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JULY 2008

albuquerque ARTS

A MONTHLY MAGAZINE OF THE ARTS
VOL. 12 NO. 6

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contest wins
and honors
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Editor's Choice
cover photo:

"Metro Glamour" by Don Wolf

FIRST FRIDAY

Citywide, July 4, 5-8:30pm
(being celebrated over 3 days)
Participating Thursday the 3rd:
N4th Gallery 4904 Fourth St. NW

Participating Friday the 4th:
Bright Rain Gallery 206-112 San Felipe NW #122
Fisher Gallery 1626 Central SE
Harwood Art Center 1114 7th St. NW
Hernandez Fine Art & Studio 207 Dartmouth NE
Palette Contemporary 7400 Montgomery NE

Participating Saturday the 5th:
Dreamscapes Gallery on 5th 1523 5th St. NW
FHAB Gallery 111 Fourth St. SW
Hernandez Fine Art & Studio 207 Dartmouth NE
Mariposa Gallery 3500 Central SE
Matrix Fine Art 3812 Central SE
New Grounds Gallery 3812 Central SE
Sumner & Dene 517 Central NW
Weems Gallery 303 Romero NW in Old Town

ARTS CRAWL

NE Heights, July 18, 5-8:30pm

Participating Galleries:
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Framing Concepts 5809-B Juan Tabo NE
Galleries @ Cal-Linn 6320 Linn Avenue NE
Mama's Minerals 1100 San Mateo NE #15
Nob Hill Gallery 7400 Montgomery NE
Palette Contemporary 7400 Montgomery NE
Weyrich Gallery 2945-D Louisiana NE
Wright's Indian Art 1100 San Mateo NE

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A. Wanda Griffin, Framing Concepts

David Antonsson, Matrix Fine Art

Don Stouffer, Weems

Dreamscapes Gallery

Presents
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Crazy in Love with Animals
Paintings by Leslie Long

September:
Classic Lady
Ceramics by Philip Duroseau

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A New Beginning
Paintings by Navajo artist, Joey Allen

November:
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THE ART OF ERNEST L. Blumenschein

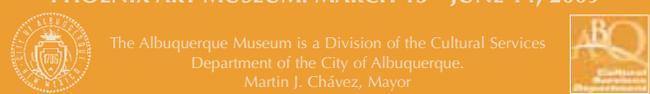
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The Albuquerque Museum is a Division of the Cultural Services Department of the City of Albuquerque.
Martin J. Chávez, Mayor





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ON THE COVER:

Here is what Don Wolf has to say about his striking photo "Metro Glamour" on this month's cover, taken by Panasonic digital camera with a Leica lens:

"I was in Paris visiting my son who lived there last year. That was what we call in photography a 'grab shot.' You shoot and run. You either get it or you don't. None of the photos in my repertoire are posed."

"I was opposite her on the Metro. There was a very good juxtaposition between her and what I saw beyond her. I couldn't tell exactly what it was going to be like when I took the picture."

Wolf has been working in digital for about two years. This photo won an award at the State Fairgrounds last year. His work has appeared seven times in "Photographer's Forum Best of Photography Annual." He has also won awards in the Salmagundi Club National Photography Exhibition in New York and in Magnifico at the Albuquerque Museum. He has exhibited in Santa Fe, Taos, Albuquerque, New York, Jerusalem and San Miguel de Allende. View more of his work at www.acoupleofwolfs.com.

COMING AUGUST ISSUE: AMERICAN INDIAN ARTS

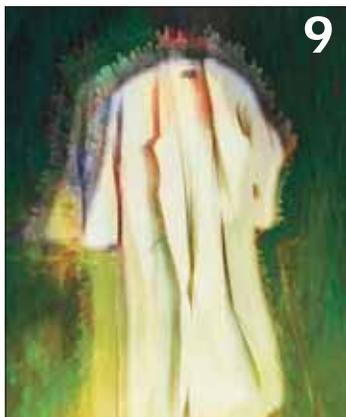
on the Web site

This month, our Arts Calendar exploded with summer's bounty, notably in music, theater and visual arts events. Which made us wonder – do we go to an unwieldy 50 pages in print, or make the Calendar more user friendly?

