

Equation: a balanced state?

Second Site

exhibition catalog + guide to site projects

# Equation: a balanced state?

curated by Thomas Cates, THE LAND/an art site

## Second Site

Exhibition & reference site

August 1 - September 19, 2009

Catalog and guide to selected exhibitions  
and projects for LAND/ART

[www.landartnm.org](http://www.landartnm.org)

*Equation: a balanced state?*

*Second Site*

*SiteWorks*

CLUI Display Facility

*El Otro Lado: The Other Side - Albuquerque*

A series of exhibitions and projects presented by 516 ARTS for LAND/ART  
[www.landartnm.org](http://www.landartnm.org)

August 1 - September 19, 2009

516 ARTS

516 Central Avenue SW, Albuquerque, New Mexico 87102

505-242-1445, [www.516arts.org](http://www.516arts.org)

Cover: Bill Gilbert, *Matter of Fact: Walk to Work* (detail)

Catalog design by Suzanne Sbarge • Printed by Don Mickey Designs

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516 Central Avenue SW  
Downtown Albuquerque, New Mexico  
t. 505-242-1445 • open Tue - Sat, 12-5pm  
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# Introduction

This series of exhibitions and site projects falls in the middle of the six-month LAND/ART project, a collaboration exploring land-based art in New Mexico.

**Equation: a balanced state?**, on the lower floor of 516 ARTS, is curated by Thomas Cates of THE LAND/an art site. Each artist's installation is a small environment in itself, constructed to emphasize that in the present age of information and technology, our larger "natural" environment is inter-related with other types of environments we inhabit. The exhibition includes a digitally simulated waterfall, a built environment that glows in the dark and an exploration of the division between day and night as observed in the night sky of New Mexico. Science, technology and the study of climate and land usage play an important role in the research and development of these projects.

The LAND/an art site is a volunteer-run, nonprofit organization providing environmental artists with opportunities to work and exhibit, promoting awareness of environmental issues through the arts. Thomas Cates and co-founder Edite Cates developed *Equation: a balanced state?* as a three-part project with the five artists they invited. In addition to the exhibition at 516 ARTS, it includes site-specific works at their outdoor site near Mountainair, which served as the "studio" for the creation of the installations in the gallery; as well as an exhibit of documentation at THE LAND/gallery—their resource center and gallery space in Downtown Albuquerque.

**Second Site**, on the upper floor of 516 ARTS, is an exhibition and reference site for many of the outdoor art projects created for LAND/ART. It includes gallery installations, documentation and information referencing these projects, and it serves as a visitor center to find out about outdoor projects and where to go to explore them. *Second Site* started with the four projects commissioned by 516 ARTS for *SiteWorks*, organized by Kathleen Shields Contemporary Art Projects, and grew to include a sampling of some of the other LAND/ART site projects presented by Bosque School, the Center for Land Use Interpretation, the City of Albuquerque Open Space, the Harwood Art Center, Richard Levy Gallery, the University of New Mexico Art Museum and the Center for Contemporary Arts.

The map on page 6 of this catalog shows the geographic scope of the site projects, most of which can be visited during *Second Site*, but a few are included

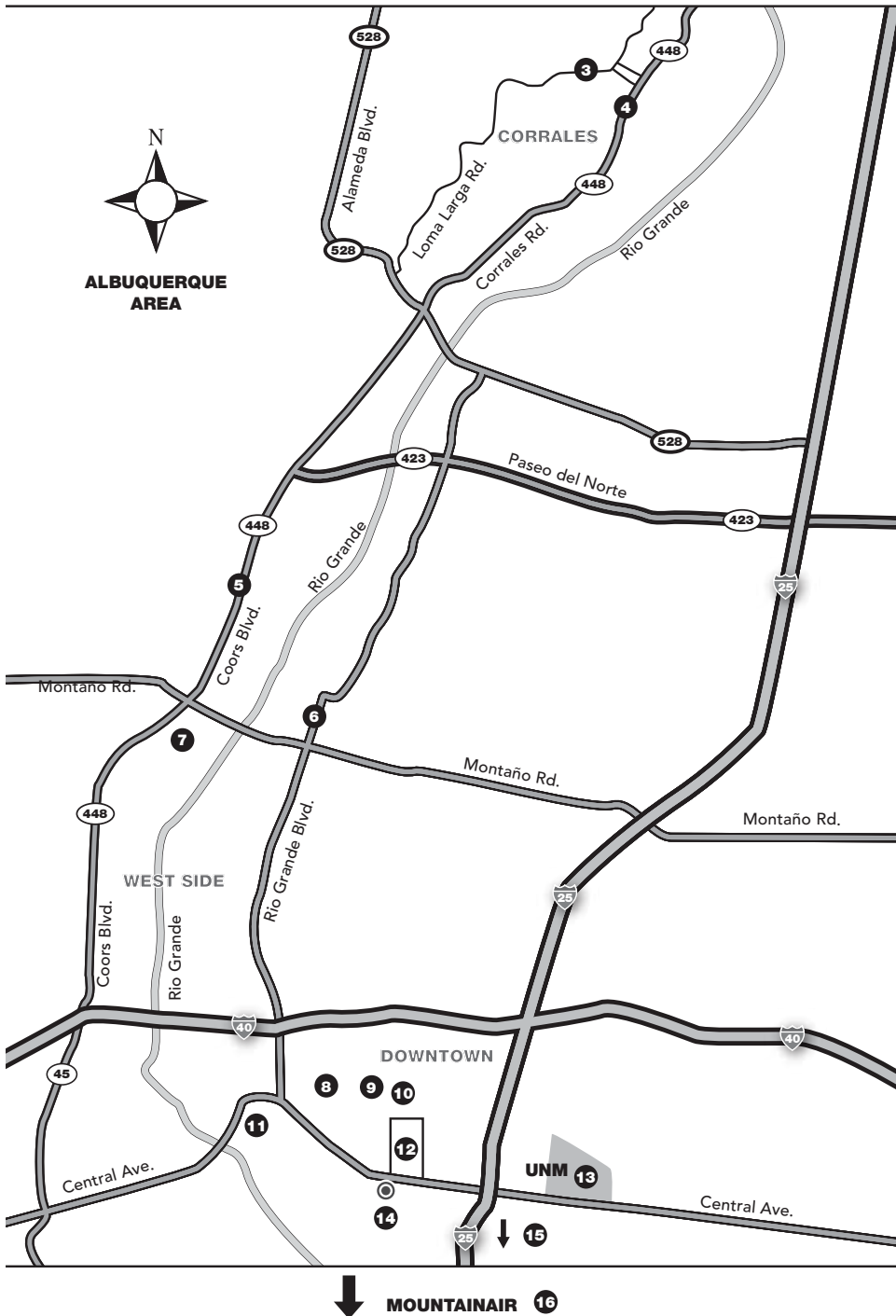
here as documentation and reference only. Certain projects have already taken place (Bill Gilbert's solitary walk *Matter of Fact: Walk to Work*, the full bus tour with the Center for Land Use Interpretation and Basia Irland's *receding/reseeding* ice book launch at the Rio Grande and exhibition at ); and Patrick Dougherty's site project at Bosque School is coming up after *Second Site* in October. Many of the site projects will stay on view longer, but in keeping with the nature of site-specific work, each project has its own time frame and location based on the artists' concepts and a variety of factors such as season and weather.

It is a special honor for 516 ARTS to present the Center for Land Use Interpretation (CLUI) in New Mexico. The **CLUI Display Facility** is an off-site exhibit in a trailer on the fringe of Albuquerque, which is open to the public on the weekends during *Second Site*. It explores the technological sublime of New Mexico, following up CLUI's "nuclear" bus tour to Los Alamos. CLUI Director Matthew Coolidge says, "New Mexico vibrates with the resonance between the starry plasma of the cosmos and the firmness of terrestrial terra firma."

