| Approval of Minutes-November 21,2017  | Mr. Muchmore moved to approve the minutes as presented with a second from Ms. Peer which passed by voice vote.  | 1             |
| Discussion Items:<br>a. Art in Public Places and Gallery Committee merger   | Discussion Only   | 1,2,3         |
| Action Items:<br>a.) Request for approval of revised committee roles  | Mr. Chase-Daniel moved to approve the revised committee roles with a second from Mr. Muchmore which passed by voice vote.   | 3             |
| b.) Request for approval of revised committee responsibilities  | Mr. Chase-Daniel moved to approve the revised committee responsibilities with a second from Mr. Muchmore which passed by voice vote.  | 3             |
| Project Updates:<br>a. Art at the Airport RFQ<br>b. Donation of Sculpture from Santa Fe Chamber Music Festival<br>c. IGNITE | Discussion Only   | 3,4<br>4<br>4 |
| Adjourn   | Ms. Peer moved to adjourn at 6:25 p.m. with a second from Mr. Muchmore.   | 4             |
| Signatures  |   | 4             |

**ART IN PUBLIC PLACES  
MEETING MINUTES  
January 25, 2018  
5:30 p.m.**

**1. CALL TO ORDER**

A regular meeting of the City of Santa Fe Art in Public Places Committee was called to order on this day by Brian Vallo, Chair at approximately 5:33 p.m. in the Community Gallery, Santa Fe Convention Center. A quorum was established by roll call.

**2. ROLL CALL**

**Present:**

Brian Vallo, Chair  
Sandra Deitch  
Matthew Chase-Daniel  
Katelyn Peer  
Henry Muchmore  
Drew Lenihan

**Excused:**

**Others Present:**

Jackie Camborde, Santa Fe Arts Commission  
Linda Vigil for Fran Lucero, Stenographer  
Rod Lambert, Santa Fe Arts Commission

**3. APPROVAL OF AGENDA**

**MOTION:** Mr. Chase-Daniel moved to approve the agenda as presented with a second from Mr. Muchmore which passed by voice vote.

**4. APPROVAL OF MINUTES**

a. November 21, 2017

**MOTION:** Mr. Muchmore moved to approve the minutes as presented with a second from Ms. Peer which passed by voice vote.

**5. Discussion Items:**

**a.) Art in Public Places Committee and Gallery Committee Merger**

Chair Vallo discussed the idea of merging of the Art in Public Places Committee and the Gallery Committee. The Arts Commission has approved the merger.

Ms. Camborde presented a slideshow (See Exhibit A). Chair Vallo asked staff to present this to the Committee with their initiatives and possible ideas for recruitment.

Ms. Camborde discussed the definitions of “art in public places” and different meanings. Mr. Lambert discussed the issue of annual contracts and insurance that came up this last year. The convention center insurance policy would umbrella art on loan pieces within the building or property.

Ms. Camborde discussed the Gallery and Mr. Lambert being the curator.

Mr. Chase-Daniel asked if the Gallery Committee has disbanded. Mr. Lambert stated there would only be one addition from that committee. Chair Vallo explained it dissolved itself on its own.

Ms. Dietch and one other member will come over, Ms. Dietch sits on both committees. Mr. Lambert explained the difficulty of having meetings where all members could attend. There was a selection process for the exhibits however, there was never a time they were all able to meet all together.

Ms. Camborde explained the way art is disbursed to City owned properties.

Chair Vallo would like to modify the new definition of the committee. He would like to call it a mission or purpose. To promote inclusive public engagement with the arts through a variety of exhibits across a network of City-owned spaces.

Mr. Chase-Daniels suggested replacing services with programs.

Ms. Camborde discussed the new role of the committee. The same roles will continue the only addition will be the gallery and the assistance to artists to build skills and markets for artists. Mr. Lambert stated it will help expose them to new opportunities.

Chair Vallo would like to add community engagement to the programs to enhance exhibits.

Mr. Lambert discussed the responsibilities when selecting exhibits. He explained the current responsibilities and the merged responsibilities of the committee. Mr. Lambert discussed the direct selections and involvement of the process. Mr. Lambert likes that it offers more diversity.

Chair Vallo discussed the approval of gallery policies and procedures. Ms. Camborde stated the Arts Commission makes the final approval of policies.

Mr. Lambert stated there are three changed themes of the exhibits per year. So selection would only be for these times.

Ms. Dietch discussed having an artist as a member. Mr. Lambert stated there is a list of potential categories of members. Ms. Camborde states there is a collection of resumes already submitted.

A discussion was held about the potential of artists applying for the programs if they are a committee member. Ms. Camborde stated some of those resumes can be used for funding selections as well.

Mr. Chase-Daniel asked who selects the new members and are there interviews? Ms. Camborde stated this Committee conducts interviews and makes the selection.

Chair Vallo asked about meeting times when the Gallery Committee would meet. Mr. Lambert explained it was regular monthly meetings in the beginning for system issues, once the gallery was running it became less frequent.

Mr. Lambert explained the roles of staff and their job descriptions and funding sources. Mr. Lambert discussed his role. Ms. Camborde discussed her role.

Mr. Lambert stated they have already started to distribute the job duties between his work and Ms. Camborde. A brief discussion was held about their department and the position for Culture Connects.

Ms. Camborde discussed the next steps. They will be putting together a list of priorities. The new policy and procedures update will be in March or April. Chair Vallo suggests members email Ms. Camborde and Mr. Lambert if they have any suggestions for new members. Long term goals will be presented in May and a possible retreat.

Ms. Dietch thanked them for their work.

## **6. Action Items**

### **i.) Request for approval of revised committee roles**

**MOTION:** Mr. Chase-Daniel moved to approve the revised committee roles with a second from Mr. Muchmore which passed by voice vote.

### **ii.) Request for approval of revised committee responsibilities**

**MOTION:** Mr. Chase-Daniel moved to approve the revised committee responsibilities with a second from Mr. Muchmore which passed by voice vote.

## **7. Project Updates**

### **a.) Art at the Airport RFQ**

Mr. Lambert explained the RFQ for art at the airport. He is creating a powerpoint with price and dimensions to present. He has received six requests but has had about twenty calls.

Mr. Chase-Daniels asked about budget. Mr. Lambert stated they will evaluate the security options however the City pays for the set up. The artist must have it ready to go.

**b.) Donation of the sculpture from the Santa Fe Music Chamber Festival**

Ms. Camborde explained how the sculpture came to become a donation. The piece arrived today right before the meeting. They can visit it before they leave tonight. Mr. Lambert stated they will promote the new sculpture on social media.

**c.) IGNITE**

Ms. Camborde stated there have been five applications. There is a meeting scheduled to select on Tuesday afternoon.

Chair Vallo thanked Mr. Lenihan and Mr. Chase-Daniels for offering to help with that selection.

Chair Vallo asked Mr. Lambert to present the gallery schedule. Mr. Lambert stated the gallery is booked through November. The gallery is coming up on their ten year anniversary so there will be a collective piece with all artists featured. Mr. Lambert has been in contact with artists and is working on a video.

Ms. Camborde presented the Committee with the meeting schedule.