Access the Arts Calendar online at www.abqarts.com now and in subsequent issues.

Putting the Calendar on the Web site kicks off our pledge to offer fresh online content to our readers. Look for these changes in upcoming months:

- Arts news headlines and stories posted daily;
- An interactive arts blog where readers can comment and post topics;
- Original previews and reviews of Albuquerque arts events;
- Interviews with interesting and influential people in the arts.



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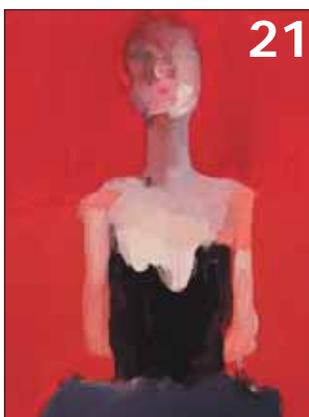
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On the Web
abqarts.com

undergroundARTS

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 E-mail Stephanie Hainsfurther, publisher@abqarts.com.

restaurant round-up

Dinner and a view

BY KELLY KOEPKE

Albuquerque's restaurant scene overflows with fabulous places in every price range and cuisine. Except Ethiopian. Too, the city's galleries and museums to see and buy abundant artistic bounty proliferate. So what happens when you combine the two? You get some great meals in surroundings that also appeal to the visual connoisseur. Of course, there are truly too many restaurants in town that offer an interesting view of the art scene. Here is just a sample.

La Quiche Parisienne at Fourth and Copper is a wonderful new breakfast and lunch spot owned by genuine French people: Bruno Barachin and Sabine Pasco. They rotate local artists on their walls and sell the works without taking a commission. Through August 8, you can see the enamel on board and canvas paintings of the singularly named Mr.C. This French artist now living in Albuquerque loves modern lines and lots of color in his works.

"Each time you look at them you see something different," says Bruno, who also sells posters of Mr.C's works.

The Artichoke Café's upscale venue is ideal for introducing local artists of all genres to city movers and shakers as well

as ladies who lunch. Owners Terry and Pat Keene show five or six different artists at a time, with this month's selection including the photography, landscapes and abstracts of Robert Wirz, Jessica Kresse, and Eloise Rogers, among others.

"Why do we do it?" asks Terry Keene. "To fill up walls, of course, but also to give lot of great local artists who don't get hung in galleries some exposure." Artichoke takes 10 percent of the sale price to cover expenses.

Rob O'Neill, owner of O'Neill's Irish Pub, takes his support of local artists so seriously, the restaurant puts information about the month's featured artist on the pub's Web site. O'Neill's also holds a reception for the public to meet the artist. To hang at O'Neill's, the artist must be able to supply about 20 pieces, with 16 to 18 up on the walls at any one time.

"We sell them right off the wall, so we need to have some in reserve," says O'Neill, who sees the venture as win-win. "It's a community service. Most of the artists are patrons, and it's great for them and for us.



THIS PAINTING'S NOT FOR SALE. BUT GOOD FOOD AND WINE ARE ON OFFER, AND THERE IS PLENTY OF ARTWORK TO BUY AT VIVACE. OWNER JOEY MINARSICH INVITES YOU IN.

People look forward to a new artist every month."

The restaurant takes 10 percent of any sale.

Other Albuquerque restaurants that feature aesthetic sustenance for their customers include Java Joe's, all locations of Dos Hermanos, Flying Star and Satellite, and Café Voila, which works with Weyrich Gallery to rotate the restaurant's selection of great artists like Sandra Humphries. One Up, the Downtown lounge at Central

and Third, likes to change its photography or paintings monthly, and asks galleries and arts organizations to offer their works for display.