All three of these concurrent exhibitions—*Equation: a balanced state?*, *Second Site* and the CLUI Display Facility—examine the relationship of indoors and outdoors, bringing Land Art back into the gallery and sending viewers out into the land. From the bright sun outdoors to dark interior spaces, these exhibitions and projects explore diverse perspectives on viewing and experiencing land and environments. They span many styles and approaches, and offer a forum for dialogue about site-specific work, environmental art, public art and the role of the galleries and museums in the evolution of land-based art.

I would like to thank guest curators Kathleen Shields and Thomas Cates and the staff of 516 ARTS who helped to organize *Second Site*, as well as Robert Peters of the Contemporary Art Society of New Mexico for instigating the collaborative LAND/ART project (concurrently with his work on the Aldo Leopold Centennial Celebration), and all of the participating artists and organizations in this adventure.

Suzanne Sbarge  
Project Coordinator, LAND/ART  
Executive Director, 516 ARTS



**SITE LOCATIONS** (North to South)

- |  |   |
|--|---|
| 1. Center for Contemporary Art (CCA)<br>1050 Old Pecos Tr., Santa Fe                                   | Basia Irland<br>July 3 - 31 (p. 30)   |
| 2. <i>Matter of Fact: Walk to Work</i><br>Cerrillos to Albuquerque<br>Gallery installation at 516 ARTS | Bill Gilbert<br>August 1 - September 19 (p. 19)   |
| 3. Old San Ysidro Church<br>Church Rd. NW, Corrales  | Steve Peters<br>August 27 - 30 & September 4 - 7, 12-6pm (p. 20)                        |
| 4. Wagner's Farmland Experience<br>42 Wagner Lane, Corrales  | Jaune Quick-to-See Smith & Neal Ambrose-Smith<br>August - October (p. 21)               |
| 5. Open Space A (West Side)<br>6500 Coors Blvd. NW, ABQ  | Benjamin Forgey, Robert Wilson (+ others)<br>June - August (p. 29, 32-33)               |
| 6. Los Poblanos Field<br>4803 Rio Grande Blvd. NW, ABQ   | Anne Cooper<br>June - November (p. 18)  |
| 7. Bosque School<br>4000 Learning Rd. NW, ABQ  | Patrick Dougherty<br>Installation October 5 - 25 (p. 26)                                |
| 8. Tiguex Park<br>2000 Mountain Rd. NW, ABQ  | Marc Schmitz<br>June 27 - October 15 (p. 31)  |
| 9. Harwood Art Center<br>1114 7th St. NW, ABQ  | Nan Masland Erickson (+ others)<br>one growing season (p. 28)                           |
| 10. The LAND/gallery<br>419 Granite Ave. NW, ABQ   | Documentation for <i>Equation: a balanced state?</i><br>August 1 - September 19         |
| 11. Tingley Beach<br>1800 Tingley Dr. SW, ABQ  | Basia Irland<br>June 28 (p. 30)   |
| 12. D-Ride buses<br>Downtown ABQ   | Chrissie Orr & Michelle Otero<br>July 13 - September 19 (p. 24-25)                      |
| 13. UNM Art Museum<br>UNM Campus, ABQ  | Nina Dubois & Jeanette Hart-Mann (+ others)<br>August 28 - December 20 (p. 27)          |
| 14. 516 ARTS<br>516 Central Ave. SW, ABQ   | <i>Equation: a balanced state?</i><br>and <i>Second Site</i><br>August 1 - September 19 |
| 15. CLUI Display Facility (east of Sunport)<br>3615 Los Picaros Dr. SE, ABQ                            | The Center for Land Use Interpretation<br>August 1 - September 19 (weekends) (p. 22-23) |
| 16. THE LAND/an art site, Mountainair<br>Directions only available at<br>505-242-1501 (leave message)  | Related site projects for<br><i>Equation: a balanced state?</i><br>August 2             |

## Equation: a balanced state?

**O**ur challenge as a post-modern society is to balance the natural workings of the planet with mankind's continual and growing impact. Equations are a traditional method of helping us achieve a balanced state. There are countless ways of employing this metaphor. In this exhibition, the equation is used to discover unexpected balances and imbalances, using elements of nature—water, wind, light and darkness, terrestrial forms—brought into the studio. These artists have developed their own interpretations of equations in the process of creating their site projects, in some cases using the language of math and science.

THE LAND/an art site, Inc., now in its second decade of operation, maintains THE LAND/gallery in Downtown Albuquerque and a 40-acre, outdoor work site and exhibition space in the Manzano Mountains near Mountainair, New Mexico. The outdoor site, devoted exclusively to temporary, environmentally low-impact, site-specific, land-based art, is a rare resource for artists. Through its residency program, it offers artists an opportunity to work closely with the land not as a backdrop but as a collaborator, resulting in work that can be surprising, insightful and transformative. With a particular interest in promoting art that crosses genres and disciplines, THE LAND/an art site and THE LAND/gallery have added to environmental art in New Mexico innovative work by dancers, writers, video and sound artists, teachers, architects and engineers and conceptual, performance and installation artists.

THE LAND/gallery serves as an urban annex to the Mountainair site—a venue for exhibiting documentation and other materials related to outdoor work, a contrasting location for dual-site projects, and a place in which artists can explore environmental issues through digital and other “indoor” media.

To fully experience the work of the five artists in this exhibition, please visit THE LAND/gallery at 419 Granite Avenue NW in Downtown Albuquerque and THE LAND/an art site in Mountainair.

Thomas Cates  
Guest Curator, *Equation: a balanced state?*  
Co-Founder, THE LAND/an art site

## Environments in environmental art

**T**hinking about environmental art means remembering that art is about use and invention, and that “environment” begins outside the skin and extends infinitely. THE LAND/an art site is a movable environment, where artists may work in remote, natural or urban and designed spaces, spaces with or without walls, spaces laid out mainly in the realm of ideas, or in dialogues and exchanges among all of these sites, like the multi-venue *Equation: a balanced state?*

A “movable environment,” but on solid ground, THE LAND's 40 acres of high-desert meadow, rocky ridge and piñon-juniper woodland, first made available as an environmental art site in 1998, have since gradually become a palimpsest, spelling out the cumulative and evolving record of more than a decade's work by dozens of artists. While nearly every work installed there is temporary, each leaves a tangible residue—in the thickening history of certain spots, materials and even specific objects that have been used and reused. The site is invisibly but deeply inscribed.

Urban environments are also “the environment,” and land must be acknowledged as land even—or especially—when streets and structures have been built on top of it. While urban and natural environments elicit different ideas and approaches from artists, the conditions of their coexistence are at the core of twenty-first-century land-based art. Digital and other expanded media have become as much a part of the vocabulary of environmental art as stones, mud and branches.

In our time it has become urgent that more, and more critical, ideas about the environment be put forward, debated, improved, supported and implemented. “The environment” is a term loaded with traps and ambiguities; the term “environmental art” is honed and elevated with every thoughtful new work executed under its rubric. But most serious land-based art urges change, slight or grand shifts brought about by ideas. Nearly everyone who has worked with THE LAND/an art site has in common a commitment to art that is about ideas—ideas generated by scrutiny of place (a place, our place), and ideas about global environmental issues enriched by this radically local art, an art that is derived from and made for particular spaces closely and profoundly considered.

J. A. Lee  
Writer/Artist, THE LAND/an art site

## Katherine E. Bash

Texas / London, England



"I have heard it said that much of the Western world is experiencing a crisis of the imagination. *Wind Fugues*, my current project, part of which is included in this exhibition, addresses this crisis. Though known as a style of musical composition epitomized by the likes of Bach and Reicha, the etymology of *fugue* is very closely related to the concepts wind can conjure: *fugere* in Latin means 'to flee' and *fugare* means 'to put to flight'. In Portuguese *fugaz* means ephemeral or transitory. The wind can be understood as a first order tool for observation, one that reveals itself through interactions with other parts of the material world. The *Wind Shirt* can then be understood as a second order tool for observation. Inspirations for the *Wind Shirt* are the wind and its various strengths, including calm, and the possibilities for encountering new moments and unnamed concepts. I am using the *Wind Shirt* as a tool to move into the world between language—generating new meanings and new poetics."