**8. Adjourn**

**MOTION:** Ms. Peer moved to adjourn at 6:25 p.m. with a second from Mr. Muchmore.

**SIGNATURES**

\_\_\_\_\_  
**Brian Vallo, Chair**

\_\_\_\_\_  
**Linda Vigil for Fran Lucero, Stenographer**



THE CITY OF SANTA FE  
ARTS COMMISSION

**2018 Community Gallery Schedule**

- "ARTWorks Works!", February 9 through February 23, 2018.
- "Nature & Art", March 9 through May 31, 2018.
- "Santa Fe Studio Tour Preview" (POP UP), June 8 through June 27, 2018.
- "New Mexico Pastel Society" (POP UP), July 6 through August 2, 2018.
- "History of Zozobra" (POP UP), August 10 through 30, 2018.
- "Exquisite Corpse: Community Gallery 10 Year Anniversary Exhibit", September 14 through November 30, 2018.

***All exhibit dates and times are subject to change.***



## International Folk Art Alliance

October 30, 2017

City of Santa Fe Arts Commission  
ATTN: Ignite  
201 West Marcy Street  
Santa Fe, New Mexico 87501

Dear City of Santa Fe Arts Commission,

On behalf of the patrons, supporters, folk-artist-partners, volunteers, board of directors, and staff of the International Folk Art Alliance it is my honor to submit the enclosed request for support to the City of Santa Fe Arts Commission, Art in Public Places, Request for Qualifications IGNITE 2017.

In response to this exciting opportunity and in partnership with the City of Santa Fe Arts Commission, the International Folk Art Alliance (IFAA) will commission world renowned metal-worker-sculptor artists, Serge Jolimeau from Haiti and Jeremy Thomas from Santa Fe, to design, create, and install a hand-crafted, wrought-iron, archway / gateway structure. The structure will be prominently placed in a place of honor and serve as a real and symbolic gateway to the world to benefit the City of Santa Fe.

The structure design will focus on honoring the City of Santa Fe in supporting the arts community to benefit the City of Santa Fe; celebrating the 15th Anniversary of IFAA's flagship program, the International Folk Art Market | Santa Fe; and recognizing global impact of the folk art created by the 900 folk artists in the IFAA artist family, representing 90 countries, and positively impacting more than 1.1 million people. IFAA is prepared to initiate work on the proposed structure following successful notification of funding and the proposed folk art project will be completed by June 30, 2018, debuted at the 15th Anniversary International Folk Art Market | Santa Fe, July 13-15, 2018, and dedicated at its permanent installation location with a community event.

We extend our sincerest appreciation for the past support of the City of Santa Fe Arts Commission and are very grateful for the opportunity to submit our proposed folk art project for the IGNITE 2017 funding cycle. It will be our pleasure to provide any additional information you may require for your thoughtful deliberations. Thank you.

Sincerely,

A handwritten signature in black ink, appearing to read 'Jeffrey T. Snell', with a stylized flourish at the end.

Jeffrey T. Snell, Ph.D.  
Chief Executive Officer





**International Folk Art Alliance**

Contact Information

Connie Tooker Nuñez, Associate Director of Advancement

International Folk Art Alliance

404 Kiva Court, Suite G, Santa Fe, New Mexico 87505

Direct: 505.992.7602

Email: [connie@folkartalliance.org](mailto:connie@folkartalliance.org)

## **Project Description**

The International Folk Art Alliance (IFAA) is an innovative nonprofit organization based in Santa Fe, New Mexico that celebrates and preserves living folk art traditions and create economic opportunities for and with folk artists worldwide. We envision a world that values the dignity and humanity of the handmade, honors timeless cultural traditions, and supports the work of folk artists serving as entrepreneurs and catalysts for positive social change. In partnership with the City of Santa Fe Arts Commission, IFAA is proposing to design, manufacture, and permanently install a unique, hand-crafted, wrought-iron archway / gateway structure. The structure will be designed, crafted, and installed by world renowned sculptor / metal-worker artists Serge Jolimeau and Jeremy Thomas. The archway / gateway structure will be prominently placed in a place of high visibility and serve as a real and symbolic gateway to the world to benefit the City of Santa Fe. IFAA is requesting \$10,000 from the City of Santa Fe Arts Commission, Art in Public Places, IGNITE 2017 to fund this project.

To celebrate IFAA's 15th Anniversary in 2018, IFAA will commission Haitian artist, Serge Jolimeau to create this metal sculpture gate / archway that will represent IFAA's 15 years of convening the world to Santa Fe with the International Folk Art Market | Santa Fe, creating international dialogue and awareness of folk art to the City of Santa Fe, and representing the 900 folk artists that are in our IFAA folk art family with a global impact of 1.1 million people. The piece would be made in Haiti, and then shipped to the U.S. IFAA would then commission sculptor, Jeremy Thomas to complete the frame and welding in Santa Fe by June 30, 2018. In partnership with the City of Santa Fe Arts Commission, IFAA would debut the piece during our 15th Anniversary International Folk Art Market | Santa Fe in July 13-15, 2018. After Market, it would be permanently placed in Santa Fe, where IFAA would dedicate it with a community event to benefit the City of Santa Fe.

The proposed structure will be constructed entirely of wrought iron and designed in accordance with the local surroundings of the site selected for its installation. When finished, the archway / gateway structure will serve as a permanent and lasting art focal point for residents and visitors of all ages to Santa Fe and will be emblematic of the unifying contribution of art and folk art to the world.

## **Proposal Narrative**

Since its inception in 2004, the International Folk Art Alliance (IFAA) IFAA has, through hard work and dedication, earned a lead role in the Santa Fe Arts Community. The mission of the IFAA is to celebrate and preserve living folk art traditions and create economic opportunities for and with folk artists worldwide. IFAA envisions a world that values the dignity and humanity of the handmade, honors timeless cultural traditions, and supports the work of folk artists serving as entrepreneurs and catalysts for positive social change. The proposed design, manufacture, and permanent installation of a hand-crafted, wrought iron archway / gateway structure will be representative of our service to the City of Santa Fe and our energies to bring about and reinforce the contribution and role of folk art around the world.

## **Artist Excellence: Proposed Artwork & Past Artworks**

World renowned sculptor / metal worker artists Serge Jolimeau and Jeremy Thomas have established reputations in the arts and folk-art communities and have agreed to accept a commission to take the lead roles in the design, manufacture, and installation of the archway / gateway structure. Mr. Jolimeau and Mr. Thomas have been selected for this project to demonstrate the artistic and practical benefits of collaborative artistic endeavors by culturally diverse, local, and international folk artists.

Mr. Jolimeau is a Haitian metal sculptor and was born in Croix-des-Bouquets, Haiti in 1952. Mr. Jolimeau joined the Centre d'Art, Haiti, in 1972. He stands out as one of the most gifted metal sculptors of his generation, and primarily makes metal work sculpture made out of recycled oil drums, which is folk art traditions passed down by the Louis Juste brothers in Croix-des-Bouquets. Mr. Jolimeau's stylization and fantastic complexity produces works giving the impression of a metal lace. In 2009, Mr. Jolimeau, with other artists, was selected by Bill Clinton to create commemorative works for the Clinton Global Citizen Awards as part of the Clinton Global Initiative. Since 2006, Mr. Jolimeau has participated in IFAA's annual flagship program, the International Folk Art Market | Santa Fe.