There are more, I know. And there are some, like the new Jennifer James 101, that have declared "No art on the walls!" Maybe if diners speak up, all restaurateurs will turn their places into venues for sculptors, painters, photographers and multimedia artists, feeding the soul as well as the palate.

Expert on contemporary American Indian jewelry updates work for collectors

BY LARRY W. GREENLY

When Dexter Cirillo drove to Laguna Pueblo to interview Pat Pruitt, an artist who works with stainless steel, she experienced an unexpected juxtaposition of the new and the old, not unlike the jewelry she was writing about. After driving through the old village, the author crested a hill and Pruitt's jewelry factory appeared, an enormous complex of industrial buildings incongruous to its location, complete with smoking chimneys.

Cirillo's new book, "Southwestern Indian Jewelry: Crafting New Traditions," features 80 jewelers from 18 tribes,

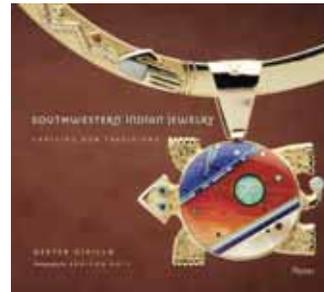
with detailed text and numerous photographs, including rare archival images. The critically acclaimed "Southwestern Indian Jewelry," her first book (still in print since 1992), introduced the world to contemporary American Indian

jewelry and is considered by collectors and artists to be a standard on the subject.

What is contemporary Southwestern Indian jewelry? It's an amalgamation of new styles, new stones, and new techniques and materials. American Indians once had to use materials available only from traders. But gemstones, such as opals, and other materials from around the world are now used to create wearable sculptural art. Shapes have evolved from symmetrical rounds and ovals to asymmetrical designs. Uniformly sized inlaid stones have evolved to a mix of different sizes.

The new designs and materials have transformed the way Indian artists portray their traditions in jewelry, subject matter that fascinates Cirillo.

"I'm looking to see how artists want to perpetuate their culture," Cirillo says.



"So when I look at jewelry, I look not only at the great design, technical achievement and art, but also the motifs the artists have chosen - usually representations of the underpinnings of their culture."

All 80 contemporary native

artists featured - most of them from New Mexico - were personally interviewed by Cirillo. Sixty of the interviews are with new jewelers who did not come onto the scene until after her first book was published.

Cirillo says the most nerve-racking element of assembling her book was photographing the jewelry. All of the interviewees agreed to use the Case Trading Post as a central drop-off point. Under tight security, the assembled jewelry was masterfully photographed by New Mexico's Addison Doty. But everyone breathed a sigh of relief when the last of 350 pieces was safely back in the hands of its owner.

Cirillo fell under the spell of indigenous culture when she trained for the Peace Corps at the University of New Mexico

CONTINUES ON P. 17 >>

Weyrich Gallery
The Rare Vision Art Galerie

Twilight
paintings and drawings by Emily Trovillion

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Gigging in Albuquerque

BY DON GARCIA

With all of the Hollywood movie sets dropping out of our turquoise skies and theater companies growing like piñon trees in neighborhood arroyos, you might think Albuquerque is finally being noticed for its talent. It's too bad we can't substitute talent for gasoline. Albuquerque would look like Houston.

Yeah, well, Texas doesn't know we have a secret reserve. Hidden in dive taverns, downtown bars and neighborhood night clubs, the music scene is waiting for the reservoir to be drilled. It's unleaded supreme. Put a match to it, it will explode. Analysts suggest we're headed for a recession. I don't think they have seen the lines at some of these clubs.

Leave it to the power of youth to rejuvenate our wrinkled economy. Take Torture Victim, for instance. These guys play to standing-room-only audiences in town. Their next gig is at The Compound, San Mateo between Comanche and Candelaria, on July 26th to an all-age crowd. Politically sound lyrics and dual guitars by Dominic Dimas and Richard Bagley give a driving Metallica /Anthrax attitude, just the right amount of fuel to fill any gas-guzzling metal head with high energy. Roman Barham on drums with Brian Bennett on bass pave the path of octane destruction in high velocity

speed. It's no wonder they were voted "The Alibi's" Best Local Band Overall. But what makes these guys king is they give more than they get, providing new bands with a chance to perform with them.

