



# Agenda

DATE 6/10/15 TIME 9:15am

SERVED BY Julie Bystrom

RECEIVED BY Alia Hartug

## ART IN PUBLIC PLACES COMMITTEE

Thursday, June 18, 2015

Tesuque Room, 2<sup>nd</sup> Floor Santa Fe Community Convention Center

201 W. Marcy St.

505-955-6707

5:00 PM

- I. Call to Order
- II. Roll Call
- III. Approval of Agenda
- IV. Approval of Minutes
  - a) May 21, 2015
- V. Report by Staff
- VI. Reports and Updates
  - a) Current Projects (Anna Blyth and Debra Garcia y Griego)
- VII. Action Items:
  - a) Request for Approval Art on Loan, Sorrel Sky Gallery, agent for Star Liana York
  - b) Request for Approval of Walk of Fame Proposals
    - a. Kenneth Chapman
    - b. Laura Gilpin
    - c. Gib Singleton
- VIII. Adjourn

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

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CITY OF SANTA FE  
ART IN PUBLIC PLACES**

**THURSDAY, MAY 21, 2015**

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<b>I. CALL TO ORDER</b>		1
<b>II. ROLL CALL</b>	Quorum	1
<b>III. APPROVAL OF AGENDA</b>	Approved	1
<b>IV. APPROVAL OF MEETING MINUTES</b> April 16, 2015	Approved	2
<b>V. REPORT BY CHAIR (Gabe Gomez)</b>	Discussed	2
<b>VI. REPORT BY STAFF</b>	Discussed	2
<b>VII. REPORTS AND UPDATES</b>		
a. Current Projects (Anna Blyth/Debra Garcia y Griego)	Discussed	3
b. Public Art Best Practices Report (Committee Members)	Postponed until June	
c. June Meeting (Gabe Gomez/Debra Garcia y Griego)	Postponed until June	
<b>VIII. ACTION ITEMS</b>		
a) Request for Approval of AIPP Committee member	Approved	3
b) Request for Approval of Art on Loan Agreements	Approved en masse	3-5
1. Cathy Aten		
2. Alex Barrett		
3. Gary Beals, Karan Ruhlen Gallery		
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11. Dan Nanningha, Nimman Fine Art		
12. David Pearson, Patricia Carlisle Fine Art		
13. Fredrick Prescott		
14. Greg Robertson		
15. Holly Roberts, Zane Bennett		
16. Ward Russell		
17. Michael Sharber		
18. Brad Wilson		
c) Request for Approval of Walk of Fame Proposals	Postponed until June	
a. Kenneth Chapman		
b. Laura Gilpin		
c. Gib Singleton		
<b>IX. Adjourn</b>	Adjourned at 5:44 p.m.	5
City of Santa Fe Art In Public Places	May 21, 2015	0

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

**THURSDAY, MAY 21, 2015**

**I. CALL TO ORDER**

A regular meeting of the City of Santa Fe Art In Public Places was called to order on this date by Gabe Gomez, chair at approximately 5:00 p.m. at the City of Santa Fe Arts Commission Community Gallery, 201 W. Marcy Street, Santa Fe, New Mexico.

**II. ROLL CALL**

Roll call indicated a lack of quorum, which was established later as follows:

**Members Present**

Gabe Gomez, Chair  
Michael Namingha  
Henry Muchmore  
Katelyn Peer (arrived later)

**Members Absent**

Matthew Chase-Daniel (excused)  
Brian Vallo (excused)

There is one vacant position.

**Staff Present**

Anna Blyth, Program Planner  
Debra Garcia y Griego, Director

**Others Present**

Charmaine Clair, Stenographer

**III. APPROVAL OF THE AGENDA**

Under Reports and Updates the Committee postponed until the June meeting: Reports and Updates, (b) *The Public Art Best Practices*, and (c) *June Meeting* and under Action Items, (c) *Request for Approvals for the Walk of Fame Proposals*.

**Mr. Namingha moved to approve the agenda as amended. Ms. Peer seconded the motion, which passed by unanimous voice vote.**

#### **IV. APPROVAL OF THE MINUTES-April 16, 2015**

Page 4, fourth paragraph- instead of HOPED, the name of the artwork is *Brick Face Hoped*.

**Ms. Peer moved to approve the minutes of April 16, 2015 as amended. Mr. Muchmore seconded the motion, which passed by unanimous voice vote.**

#### **V. REPORT BY CHAIR**

Mr. Gomez said this is his last meeting. He accepted a job in Austin, Texas and will be leaving town. He said he wanted to reiterate his appreciation of the members. He said the Committee in June will take on some pending projects and big-ticket items and he thanks them in advance. He said his replacement will come from the Arts Commission and will be announced by Ms. Garcia y Griego.

#### **VI. REPORT BY STAFF**

Ms. Blyth said the Committee voted to postpone some important items until June and the thinking, particularly around planning, is the opportunity to connect with a new chair for the June meeting. She said the planning assignment was also tied to public art best practices as well as the request for the approval of the Walk of Fame. She said it is important to have more members available, because of the importance of those placements.

She encouraged members to go to the Museum of Art and look at the current placements and Walk of Fame plaques to get an idea of the kinds of artists who have been represented historically through the program.

Mr. Namingha asked if the proposed artists are deceased.

Ms. Blyth said yes, that is eligibility criteria. She explained that the packet has information on how the proposed artists have addressed a series of questions in contributions to the arts and that relationship to Santa Fe. She said it will be important that the Art In Public Places Committee vote on the proposed artists as one vote, so arrangement can be made for placement at that time.

Mr. Muchmore asked if they would choose one or all three artists.

Ms. Blyth said the group could discuss that next month and as members of the Committee, decide whether to vote as a group or one proposal at a time.

Ms. Blyth thanked Chair Gomez and said everyone will miss him. She thanked everyone for joining the Committee.

## VII. REPORTS AND UPDATES

### a) Current Projects (Anna Blyth/Debra Garcia y Griego)

Ms. Blyth said she does not have a lot of new information about the current Commission projects.

- The Downtown Transit Center is still on a 'stop work'. The contract for artist Kimberly Polis expires on June 30<sup>th</sup> and will be extended for a year to take into account the stop work.
- The Acequia Underpass: the artists are working diligently with the engineers to get to the 100% design submission. There have been many compromises and the artists have been very gracious. The project appears to be moving forward.

Mr. Muchmore asked if there is a target date for the project.

Ms. Blyth said there is a slight extension, but significant funding is tied to the project and requires the project be drawn down. She said any extension will not be long-term.

- b) Public Art Best Practices Report (Committee Members) -Postponed until June
- c) June Meeting (Gabe Gomez/Debra Garcia y Griego)-Postponed until June

## VIII. ACTION ITEM

### a) Request for Approval of Art in Public Places Committee Member (Gabe Gomez)

Ms. Blyth she has information about a potential new committee member. (Exhibit 1) Ms. Ann Weisman has an art administrative background and an extensive performance artist/poet background, as well as a background in community arts engagement.

Ms. Blyth said both she and Ms. Garcia y Griego have professionally worked with Ms. Weisman. She was the Deputy Director of New Mexico Arts for several years and their Arts Education Coordinator and she is on the County Arts, Culture and Cultural Tourism Committee.

She said Ms. Weisman asked if she could submit an application for the Committee. She said she and Ms. Garcia y Griego thought Ms. Weisman's background would be an interesting contribution.

Ms. Peer said Ms. Weisman's resume is impressive.

**Ms. Peer moved to approve Ms. Ann Weisman to the Art in Public Places Committee.**

**Mr. Muchmore seconded the motion, which passed by unanimous voice vote.**

### b) Request for Approval of Art on Loan Agreements (Anna Blyth)

Ms. Blyth said as part of their program, the Arts Commission has a task called Art On Loan where they place privately owned works on City property throughout Santa Fe. The Art In Public Places Committee manages the program and votes on the artwork featured.

Ms. Blyth said the program was created in 2003 and enables artists to participate in AIPP and hopefully increases public art awareness in Santa Fe. There is always a rolling deadline. The focus is on three dimensional works appropriate for outdoor display, but some two-dimensional works are featured.

The Art in Public Places is the selection committee and their recommendations will be forwarded to the Arts Commission. She reviewed the selection guidelines: artistic quality; compatibility or appropriateness of the work to a site; materially safe, suitable and durable for outdoor placement; public safety and environmental impact; contribution to the overall story that Santa Fe's public art collection is trying to communicate.

Ms. Blyth said there are various sites throughout the community with locations available for artwork and many sites currently have loaned work represented. The partnership is unique in that the artists secure the insurance for the work and the pieces are featured on City property, so these are *no cost* loans to the City. The hope is that it will increase the marketing opportunity for the participating artist and the artist is also contributing to their community.