Mr. Thomas was born in 1973 and raised in the Mid-West and Mid-South. His interest in art began at a young age, receiving the Young Talent in Oklahoma Award. At Quartz Mountain Summer Art Institute, he studied with artist Deloss McGraw and Robert Zacanich. In high

school, he worked with Oklahoma painter Jean Richardson, where he began to work as a print-maker editioning intaglio prints for Council Editions, distributed by John Szoke, NY. He moved to New Mexico to go to the College of Santa Fe ("CSF") in 1992, graduating with a BFA in Sculpture and was on the National Deans List. While at CSF, he apprenticed with artist / blacksmith Tom Joyce. After graduating, he began to work as a master printer, continued to refine his skills as a blacksmith, and opened his own smithy in 1999, making custom and production wrought iron. In 2002 he began teaching at his alma-mater. He has had solo exhibitions in Los Angeles, Phoenix, Santa Fe, New York, Paris, and Munich. Thomas's work is included in private and corporate collections in the United States, and Europe. His work is in museums, and collections such as the Albright Knox Gallery, and the Fredrick R. Weisman Foundation. Currently, he is represented by galleries in the United States and Europe. Jeremy lives and works in Northern New Mexico with his wife and their son, growing sculpture in the studio, and growing food in their organic orchard and garden.

#### Project Feasibility and Logistics

The project will be completed in three phases. IFAA will initiate project activities on notification of funding and will complete all proposed work on or before June 30, 2018.

Phase 1: The first phase will be Serge Jolimeau and Jeremy Thomas to collaboratively determine the artistic design of the archway / gateway structure in Haiti to be emblematic of representing IFAA's 15 years of convening the world to Santa Fe with the International Folk Art Market | Santa Fe, creating international dialogue and awareness of folk art to the City of Santa Fe, and representing the 900 folk artists that are in our IFAA folk art family with a global impact of 1.1 million people. Following guidance and direction from the City of Santa Fe Arts Commission, detailed information regarding site selected for the proposed structure will be transmitted to Mr. Jolimeau and Mr. Thomas so they may begin to design the structure. They will be required to present a proposed final design for review and approval by the City of Santa Fe Arts Commission and IFAA within 30 days of their receipt of site specific data.

Phase 2: The second phase will be its manufacture in Haiti by Mr. Jolimeau, shipping the structure to Santa Fe, New Mexico, and Mr. Thomas completing the welding and framing for installation by June 30, 2018. On acceptance of the proposed design by the City of Santa Fe Arts Commission and IFAA, Mr. Jolimeau will manufacture the archway / gateway in Haiti. Mr.

Jolimeau will be required to submit regular verbal and written reports (with photographs) on his progress to IFAA to ensure timely completion of this phase of the proposed project. On completion of its manufacture, Mr. Jolimeau will ship the completed work to Santa Fe, New Mexico. On arrival of the completed archway / gateway, Mr. Thomas will complete the welding, framing, and permanent installation of the archway / gateway structure.

Phase 3: The third and final component of the proposed project will be the archway / gateway structure's debut at the 15th Anniversary International Folk Art Market | Santa Fe (July 13-15, 2018). More than 20,000 Market attendees will view the piece, learn about the project, and be aware of where it will be permanently placed in Santa Fe. After Market, a community dedication of the archway / gateway structure will be held at the permanent installation location to benefit the City of Santa Fe. IFAA will host this dedication / celebratory event, inviting the City of Santa Fe Arts Commission, the community, and all key personnel involved in the placement, design, manufacture, and installation of the proposed archway / gateway. Members of both the Santa Fe Arts Commission and IFAA will be requested to participate in dedicating the structure and Mr. Jolimeau and Mr. Thomas will conduct a presentation on their work in designing, building, and installing the archway / gateway.

### Suitability

The proposed archway / gateway will be constructed entirely of wrought-iron and the artists commissioned to design, build, and install the structure will be required to provide a design and installation process thoroughly congruent and in concert with the surroundings of the site of its installation. There are no long-term maintenance concerns in wrought iron structures and the proposed art-structure will last, virtually maintenance free, for an extended period of time well beyond the minimum requirement of 10 years.

### Ability to Address Selected Priorities (Creative Spaces, Engagement, Youth Arts)

The placement and design of the proposed archway / gateway structure will be of pivotal importance in facilitating access to this project so that it may have the desired and anticipated effect of stimulating an interest in folk art as a prominent art medium / genre for people of all ages, young and old. Conceptual plans and designs for the proposed project focus on providing visitors of all ages with the opportunity to pass through and under an

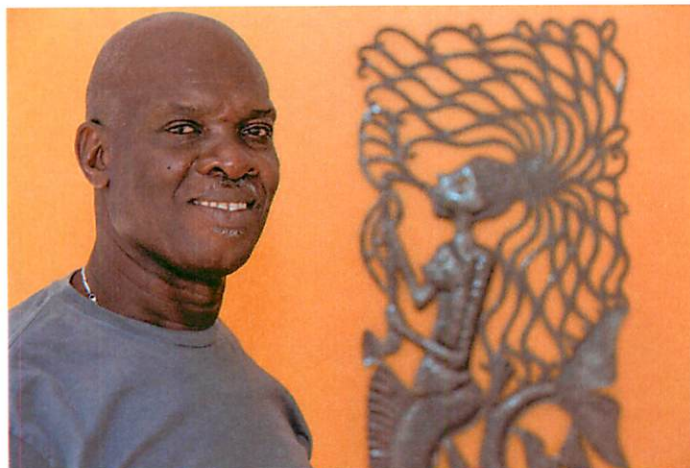
internationally, collaboratively designed, manufactured and installed work of folk art that will serve as a longstanding reminder of the aesthetic and utilitarian contribution of art and folk art in our daily lives. A commemorative plaque will be installed on the structure that will provide a brief description of the work of the two collaborating artists as well as the support of the City of Santa Fe Arts Commission in bringing this project to fruition. The two collaborating artists (Mr. Jolimeau and Mr. Thomas) will be required to design and utilize local materials that engender a greater awareness and cultural appreciation of local surroundings and structures as well as an increased interest in the utilization of every day / non-traditional materials, in this instance wrought iron, in creating utile, lasting, and aesthetically pleasing works of art.

### Impact and Evaluation

The anticipated impact of an archway / gateway constructed entirely of wrought iron and designed in concert and accordance with local / site specific surroundings and materials will be the contribution of a lasting, permanent work of art to be valued and appreciated by visitors to and residents of Santa Fe, New Mexico. The structure will commemorate and demonstrate the commitment and dedication on the part of the Santa Fe community in providing artists, (local, national, and international) with support and venues for displaying their work and enriching the lives of residents and visitors to Santa Fe, New Mexico.

Administrators and staff of IFAA independently contract Southwest Planning & Marketing to conduct survey and statistical work of IFAA programs. IFAA will retain Southwest Planning & Marketing to add impact evaluation to their current contract to include impact evaluation of the archway / gateway structure. They will gather qualitative and quantitative data to evaluate impact of both Market attendees during the archway / gateway structure's debut at the 15th Anniversary International Folk Art Market | Santa Fe and during the dedication / community event ceremony at its permanent location site. A special section on the new structure will be included in its Market Evaluation packets, requesting input from visitors to the International Folk Art Market | Santa Fe about the structure. It is readily anticipated that the artistic talents and world-renowned reputations of the two artists, Serge Jolimeau and Jeremy Thomas, selected to design, build, and install the archway / gateway, will produce high levels of praise and appreciation in visitors to the structure (both local and non-local).