There's another group here in town that is making some noise in the U.K. The Straightjackets' post-punk, Euro-sounding, Green-Day-meets-Iron-Maiden sound is showing those Brits that burritos are not little donkeys. Check them out at the end of the month at the Atomic Cantina on July 30th. Guitar and lead vocalist James Edgeington packs a punk punch delivering "feel good" vomit lyrics while family member Sky Edgeington on drums and "Opey" Paul Lamb lay down the law. Just a little inside note: Sky did a couple of tours in Afghanistan. Got to give it to a brother who bangs at home and is willing to get banged for the rest of us.

If you are into classic rock, check out Sunday nights at Willie's Place, San Mateo north of I-40. Chris Ravin makes a living as a musician. Say what?! In these times when beer is cheaper than gas, knowing someone



CHRIS RAVIN BAND, (FROM LEFT) CHRIS RAVIN, GUITARIST; PAT CALLAHAN, DRUMMER; EDDIE TWO MOONS, BASS.

who makes a living doing what he loves is downright freaky. You might remember him from his Ravin Brothers days in Santa Fe, or should I say your parents might remember. Nevertheless, this guy is ageless; not a wrinkle on his face until he smiles, then damn, a roadmap of hard knocks, women, wine and song.

I say if you're going to pump gas, take many friends and check out these troubadours of the new economy. Who knows, you might get a free ride.

—Don Garcia is a freelance writer and playwright.

take 5 Courtney Cunningham a.k.a. Poofy du Vey

Photo by Kathi C. Bradley



New York import and clown Courtney Cunningham performed and studied on both U.S. coasts, Canada and Sweden before ending up in Albuquerque last year. She is most well known here for her solo clown show "Poofy du Vey in Burden of Poof," which she performed at the N4th Theatre last May and the Revolutions International Theatre Festival in January. Courtney filled us in on her love of clowning, Poofy's upcoming shows and why clowning is a great thing for actors and non-actors alike.

albuquerqueARTS: How did you become interested in clowning?

CC: I had studied a lot of different forms of theater and clowning brought all of it together. I knew that even if I was never going to perform as a clown the training I had received changed my life and would forever affect my performance on stage or on film. It requires a huge amount of honesty that can be terrifying for a performer and at the same time it's so exhilarating. It gets to a point sometimes where I wonder if I'll only ever be able to perform as a clown because I'm so used to having a connection and direct contact with the audience. To put up the fourth wall after performing so long as a clown is tricky.

albuquerqueARTS: Why do you think it's important for actors to study clowning?

CC: It requires a huge amount of honesty and asks you to look at yourself and be able to laugh at your ridiculousness. I think it's a wonderful training tool for actors because actors are known for being able to take themselves a little bit too seriously sometimes.

albuquerqueARTS: Did you have a story in mind when you created "Burden of Poofy?"

CC: A lot of the work I had created had been story-based, so when I started working on Poofy's show I was looking for her story. Poofy wants to connect with people so badly and wants to tell her story but feels like in order to be important you have to have something important to say. I know what it is that she wants to say and I'm going to keep that for myself, but it's an incredibly simple thing that she completely discredits

as 'It can't be that simple!' It can be so simple and you can just say your truth to somebody and at the same time that can be terrifying. Poofy is very human to me; I don't think of her as a clown, I think of her as a woman.

albuquerqueARTS: After all of your travels, what brought you to Albuquerque?

CC: I needed a break from New York. I have family here and it seemed like a great place to come and get space for a few months before my 2007 summer tour. Actually, I booked a 2007 Revolutions Reptilian Lounge gig to ensure that I would leave New York because I had tried to leave many times. I was at a point in my life where things were really just running along the same path. I needed to shake things up a bit.

albuquerqueARTS: What's next for Poofy?