The contracts are typically for one year, but if the artist sells the piece or wants to discontinue with Art On Loan they just contact AIPP to remove the artwork. That does happen and just as they get submissions on a rolling deadline, there can also be a piece that might be removed. She said that makes the program exciting that pieces can be removed and a new piece can be placed in the location and transform the site.

Ms. Blyth said the current pieces listed on the agenda are currently featured in the On Loan Program; some may have multiple year contracts. These proposals will be recommended to the Committee to continue the loans to at least June 30, 2016. The artists' contracts will expire on June 30, 2015 and is why these are before the Committee.

Ms. Blyth explained they will see a wide variety of works in a variety of locations. She showed a slide show of the following works and described the pieces and location.

- a. Cathy Aten located at the Community Convention Center
- b. Alex Barrett, at the Genoveva Chavez Community Center
- c. Gary Beals, Karan Ruhlen Gallery at the Library, Main Branch
- d. Barrett DeBusk, William and Joseph Gallery at the corner of Aqua Fria and St. Francis
- e. Bob Haozous at
- f. James Havard, Zane Bennett Gallery is down the hall in the Convention Center
- g. Siri Hollander, Giacobbe Fritz Fine Art at Frenchy's Field
- h. Colette Hosmer, Center for Contemporary Arts at Sandoval and Guadalupe
- i. Allan Houser, Allan Houser Inc. in the courtyard of the Convention Center
- j. Nicholas Montenegro near the Tourism Santa Fe office and another work is inside the office.
- k. Dan Namingha, Niman Fine Art at Community Convention Center.
- l. David Pearson, Patricia Carlisle Fine Art at the Municipal Airport
- m. Fredrick Prescott at City Hall
- n. Greg Robertson at Entrada Park

- o. Holly Roberts, Zane Bennett at the Convention Center
- p. Ward Russell at the Convention Center
- q. Michael Sharber at the Southside Library
- r. Brad Wilson at the Santa Fe Community Convention Center

Mr. Namingha asked if there are more pieces in the triangle where the "Chair" is.

Ms. Blyth said yes. The artist, Deanne Wagner's piece is permanent and not featured through Art on Loan, but they will work on some of the maintenance and conservation of that work. She added that another piece: Entrada, the art work will be removed at the end of June due to maintenance and conservation, so was not brought before the Committee.

**Mr. Namingha moved to approve the Art on Loan Program pieces as presented. Ms. Peer seconded the motion, which passed by unanimous voice vote.**

Chair Gomez said the three items removed from the agenda today will be on the June agenda.

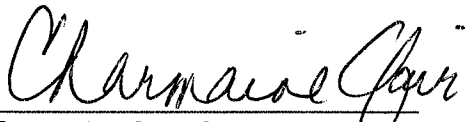
**IX. ADJOURNMENT:**

*Having no further business to discuss, the meeting adjourned at 5:44 p.m.*

Approved by:

\_\_\_\_\_  
Gabe Gomez, Chair

Submitted by:

  
\_\_\_\_\_  
Charmaine Clair, Stenographer

Resume of  
**Ann E. Weisman**

3324 James Avenue, Santa Fe NM 87507-5019 \* 505-424-1359 \* [awsfnm@gmail.com](mailto:awsfnm@gmail.com)

*Professional Goals*

To use my planning, nonprofit organization capacity building, and community development skills to enhance New Mexico's quality of life. To enrich communities through meaningful programs and training.

*Relevant Experience*

- 2/14 - present Consultant and community volunteer
- 5/08 - 1/14 New Mexico Arts, Department of Cultural Affairs, Santa Fe NM - Deputy Director
- 9/01 - 5/08 New Mexico Arts - Program-Grant Coordinator for Arts Education, Arts in Social Service, Local Arts Councils, & Statewide Service Organizations, and a developer of the Arts Trails Program
- 3/00 - 8/01 Assembly of Community Arts Councils of OK, Oklahoma City OK - Executive Director
- 11/88 - 1/00 City of Lawton (Oklahoma), Arts & Humanities Division - Executive Director

*Current Activities*

- Chair, Santa Fe County Arts, Culture, and Cultural Tourism Committee 8/14 - present
- Facilitator, board retreat, gallupARTS - March 2014
- Member of Gallup Arts & Cultural District Resource Team - May 2014
- Contractor RFP proposal review, NM MainStreet - May 2014

*Skills & Duties (for NM Arts)*

- Member Arts & Cultural Districts Statewide Steering Council from inception
- Member Arts & Cultural Districts resource teams
- Manager of Community-based Arts Trails Program
- Team member for creation of Arts Trails and Fiber Arts Trails programs
- Prepare and manage budgets of up to \$2.2 million
- Manage Federal grants from the National Endowment for the Arts, including ARRA
- Manage division contractual & fiscal processes, ensuring compliance with DCA, DFA, and GSD rules.

Prepare bill analyses during legislative session \* Parliamentarian for the New Mexico Arts Commission \* Grant writer \* Supervisor of up to 3 staff \* Serve as member of MainStreet Capital Outlay RFP Committee

*Develop and Deliver (for all listed employers)*

- \* Training for boards and staff of tax-exempt corporations and municipal commissions in nonprofit governance and leadership, cultural & strategic planning, advocacy, and arts & cultural programming
- \* Facilitation of community strategic and cultural planning processes as well as economic impact studies
- \* Community arts programs including festivals, workshops, performances, & exhibits
- \* Statewide and regional conferences
- \* Newsletters including e-newsletters



### *Other Experience*

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Artist in Residence Program (contract teaching artist) with the state arts councils in Montana, Oklahoma, and South Carolina. Teacher at the Pikuni Community School in Browning, Montana.

### *Selected Memberships and Honors*

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- |             |   |
|-------------|---|
| 2014        | Creative New Mexico Board of Directors, Treasurer   |
| 2001 - 2013 | NM Alliance for Art Education and NM Advisory Council on Arts Education, ex officio                       |
| 2006        | National Assembly of State Arts Agencies, Arts Education Advisory Group                                   |
| 2004 - 2007 | NGO NM Annual Conference Planning Committee   |
| 2004        | NM Dept. of Cultural Affairs editorial board for <i>On Common Ground</i> , the 2004 economic impact study |
| 1997 - 1999 | Board of Directors, Festivals & Events Association of Oklahoma  |
| 1993 - 1999 | Lawton Chamber of Commerce & Industry Tourism Committee, Lodgers' Tax Funding Subcommittee                |
| 1989 - 1999 | Arts for All (united arts fund), Lawton, ex officio board member  |
| 1995 - 1997 | Lawton Chamber of Commerce & Industry Tourism Committee, Marketing Subcommittee Chair                     |
| 1995 - 1996 | Lawton Certified Cities, Cultural Enrichment Committee Chair  |

### *Education*

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MFA in Creative Writing, University of Montana, Missoula MT

BA in English, minor in Anthropology, University of Tulsa, Tulsa OK

*References available upon request*

## PERFORMANCES

### *Commissioned Performance Pieces*

- 1994 *Recuerdos de Tulsa* by Laurie Spencer  
Performed solo at the Mannford Domes, 4/94, in honor of the visit of Jorge Ortega
- 1987 *The Eloquent Object* by The Philbrook Museum of Art,  
Performed with Vitreous Body at the Philbrook Museum of Art, 11/87, for the  
exhibit *The Eloquent Object*

### *Performance Poetry*

- 10/08 "Election! an Evening of Political Arts," A2 Gallery, Santa Fe NM
- 9/08 New Mexico Women Authors Festival, Milner Plaza, Santa Fe NM
- 8/05 Steepings, Santa Fe NM, solo
- 4/05 Rook Theater, Roger Mills A&H Council, Cheyenne OK, solo
- 1/05 SOMOS Winter Reading Series, Taos NM, solo
- 6/03 Flickinger Performing Arts Center, Alamogordo NM, solo
- 4/02 Rook Theater, Roger Mills A&H Council, Cheyenne OK, solo
- 8/01 Full Circle Bookstore, Oklahoma City, solo
- 8/01 Living Arts of Tulsa, solo
- 5/01 WomanSpirit Retreat Center, Cheyenne OK, solo
- 4/01 Leslie Powell Gallery, Lawton OK, solo
- 3/01 Individual Artists of Oklahoma, "Dialogue Among Civilizations," invitational group  
reading
- 4/00 Forgotten Works, Lawton OK, with Terry Gresham
- 3/99 Living Arts of Tulsa, solo
- 3/97 Morehead State University, Morehead KY, solo
- 1/97 Lawton Community Theater, with Leo Rising
- 12/96 Forgotten Works, Lawton OK, with Leo Rising
- 10/96 Forgotten Works, Lawton OK, with Leo Rising
- 7/96 Lawton Community Theater, with Leo Rising
- 7/94 Helena Public Library, Helena MT, solo
- 6/94 Living Arts of Tulsa, Tulsa OK, solo
- 4/91 "Stories for the Grown," Lawton Community Theater, Lawton OK, solo pieces
- 10/90 *Bare Feet*, solo and with University of South Dakota Moving Company, University of South  
Dakota, Vermillion SD
- 6/90 *Monologues*, Alternate ROOTS Annual Meeting, members' performances, Carensville GA,  
solo pieces
- 4/90 *The Earth Day Performance*, Individual Artists of Oklahoma, Oklahoma City OK, with Paul  
Jensen
- 7/89 *Moonrise*, guest performer and writer, The Philbrook Museum of Art, Arts & Humanities  
Council of Tulsa/Tulsa Artists Coalition, Tulsa OK
- 4/89 Oklahoma Council of Teachers of English Conference, Oklahoma City OK, with Paul Jensen
- 4/89 Individual Artists of Oklahoma, Oklahoma City OK, with Vitreous Body
- 3/89 Omega Workshop, Lawton OK, with Vitreous Body
- 1/89 Omega Workshop, Lawton OK, with Vitreous Body