## Paula Castillo

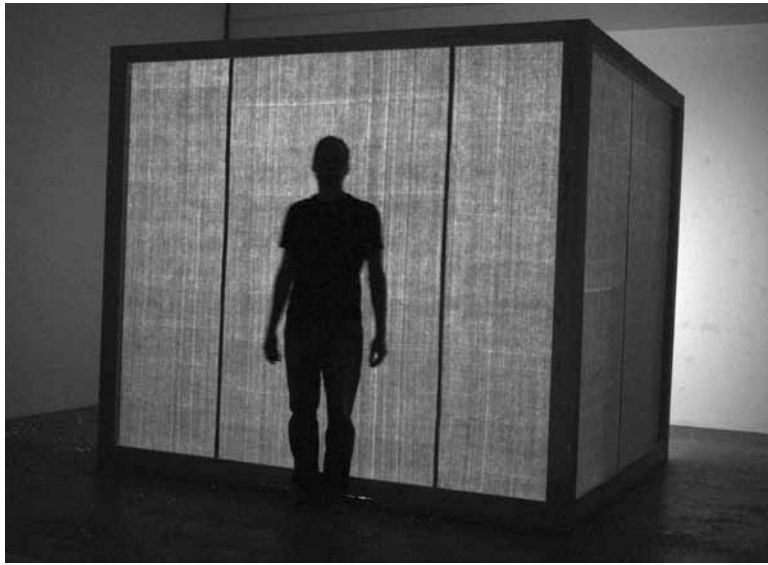
Córdova, New Mexico



"Is our natural world demise predicated upon an identity completely tethered to the materiality of the world (all that material: from the minerals and resources to nature's ability to offer us pleasure in the form of beauty and recreation)? Can we as humans ever really transcend nature...even in urban areas...even in a high tech life? Is the idea of ownership with its arrangement of permanence and reliability and its right of imprinting our nature still valid? Am I the Mountain?"

## Ted Laredo

Albuquerque, New Mexico



“When I created this work, I began with a desire to experience what it might feel like to be in a room in which all surfaces—floor, walls and ceiling—emit light. What would it feel like to approach the room? What will my physical, perceptual and psychological relationship be to a space with no directional light source? Will I feel comfortable or disoriented by the resulting manipulation of my vision over time? Will it be beautiful or ominous? The resulting *room* has now raised more questions for me than it has answered. Ultimately, each individual will experience the work differently, but after interacting with room I hope each viewer comes away from it changed and aware of our surroundings in a different way.”

## David Niec

Milwaukee, Wisconsin



“My project for this exhibition involved observing an entire moon cycle from one area of land and responding to this observation by creating paintings. I use a flashlight which allows me to see color to paint but yet is dim enough so that I can maintain quality night vision to see the moon in the surrounding sky and its fall of light over the land. This observation process is where the paintings start, and although they continue to reference this observation, the paintings are later refined and transformed in the studio. A minimum of one painting per night was made to represent each phase of the moon. Although several panels were involved, the collection of pieces is conceived as one large painting. The observation work was done at THE LAND/an art site during the moon cycle of October 2008. Remaining on one area of land while observing allowed me to explore the patterns of atmospheric occurrences in conjunction with the moon’s activity in the region.”

## Mayumi Nishida

Lamy, New Mexico



“My installation *Introduction to Water* illuminates the ephemera of water in sculptural space through a viewer-activated installation involving a ceramic vessel and solar electric elements. It consists of LED lights and viewer interactions with water. In the center of the installation is a ceramic pot into which a viewer can pour rainwater, triggering lights hanging from the ceiling, lighting in a sequence that suggests falling raindrops. Solar panels are utilized to collect electricity. The system circulates the water using gravity, like a reverse fountain, showing that the installation is self-sustainable. The piece becomes an experimental theater for investigating concepts of intentionality and rainmaking, illustrating a novel form of interaction between light and water through the use of new technology. It makes imaginable a new harmony between the beauty of the natural world and a green technology premised upon clean renewable energy; a technology that functions as a natural part of the ecosystem alongside the sun, rain, wind and earth. The (rain) water was collected at THE LAND/an art site, and the process is documented at The LAND/gallery.”

*Introduction to Water* (detail), 2009, mixed media installation  
Special thanks to Don Speirs and Jon Carver

## BIOGRAPHIES

**Katherine E. Bash** is originally from Midland, Texas. She has earned degrees in biology and design from the University of Texas, Austin, and is pursuing a Ph.D. in design at the Bartlett School of Architecture at the University College of London. Originally trained in science, she has turned her attention to art and refers to herself as “the Founder and Principal Investigator of the Itinerant Laboratory for Perceptual Inquiry.” She has done research, investigations, interventions and performances throughout North and South America and Europe. She has received many awards including a Fulbright Scholarship for travel in Ecuador in 1998.

**Paula Castillo** lives and works in Córdova, New Mexico, a small village in the mountains north of Santa Fe. She has received numerous awards and public commissions, including: New Mexico History Museum, New Mexico Art in Public Places, 2008; César Chávez Memorial, City of Albuquerque Public Art Program, 2008; Fine Work Prize, Public Art International Competition in Tokyo, 2004; *The Arroyo Project*, City of Albuquerque Public Art Program 2004-05; Acclaimed Artist Series from New Mexico Arts in Public Places, 2004; International Sculpture Award, 2000; National Endowment for the Arts Research Fellowship; and National Science Foundation Research Fellowship.

**Ted Laredo** was born in Laredo, Texas in 1966. He attended the University of Texas at Austin where he received his B.F.A. degree in 1990. He received the Clare Hart Degolyer Memorial Fund Award from the Dallas Museum of Art in 1990 and the Jury's Choice Award, *Art of Albuquerque* 2002, presented by Magnifico at the Albuquerque Museum. He has lived in Albuquerque, New Mexico since 1991. His work is represented by Box Gallery in Santa Fe, New Mexico.

**David Niec** received a B.A. degree in painting and drawing from the University of Wisconsin Milwaukee in 1988. He has since developed a manner of working which places an emphasis on the study and experience of the nocturne. Much of his observation work is done in Northern Wisconsin with a particular emphasis on the Winter season. His work has been exhibited extensively in Chicago and Milwaukee.

**Mayumi Nishida**, born in Japan and currently living in Lamy, New Mexico, explores our habitual perceptions, both conscious and unconscious, through her light and sculptural installations. She graduated Magna Cum Laude with a B.F.A. degree in sculpture from the University of Colorado at Denver and received her M.F.A. degree with distinction from UNM. She was the recipient of The International Sculpture Center (ISC) Outstanding Student Achievement in Contemporary Sculpture Award in 2000, and the Juror's Choice Award at the *Albuquerque Contemporary* Exhibition in 2004. Currently, she is a board member for THE LAND/an art site and Salon Mar Graff.

## Guest Curator

**Thomas Cates** founded THE LAND/an art site together with Edite Cates in 1998 with the mission of engaging and educating the community about conservation through art, by providing a work site and exhibition space for land-based and environmental art. Thomas grew up on the east coast and has a degree in painting from The Pennsylvania Academy of the Fine Arts. He has exhibited art and participated in projects, lectures and panels since the 1970s. His art studio is outside under a piñon tree in Mountainair, New Mexico.

## SiteWorks

**S**iteWorks originated in the simple notion of Land Art as a means of experiencing a direct, personal, aesthetic relationship with a place. As the projects by Anne Cooper, Bill Gilbert, Steve Peters and Jaune Quick-to-See Smith and Neal Ambrose-Smith evolved, it became apparent that such a simple notion is altered both through the artists' individual response to place and how that is shared with the public. Each artist brings his or her background, tools, sensibility, and intent to the work. Each artist must work collaboratively, by choice or not, with other people, organizations, or agencies to produce their projects which, in the end, become richer for it. And each work generates from a strong sense of commitment to or, as Steve Peters describes it, a "deep affection for...place and presence." As such, these *SiteWorks* speak in different ways not only to the relationship of each artist to a place, but to that of humans in the natural environment, of individual to community, of art to the wider world, and of aesthetic experience to our lives.