## **Key Artist / Partners**



Artist: Serge Jolimeau

Region: Caribbean

Country: Haiti

Media/General: Metalwork, Sculpture

Medium of Work: Recycled oil drum sculptures

Year(s) Attended at IFAA's flagship program, the International Folk Art Market | Santa Fe:  
2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, & 2017

About: As a child, Serge Jolimeau was inspired to create art by watching the blacksmiths in his neighborhood. He learned metalwork from the Louis Juste brothers in Croix des Bouquets, which is famous for its many metal workshops creating art in a diversity of styles. His work has been shown at the Brooklyn Museum and at LACITA in Biarritz, France. He also mentors young artists in the metal arts, allowing them use of his shop.

From recycled oil drums, Serge brings to life beautiful mermaids, shining suns, and other Voudou symbols and deities. After flattening the drums, he uses hammers and chisels to cut the metal into fantastical designs with his signature curving forms. To add texture, he uses often handmade burins to emboss and deboss the surfaces of his sculptures. He also mentors young artists in the art, allowing them use of his shop.





Artist: Jeremy Thomas

Region: Santa Fe

Country: U.S.A

Media/General: Sculpture

Medium of Work: Metal Sculpture

About: Jeremy Thomas was born in 1973 and raised in the Mid-West and Mid-South. His interest in art began at a young age, receiving the Young Talent in Oklahoma Award. At Quartz Mountain Summer Art Institute, he studied with artist Deloss McGraw and Robert Zacanich. In high school, he worked with Oklahoma painter Jean Richardson, where he began to work as a print- maker editioning intaglio prints for Council Editions, distributed by John Szoke, NY. He moved to New Mexico to go to the College of Santa Fe ("CSF") in 1992, graduating with a BFA in Sculpture and was on the National Deans List. While at CSF, he apprenticed with artist / blacksmith Tom Joyce. After graduating, he began to work as a master printer, continued to refine his skills as a blacksmith, and opened his own smithy in 1999, making custom and production wrought iron. In 2002 he began teaching at his alma-mater. He has had solo exhibitions in Los Angeles, Phoenix, Santa Fe, New York, Paris, and Munich. Thomas's work is included in private and corporate collections in the United States, and Europe. His work is in museums, and collections such as the Albright Knox Gallery, and the Fredrick R. Weisman Foundation. Currently, he is represented by galleries in the United States and Europe. Jeremy lives and works in Northern New Mexico with his wife and their son, growing sculpture in the studio, and growing food in their organic orchard and garden.



### **Project Budget**

International Folk Art Alliance's request for support to the City of Santa Fe Arts Commission,  
Art in Public Places, IGNITE 2017

| <b>Project Revenue</b>                      | <b>Amount</b>   |
|---|-----------------|
| City of Santa Fe Arts Commission            | \$10,000        |
| <b>Total Project Revenue</b>                | <b>\$10,000</b> |
|   |                 |
| <b>Project Expenses</b>                     | <b>Amount</b>   |
| Artist fees for Mr. Serge Jolimeau          | \$3,500         |
| Artist fees for Mr. Jeremy Thomas           | \$3,500         |
| Materials and Installation                  | \$2,000         |
| Shipping from Haiti to Santa Fe, New Mexico | \$1,000         |
| <b>Total Project Expenses</b>               | <b>\$10,000</b> |

**Digital Images**

Digital images are enclosed in the provided USB drive that document artistic quality of works produced by Serge Jolimeau and Jeremy Thomas within the past three to five years. Each filed is named and titled to correspond to the slide key.

### **Annotated Slide Key**

Jeremy Thomas 1: Metal Sculpture, Studio, 2016

Jeremy Thomas 2: Metal Sculpture, Gallery, 2016

Jeremy Thomas 3: Metal Sculpture, Gallery, 2016

Jeremy Thomas 4: Metal Sculpture, Gallery, 2016

Serge Jolimeau 1: Metal Sculpture, 2016

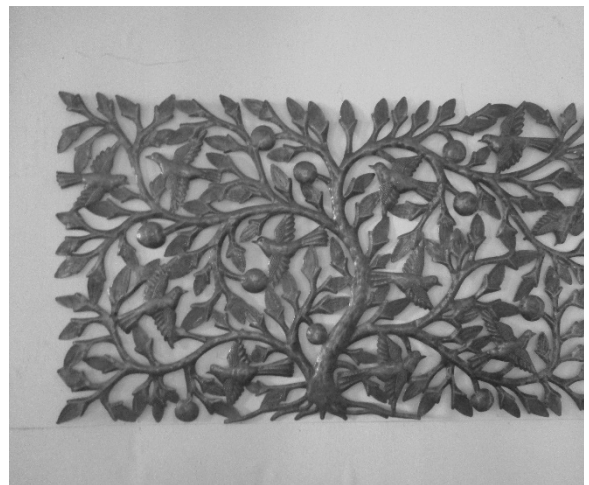
Serge Jolimeau 2: Metal Sculpture, 2016

Serge Jolimeau 3: Artist Portrait with Sculpture, 2016

Serge Jolimeau 4: Metal Sculpture, 2016

## **References**

1. Charmay Allred  
1428 Cañada del Sur, Santa Fe, NM 87501-8770  
Home: 505-986-1330  
No email; Fax: 505-983-0148
  
2. JoAnn Balzer  
3918 Old Santa Fe Trail, Santa Fe, NM 87505  
Home: 505-982-1793  
Email: joannbalzer@earthlink.net
  
3. Khristaan Villela, Ph.D.  
Director, Museum of International Folk Art  
P.O. Box 2087, Santa Fe, NM 87504-2087  
Business: 505-476-1206  
Email: khristaan.villela@state.nm.us





Oct. 30, 2017



To Members of the Art in Places Committee and City of Santa Fe Arts Commission;

The **Telepoem Booth**, is a multi-sensory art experience that invites the public to visit a vintage 1970s phone booth, look up verse listings from local poets in the Telepoem Book, and rotary dial a number on the phone to hear a poem from the handset. This interactive art piece offers poetry from both regional poets and popular favorites used with copyright permissions. I propose to bring a Telepoem Booth to Santa Fe, which will feature local poets and provide a unique encounter with poetry for the public to engage in.

I am a writer and an artist who works to make literary word as interactive and kinesthetic as possible. I received my MFA in Creative Writing and my MA in Applied Communication from Northern Arizona University and have worked professionally as an art curator, writer and artist since 2013. My writing career began as a journalist in 1998. Additionally, I have worked as a public relations manager for the arts for seven years. My multi-genre writing work has appeared in *Hotel Amerika*, *North Dakota Quarterly*, *Slag Glass City*, *Queen Mob's Tea House*, *The Tusculum Review*, *Inner Child Magazine* and *New World Writing* among others. My artwork includes national placements of the Telepoem Booth; poetry narrative inscribed into the base of Prairie Grass Ballet sculpture in Jamestown, ND; and the forthcoming concept Message-in-A-Bottle, a pneumatic tube message relay system that sends personal notes underwater through clear tubing and carriers lit by LED lights.