- 11/88 American Music Week Performance at Harwelden, Tulsa OK, with Vitreous Body  
 10/88 *Open Hut*, for Laurie Spencer, Mannford OK, with Vitreous Body  
 9/88 Boston Avenue Methodist Church picnic, Tulsa OK, with Vitreous Body  
 7/30 & 8/6/88 *Moonrise*, performer, writer, & producer, The Philbrook Museum of Art, Tulsa Artists Coalition, Tulsa OK  
 5/88 Mayfest, Tulsa OK, with Vitreous Body (2 performances)  
 4/88 "Metaphor," in the Time & Transportation Phoenix Project, Tulsa Artists Coalition, Tulsa OK, solo  
 3/88 *Wild About Animals*, Tulsa Artists Coalition, Tulsa OK, with Ralph Bendel  
 1/88 Kensington Galleria, Tulsa OK, with Ralph Bendel  
 11/87 *Circling the Seasons*, performer & producer, Tulsa Performing Arts Center, Tulsa Artists Coalition, Tulsa OK  
 10/87 Individual Artists of Oklahoma, Oklahoma City OK, with Vitreous Body  
 7/87 Tulsa Summer Arts, Tulsa OK, with Vitreous Body  
 5/87 Sunfest, Bartlesville OK, with Vitreous Body  
 5/87 Mayfest, Tulsa OK, with Vitreous Body  
 5/87 The Mayn Event, Tulsa Artists Coalition, Tulsa OK, with Vitreous Body  
 3/87 Phoenix Project V, Tulsa Artists Coalition, Tulsa OK, with Vitreous Body  
 12/86 Bradley's Hair Studio, Tulsa OK, with Vitreous Body  
 11/86 American Music Week on Bartlett Square, Tulsa OK, with Vitreous Body  
 10/86 Phoenix Project I, Tulsa Artists Coalition, Tulsa OK, with Vitreous Body  
 10/86 New Arts Festival, Johnson Atelier, Tulsa OK, with Vitreous Body  
 7/86 *Lift Off*, Tulsa Artists Coalition, Tulsa OK, with Vitreous Body  
 6/86 June Jubilation, Mohawk Park, Tulsa OK, with Vitreous Body  
 6/86 Living Arts of Tulsa Poetry Series, Living Arts House, Tulsa OK, solo  
 2/86 Williams Center Cinema, Tulsa OK, with Bill Burdell  
 2/86 424 Artspace, Tulsa OK, with Bill Burdell  
 12/85 Club Nitro, Tulsa OK, with Kent Swearingen

### ***Selected Poetry Readings***

- 1997 Leslie Powell Gallery, Lawton OK  
 1987 University of Tulsa, Tulsa OK  
 1986 Oklahoma State University, Stillwater OK  
 1986 Living Arts of Tulsa, Tulsa OK  
 1985 Individual Artists of Oklahoma, Oklahoma City OK  
 1983 Living Arts of Tulsa, Tulsa OK  
 1980 Living Arts of Tulsa, Tulsa OK  
 1979 Living Arts of Tulsa, Tulsa OK  
 1976 University of Montana, Missoula MT  
 1976 Helena Cinema, Helena MT  
 1974 University of Montana, Missoula MT  
 1969 Living Arts of Tulsa, Tulsa OK

### **PUBLICATIONS**

#### **CD**

- 2005 *Double Leo, Aries Moon*, with various musicians

## Books

- 2001 *Playing the Messages Twice*, Rose Rock Press, Lawton OK  
(finalist, 2002 Oklahoma Book Award)
- 1991 *eye imagine: performances on paper*, renegade press, Norman OK
- 1984 *Open Air*, riverrun press, Tulsa OK

## Anthologies

- 2001 "All My Relations," *Dialogue Through Poetry 2001 Anthology*, on-line book, Rattapallax Press, New York
- 2001 "Doorways," "The Dancing Excess of the Wu Li Masters," and "If Two Paths Diverge," 2001: *a Science Fiction Poetry Anthology*, edited by Keith Allen Daniels, Anamnesis Press, San Francisco
- 2001 6 poems, *Dialogue Among Civilizations*, Individual Artists of Oklahoma, Oklahoma City OK  
("Karma & Kashruth," "We Share Our Year of Birth," "All My Relations," "Gossip," "Spring on the High Plains," and "Good Pieces of Advice I've Been Given")
- 1997 "Snake" and "Dispersion," *Biting the Apple*, Individual Artists of OK, Oklahoma City OK
- 1991 "Blinders," *Back to Talasi*, riverrun press, Tulsa OK
- 1985 "Young Urban Predators," "Homecoming," "Contra Diction," and "The Dancing Excess of the Wu Li Masters," *The Boston Avenue Method*, Cherry Street Press, Tulsa OK
- 1984 "What Ever Happened To" and "Initiation," *Thirty-one Oklahoma Poets*, renegade press, Norman OK
- 1982 "Browning," *Great Plains Poetry Anthology*, Point Riders Press, Norman OK
- 1980 "Onion," *The Stream Invents a Smile*, Montana Arts Council
- 1978 "It Happened in Andy's Trading Post" and "Leaving the Sun Lodge, Crow Agency," *Where We Are: the Montana Poets Anthology*, CutBank/Smokeroot Press

## Poetry

- 8/06 "Personal Ad," *Southwest Women's Poetry Collective 2006*
- 6/06 "Into the Light," *Chokecherries*, the SOMOS annual
- 4/04 "Bird Feeder," *Broomweed Journal*
- 5/89 "Linear Definitions," *Omega Forum*
- 2/88 Excerpts from "For the Second Time," *Eidotrope*
- 7/87 "Jivin' the Spheres," *Eidotrope*
- 1985 "As the Sun Moves into Leo," "When the Owl Calls You," and "Love Will Happen,"  
*Nimrod*, spring/summer
- 1983 "Driving the Hi-Line," *Kansas Quarterly*
- 1980 "When the Veil Lifted (with J. Roper) and "Spiritus" (with Alice Price), collaborative poems,  
*Nimrod*, fall/winter
- 1978 "This Is a Ritual," *Scratchgravel Hills*, spring
- 1978 "Eagle: Seattle Zoo," *Borrowed Times*, spring
- 1977 "Last Night" and "Mud Man," *Cafeteria*, fall
- 1977 "Great Fire: 1911, Wallace, Idaho," *Calyx*, spring
- 1977 "It Happened in Andy's Trading Post," *CutBank*, spring
- 1977 "Thick Dream I" and "Leaving the Sun Lodge, Crow Agency," *Gilt Edge*, spring
- 1976 "Open Air," *Telephone*, fall
- 1976 "If You Sit on the Left, You Can Watch the Pianist's Hands," *Gilt Edge*, spring

- 1976 "Of Harry and Sadie Weisman" and "Silence & the Stars," *Nimrod*, winter
- 1975 "Two Days into the Sinai," *Chariton Review*, spring
- 1975 "Tulsa Storm," *Montana Gothic*, spring
- 1974 "Poem from a Last Lover," *CutBank*, spring
- 1971 "Last Visit" and "Phoenix," *Obsidian*, spring
- 1970 "November, 1966," *Obsidian*, fall
- 1970 "Poem in Two Parts," *Nimrod (The Best of Nimrod)*, spring
- 1969 "Poem in Two Parts," *Nimrod*, winter

### **Artwork**

- 1988 Photograph and handmade paper, Council Oak Books Fall Catalogue
- 1999 Photograph and handmade paper, Phoenix Project poster
- 1988 Photograph and handmade paper, Council Oak Books Spring Catalogue
- 1987 Photograph, *American Visions*