Anne Cooper's dedication to Anderson Field, which she helped save from development in the mid-1990s, made it an obvious choice for her installation *Anitya*, which honors the notion of impermanence despite efforts to preserve what we love. As part of this project, she negotiated the use of the land among the community gardens there, has documented her ongoing relationship with it as a place to visit and walk everyday, and through the changes that have occurred in the work since its installation in February—dissolution of the clay bowls, sprouting of the seeds, becoming invisible due to the weeds—the essence of time and its natural cycles is embodied.

Bill Gilbert's *Matter of Fact: Walk to Work* is both an event and its (re) presentation through maps and technology based on his more than twenty-year commute from home to work. The walk itself, which took place over three days and followed as direct a route as possible across various terrain and through private lands, was an exploration not only of the earth's surface between two points, but of the time and devices it takes to know a place which for over two decades went relatively unconsidered except as a means to an end. The graphics and technology through which Gilbert shares his trek are mediated, or virtual, versions of the actual event which signify its occurrence in the past, thus rendering it both absent and present to us.

Steve Peters' sound installation of *The Very Rich Hours* in Corrales' deconsecrated Old San Ysidro Church conveys the devotional aspect of a relationship to place and the land. Made of the earth itself and dedicated to the patron saint of farmers, the church embodies the life of this historically agricultural community, and the chorus of voices we hear through Peters' recordings brings further individual affinities for places around northern New Mexico. The church is vacant except for the sounds of voices articulating detailed observations of places for which they have a profound affinity, creating a meditative atmosphere of intimacy and connection with place and others.

*Lost and Found*, a corn maze created by Jaune Quick-to-See Smith and Neal Ambrose-Smith (both Salish from the Salish and Kootenai Nation in Montana) in collaboration with Gus Wagner Farms, integrates images based on ancient Indian glyphs into a field of corn in Corrales. Intended to remind us that the village, its agricultural heritage, the land, and its wildlife are continuously threatened by development, this work brings the past into the present and reminds us that the interconnection among all these can be lost or forgotten but always found again if we remain aware of it. Our physical exploration of the labyrinth is but a brief intersection with the long-standing practice of recognizing the interdependence among humans and the natural world.

Each of these *SiteWorks* is based in a sense of place and presence but also in a sense of time and absence, reinforcing the fact that experience takes place over time and that over time, as things pass, they also accumulate new meanings. Through these works' various overlays and intersections of rural and urban, natural and built environments, individual and community, direct and indirect experience, we may become more aware of our surroundings and perhaps (re) gain a sense of our place in them.

Kathleen Shields  
Guest Curator

## Anne Cooper

Albuquerque, New Mexico



*Farmers everywhere in the world are at root the same farmers.  
Let us say that the key to peace lies close to the earth.*  
—Masanobu Fukuoka

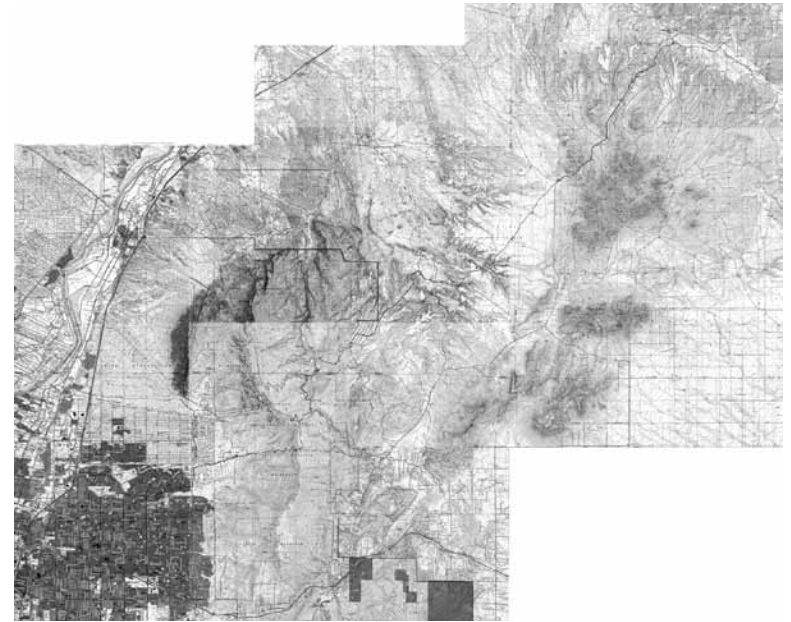
“Anderson Field: I wish to express my heartfelt gratitude for this 140-acre parcel of open farm land. Through the years it has been my touchstone, my inspiration, cheered me, soothed me and led me to my overwhelming passion to save it from development in the 1990s. My connection to this place is deep and profound. *Anitya*, the installation in the field, *Walk i-iv*, and *untitled (Anitya series)* are all in response to its vast and ample beauty.”

*Anitya* is an ephemeral project that changes with the seasons, on view June through November, 2009 at Anderson Field in Los Poblanos Open Space in Albuquerque's North Valley. *Anitya*, which means “impermanence” in Sanskrit, is comprised of 81 bowls made from terracotta-colored clay. Placed in a 9 x 9 foot grid, the raw clay bowls contain seed balls including wheat, rye, oats, blue gramma, side oats gramma, gallenta, little bluestem and other dryland grasses. The bowls eventually dissolve, returning to and leaving red stains in the earth. A related gallery installation is on view in *Second Site* at 516 ARTS, August 1 - September 19, 2009.

Left: *Anitya* (detail), 2009, raw clay ows, seed balls, 9 x 9 feet  
Right: Anderson Field, Los Poblanos Open Spacxe, Albuquerque

## Bill Gilbert

Cerrillos, New Mexico



“We currently face issues of sustainability: both large and small, public and private. Those related to aspects of our daily lives are often the most difficult to address. For 22 years I have made the hour-long drive from my house in Cerrillos to my office at the University of New Mexico. I know the terrain along Highway 14 quite well from the perspective of a car window at 60 miles an hour. For this piece, I decided I should walk to work for a change. So, I strapped on a backpack and headed out my door following as straight a line as possible (given the variations in topography, land ownership, etc.) to my office at UNM. Along the roughly 50 mile trek I recorded my perceptions from the perspective of a lone hiker walking across the land. For the installation at 516 ARTS I have juxtaposed the abstraction of a video map of my journey with a physical map of the route to mimic my experience of traveling by foot guided by map and compass.”

A gallery installation for *Matter of Fact: Walk to Work* is on view in *Second Site* at 516 ARTS, August 1 - September 19, 2009.

*Matter of Fact: Walk to Work* (detail);  
Gallery installation: video, natural materials; 24 x 4 feet

## Steve Peters

Seattle, Washington



"*Sight Specifics: Diablo Canyon* (1991-94) was the first in a series of site-specific sound works in which I invited people to record their verbal descriptions of specific places. In this case, composer David Dunn chose to visit Diablo Canyon, near Santa Fe, and his observations are mixed with field recordings I made there later. While these pieces may conjure strong visual images in the mind of the listener, I was hoping not so much to make

an explicit connection between the visual and aural, but was more interested in the nature of perception itself—not what we see, but rather how we see, and how we internalize and communicate our perceptions. This is a theme that has since carried over into other works of mine. Indeed, parts of this piece have been used in my new work, *The Very Rich Hours*."

*The Very Rich Hours* is installed at the Old San Ysidro Church in Corrales for *SiteWorks*, and is on view August 27 - 30 and September 4 - 7, 12-6pm. For more information: 505-242-1445, [www.516arts.org](http://www.516arts.org)

*The Very Rich Hours*, recording session with poet Lisa Gill, photo by Steve Peters, 2009

## Jaune Quick-to-See Smith & Neal Ambrose-Smith

Corrales, New Mexico



"Petroglyphs found near Corrales record the fact that birds and animals such as sandhill cranes, coyotes, bats, turtles, rabbits and crows have foraged here for thousands of years, likely since the last ice age. The wildlife lived in relationship with the Pueblo peoples who planted their cornfields here and drew the birds and animals in winter along this Rio Grande flyway. In the past 100 years, a Spanish farming family has continued this tradition of feeding the wild birds and animals by generously leaving fields of corn stalks throughout the winter season. For the *SiteWorks*, we are working in collaboration with Wagner's Farm to plow a four-acre cornfield into labyrinthian animal and bird glyph shapes that we have designed. After people have traversed the labyrinths, the fields will once again provide feed for the wildlife. By connecting the corn, the people and the glyphs, we hope to commemorate the long standing symbiosis between the birds, the animals and humans in a continuum that has lasted for thousands of years."