My partner, Owen William Fritts, is an international architect/designer/sculptor with over 25 years creating, fabricating and implementing projects with budgets up to \$2.5 million. He received an Executive MBA from the University of Oregon, studied for a Masters in Architecture (MARCH) from the University of Hawaii and has a dual major BFA for interior architecture and sculpture from the University of Massachusetts.

We are professionals who understand the business, organization and promotion side of the art business, as well as artists who are able to think outside the box and allow the muse to flow. Thank you for your consideration of the Telepoem Booth for the *Ignite* grant.

Sincerely,  
Elizabeth Hellstern, Artist and Writer  
PO BOX 189  
CERRILLOS, NM  
(928) 814-2124  
elizabeth@telepoembooth.com

### **Project Description**

With the Santa Fe Telepoem Booth, my priorities are to provide **“engagement through access to meaningful and relevant cultural experiences for all”** and secondarily, provide a novel medium for youth to listen to poetry and therefore **“encourage retention of young people”** by making “old” pieces of communication history (both phone booths and poetry) new and relevant again.

The Santa Fe Telepoem Booth will feature at least 150 new poems from poets residing in New Mexico. The Call for Submissions will be posted to as wide a net as possible in Santa Fe, New Mexico (and Santa Fe County) to ensure participation by youth poets, incarcerated poets, veterans, elderly, Hispanic and Native American poets, immigrant poets and poets from LGBTQ communities. Partnerships with organizations that work with and represent these groups will be pursued and submissions from them will be highly encouraged, therefore providing **“engagement to meaningful and relevant cultural experiences for all”** poets and voices in the Santa Fe community.

The Telepoem Directory contains over 450 poems, consisting of poets from around the world. For this project, all the poem listings will be located on the TelepoemBooth.com website; the Santa Fe poets will be featured in a printed Telepoem Book located within the booth.

The New Mexico Telepoem Booth will be located in a place where a large percentage of the Santa Fe public will encounter unexpected samplings of poetry. Possible placements include the Santa Fe Plaza, the unoccupied plinth of Water St. and Sandoval, the Railyard District, libraries, the Convention Center, railroad and train stations or other indoor and outdoor spots where the Telepoem Booth can safely be used by the maximum members of the community, providing another instance of **“engagement to meaningful and relevant cultural experiences for all.”**

The youth in Santa Fe will be engaged with the Telepoem Booth by encouraging them to submit. To accomplish this, we will utilize relationships with entities such as school systems, youth programs and especially Phyllis Kennedy, Program Coordinator of New Mexico’s Poetry Out Loud program, which introduces high schoolers to poetry and public speaking. These groups will be invited to special recording sessions held by the Artist at a local radio station or other recording studio.

The poem submissions will be chosen by a stakeholder jury led by the Artist and consisting of four other poets with diverse backgrounds, educations and preferences. These jurors will be selected by Jan. 15. Publicity promoting the public call to Santa Fe and Santa Fe County poets will go out Jan. 15, 2018 and the actual window of submissions will be open from Feb. 1-Mar. 15, 2018. All interested poets can submit up to five recordings that will be judged by the Call for Submissions juror committee. Jurying will take place Mar. 15-Apr. 15, with final notices of acceptance sent on Apr. 15, 2018. Editing, compilation and organization of the poems, the Telepoem Book will be done by May 30, 2018 by the Artist. Refurbishment of the Telepoem Booth will be done by the artistic team as soon as Notice to Proceed has been sent, and will be completed no later than June 15. Placement of the Telepoem Booth will be finalized by Apr., 2018. An opening reception will be held at the end of June, 2018.



## **Proposal Narrative**

### **How is this project driving innovation or using the arts in a distinct way?**

The Telepoem Booth project repurposes and re-enchants decommissioned (and disappearing) telephone booths to give back to communities in multi-sensory ways: visual, haptic and aural. They are multi-genre and multi-media, using poetry, art and recordings to impact users. Most importantly, they are engaging art pieces that require the audience's participation.

The Telepoem Booth is absolutely unique as it requires the user to complete the creative cycle by physically dialing a phone. It is a three-dimensional literary magazine that provides a contextual historical platform for poets and writers to (literally) be heard. And it activates, in every instance, a communal experience and excitement within the literary community where the Telepoem Booth has been placed.

### **What are the artistic practices and methods for creation?**

Literary arts, writing, poetry, graphic design, experience design, technology integration, computer programming, kinesthetic arts, performance arts, acoustics, recording arts/audio technology, music technology, classification systems, community engagement and metal-working.

The booth itself is a self-contained unit; the old school "pulse technology" of dialing a rotary phone is translated through a cutting-edge computer to access the mp3 files that the poems are stored on. All Telepoem Booths are connected via a wi-fi enabled downloading system, which allows new poetry updates from a central location for all Telepoem Booths in the nation, providing convenience and ease for the clients and a constantly fresh supply of new poetry.

### **How compelling is the proposed work of art?**

The Telepoem Booth is very compelling, according to both users and organizers in the communities.

"Hearing a poem over the phone is an absolutely unique experience. I dialed, waited with anticipation, and a person I didn't know was telling me something profound—just to me. It was intimate, and I wanted the conversation to go on. I forgot I was listening to a poem," said Hal Kunkle, a patron of the Telepoem Booth in State College, PA.

"I have to say that this project is one of the most interesting and rewarding experiences I have ever had. Leaving a lasting legacy of art is fulfilling, and the people involved with the project—both poets and organizers—have all been so happy to join in," says Sarah Hankins, poet, editor and Telepoem Booth curator.

### **Who are the artists involved?**

Elizabeth Hellstern is the originator of the Telepoem Booth. Her team includes Owen William Fritts, fabricator and consultant; David Earl Smith, computer architect and programmer; and Jeremy Slater, electrical engineer and electrician.

### **Why are they the best artists for the job?**

Ms. Hellstern's background as a curator, writer and artist ensures the highest quality of poetry from the community. Mr. Fritts' 35 years of small and large-scale design practice have helped brand the Telepoem Booth, created a user-friendly experience and assured both durability and

ease of use. Mr. Smith brings a strong background in custom hardware and software computer configurations for exhibits, museums and industry. Telepoem Booth power has been designed and implemented for public safety by long-term electrician/electric engineer Mr. Slater.

**What is the quality of past works by the artists?**

The first Telepoem Booth was featured in Mesa, AZ at the spark! Festival of Creativity at the Mesa Arts Center, followed shortly thereafter by a Telepoem Booth in Flagstaff, AZ. Another is placed in State College, PA (home of Penn State). During the summer months in Flagstaff, listeners have dialed an average of 112 poems every day. In 2017, the Flagstaff Telepoem Booth received the local artistic Viola Award for Excellence in Storytelling.

**Does the proposal demonstrate ability to carry out the proposed project?**

There have already been three Telepoem Booths exhibited nationally, which in and of itself proves success.

**Does it have a realistic budget and timeline?**

Yes. Other Telepoem Booths have been done on a shorter timeline. The budget has been gone over numerous times and is proven by experience.