CC: I have a solo show that I'll be touring next summer, "Poofy du Vey in Living Poof," and I'll be doing a cabaret in August called "Poofy's Den of Lust and Stuff." I've been here for just over a year and the cabaret is a way to meet people who may know Poofy, but I don't necessarily know them. I'm excited because ultimately it's my dream to bring together circus artists and variety performers and actors and dancers and spoken word artists all into one place and have a really fun night.

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Hermanos: Texas Lonely Boys meet The Wolves of East L.A.

BY BILL NEVINS

Los Lobos and Los Lonely Boys share virtuoso skills and lifelong dedication to making music and sport similar names that proudly proclaim their Chicano heritage to the wider world.

Los Lonely Boys, from San Angelo, Texas, are Grammy-winning champions of their own special brand of "Texican rock 'n' roll." The band was given the quaint moniker by their dad, the conjunto country and western singer Enrique Garza, Sr., who raised the three brothers – Henry, Jo Jo and Ringo – to play in his own band.

As recounted in the fascinating Los Lonely Boys bio-documentary film "Crossroads and Cottonfields," rock superstardom took the Garza lads a long way beyond their father's Nashville dreams. The brothers and their extended family have held together through the inevitable tribulations of fame and fortune. In 2005, their single "Heaven" hit the top of the national charts and won a Grammy, and their just-released new album, "Forgiven," is packed with more likely hits, including their killer cover of Stevie Winwood's "I'm a Man."

A few years ago, Los Lonely Boys purchased a beautiful stretch of land along the Concho River to share with their dad and other relatives.

As flash-guitar hero (and proud new father himself) Henry Garza said in a



LOS LOBOS (LEFT TO RIGHT), CONRAD LOZANO, STEVE BERLIN, LOUIE PEREZ, DAVID HIDALGO, AND CESAR ROSAS.

recent phone interview, "It's all about love, man - love and faith and kids and just keepin' it real!"

Originally called Los Lobos (The Wolves) del Este de Los Angeles, the veteran band had an early hit with "Will the Wolf Survive?," a quasi-allegorical declaration of faith in their art and their gente. Los Lobos has had their share of personal ups and downs, including the unexpected deaths of loved ones. Yet, The Wolves have done more than survive. They, too, have reached dizzying heights of musical fame, but they have also kept it real and always on their own terms.

Los Lobos started out as a shaggy-haired, proud Chicano rock band, and then

found local acceptance playing varieties of traditional Mexican music for discerning elder aficionados in their home barrios. Ry Cooder and others alerted the wider music world to their talent and Hollywood beckoned. With the success of their soundtrack cover of Ritchie Valens's classic rocker "La Bamba," Los Lobos faced the temptation to rest comfortably on bestselling record laurels. Instead,

they made an abrupt (and typical) stylistic shift back to their own roots and issued the lovely Spanish-language album "La Pistola y El Corazon" – a critical and artistic triumph but hardly a radio Top Ten hit.

Through the decades since, Los Lobos has kept their tight, blood-brother core line up – David Hidalgo, Louie Perez, Cesar Rosas, Conrad Lozano, Steve Berlin and honorary Lobo tour drummer Cougar Estrada – and their fierce artistic integrity. They have taken fans on most interesting musical trips, from the experimentally jazzy "Kiko"

and "Colossal Head" to the stunning side projects "Latin Playboys" and "Los Super Seven" to their recent studio masterpiece "The Town and the City," which includes the anthemic "The Road to Gila Bend" and is surely one of the finest lyrical-musical works of Southwest Americana.

Los Lobos and Los Lonely Boys perform at Sandia Casino Amphitheatre, 8 p.m., Tuesday, July 29; tickets \$40/\$50/\$60; 505.796.7500. For more information: www.sandiacasino.com; www.loslobos.org; www.loslonelyboys.org.

—*Bill Nevins* is a contributing editor to *albuquerqueARTS*.