The *Lost and Found* corn maze is open to the public at Wagner's Farmland Experience in Corrales, August through October, 2009. For more information: 505-898-3903, [www.516arts.org](http://www.516arts.org)

Neal Ambrose-Smith, Bat Glyph for Gus Wagner's Field, facing east, Corrales, 2009

## CLUI Display Facility

The Center for Land Use Interpretation  
Los Angeles, California

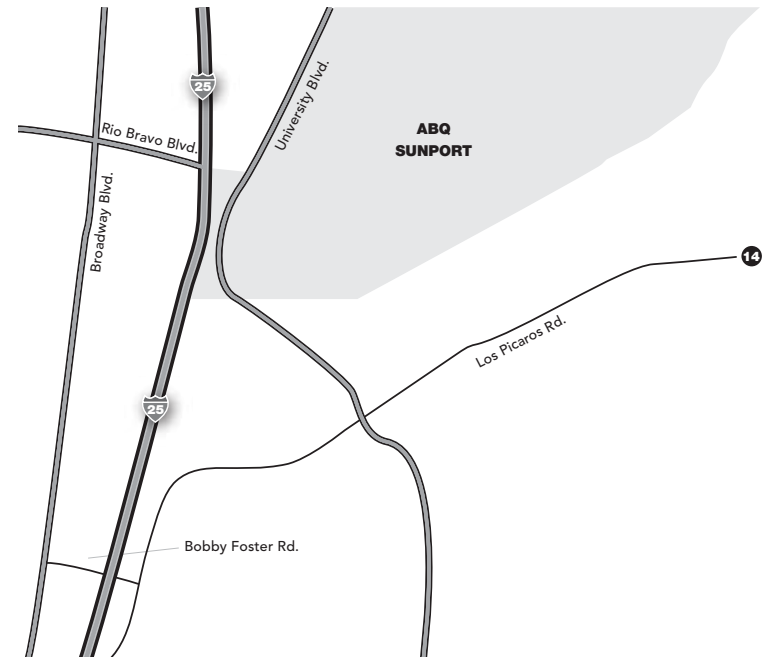


“New Mexico vibrates with the resonance between the starry plasma of the cosmos and the firmness of terrestrial terra firma. From the earthships of Taos to the test tracks of Holloman; from the alien crash sites of Roswell, to the future tourist spaceport of Upham; from the Scientologist bunkers of Trementina, to the alignments of Charles Ross’ *Star Axis*; from the sculpted caverns of Embudo, to the Sunspot solar observatory; from the pointy spikes of *Lightning Field* to the *Very Large Array*; from the flooded uranium mines of Ambrosia Lake to the Solar collector tower at Sandia; from the test bunkers of Los Alamos to the spreading grounds of Trinity. This landscape is an expression of the relationship of our physical life, bound to the ground, and our upward aspirations.”

—The Center for Land Use Interpretation

Hydrogen Bomb Impact Site, Mesa del Sol. Photo from the CLUI Photo Archive.  
CLUI in New Mexico is made possible by The FUNd at Albuquerque Community Foundation.

On August 1, 2009, The Center for Land Use Interpretation is opening a site-specific project on the fringe of Albuquerque. This display facility is located at a site that draws people into a part of the city that is not often visited. Inside is information about the region, including an exhibit about the New Mexico landscape. The facility is open to the public weekends 12-5pm through September 19 during *Second Site*.



### DIRECTIONS:

The CLUI exhibit unit is located at the end of Los Picaros Road, in the valley of the Tijeras Arroyo, between the airport and Mesa Del Sol. To get there from Downtown Albuquerque:

Take I-25 south to Rio Bravo Blvd. exit (exit 220). Go right (west) 1/2 mile to Broadway. Go left (south) on Broadway for 1.7 miles to Bobby Foster Road. Go left (east) on this road, which passes over the freeway and comes to a T intersection. Go left at the T onto Los Picaros Road. Follow it for about three miles to its end, at the gate of the Open Space administration area. The CLUI Display Facility is on the right, just before the gate, marked with a sign.

# El Otro Lado: The Other Side Albuquerque

Chrissie Orr, Santa Fe, New Mexico

Michelle Otero, Albuquerque, New Mexico



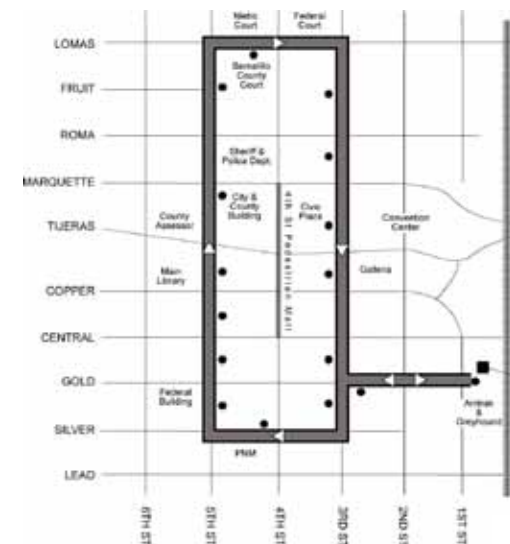
*El Otro Lado: The Other Side* is a community-based public art project in both Albuquerque and Santa Fe developed by artist Chrissie Orr (as a project of The Academy for the Love of Learning) focusing on the themes of migration, boundaries and sense of place. *El Otro Lado: The Other Side - Albuquerque* is an art installation on the free D-Ride buses which loop around Downtown, on view July 13 - September 19. During the spring, 516 ARTS offered intergenerational workshops in Bernalillo County Community Centers with writer Michelle Otero and Chrissie Orr, who collaborated on the audio with Pablo Ancona and Senaida García. The participants and artists developed symbolic maps/cartograms, visual representations and audio recordings of their stories, journeys, landmarks, boundaries and their sense of place and home in the land. Their work explores the land where people in our communities come from, touching on issues relating to agriculture, wilderness, community, the environment and sustainability.

In Santa Fe, *El Otro Lado* is on display at various locations June 28 through October. A map is available at [www.aloveoflearning.org](http://www.aloveoflearning.org) or call 505-995-1860.

"The comings and goings of peoples and cultures are part of our collective history. The crossing to *el otro lado* (the other side) has been with us since the beginning of time. This journey can be from one country to another or from the mountain terrains to the urban environment. Our interaction with the land informs us in ways we sometimes forget. I made the journey to the other side 20 years ago with a resident alien card, three suitcases full of books, clothes and a few strange mementos. I became a foreigner by choice. It has been an experience that has cut away and reshaped my life in ways I would have never imagined. It is out of this experience that the essence of *El Otro Lado: The Other Side* emerged. My hope is that by remembering and sharing these land-based visual and audio stories the borders that separate us will dissolve and new horizons will be discovered."