**Are there partners who will contribute to the overall success of the project?**

The Artist has spoken with and gained verbal and written support of the project from Phyllis Kennedy, Program Coordinator of New Mexico's Poetry Out Loud; Naomi Gibbons, Project Coordinator of Art in Public Spaces of New Mexico Arts; Cecile Lipworth, Founder at Ripple Catalyst Studio and Event Coordinator at Collected Works Bookstore; Jon Davis, Santa Fe Poet Laureate; John Casquerelli, Santa Fe Poetry Chairs Trail at New Mexico Poetry Society; Miriam Sagan, founding member of Tres Chicas Press; and Joan Logghe, Vice President of New Mexico Literary Arts. Other organizations that have expressed interest are radio stations to help with recording, local and regional poetry groups, librarians and poets themselves.

**Does the applicant have the ability to navigate through all facets of the work of art?**

Yes. The Artist has worked with the public for over 15 years as a public relations manager, curator, artistic manager and entrepreneur. She has been a fundraiser, journalist, public speaker, radio guest, television host and is at ease with all facets of public communication. Her education and life experiences allow her to feel comfortable talking to anyone. She has managed multi-year projects effectively and has successfully placed three Telepoem Booths. The Artist has experience managing the Telepoem Booth network throughout the nation, has an established website (TelepoemBooth.com,) a strong social media presence (facebook.com/TelepoemBooth.) The Telepoem Booth® is a federally registered trademark.

**Is the proposed artwork compatible with the project surroundings and installation methods?**

Telephone booths were designed to be placed outside and hold their own against the weather, architecture and other distractions in the public sphere. The scale is appropriate for outside placement in a busy town. The internal space that houses the rotary phone and the user is also contextually conducive for an intimate experience with poetry. Telephone booths and poetry

hold a liminal space in our collective psyche; both are public tools of communication that one accesses through a private experience. Unlike other art pieces, the Telepoem Booth is revitalized and renewed within the community every time a new Call for Submissions goes out into the public sphere and new poems are added to the directory.

**Have long-term maintenance issues been addressed?**

The Telephone booths used for the Telepoem Booths are vintage 1970s booths. They have lasted over 40 years in the public realm and are built to last. They will need to be cleaned weekly and protected against vicious vandalism. The rotary phone also has lasted for over 40 years and has proven to be durable technology. There is a three-year warranty on the computer software contained within the booth. The Artist will serve as local “operator” of the Telepoem Booth and will maintain and refresh the poetry offerings, in the Santa Fe Telepoem Booth as well as throughout the Telepoem Booth network.

As an artwork that delves in new (but old) media and becomes a phenomenon in and of itself, the Telepoem Booth is taking off as a network to provide poetry to the public in a very exciting fashion.

**Are the materials, construction, and installation appropriate for a permanent artwork?**

The aluminum, tempered glass, fiberglass and melamine materials, along with the carefully engineered construction of a Telephone booth and pay phone are appropriate for permanent artwork. They have already stood the test of time and were designed for permanence. The Telepoem Book is printed on water-proof, unrippable pages. The computer program was designed to be compatible with old-school technology that will never become obsolete. The Telepoem Booth, as all telephone booths are, will be bolted to the slab it sits upon. The Telepoem Directory is infinitely expandable. The recordings of local and regional poets will be available as an historical testament and oral history piece for future generations to access. The Santa Fe Telepoem Booth is part of a larger Telepoem Booth network that will be updated with poems throughout the nation, with a complete directory available online at [TelepoemBooth.com](http://TelepoemBooth.com).

**How does the proposal align with the selected priorities?**

The Telepoem Booth aligns with “**engagement through access to meaningful and relevant cultural experiences for all**” by providing free access to poetry in a public space and providing a free venue for poets from all backgrounds and experience to be heard. Access to poetry, an art form that may predate literacy, is an important part of connecting with the human experience, understanding expressions of emotion, deep feelings and beauty and can help individuals feel less lonely, break down barriers and understand individuals from different walks of life. The poetry dialed in the Telepoem Booth is meaningful and relevant as a modern expression of this art form; providing access to poetry from the people of Santa Fe in the Santa Fe Telepoem Booth and other Telepoem Booths throughout the nation is an effective way of spreading an engaging cultural experience.

The Telepoem Booth also “**encourages retention of young people**” in Santa Fe because the Telepoem Booth is a democratic experience that invites users of every age. In all cities where the Telepoem Booth have been placed, youth are especially interested in experiencing the

novel (to them) aspect of being in a public phone booth. The Telepoem Booth allows youth who may never have been interested in poetry to experience it in a different format, in an exciting context and within an experience that requires their participation. Dialing the rotary phone requires a little patience, effort and possible learning curve; the effort is rewarded by the ringing of the phone the answer of the poem.

**What are the specific plans to address the priorities?**

Alignments with diverse organizations that have influence with and access to poets of all races, abilities, ages and sexualities are being pursued. The Call for Submissions will be heavily promoted to groups such as Poetry Out Loud (youth poets,) Tres Chicas Press (Chicano and women poets, Santa Fe Community College, slam poets, Chicano poets, LGBTQ poets, veterans and Alzheimer Poetry Project (elderly and Alzheimer's poets,) among many others. Furthermore, 2-3 recording sessions will be sponsored by the Artist to record those poets that don't have access to recording equipment.

**What is the anticipated impact?**

The Telepoem Booth is a provocative, exciting installation art piece that places poetry in the public realm. Telepoem Booths deliver an impactful emotional insight to each listener. Hearing poetry read can be cathartic and healing, providing a multi-sensory way for the public to access poetry and the human experience. The Telepoem Booth gives a performance vehicle for voices of many kind.

**How will the success of the project be judged?**

The project will be judged by the amount of engagement with the Telepoem Booth that the public has and the depth of the impact. While most art pieces are unable to keep track of who has "looked" at the piece, the Telepoem Booth has built in programming that keeps track of how often poems are dialed.

**What factors and data will be collected and analyzed?**

The average number of dials and time spent on each poem can be collected at any time. A social media campaign encouraging users to post pictures of themselves with the hashtags #TelepoemBooth and #SantaFeTelepoemBooth will also give an idea of the impact on the users.

**Are there both quantitative and qualitative measurements?**

Yes. Quantitative measurements include the aforementioned programming that tracks quantity of dials on the Telepoem Booth. Qualitative measurements include comments on social media and questionnaires gathered from the public.

### **Key Artist bios:**

**Elizabeth Hellstern** is a writer and an artist who works to make literary word as interactive and kinesthetic as possible. She received an MFA in Creative Writing and an MA in Applied Communication from Northern Arizona University and has worked professionally as an art curator, writer and artist since 2013. Her writing career began as a journalist in 1998. Additionally, she has worked as a public relations manager for the arts for seven years. Her multi-genre writing work has appeared in *Hotel Amerika*, *North Dakota Quarterly*, *Slag Glass City*, *Queen Mob's Tea House*, *The Tusculum Review*, *Inner Child Magazine* and *New World Writing* among others. Her artwork includes national placements of the Telepoem Booth; poetry narrative inscribed into the base of Prairie Grass Ballet sculpture in Jamestown, ND; and the forthcoming concept Message-in-A-Bottle, a pneumatic tube message relay system that sends personal notes underwater through clear tubing and carriers lit by LED lights.