### **POETRY VIDEOS**

- 1989 *Moon Says*
- 1989 *The Parallel Forest* by Leslie Alden, Mark Aubrey, Victoria Cross, and Ann Weisman
- 1988 Excerpt from "For the Second Time" in *Video Melange* by Norman Tracy, on exhibit at the Time & Transportation Phoenix Project, Tulsa OK
- 1986 *Vitreous Fusion* by Bill Burdell, Georgia Williams, and Ann Weisman, on exhibit at the New Arts Festival, Tulsa OK

### **VISUAL ART**

#### **Juror/Curator**

- 2013 First "Oh Tulsa!" Biennial, Living Arts of Tulsa, Tulsa OK
- 1990 - 1995 McMahan Memorial Auditorium Gallery, Lawton OK

#### **One or Two Person Shows**

- 5/01 The Village Within, Cheyenne OK, solo show. Photography and poetry/photography pieces.
- 3/99 Living Arts of Tulsa, 10 poetry/photography pieces
- 2/97 Forgotten Works, Lawton OK. "Visions from the Mother," with Linda Mayes, all pieces mixed media including poetry, "Snake," "Moon Says (full moon)," "Winter Just East of the Rockies," "Moon Says (orange quarter moon)," and "Night of the Quick-Freezing-Seeds Moon."
- 10/96 Forgotten Works, Lawton OK., solo show. Five photography/poetry pieces.
- 6/94 Living Arts of Tulsa, Tulsa OK. Photography/poetry pieces.
- 4/94 Town Hall, Lawton OK. Photography/poetry pieces and handmade paper.
- 10/93 *image:word:: ...* Leslie Powell Gallery, Lawton OK. Photography/poetry pieces.
- 3/92 "Equinox," Leslie Powell Gallery, Lawton OK. Installation.
- 6/90 "Solstice," Individual Artists of Oklahoma, Oklahoma City OK. Installation.
- 3/88 "Electronic Sign Word Pieces," with Walt Kosty, Promenade Mall, Tulsa OK. Poetry.
- 10/87 "Nesting," with Leslie Alden, Living Arts of Tulsa, Tulsa OK. Installations with video by Georgia Williams.
- 1986 Tulsa Artists Coalition Mayfest Bus, Tulsa OK. Poetry on bus.

### ***Juried Shows***

- 2001 Individual Artists of Oklahoma, "Biting the Apple," poetry/photography collaboration with P. Cohea
- 1992 Individual Artists of Oklahoma Traveling Show. Photograph.
- 1992 Oklahoma Centerfold, Leslie Powell Gallery, Lawton OK. Photograph.
- 1992 Fiberworks 92, Oklahoma City. Handmade paper.
- 1992 Third place in photography, Fallfest, Duncan OK. Photograph.
- 1991 Oklahoma Centerfold, Leslie Powell Gallery, Lawton OK. Photograph.
- 1991 Fiberworks 91, Oklahoma City. Handmade paper.
- 1990 Oklahoma Centerfold, Leslie Powell Gallery, Lawton OK. Photograph.
- 1989 Oklahoma Centerfold, Leslie Powell Gallery, Lawton OK. Photograph.
- 1989 Of Women, By Women; Tulsa Artists Coalition, Tulsa OK. Mixed media collaboration with Leslie Alden.
- 1988 Individual Artists of Oklahoma Traveling Show. Photograph.

### ***Invitational Shows***

- 2006 Day of the Dead altar, El Museo Cultural, Santa Fe NM, with Chuck Zimmer
- 2005 Day of the Dead altar, El Museo Cultural, Santa Fe NM, with Chuck Zimmer
- 2000 "Twelve by Twelve," Oklahoma Visual Arts Coalition, Oklahoma City, poetry mobile
- 2000 "Heart & Soul of the Great Plains," Museum of the Great Plains, Lawton OK
- 1997 Women's Work: on and off paper, Leslie Powell Gallery, Lawton OK. Mixed media/poetry piece.
- 1996 Women's Show, Leslie Powell Gallery, Lawton OK. Photograph/poetry piece.
- 1995 Women's Show, Leslie Powell Gallery, Lawton OK. Photograph/poetry piece.
- 1994 Women's Show, Leslie Powell Gallery, Lawton OK. Photograph/poetry piece.
- 1993 Oklahoma Visual Arts Coalition 12 x 12, Oklahoma City OK. Photograph/poetry piece.
- 1993 The Metaphor Show, Leslie Powell Gallery, Lawton OK. Photograph/poetry pieces.
- 1993 First Annual Women's Show, Leslie Powell Gallery, Lawton OK. Installation.
- 1993 Gift Horses Show, Jacobson House, Norman OK. Photograph.
- 1992 Oklahoma Visual Arts Coalition 12 x 12, Oklahoma City OK. Photograph.
- 1991 A Week in the Life of Walters, Wichita Wildlight Photographic Society, Lawton OK. Photographs.
- 1988 Wild About Animals, Tulsa Artists Coalition, Tulsa OK. Photograph, handmade paper/photograph, and mixed media piece with Leslie Alden.
- 1988 Kensington Galleria Exhibit, Tulsa Artists Coalition, Tulsa OK. Handmade paper/photograph pieces.
- 1987 The Mayn Event, Tulsa Artists Coalition, Tulsa OK. Handmade papers.
- 1987 Phoenix Projext III Gallery, Tulsa OK. Handmade papers.
- 1985 Collaborative Works, Living Arts of Tulsa, Tulsa OK. Handmade paper/poetry pieces with Leslie Alden.

### **AWARDS & HONORS**

- Finalist for the Oklahoma Book Award in Poetry, 2002
- Nominee for the Oklahoma Book Award in Poetry, 1992
- First Place *Nimrod* Poetry Contest, 1971

## JOURNALISM

### *Articles*

- 10/88 "TJC's International Language Center," *Tulsa Magazine*, Tulsa OK
- 8/87 "Greenwood: Tulsa's Phoenix," *American Visions*, Smithsonian Institution, Washington DC
- 9/86 "Heart of a Drummer," *Tulsa Magazine*, Tulsa OK
- 4/86 "Swan Lake Sojourn," *Tulsa Magazine*, Tulsa OK
- 1/86 "A Painting Neurosis," *Tulsa Magazine*, Tulsa OK
- 1975 "In Light of Five Hours," *I Am An Unknown Greatness*, Montana Arts Council

From 11/88 through 1/00, served as editor for *Lawton Arts & Entertainment*, a magazine that promotes cultural activities in southwestern Oklahoma. Selected artwork for the cover and wrote promotional articles for the magazine.

# Star Liana York



- o Star Liana York
- o Sorrel Sky Gallery
- o Ancient Echo
- o Bronze Sculpture
- o 700 Lbs.
- o 72" x 96" x 27"
- o Value: \$50,400
- o Location TBD





**Kenneth Milton Chapman**  
**Nomination for Street Plaque, downtown Santa Fe**  
**Nomination by Bruce Bernstein on behalf of the Kenneth Chapman Family**  
**May 4, 15**

**BIOGRAPHY OF NOMINEE KENNETH CHAPMAN**

Kenneth Milton Chapman arrived in New Mexico in 1899, a 23-year-old illustrator seeking a healthy climate for a respiratory illness. By the time of his death in 1968, he was recognized as the authority on Pueblo pottery and was one of the leading advocates for its revival in the 1910-1930 period; a successful artist and first artist in residence and instructor at the Museum of New Mexico in 1909, and first instructor of American Indian art at the University of New Mexico; first curator at the Museum of New Mexico; archaeological investigator; a founder of the Laboratory of Anthropology, its first curator and later director; curator of the two major museum collections in Santa Fe, the Indian Arts Fund and Museum of New Mexico/Laboratory of Anthropology; St. Francis Auditorium murals artist; major proponent for Santa Fe architectural style (Santa Fe 1912 conference) and worked with his wife Kate Chapman on residential remodeling as well; and founding committee member of Santa Fe Fiesta, Santa Fe Indian Market, and Spanish Colonial Arts Society. Chapman was highly respected and beloved by the Santa Fe community, often working behind the scenes—and never receiving the recognition he deserves for his essential role in creating and encouraging a diverse artistic and cultural Santa Fe community.

Born in Indiana in 1875, Kenneth Milton Chapman studied at the Art Institute of Chicago and was employed by several commercial firms in the Midwest, including Montgomery Wards. Succumbing to a respiratory infection—which he and the doctors suspected might be tuberculosis—Chapman traveled to Las Vegas, New Mexico, in 1899 to recover. He quickly established himself painting local color and landscapes. Soon thereafter, he and his work

became known to Edgar Hewett, then President of Las Vegas Normal, and Frank Springer, president of the Maxwell Land Grant Company. Chapman was soon teaching at the Normal University and serving as artist on Hewett's excavations and field schools on the Pajarito Plateau.