—Chrissie Orr

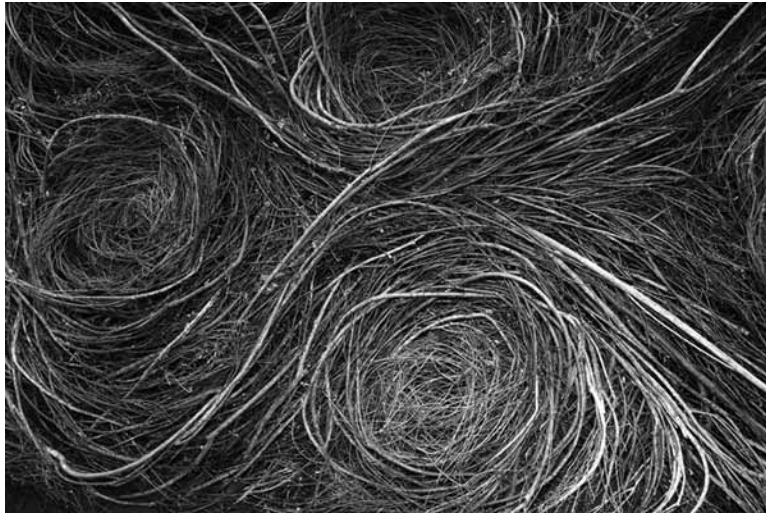
Ride the free buses that loop around Downtown and experience both the visual images on the interior bus panels and use your cell phone to access the audio storytelling - call **505-515-0032**.



The D-Ride stops at many locations including the Alvarado Transportation Center at 1st & Gold and at 5th & Central near 516 ARTS. It runs 6:30am to 7pm, and arrives every 7 minutes. For information, call 243-RIDE.

## Patrick Dougherty

Chapel Hill, North Carolina



"One of the hallmarks of my installation work is to find the saplings for its construction in the vicinity of the site where the sculpture will be built. So when I arrived at the Bosque School in Albuquerque for a site visit, I was thrilled to see the groves of willow, tamarisk and cottonwood saplings growing along a waterway right behind the school. As it turns out, a Bosque is a forest confined to a flood plain in an arid landscape, and the Bosque adjacent to the school serves as an excellent outdoor classroom. Not only will the students at the school help with the sculpture's construction, but the finished work will entwine with a huge cottonwood tree already central to campus life. This tree provides the shade for outdoor lunch and sits as the gateway between civilization and the untamed natural world only a few hundred yards away. I look forward to working with the Bosque School to create a compelling sapling sculpture in October 2009."

*Second Site* features documentation of Patrick Dougherty's past projects. He will be an Artist-in-Residence at Bosque School October 5 - 25, 2009. The public may observe his work in progress during the weekends of October 10-11 and 24-25, 8am-5pm. For more information: 505-898-6388, [www.bosqueschool.org](http://www.bosqueschool.org)

## Nina Dubois & Jeanette Hart-Mann

Albuquerque, New Mexico



"Since completing the UNM *Land Arts of the American West* program in 2006, I have spent time learning about ecological design and permaculture as a way of deepening my understanding of the land around me. I am interested in the dynamics that animate living systems and the cultural constructs that inform how we interpret and interact with the natural world. Initially focused around the built environment and how it mediates between the human and non-human realm, my practice of photography and architectural sculpture is evolving to include an exploration of the dynamics of food, waste and energy systems."

—Nina Dubois

*Culture digest(e)* is a site-specific laboratory exploring the waste stream of the UNM campus and its potential to be creatively diverted and re-imagined. It will be installed on the UNM campus, August 28 - December 20, as part of *Dispersal/Return: Land Arts of the American West: 2000-2006*. A gallery component is featured in *Second Site* and in UNM Art Museum. Additional artists featured with site projects on the campus of UNM include Jess Dunn, Yoshimi Hayashi, Ryan Henel, Claire Long with Anna Keleher, Geordie Sheperd and Jennifer Van Horn. For more information: 505-277-4001, <http://unmartmuseum.unm.edu>

## Nan Masland Erickson

Albuquerque, New Mexico



"Vegetable gardens grown in cars or *Cardens* are ambassadors of food security and memorialize auto culture. *Cardens* playfully promote local farming and offer a new life to old cars. Because parking lots are designed for the second busiest shopping day of the year, many spaces sit vacant the other 363 days. These spaces should be used for food production. Only 3% of the food we eat is grown in New Mexico. By reclaiming our parking lots as planting plots, we can increase local food production. This project is a model for farming projects that could take place all over the city."

*Second Site* features a *Carden* model and documentation. *Carden* is installed on the grounds of the Harwood Art Center for one growing season. Additional artists featured with site projects at the Harwood Art Center are Jason Pressgrove with Rebekah Lynn Potter, Christopher Robbin with John Baca, and Lu Sage. For more information: 505-242-6367, [www.harwoodartcenter.org](http://www.harwoodartcenter.org)

*Cardens*, 2009, soil, pond liner, salvaged autos, geotextile fabric, lava rock, perforated PVC

## Benjamin Forgey

Albuquerque, New Mexico



"Land Art pulls us out of the framed and increasingly scripted context of the gallery and projects us into a larger setting of possibility and imagination. It also resonates powerfully with many of the great works of ancient peoples and civilizations. While my contribution to this event is considerably smaller in ambition than the monuments that survive from earlier eras, or even the more modest scale typical of Land Art works today, I hope it conveys a sense of awe in its relationship to the earth below, the sky above, the cosmos beyond and the mind and spirit of creation itself."

*Arboreal Dome* is a site-specific project in the Bosque. Constructed of downed, dead cottonwood branches, this sculpture provides a structure for contemplating the Bosque environment, storytelling, Tai Chi or other human uses. Additional artists featured with site projects at Open Space are Jill Guarino Brown, Matthew Chase-Daniel, Zach Meisner and Robert Wilson. A map to the 2-mile walk is available at the Open Space Visitor Center and [www.landartnm.org](http://www.landartnm.org). For more information: 505-897-8831, [www.cabq.gov/openspace](http://www.cabq.gov/openspace)

*Arboreal Dome*, 2009, dead cottonwood branches, 16 x 16 x 16 feet  
Photo by Masumi Shibata, Radius Books

## Basia Irland

Albuquerque, New Mexico



"River water is frozen; carved into the form of a book; embedded with an 'ecological language' consisting of local native seeds; and placed back into the stream. The seeds are released as the ice melts in the current. *receding/reseeding* emphasizes the necessity of communal effort and scientific knowledge to deal with the complex issues of climate disruption and watershed restoration. I work with stream ecologists, biologists and botanists to ascertain the best seeds for each specific riparian zone. When the plants regenerate and grow along the bank, they help sequester carbon, hold the banks in place and provide shelter."

For *Second Site*, Basia Irland's enlarged digital images and an ice sculpture are featured, as well as a film she produced about these projects, showing ice books being launched into rivers across Europe and the United States. On June 28, 2009, her ice books were launched into the Rio Grande as part of the LAND/ART Symposium Weekend, and her exhibition of ice books *receding/reseeding* was featured at the Center for Contemporary Arts in Santa Fe, July 3 - 31, 2009. For more information: 505-982-1338, [www.ccasantafe.org](http://www.ccasantafe.org)

## Marc Schmitz

Berlin, Germany

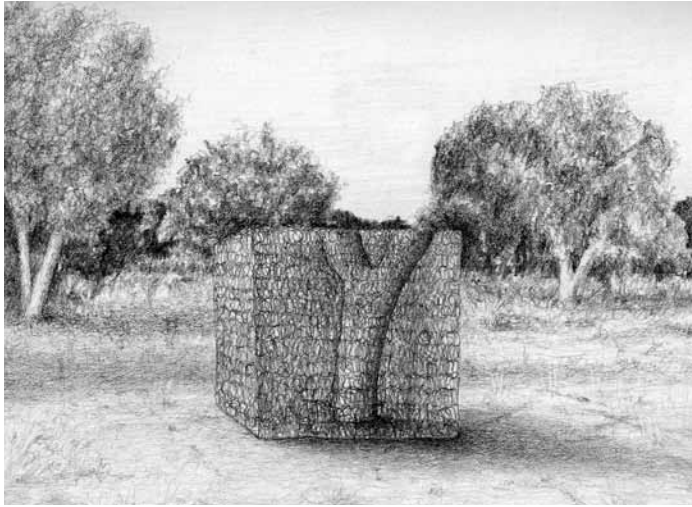


"The sculptures *Spaces for Open Minds* are objects made to be experienced. A person can enter an object with his or her head and body. Inside, both the sky opens to the viewer as well as the viewer opens to the sky. The sculpture is designed for the visual field of a human being. Man in the sculpture is the connection between sky and earth. The objects invite a playful interaction with visitors."