### **Professional Roles:**

- Artist and Writer, Elizabeth Hellstern Creations, Flagstaff, AZ, 2015 – present
- Deputy Director of Visual Arts and Marketing, Flagstaff Arts Council, Flagstaff, AZ, 2013 – 2015
- Co-Chair of Beautification and Public Arts Commission, City of Flagstaff, 2009 – 2013
- Coordinator of Marketing and Public Relations, College of Arts and Letters, Dean's Office, Northern Arizona University, Flagstaff, AZ, 2006 – 2013
- Arts Editor, Flagstaff Live Magazine, Flagstaff, AZ, 1998 – 2000
- Journalist, Flagstaff Live Magazine, Arizona Daily Sun, Mountain Living Magazine, numerous other national publications, 1998 – 2000

**Owen William Fritts** is an international architect/designer/sculptor with over 25 years creating, fabricating and implementing projects with budgets up to \$2.5 million. He received an Executive MBA from the University of Oregon, studied for a Masters in Architecture (MARCH) from the University of Hawaii and has a dual major BFA for interior architecture and sculpture from the University of Massachusetts. Please visit [solidcore.tv](http://solidcore.tv) for more information about his many projects.

**David Earl Smith** received his BS in Computer Science from Northern Arizona University. He has designed custom hardware and software computer configurations for exhibits, museums and industry. His past clients and projects include entities such as the Sedona Pioneer Museum, Sunset Crater in Flagstaff, AZ, KJACK radio and TGen, a biotechnology company located in Phoenix, AZ.

**Jeremy Slater** has served as Licensed Electrician and Construction Manager at Rooftop Solar and Owner/General Contractor at Cornerstone Construction Company.

**Partner Bios:**

**Phyllis Kennedy** is Program Coordinator at New Mexico Arts and is responsible for grants in the categories of Arts & Education, Art in Social Services, and Colleges, Universities & Government Entities. She also coordinates the New Mexico Poetry Out Loud recitation contest, an annual event with a state final held at the St. Francis Auditorium in Santa Fe each winter.

**Naomi Gibbons** is Project Coordinator of Art in Public Spaces of New Mexico Arts and manages the 1% Art Purchase Program for the State of New Mexico as well as coordinates public art installations and projects.

**Cecile Lipworth** is Founder at Ripple Catalyst Studio, Event Coordinator at Collected Works Bookstore and has served as Producer at One Billion Rising, and Managing Director at V-Day. She describes herself as “a passionate change-maker, recognized as a leader and catalyst in movement-building that has generated social change on a global scale.”

**Jon Davis** has served as the Santa Fe Poet Laureate and is the Director of the Low Residency MFA in Creative Writing at the Institute of American Indian Arts.

**John Casquerelli** is Santa Fe Poetry Chairs Trail at New Mexico State Poetry Society, Adjunct English Instructor at Santa Fe Community College and Editor at Overpass Books.

**Eddie Chuculate** is a poet and copy editor in Santa Fe, NM.

**Lilly Whiteswan** is a poet and organizer of the Glass Eye Poetry Society in Cerrillos, NM.

**Miriam Sagan** is a Founding Member of Tres Chicas Press, writer of Miriam's Well blog which focuses on poetry and public art, Associate Professor of English at Santa Fe Community College and Writing and Editing Consultant.

**Joan Logghe** is Vice President of New Mexico Literary Arts, a poet and educator.

**Gary Glazner** is Founder and Executive Director at Alzheimer's Poetry Project and Institute of Dementia Education and Arts (IDEA).

## **Project Budget**

### **City Sponsored:**

|                        |  |
|------------------------|--|
| \$2500                 | Artist Fee   |
| \$6500                 | Purchase of the Telepoem Booth art piece with all internal components, existing Telepoem Directory with over 450 poems, three-year warranty on computer programming, and compilation of 150 new poems featuring Santa Fe County poets. |
| \$100                  | Additional signage featuring Santa Fe Arts Commission sponsorship  |
| \$200                  | Marketing, travel and promotion of the Santa Fe Telepoem Booth Call for Submissions throughout Santa Fe and Santa Fe County  |
| \$500                  | Transportation – Crating, transport, delivery fee (one-way, depending on timing)   |
| \$200                  | Setup of Telepoem Booth, travel costs  |
| <b>TOTAL: \$10,000</b> | Purchase of the Telepoem Booth art piece with all internal components, existing Telepoem Directory with over 450 poems, three-year warranty on computer programming and all elements listed above                                      |

**Digital Images** located on included USB device.

### **Annotated Slide Key**

1. *"Elizabeth with Booth"* photo used for Flagstaff publicity, 2016  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
2. *"Marquee Sign"* Telepoem Booth signage was made to match design elements of original phone sign.  
(Elizabeth Hellstern, Telepoem Booth, 2016, multi-media, 113" x 35.5" x 35.5")
3. *"Mesa Arts Center"* The Telepoem Booth was leased for the spark! Festival of Creativity at the Mesa Arts Center, with over 5000 attendees for the weekend event.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Mesa Arts Center, Mesa, AZ, \$2,000, Mesa Arts Center)
4. *"Patron in Mesa Booth"* The Telepoem Booth was leased for the spark! Festival of Creativity at the Mesa Arts Center, with over 5000 attendees for the weekend event.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Mesa Arts Center, Mesa, AZ, \$2,000, Mesa Arts Center)
5. *"Mesa Arts Center"* The Telepoem Booth was leased for the spark! Festival of Creativity at the Mesa Arts Center, with over 5000 attendees for the weekend event.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Mesa Arts Center, Mesa, AZ, \$2,000, Mesa Arts Center)
6. *"Color Changing Marquee"* The LED lights for the marquee on top of the booth and in the dome light inside the booth go through a color-changing cycle and are included in all Telepoem Booths.  
(Elizabeth Hellstern, Telepoem Booth, 2016, multi-media, 113" x 35.5" x 35.5")
7. *"Patron in Flagstaff"* A photo found on social media of a supporter and fan of the Telepoem Booth.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
8. *"Young Patron in Flagstaff"* A young patron learns to use a rotary phone.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)



9. *"Rotary Phone and Telepoem Book"* The rotary phone is a vintage model from the 1970s. The Telepoem Book is compiled and printed on durable paper and a spiral binding. It is placed inside the booth on a custom-made stand and attached by a metal rod. Each poem is assigned a ten digit Telepoem number; the area code is the poet's own area code, the prefix digits are the poet's last name, and the suffix numbers are the first four letters of the poem title.  
(Elizabeth Hellstern, Telepoem Booth, 2016, multi-media, 113" x 35.5" x 35.5")
10. *"Young Native American Poets"* The Artist worked with 30 3<sup>rd</sup> and 4<sup>th</sup> graders from STAR school in Leupp, AZ to record their poetry for the Telepoem Booth.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
11. *"Young Poets Learning to Dial"* The Artist worked with 30 3<sup>rd</sup> and 4<sup>th</sup> graders from STAR school in Leupp, AZ to record their poetry for the Telepoem Booth. Here they learn how to dial a rotary phone and listen to their poems.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
12. *"Location in Flagstaff"* The Telepoem Booth was originally placed outside in Flagstaff, AZ near a popular coffee shop.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
13. *"Location in Old Town Shops"* The Telepoem Booth was moved six months later into Old Town Shops in Flagstaff, AZ.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, Old Town Shops plus numerous sponsors)
14. *"Instruction Sign"* Instruction signs are included in all Telepoem Booths.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5")
15. *"Opening Reception at Old Town Shops"* The opening reception at Old Town Shops was well-attended. This photo was used by the Arizona Daily Sun for a feature article.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, Old Town Shops plus numerous sponsors)
16. *"Young User Learning Rotary Phone"* The opening reception at Old Town Shops was well-attended. This photo was used by the Arizona Daily Sun for a feature article.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, Old Town Shops plus numerous sponsors)