Through them, Chapman was introduced to the relatively new field of anthropology. Subsequently, he was part of the famous archaeological field schools that trained a generation of anthropologists and would help develop Santa Fe as a center for Southwestern anthropology and archaeology. It was during these field schools where he first met Julian and Maria Martinez as well as their cousins, Alfredo Montoya and Crescencio Martinez. The three men showed interest in borrowing Chapman's pencils and paints and very quickly began producing the flat style of painting that has become iconic with this period of Puebloan history and art production. It was during these years as well that Chapman began his life-long friendship with Maria Martinez and Tonita Roybal who he would in the next decade successfully encourage to create a new style of pottery that would attract new buyers –Pueblo pottery collectors. He became a passionate advocate for all Indian art at the museum, as well as teaching at UNM, creating Indian Fair (now known as Indian Market), serving on US Government Boards to help authenticate Indian made art; and writing and publishing on Indian art topics.

Chapman's beloved presence was everywhere in the city –later in life he wrote about the changes in the city and how the dirt roadways eventually became the concrete walks; Chapman's calm, persistence, and artistic vision ensured that the city and the region's own history and culture would not be submerged by its own progress.

## **KENNETH CHAPMAN AND SANTA FE**

Chapman's life in Santa Fe holds three rich threads:

1. Chapman was a founding staff member of the School of American Archaeology (now known as the School for Advanced Research) (1907), which was tasked with establishing and running Museum of New Mexico (1909) where he served as curator, assistant director and art instructor. He was also on the founding staff of Museum of Fine Arts (1917). Chapman initiated the discussions that would eventually lead to the building and first funds for the Laboratory of Anthropology in 1931. The Lab was created and built to be the home of historic and contemporary Native art collections, accessible to Pueblo and other Native people. Chapman served as curator for both of these world-class collections (now housed at the Museum of New Mexico and the School for Advanced Research). A steady stream of Native people and national and international scholars travel to Santa Fe to research and study these essential collections. Moreover, the collections have been the subject of hundreds of publications and exhibitions. Funded by John D. Rockefeller, Jr., the prescient planning of the Laboratory of Anthropology created a museum zone (Museum Hill) for the city. At the Lab, Chapman served as a founding staff member and eventually as Director.
2. Having been introduced by Hewett and Springer to anthropology as a career, Chapman worked in Santa Fe alongside many who became giants in their fields: archaeologists, Alfred Kidder, Sylvanus Morley, Jesse Nusbaum, and potters, Maria and Julian Martinez; and, additionally, Santa Fe Golden Era artists, writers, and philanthropists. His paintings are included in the Museum of Fine Arts Collections. Moreover, his beautiful and insightful water color renderings of the Pajarito Plateau as well as his drawings of the archaeological field school's participants, work and landscapes are part of an enduring record of Santa Fe and its environs. As noted above, Chapman served as advisor and facilitator to Pueblo

people who wished to paint as well as first instructor of painting at the then newly established Museum of New Mexico, where he occupied one of the artist studios for over a decade.

3. Chapman's passion for Indian arts, ignited during the early field sessions of the School of American Archaeology, led to his co-founding the Indian Arts Fund collection and the creation of Indian Fair (1922). Chapman taught art at the Santa Fe Indian School and was also the first instructor of Indian Art at the University of New Mexico. He encouraged Maria and Julian Martinez, the creators of Pueblo art pottery as well as legion of other Native people through his founding and participation in the Pueblo Pottery Revival program (1917-1920), the creation of Indian Fair (1922), and serving as an advisor and first Board member to the national Indian Arts and Crafts Board (1934-1941). His presence and longevity in these organizations cannot be understated—he served as judge at Indian Market, for example, from 1922 through the 1950s.

Although an artist in his own right – among his work at the Museum of New Mexico are the murals in the St. Francis Auditorium, which he and Carlos Vierra were asked to complete when the original artist, Donald Beauregard, fell gravely ill—Chapman's focus was on revitalization of Indian art. Later in life, he noted that his work of preserving and exhibiting the art of Native Americans was a more lasting contribution than anything he could have done with his own art.

Chapman lived in Santa Fe from 1909 through 1968. During the 1910s and 20s, Chapman lived with his wife, Kate, and their two children, Frank and Helen, at 615 Acequia Madre. Later, he and Kate built a house in the foothills (near today's St. John's College). After Kate's death and well into old age, Chapman literally lived at the Laboratory of Anthropology,

settling into a small room there and pursuing his studies late into the night. Chapman died in 1968 when he was 93.

### **WHY IS KENNETH CHAPMAN BEING NOMINATED FOR THIS HONOR?**

Chapman is a significant figure in the history of Santa Fe's cultural institutions. He served as a founding staff member of the Museum of New Mexico, the School of American Research, the Museum of Fine Arts in Santa Fe, and the Laboratory of Anthropology. He was the originator of Indian Fair, forerunner to today's Indian Market. He also co-founded the Indian Arts Fund (IAF), which amassed a comprehensive collection of Pueblo pottery with the goals of preserving the pottery of the post-Spanish period, educating all in the artistic quality of the pottery, and serving as a resource for Pueblo Indians. Along the way he also curated exhibitions, wrote books and articles, worked continuously with Pueblo and other Native people to help and encourage preservation and continuation of their artistic traditions, and hosted legions of visitors and researchers to Santa Fe. Not insignificantly, while Chapman encouraged Native culture and arts and their florescence in early 20<sup>th</sup> century Santa Fe, the US Indian Affairs Department was issuing directives for all Native dance, art and language to cease.

Chapman's name may not be immediately recognizable to all; or perhaps one may know of an area of work and influence but not others. He is a founding member of our community in which he worked and participated. Today, we continue to enjoy the benefits of his groundbreaking work, whether through art, Native art, the city's extraordinary museums and cultural institutions, museum and private collections of Native art, and his own art. His legacy is powerful and ever present.

### **WHAT TYPE OF COST SHARE CAN THE NOMINATOR PROVIDE?**

The nominator has spoken with the Chapman family and they have agreed to consider funding up to 25% of the cost. In addition, there are a number of individuals and Santa Fe

organizations that the nominator will approach if the Kenneth Chapman nomination is successful.

Nominated by:  
Bruce Bernstein, on behalf of the Chapman family  
[bernsteinbruce@gmail.com](mailto:bernsteinbruce@gmail.com)  
505-795-6152

## Commemorative Plaque Nomination for Laura Gilpin, Photographer

In an article entitled, "Why I Live in New Mexico," Laura Gilpin wrote that in her New Mexican home she could feel "the deep roots of long past centuries." She continued, "Once this is embedded in one's consciousness, other parts of the country seem shallow by comparison. Here one has time to think, to give time to the ripening of expression. To me this all adds up to a richer life, a life where essentials are cast aside, and the genuine has a chance to emerge." Gilpin understood and acknowledged that Santa Fe, her New Mexican home, blessed her with the inspiration and freedom to grow into one of the great American photographers.

Laura Gilpin was born on April 22, 1891, in Austin Bluffs, Colorado, and spent her childhood in and around Colorado Springs. Gilpin received her first Brownie camera in 1903 for her twelfth birthday; and for Christmas that year, she received a developing tank. She took the little camera with her on a trip to the Louisiana Purchase Exposition in St. Louis in 1904. Her special duty at the Exposition was to act as a guide and interpreter for her mother's best friend and Gilpin's namesake, Laura Perry who was blind. For almost six weeks, the two friends visited the fair with young Laura describing all that she saw. According to her biographer Martha Sandweiss, Gilpin said that this experience was the beginning of her close analysis of visual stimuli and ultimately led to her serious interest in photography.

Gilpin was formally educated at a private school on the East Coast and studied at the Clarence White School of Photography in New York. While in New York, she discussed her work with the notable woman photographer Gertrude Kasebier, who became a trusted friend and mentor. Although she had lifelong friends and beloved relatives in New England and Virginia, the American Southwest always called to her. Until World War II, she lived and worked in Colorado Springs where she earned a living through portraiture, commercial work, and lantern slide presentations. One of her most successful business ventures was printing postcards of her photographs of the Southwest which she sold through the Fred Harvey Co. in the La Fonda Hotel in Santa Fe. In 1942, Gilpin went to work for Boeing Aircraft in Wichita, Kansas, as a department photographer, and, even here, she remained creative, and produced one of the great wartime photographs of the B-29.