Marc Schmitz's *Spaces for Open Minds* is installed in Tiguex Park in Albuquerque, June 27 through October, 2009. Additional LAND/ART site projects presented by Richard Levy Gallery and the City of Albuquerque Public Art Program include Miguel Arzabe's *Sierpinski Gasket* at the Albuquerque Museum and Stuart Frost's *Portable Grove* on Mountain Road in Albuquerque. For more information: 505-766-9888, [www.levygallery.com](http://www.levygallery.com)

## Robert Wilson

Corrales, New Mexico



"Sculpture is my primary interest. My work has consistently made use of reclaimed materials—scrap metal, insulated or bare wire, tire rubber, rock, bone, concrete rubble—often in combination with fallen wood and paint to make either figurative or abstract forms. I have visual and tactile attractions to these materials and a great interest in their conversion from scrap to sculpture. CUBE is made from a segment of fallen cottonwood trunk, resurrected and surrounded by rectangular blocks made from coiled lengths of heavy-gauge wire, reclaimed from the jetty jacks along the Rio Grande and constructed into an eight-foot cube. This piece represents the relationship between the Albuquerque Metropolitan Area and the Rio Grande Bosque, a preserved natural corridor coursing through the center of our city."

CUBE is featured at Open Space, June 1 - August 29, 2009. Additional artists featured with site projects at Open Space are Jill Guarino Brown, Matthew Chase-Daniel, Benjamin Forgey, and Zach Meisner. A map to the 2-mile walk is available at the Open Space Visitor Center and [www.landartnm.org](http://www.landartnm.org). For more information: 505-897-8831, [www.cabq.gov/openspace](http://www.cabq.gov/openspace)

Drawing for CUBE (detail), 2009, graphite on paper

## FLYWAY

Public art commission proposal by Robert Wilson



"CUBE and FLYWAY are both of and about the Bosque. Built with materials reclaimed from the jetty jacks, stark tripod structures installed 65 years ago to stabilize riverbanks, now obsolete in terms of function but arguably iconic as a visual aesthetic. FLYWAY reclaims use of jetty jack angle irons, planted over an earthen mound in a rectangular array, rows of the irons angled progressively from center to the north and to the south, commemorating the flight path of migrating birds. Marking the entrance to the Open Space Visitor Center off of Coors Boulevard, the grid is meant to be appreciated while driving by or walking to and through it. FLYWAY creates visual illusions of avian motion and allusions to the bird species to which it pays homage."

FLYWAY is an Arts Board recommended finalist for the Open Space Land Arts competition, which was selected from an international call for proposals in conjunction with LAND/ART. The Selection Committee included members of the Albuquerque Arts Board, City Council staff, Open Space Division staff, neighborhood representatives, professional artists, academics, design and planning professionals. The recommendation requires approval from City administration before construction can commence. For more information: 505-768-3837, [www.cabq.gov/publicart](http://www.cabq.gov/publicart)

Digital sketch for FLYWAY, construction planned for 2010;  
Final piece: earth, concrete, jetty jack steel, paint; 100 x 40 x 13 feet

## BIOGRAPHIES

**SiteWorks:**

**Anne Cooper** received a B.A. degree in English literature and philosophy from the University of St. Thomas, Houston, and went on to become a professional potter. She received her M.F.A. degree from the University of Houston and moved to New Mexico, where she expanded her materials vocabulary into wood and steel. Her work on an environmental effort to save Anderson Field in Albuquerque's North Valley from development led her into working with an installation format and using natural materials such as living grass, bee's wax and grass paper. Her work is represented in many private and public collections across the country, including the Albuquerque Museum, the Museum of New Mexico in Santa Fe and the Hallmark Collection in Kansas City, Missouri.

**Bill Gilbert** is an artist and professor whose work has addressed the environments and communities of New Mexico for the past 30 years. He currently holds the Lannan Chair in the Department of Art and Art History at the University of New Mexico where he directs the place-based, field program entitled *Land Arts of the American West*. Gilbert has worked with indigenous artists at Acoma Pueblo and Pastaza, Ecuador, curated numerous exhibits and authored essays for the potters of Juan Mata Ortiz, Mexico and produced the video *Mata Ortiz Today* that has aired previously on KNME.

**Steve Peters** makes music and sound for dance, theater, radio, film/video, recordings, concerts, galleries, museums and public places. His work is often site-specific, combining musical instruments, natural objects, electronics, field recordings, environmental sound and spoken text. Born and raised in California, educated in Olympia, Washington, and chewed up and spit out by New York City, he lived in New Mexico for 15 years, where he was a programmer on KUNM and collaborated with many artists. He moved to Seattle in 2004, where he runs the Nonsequitur concert series at the Chapel Performance Space and is a member of the Seattle Phonographers Union.

**Jaune Quick-to-See Smith** uses humor and satire to examine myths, stereotypes and the paradox of American Indian life in contrast to the consumerism of American society. She was born at St. Ignatius Mission on the Salish Reserve and is an enrolled Salish member of the Confederated Salish and Kootenai Indian Nation. She holds four honorary doctorates from the Pennsylvania Academy of the Arts, the Minneapolis College of Art and Design, Mass College of Art and the University of New Mexico. Her work is in collections of many museums including the Whitney Museum, the Metropolitan Museum, the Brooklyn Museum, Smithsonian American Art Museum, and the Museum of Modern Art in New York.

**Neal Ambrose-Smith**, who received a B.A. degree from the University of Northern Colorado in Greeley and an M.F.A. degree from UNM, is currently concentrating in non-toxic printmaking. His work is in numerous collections including Beach Museum in Kansas, Missoula Art Museum in Montana, Galerie D'Art Contemporain in Chamalières, France and Boise Art Museum in Idaho.

**Guest Curator**

**Kathleen Shields**, guest curator of *SiteWorks*, is an independent arts writer and curator who received her M.F.A. from UNM in 1982. She was an editor and writer for *Artspace Magazine* from 1982-86, wrote for *Art in America* from 1988-1992, and has contributed essays to numerous exhibition catalogs. She co-founded Graham Gallery and Raw Space in 1986

and directed her own project space from 1992-95. Since 1986 she has been Administrative Director of the Elizabeth Firestone Graham Foundation and since 1987 has been Administrator of *The Lightning Field* for Dia Art Foundation. She lives in Corrales, New Mexico.

**Second Site:**

**The Center for Land Use Interpretation** is an educational organization dedicated to improving the collective understanding of people's relationship with the ground. Since 1994, the Center has produced exhibits, tours, publications, online resources, lectures, performances and other public programs at museums and noncommercial venues across the country. The Center currently operates a network of field offices and work sites that include its offices in Los Angeles, with an archive and an exhibition space; a Northeast Regional Office in Troy, New York; a Gulf States Field Office in Houston, Texas; a Desert Research Station in Hinkley, California; and a complex in Wendover, Utah, that includes exhibition spaces and production facilities for interpretive programs on the edge of the Salt Flats.

**Patrick Dougherty**, who combines his carpentry skills with his love for nature, began to explore primitive techniques of building and to experiment with tree saplings as construction material. In 1982 his first work, *MapleBodyWrap*, was included in the North Carolina Biennial Artists' Exhibition sponsored by the North Carolina Museum of Art. In the following year, he had his first one person show entitled, *Waiting It Out In Maple* at the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina. His work quickly evolved from single pieces on conventional pedestals to monumental scale environments which required saplings by the truckloads. During the last two decades, he has built over 150 works throughout the United States, Europe and Asia.

**Nina Dubois** completed the UNM *Land Arts of the American West* program in 2006. She has since been focusing on ecological design and permaculture as a way of deepening her understanding of the land. She is interested in the dynamics that animate living systems and the cultural constructs that inform how we interpret and interact with the natural world. Her practice of photography and architectural sculpture is evolving to include an exploration of the dynamics of food, waste and energy systems.