17. *"Young User Listening"* The opening reception at Old Town Shops was well-attended. This photo was used by the Arizona Daily Sun for a feature article.  
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, Old Town Shops plus numerous sponsors)
18. *"State College Telepoem Booth"* The Artist at the opening reception in State College, PA.  
(Elizabeth Hellstern, Telepoem Booth, April 2017, multi-media, 113" x 35.5" x 35.5", State College, PA \$10,000, Knight Foundation's Donor-Advised Fund at Centre Foundation)
19. *"State College Knight Foundation Sponsors"* This photo at the opening reception in State College, PA shows the Knight Foundation Sponsors cutting the ribbon.  
(Elizabeth Hellstern, Telepoem Booth, April 2017, multi-media, 113" x 35.5" x 35.5", State College, PA \$10,000, Knight Foundation's Donor-Advised Fund at Centre Foundation)
20. *"Young Poet at State College"* A young poet reads her poem at the State College, PA Telepoem Booth opening reception.  
(Elizabeth Hellstern, Telepoem Booth, April 2017, multi-media, 113" x 35.5" x 35.5", State College, PA \$10,000, Knight Foundation's Donor-Advised Fund at Centre Foundation)

## References

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Santa Fe Community Gallery  
Exhibit Proposal

Working Title: "Opioid Wars"  
January 2018

Michele W. Relkin  
505-982-2972

"HELP: I need somebody!"

The goal of this exhibition is to interweave our community into the "gallery experience". The social impact of the present opioid crisis is the impetus and structure that would resonate and hold the experience together.

The vision includes bringing in outside specialists to speak and open doors for the community members to investigate and educate themselves about the crisis.

In addition to the exhibition itself, want to offer workshops that will engage the gallery visitors (e.g., a journaling workshop led by Michele W. Relkin, monologues by people with addictions, doctors and other specialized speakers to present lectures and interactive panels in coordination with the exhibition).

We plan to engage NAMI; Dr. Jim Baker of Boston, Massachusetts; and other local persons and organizations that can open doors on this no-longer-quiet epidemic.

Here in Santa Fe, our location in close proximity to the largest heroin production and distribution county in the United States puts us at risk and we need to engage our community through a dynamic art exhibition plus interactive studies.

The "why" of this proposal is the very fact that countless people die every day in each state and we need to create a "voice" for those who can no longer speak. The art exhibit will help the community understand the dynamics of this crisis.

I am open to partnering with other organizations and individuals such as Life Link (where I teach art), NAMI (where I am a facilitator and speaker), various medical community representatives, law enforcement representatives, and knowledgeable experts on addictions.

There will also be a "call for artists" who engage in work on these topics.

Let's have a voice and make a difference!

Michele W. Relkin, Artist and Visionary



# ART IN PUBLIC PLACES

A NEW CHAPTER IN PUBLIC PROGRAMMING:  
Committee Membership & Staff's Short Term Priorities



# COMMITTEE RESPONSIBILITY

## MERGED

The Art in Public Places committee provides guidance in recommending policies and programs that provide for the exhibition of art in City-owned spaces. Specifically, the committee may:

- Recommend the acquisition of completed works of arts; commissioning of new works; and/or the holding of competitions to selection work.
- Propose sites & projects
- Appoint project committees (community advisory groups, site planning teams and/or juries)
- Review proposals for loaned & donated works to formulate a recommendation to the Arts Commission.
- Provide advice regarding Community Gallery exhibits and programming.
- Recommend approval of Gallery policies and procedures, selection/development of group exhibit themes and participate as members of juries.
- Offer input regarding community pop-up exhibits, artists programs and public events.

# COMMITTEE MAKE-UP

Community Gallery (3 to 5 members)

- Arts Commissioner(s)
- Artist(s)
- Gallerist/Curator/Museum Professional

Art in Public Places (7 members)

- Arts Commissioner (at least 1, serves as Chair)
- Community Members
- Art Historian
- Visual Artist
- Sculptor
- Arts Professional (Curator/Critic/Appraiser)
- Area Historian
- Architect, Landscape Architect or Urban Planner

## MERGED

- Arts Commissioners
- Artists
- Arts Professional (Gallerist/Curator/Museum Professional/Critic/Appraiser)
- Art Historian/Area Historian
- Architect/Landscape Architect/Planner
- Non-Arts Community Member

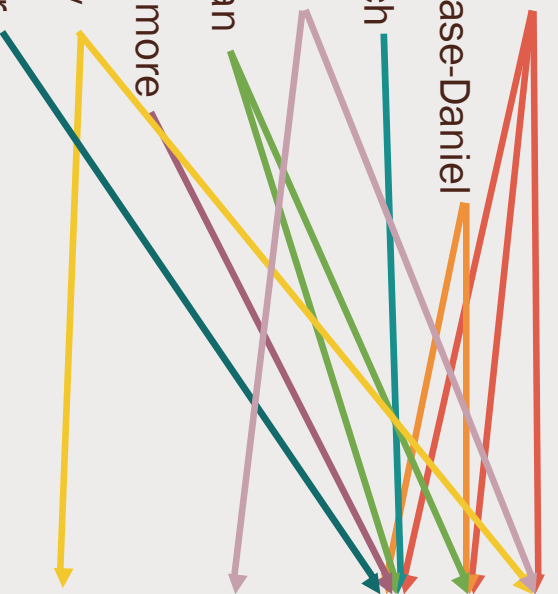
# CURRENT COMMITTEE MAKE-UP

## Committee Members

- Brian Vallo
- Matthew Chase-Daniel
- Sande Deitch
- Alex Hanna
- Drew Lenihan
- Henry Muchmore
- Ashlyn Perry
- Katelyn Peer

## Background/Education

- Arts Commissioners
- Artists
- Arts Professional  
(Gallerist/Curator/Museum  
Professional/Critic/Appraiser)
- Art Historian/Area Historian
- Architect/Landscape  
Architect/Planner
- Non-Arts Community Member





# SHORT TERM PRIORITIES

(February 2018-June 2019)

- Formalize policies/procedures for jurying Gallery exhibitions
- Policy/process for the selection of youth-focused pop-up exhibits
- Short term strategies for inclusion of young artists in themed exhibits
- Finalize Gallery exhibition schedule through June 2019
- Training artists working in community with pilot temporary neighborhood project (NEA application)
- Purchase program selection/installation
- Ignite program contracting/installation