The year 1945 was pivotal in world history. Fatigued by the Great Depression and losses of family and friends during World War II, many people struck out for new beginnings. Gilpin was among them. She endured the deaths of her father in 1943, her brother in 1945, and the devastating illness of her dearest friend, Elizabeth Forester. But even at this troubled time, she had an idea for a book in which she would explore the course and the people of the Rio Grande from its headwaters in the Sangre de Cristo Mountains to its outflow into the Gulf of Mexico. From the "Upper Rio Grande, August 5, 1945" she wrote to fellow photographer Willard Morgan that her "final permanent anchor . . . just might be Santa Fe." And so it was.

When she moved to Santa Fe in the fall of 1945, Gilpin rented an apartment and began her work as a professional photographer. In time she was able to move her lifelong friend and companion, Elizabeth Forester, to Santa Fe, and they shared a home at 409 Camino del Monte Sol. They lived here happily for the rest of their lives.

Gilpin had a small studio and darkroom in Santa Fe. Much of her commercial work consisted of family portraits and wedding albums. She often provided fellow artists, such as Maria Martinez, Georgia O'Keeffe, or Pablita Valarde, photographs to use in brochures of their work or for their exhibitions. She created photo layouts for local business advertisements. One of the most interesting of these commercial endeavors was creating murals from her Southwestern photographs and then using the murals as backdrops for merchandise, such as turquoise jewelry and pottery, in local store windows. Her photographs of snowy cacti or treasured santos were favorite subjects for Christmas cards. Her work frequently appeared in *Arizona Highways* and *New Mexico Magazine*. As her photographs began to be published in national and international magazines, journals, reference books, and textbooks, she brought Santa Fe and the American Southwest and its people to the attention of the world. In time, a market grew for Gilpin's exquisite silver and platinum prints, and she was recognized as one of America's great photographers.

Her great professional love was producing a photographic essay of a region of the American Southwest and publishing it with text and photographs. Her life often consisted of a few weeks of studio work and then packing her large format camera into her ancient automobile and heading into the Sangre de Christos to photograph the headwaters of the Rio Grande on the chance that there was adequate snow-melt to cause the waters to rise. Sometimes she camped on the Navajo reservation quietly photographing its elegant people. Later, in her seventies, she might be found hanging out of a light plane to snap Spider Woman Rock in Canyon de Chelly. And she always treasured returning to the warmth of her Santa Fe home. Gilpin ultimately wrote four books: *The Pueblos: A Camera Chronicle* (1941), *Temples of the Yucatan: A Camera Chronicle of Chichen Itza* (1948), *The Rio Grande: River of Destiny* (1949), and *The Enduring Navaho* (1968). At the time of her death, a book on Canyon de Chelly was well underway.

The artists and scholars of the Southwest were her friends and neighbors. She photographed fellow artists and their work, including Oscar E. Berninghaus, Gustave Baumann, John Gaw Meem, Georgia O'Keeffe, Alfred Girard, Rebecca James, and Maria and Julian Martinez. She wrote a memorial honoring Popovi Da and assisted his widow Anita after his death. She photographed relics and "digs" for archaeologists Jesse Nusbaum and Sylvanus Morley. And she entertained out-of-town friends such as Virginia and Ansel Adams and Margaret and Nathaniel Owings.

Her home attracted students and amateur photographers who sought out her expertise. The eminent photographic historian and teacher Beaumont Newhall once made a film of Gilpin in her kitchen explaining the platinum printing process to show his students at the University of New Mexico in Santa Fe. Sometimes graduate students and visiting writers wanted her to reminisce about people whom she had known earlier, such as Mary Jane Colter. Her correspondence abounds with letters from budding photographers and visitors thanking her for her time and graciousness.

Laura Gilpin was an enthusiastic supporter of the arts in Santa Fe. She and John Gaw Meem worked tirelessly for the Indian Arts Fund and, in 1961, saw the Fund's collection safely housed at the Museum of New Mexico. Gilpin also delighted in festivals and celebrations of the city. She entered the Christmas light contests, and her home was on the Rodeo Garden Tour. She was invited to design the first program for the Santa Fe Opera and her photograph *Snow Coral 1924* was selected for posters for the Santa Fe Concert Association in the 1979-80 season. In 1980, as



a tribute to Gilpin, ¡Festival! Santa Fe featured her silver print *Storm over La Bajada* as its poster design.

Gilpin's selfless dedication to her art, to her community and its people, and to the native peoples of the Southwest earned her many awards and accolades. She received honorary doctorates from St. John's University, the University of New Mexico, and Colorado College. In 1967, she became an honorary life member of the Board of Governors of the School of American Research in Santa Fe. She was awarded the degree of Honorary Master of Photography by the Professional Photographers of America, Inc. For her book *The Enduring Navaho* she was awarded the Governor of New Mexico's Award for Service to the Arts in 1974. She received a Guggenheim Fellowship to support her work documenting Navajo life in Canyon de Chelly, and a photograph of Gilpin graces the Navajo Nation Museum in Window Rock.

Laura Gilpin died in Santa Fe at the age of 88 on November 30, 1979. Her memorial service was held at the School of American Research. Her biographer Martha Sandweiss recalls that the room was filled with fellow photographers, Navajo and Pueblo friends, and neighbors from across the community. Her eulogy was from the Navajo Nightway ceremonial:

In Beauty (happily) I walk  
With Beauty before me I walk  
With Beauty behind me I walk  
With Beauty above me I walk  
With Beauty all around me I walk  
It is finished in Beauty.

A few days later, photographer William Clift wrote in *The Santa Fe Reporter*, "To many of us, she was as generous and loyal friend as one could wish for. For Santa Fe, as a whole, a lovely presence that was felt and treasured for a generation is gone."

We must not lose the heritage and vision of the artists of the past. Today, approaching the doorway of the New Mexico Museum of Art in Santa Fe, visitors pause to read plaques bearing the names of the photographers, painters, writers, and architects honored by the city and the museum. Laura Gilpin, because of her body of distinguished work, her gifted evocation of the landscape and people of the American Southwest, and, more especially, her love for the city of Santa Fe, is truly a member of this esteemed assembly. Please honor her with a commemorative plaque in the Artist Walk of Fame.

Celebrating Laura Gilpin and Santa Fe, the city she loved, Deanna and Ben Smith pledge a donation of five thousand dollars in support of a plaque on the Artist Walk of Fame commemorating Laura Gilpin and her life's work.

Contact information for the Smiths:

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# Gib Singleton

(1935 – 2014)

Gib Singleton was the foremost Western and Biblical bronze sculptor in the late 20<sup>th</sup> and early 21<sup>st</sup> century in America – and, many critics and collectors argue, the world. His work has been shown in major museums from the Museum of Modern Art in New York to Yad Vashem in Israel and the Vatican Museum in Rome, as well as in the homes and offices of luminaries from actors to politicians to spiritual leaders.

‘Gib was a giant,’ said Paul Zueger, Gib’s long-time friend and exclusive representative. ‘You can’t say enough about his vision and his talent. I think 500 years from now, art historians will talk about Gib like they talk today about Rembrandt or Van Gogh or Michelangelo.’



Gib knew from his earliest days that he would be an artist, even though no one believed a sharecropper kid from the ‘bootheel’ of Missouri could achieve such a dream. With no money for supplies or lessons, Gib traced designs in the dirt with sticks, made sculptures out of mud and straw, and drew Christ figures in pencil on paper sacks.



*Four Horsemen of the Apocalypse*

His family began to believe in his talent when he won a blue ribbon in art at the Springfield State Fair at age nine. And while they couldn’t help him financially, they at least encouraged Gib to follow his dreams.

His first attempt at sculpting was transforming a granite tombstone ‘recycled’ from an old cemetery. When he became fascinated with bronze, especially the works of Donatello that he saw in a book, Gib built his own foundry. He used salvaged materials, including a cut down 55 gallon steel drum for the furnace and an abandoned Electrolux vacuum cleaner for a blower. He figured the process out by trial and error, learning to determine the temperature of the molten metal by its color. He was 16 at the time.

Gib’s trademark cowboy look emerged in early watercolors and acrylic paintings while he was still in high school, as did the first drawings of what would become his world renowned Biblical style. After high school Gib served a hitch in the US Army, put himself through college, taught high school art, then won a Fulbright Fellowship to restore Renaissance art in Europe. He studied at the Accademia di Belle Arti in Florence, and was later recruited by the Vatican Workshop.

Gib was driven to perfect his own art, and willing to pay the price of his quest. When he returned from Europe, he sold his work on the streets of New York City, slept on beaches in Connecticut, and was often hungry.

As his unique style of sculpture developed, Gib coined a new term to describe it – ‘Emotional Realism’.