**Nan Masland Erickson** is a landscape artist. She believes in the transformative power of public art to change how people perceive their environment. She earned a B.F.A. degree and is currently in her last year of the master's program for Landscape Architecture at UNM. As a student of landscape architecture, an art educator and a sculptor, she uses vernacular materials in an unconventional way to express concepts of sustainability.

**Benjamin Eric Forgey**, an artist and craftsman, grew up in Virginia and moved in 1990 to New Mexico, where, expressing reverence for the beauty and strength of natural objects, he established himself as a maker of fine furniture from driftwood gathered from his adopted state's remote outback of deserts and waters. He has since created and shown his work across the United States and in Canada, Mexico, Italy, Spain, St. Vincent and the Grenadines.

**Jeanette Hart-Mann** is an artist farmer who operates a regenerative farm in Anton Chico, New Mexico. Exploring the cultural connections between agriculture, sustainability, and land/place-based issues, her current work involves growing and selling market vegetables,

designing, implementing, and circulating information about edible bio-diverse habitats, building experimental agricultural tools and technology and creating dynamic environmental installations. She earned a B.F.A. degree from UNM and participated in the *Land Arts of the American West* program in 2000. She is currently Assistant Professor for the program.

**Basia Irland** creates international water projects that are featured in her book, *Water Library* (UNM Press, 2007). She is currently working on commissioned river projects in Belgium and Washington State. She creates rainwater harvesting systems, community projects along lengths of rivers and waterborne disease projects around the world, most recently in Egypt, Ethiopia, India and Nepal. She is the recipient of over 40 grants including a Senior Fulbright Research Award for Southeast Asia, Woodrow Wilson Foundation Fellowship Grant and a National Oceanic and Atmospheric Research Grant. She has produced seven video documentaries and has exhibited and lectured extensively around the world.

**Chrissie Orr** was born in Scotland and received an M.F.A. degree from Edinburgh College of Art. She proceeded to develop her skills as an artist in unconventional places and ways, including as a circus performer throughout Europe, a muralist in Corsica and creating community arts projects in Australia, Iran, Turkey, Europe, Mexico and America. As founder of the nationally acclaimed Teen Project in Santa Fe, her vision and skills were recognized by the U.S. Congress and N.E.A. and she has been nominated for numerous awards for her work with youth. She has lectured internationally, including on the *Bridge Project* that addressed issues on the border between El Paso, U.S. and Juarez, Mexico.

**Michelle Otero** is a writer, teacher and performer. As a Fulbright Fellow in Oaxaca, Mexico, she taught *Writing to Heal* workshops for women survivors of domestic violence and sexual assault. *Malinche's Daughter*, her essay collection based on this work, was published by Momotombo Press in 2006. She is a co-founder of Connecting Community Voices, an Albuquerque based organization that combines creative expression and digital media to drive positive social change. Otero has taught writing workshops throughout the U.S. and parts of Mexico. In Albuquerque, she performs with *Las Meganenas*, a repertory theatre troupe that uses performance to raise awareness of issues facing Latinas. Originally from Deming, she is currently a Visiting Writer in the Creative Writing Program at UNM.

**Marc Schmitz**, born and residing in Germany, is an award-winning artist hosted for LAND/ART by Richard Levy Gallery. In 2000, Schmitz won first prize at the ART FOR EXPO, the international Goethe Institute Award. He has studied philosophy and art at the University of Hanover, Munich/Berlin, Art Academy in Munich and Media Academy in Berlin. Concurrent with his participation in *Air Cube+ a global perspective* at Richard Levy Gallery for LAND/ART, he has work in *Border - The Mobile Spaces* in Berlin and *Spaces N° 5* at the National Academy of Arts in Baku Azerbaijan. His *Spaces For Open Minds* is part of five public art projects dating back to 2004 and his work appears in over 15 art publications.

**Robert Wilson**, a poet and arts writer, began making sculpture from reclaimed scrap materials in the 1970s. Wilson was born in Reno and grew up in Albuquerque. He studied art and design as an undergraduate at Stanford and medical school at UNM. Wilson has shown his work in Albuquerque and Tucson, and in New York as an N.E.A. sponsored Artist's Window. He is married to the artist Holly Roberts, and they have raised their two daughters in Zuni, Chicago and Albuquerque. He has practiced medicine since 1980, with New Mexico Orthopedics since 1992.

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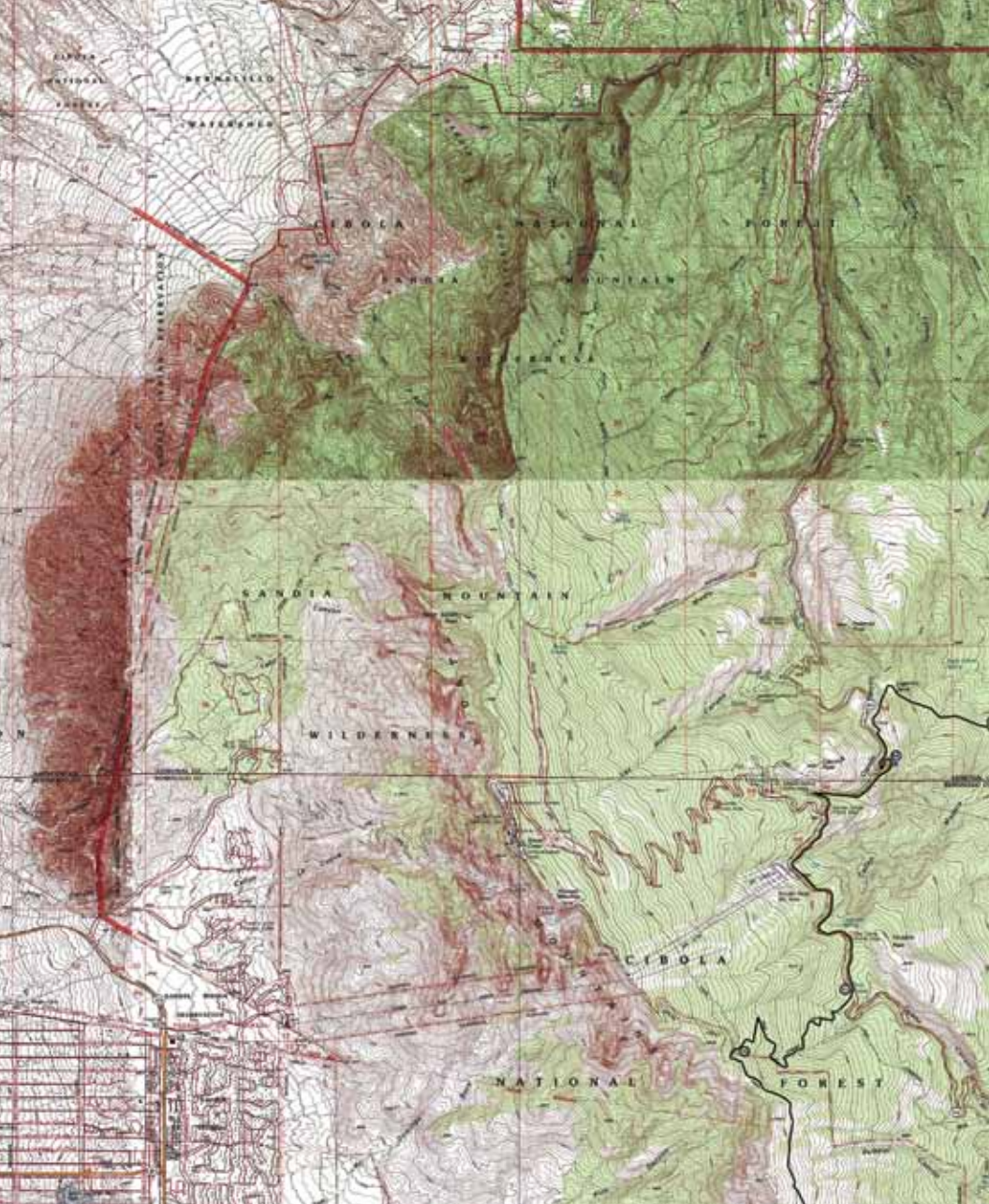
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