*Tombstone*



*Saint George and the Dragon*

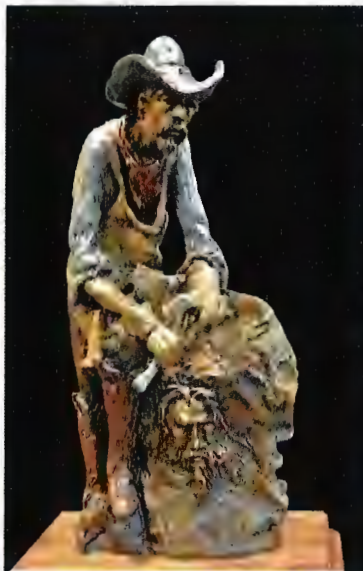
'I got the idea of Emotional Realism when I was visiting a museum,' Gib said. 'I saw art that touched me deeply, and I realized that the emotions I felt were just as real as that piece I saw hanging on the wall. I think the ability to connect with the viewer on that emotional level determines the success of art, or music or literature.'

While living in the Northeast, Gib visited the Frederic Remington Art Museum and was struck by the power of the artist's work and of the landscapes they represented. 'I knew right then I had to go out West,' he said. 'I decided to move the Santa Fe and do Western art.'

While his fascination with the West led to the creation of such well known pieces as 'Texas Ranger', 'Black Jack Ketchum' and 'Santa Fe Trail', Gib never lost his love of Biblical and devotional art. In fact, he contended there's really no difference between the two.

'Any time your subject is a human being,' he said, 'it's a spiritual work. You come into this world by yourself, and you go out by yourself, and nobody knows why that is. We all have those questions, regardless of how we label ourselves or what kind of outfit we're wearing. I try to answer some of those questions in my work.'

Although confined to a wheelchair and tethered to an oxygen machine during the final decade of his life due to Chronic Obstructive Pulmonary Disease, Gib still worked on his art nearly every day. And while his overall output diminished, many of his most powerful works emerged from his tiny garage studio during that time.



*Self Portrait*

'After the death of my daughter, and then being told in hospice I had six days to live, something shifted,' Gib said. 'I was able to understand so much more of life and death and redemption and resurrection that I finally felt able to render it in my work.' It was during the final years of his life that Gib produced the *Four Horsemen of the Apocalypse*, the *Stations of the Cross*, *The Death of Christ*, *Requiem*, *Redemption* and the *Wrath of God / Last Judgment*, *Aces and 8's* and *Lincoln*, along with many others.

Asked why he shifted more toward devotional work in his final years, Gib said it seemed appropriate for our troubled times. 'People need security in the metaphysical world even more than in the physical world,' he said. 'There are a lot of things that make no 'objective' sense if we try to analyze them. Yet they do make sense – a great deal of sense – if we approach them with our hearts instead of our heads. That's how I try to work.'

'The thing I really love about my work,' Gib said, 'is that I get to say, "I love you, man. It's going to be OK." And the payment for my work is when someone comes up and says, "Thank you for making something beautiful in the world."'



*Lincoln*

## Gib Singleton and Santa Fe

Gib Singleton came to Santa Fe in 1977 after he visited the Frederic Remington Museum in upstate New York and was struck by the beauty and power of the western bronzes. He chose Santa Fe over other possible destinations because he heard it was not only the most beautiful of the old west cities, but also the most welcoming to artists.

Like most artists of that era, Gib was unable to support himself fully with his art, so he took a job with Tommy Hicks at the Shidoni Foundry, practicing the skills he had acquired in college and during his Fulbright Fellowship at the *Accademia di Belle Arti* in Florence, Italy. He sold his own work at the foundry, out of the trunk of his car on Canyon Road and to patrons at the Palace Restaurant.

Gib was a regular at the Palace, where he often traded art for his bar tab. 'I loved that place,' Gib said. 'All the local characters were there. You'd be sitting with Earl Biss on one side and R.C. Gorman on the other, with the mayor a couple stools down. Lino and Pietro would buy paintings from me sometimes, too.'

Gib found representation with Nick Woloshuk, which eased his discomfort with trying to promote himself. 'I never knew how to sell my stuff,' he said. 'But, hell, I never made it to sell anyway. I made it because I couldn't *not* make it. If I sold one, I'd live like a king until it was all gone, and then I'd go out and try to sell another one. That's how I lived most of my life, and there were a lot of times the eagle didn't fly.'

A highly social person, Gib would sometimes call his wife, Debra, and casually announce, 'There'll be 10 more for dinner tonight.' Former mayor Sam Peck once awarded Debra a certificate for hosting so many Thanksgiving dinners, claiming no one in Santa Fe had 'served more turkey to more turkeys'.

While Gib occasionally tried other locales such as Scottsdale, AZ and Aspen, CO in pursuit of artistic success, he always came back to Santa Fe. His career finally took off when he met Paul Zueger of American Design Ltd out of Denver. ADL owned several galleries, including Galerie Züger on West San Francisco and Century Gallery on Water Street, and took over production and sale of Gib's work.

Freed to focus exclusively on his art, Gib produced numerous western classics, including Black Jack Ketchum, Texas Ranger, Aces and 8's, Tombstone and High Noon. He also moved more deeply into the spiritual art for which he is known, including his 14 Stations of the Cross, Requiem, Redemption and Pieta.

The first set of his Stations was installed at El Santuario de Chimayo in 2009. The first lifesize set was installed at the Cathedral Basilica of St Francis of Assisi in Santa Fe in 2010, while the second was placed at the Museum of Biblical Art in Dallas, Texas and dedicated in 2015. Other spiritual works are in the Vatican and at Yad Vashem in Israel. Gib's western works are featured in museums such as the Booth Museum of Western Art in Georgia, the Pro Rodeo Hall of Fame in Oklahoma, and the Gib Singleton Museum of Fine Art in Santa Fe.

Near the end of his life, Gib was told by his physician that he should move away from Santa Fe to sea level, to make it easier to breathe with his COPD, but Gib refused. 'This is my home,' he said. 'I live here and I'm going to die here.'

Gib is interred with his children, Cody and Alexis, at the Memorial Gardens on Rodeo Road. His grave is marked by one of his lifesize Requiems, gazing at the Sangres.



# The Gib Singleton Newsletter

*"I'm not decorating somebody's living room. I'm not decorating somebody's garden. I'm decorating somebody's heart."*

## The Baptist

John was a guy who believed that if you were baptized, you could go to heaven. Because by being baptized, your sins were washed away and your soul was cleansed. He was Jesus' cousin, and he was wandering around in the desert, dressed in clothes of camel's hair, and living on locusts and wild honey, and preaching that the Kingdom of heaven is at hand.

Christ was baptized by John just a few months before the crucifixion. When John put his hands on Jesus, he knew, and he said, 'This is the Messiah.' And when he baptized Christ, a dove came down from heaven. It landed on John's hand and a voice from heaven called out, 'Behold, He is my son, with whom I am well pleased.'

There was a picture in an old version of the King James Bible I had a long time ago, and I'm pretty sure it was of a painting by Rafael. In it, the dove lands on John's upraised hand as God speaks to him, and that was the image I had in my mind for this piece as far as the pose.

But I wanted to do two things in this sculpture that I don't think have ever been done in a painting

or sculpture. My whole thing is emotional realism – what you're seeing emotionally is just as real as what you're seeing with your eyes. And what you see here is John baptizing the Christ with the dove on his finger, realizing this is the son of God, and the Christ knowing – because he's still living as a human being – that being baptized is also a step toward his own death.

So I had to get the look of John hearing God through the dove, and John knowing he's hearing it, but Christ not knowing. So John is ecstatic, almost in a reverie because the Messiah is coming. And Jesus is uncertain. He knows what's going to happen – that he's going to be crucified and lie dead and buried, and rise again – but it's always been somewhere in the future. And now suddenly he realizes his crucifixion and death are not only inevitable, but imminent.



*The Baptist 32"*  
Bronze, Ed. of 33  
32" x 13" x 14"

*The Baptist 54"*  
Bronze, Ed. of 33  
54" x 27" x 30"

*The Baptist 90"*  
Bronze, Ed. of 9  
90" x 33" x 54"

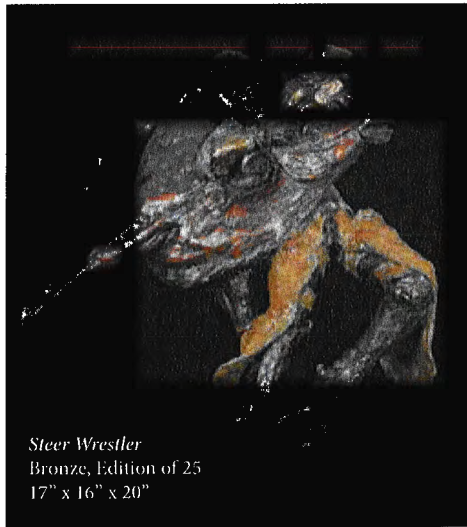
So I had to get the look on Christ's face of that. And I think this is the truth. Christ looks almost bewildered. He looks beaten up. Because he's going to his death and he knows it. And he's not very willing in this scene, because he doesn't yet fully understand it.

**Gib Singleton**

# Eight Seconds to Glory

Gib was infatuated with the Old West. He loved the landscapes, the culture, the history and the artifacts. He always had a pair of high-top riding boots with spurs on his bedposts, and his Colt .45 in a quick-draw rig was usually draped over the back of a chair.

He loved movies like *Lonesome Dove* and *Tombstone*, and often appeared as an extra in westerns made at Eaves Movie Ranch outside of Santa Fe, such as *Silverado*. As part of all that, Gib liked riding horseback and he loved rodeos – the cowboys, the animals, the clowns, and, of course, the cowgirls.



*Steer Wrestler*  
Bronze, Edition of 25  
17" x 16" x 20"

About 20 years ago, Gib decided to do a series of rodeo pieces. He collaborated with Paul Zueger and his brother Emil to get the details right. Paul and Emil grew up on the family ranch in North Dakota, where they ran cattle and broke horses, and later began to ride in rodeos. Emil mostly rode bronco, while Paul specialized in riding bareback and bulls.

'We competed purely for the money,' Paul said. 'You have to

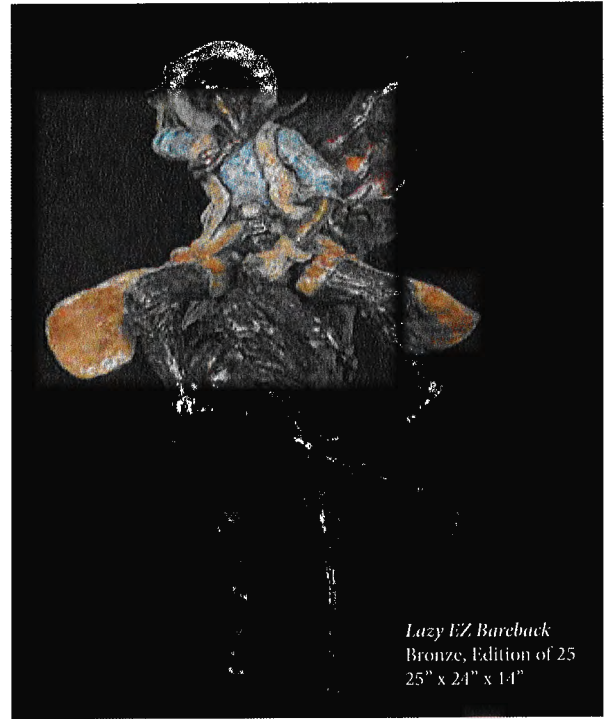
remember a dollar an hour was a typical wage back then. But riding rodeo, if you were any good, you could make \$30 to \$150 in eight seconds. In smaller rodeos they paid an extra \$5 for every horse you'd ride out if they didn't have enough riders for that event, so I'd ride as many events as I could. Sometimes I'd ride eight events in one rodeo. In the season, we might ride three or four rodeos in one week.

'You had to be a member of NDRA and the other associations to get a discounted entry fee for their events, and we couldn't afford to belong to all of them, so a lot of times we rode under somebody else's name. Starting out, we were so poor we'd share a saddle, and sometime boots.'

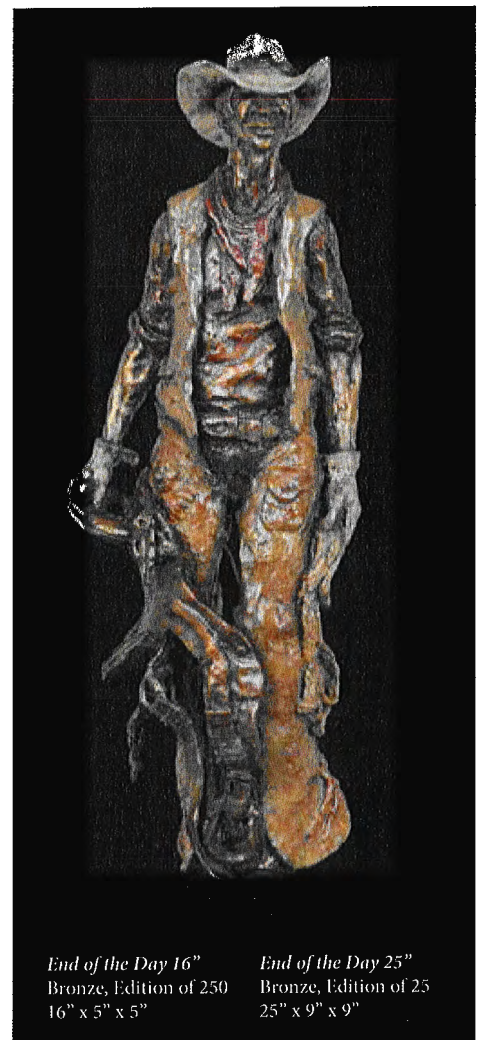
Between the two of them, Emil and Paul taught Gib about the tack and rider's gear, the physiology of the animals, and the small tricks that might get a skilled rider to the magic 8 second mark. When experienced rodeo riders comment on the accuracy of Gib's depiction in these pieces, it's that history they're seeing.

Gib did 'Bareback', 'Bronco Buster' and 'Lazy EZ Bareback' based on Emil's bronco riding. 'Brahma Rider' and 'Steer Wrestler' were more for Paul. (The 'EZ' that Gib put on some of the pieces represented the Zueger Ranch brand, not Emil's initials.)

'End of the Day' reflects a cowboy who is 'rode out' after a hard day in the ring. 'Silver Bullet', Paul said, was because sponsorship by the Coors family brought rodeo into the big time. And because Gib liked the beer!



*Lazy EZ Bareback*  
Bronze, Edition of 25  
25" x 24" x 14"



*End of the Day 16"*  
Bronze, Edition of 250  
16" x 5" x 5"

*End of the Day 25"*  
Bronze, Edition of 25  
25" x 9" x 9"

## Gib Singleton's 14 Stations of the Cross

Gib Singleton was an American sculptor known for integrating spiritual themes into mainstream modern American art, and for introducing the genre of 'Emotional Realism' to the art world. His goal was not only to create a powerful and profound body of artwork, but through his art to help create a more loving, compassionate and peaceful world.

Singleton believed there is a deep reservoir of strength, nobility and divinity within each of us, and that if we could access it more readily, the world would be a far better place. His bronzes – whether of a saint, a sheriff or a simple worker – portray those qualities and ask us to see them not only in the art, but also in our own hearts. As he often said, 'I'm not here to entertain you. I'm here to touch your heart and to open it. I hope when you see my work, you see something in yourself that's holy.'



While Singleton created many, many powerful works of art, his 14 Stations of the Cross remained his favorite. 'I think on some level every sculptor has a dream of doing the Stations of the Cross,' he said. 'I wanted to do it since I was 15 or 16 years old. It's probably the most spiritual subject an artist can deal with.'



'I realize that some people discount the Stations. They say, "Oh, it's a Catholic thing." Or, "Oh, it's a Christian thing." But what's important about the Stations – what's so powerful about them – is that it's a *human* thing.'

'Everything important in the human experience is right there in those 14 pieces – love, loss, faith, betrayal, hope, judgment, death, redemption . . . And no matter what you believe in – or don't believe in – at the end of the day, the moments that you truly experienced those feelings will be the most powerful memories of your life.'

'I know that some people have trouble with my depiction of the Stations, because they're kind of abstract. Because they're not a 'perfect' image. But the fact is, nobody knows what it really looked like. What I want is a perfect image of the emotions. Of what it *felt* like.'

Singleton's Stations of the Cross provide believers a walking meditation – a self-guided journey of prayer, reflection and devotion. In following Jesus through the Stations, worshippers are able to undertake their own passage, to reflect on how Jesus' journey touches their own lives, and to deepen their own relationship with the sacred. Walking Singleton's *Stations* is literally a prayerful path.

Gib Singleton's 14 Stations of the Cross were first installed at El Santuario de Chimayo, one of the most important pilgrimage sites in North America. The first lifesize set was installed at the Cathedral Basilica of Saint Francis of Assisi in Santa Fe, New Mexico, Singleton's home town. The second lifesize set is now being installed at the Museum of Biblical Art in Dallas, Texas.





Singleton's Stations have also been featured in 'Portrait of Faith', the New Orleans Museum of Art exhibit celebrating the life of Pope John Paul II and at the 2014 Magnificat Day in Memphis, Tennessee.

Other important works by Singleton include Death of Christ, Redemption, Ascension, Job, Adam and Eve, Four Horsemen of the Apocalypse, St Francis, the Franciscans, Madonna, Pieta, St Ignatius, Wrath of God, Noah, Last Supper and The Baptist.



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