LOS LONELY BOYS (LEFT TO RIGHT), RINGO, HENRY AND JOJO GARZA.

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Our world-class summer music season sings

By PEGGY HERRINGTON

Two chamber music festivals, five fabulous productions by the Santa Fe Opera, and the glorious Santa Fe Desert Chorale present what most locals take for granted: a summer season of thrilling, top-notch music set right here in our enchanted landscape.

Let's start with the Santa Fe Chamber Music Festival's 36th season. It runs from July 20 through August 25 with — for the first time — three concerts in Albuquerque (July 23, July 30 and August 6). In addition, a 13-week music series airs on KHFM 95.5 FM starting July 11 at 7:00 p.m.

Festival picks by artistic director Marc Neikrug include the season's debut with Bach's "Brandenburg Concerto No. 2," followed by Castelnuovo Tedesco's "Platero y yo" — the Spanish literature classic depicting life in an Andalusian village through the eyes of a wandering poet and his faithful donkey. Cellist Lynn Harrell and pianist Yuja Wang conclude the opening concerts with the passionate "Cello Sonata" by Rachmaninoff.

Albuquerque performances include Schumann's romantic "Dichterliebe" sung by baritone Laurent Naouri, and favorites



IMANI WINDS QUINTET PERFORMS SATURDAY, JULY 26.

Lynn Harrell and Yuja Wang in a rare performance of Sergei Taneyev's soulfully Russian "Piano Quintet."

With a repertoire ranging from classical to jazz, the Imani Winds Quintet delights audiences around the world. On Saturday, July 26, they will delight you with Latin music by Astor Piazzolla and Paquito d'Rivera. On

July 27 and 28 the great Miami String Quartet will premiere Roberto Sierra's "Concierto de Camera."

On August 20, Grammy Award-winning composer Joan Tower presents her new quintet, "A Gift," inspired by "My Funny Valentine." Also on the program are Beethoven's "Ghost" Trio and Dvorak's folksy "Serenade" with the Festival's All-Star wind soloists conducted by Guillermo Figueroa.

Let's not forget the renowned Taos School of Music's 46th Summer Chamber Music Festival. Founded in 1963 and featured on NBC's "Today Show" and NPR's "Morning Edition," this is one of the most respected summer chamber music programs in the country. Concerts feature Bartok, Franck, Bruckner, Beethoven, Haydn, Dvorak, Copland and Schumann performed by outstanding students and famed quartets including Borromeo, Brentano, St. Lawrence and other ensembles.

But wait! The Santa Fe Opera (SFO) 2008 season debuts this month with a classic blend of favorites and rarities including a pair of new productions, two first performances, and the American premiere of contemporary Finnish composer Kaija Saariaho's "Adriana Mater," based on its successful 2006 Paris performance.

New SFO productions include two comedies: "Falstaff" by Italy's wildly popular Joe Green (better known as Giuseppe Verdi, whose operatic melodies were hummed on the street like popular music before the iPod) and Wolfgang

Amadeus Mozart's "The Marriage of Figaro," with its unforgettable overture. First SFO performances include Benjamin Britten's seafaring, two act "Billy Budd" (based on Herman Melville's novel), and Handel's gorgeous but rarely heard spectacular "Radamisto." Performances continue through August in the fabulous open-air opera house nestled high between the Jemez and Sangre de Cristo mountains.

And what would this summer be if the Santa Fe Desert Chorale's 24 concerts in Santa Fe, Taos and Albuquerque didn't virtually transport us around the world? Eight programs feature music from America, Austria, England, Estonia,

France, Germany, Italy, Lithuania, Norway and Spain. Like many arts organizations, the Desert Chorale offers lectures on Tuesdays designed to enhance your enjoyment by introducing you to the grand traditions of choral music.

Increase your musical experience this summer by taking in two or three productions that few ever have the chance to see. Doing that may make you world-class, too.

—Peggy Herrington holds a bachelor's degree in music from the University of New Mexico and can be reached through pegboard.com.



SANTA FE OPERA. Photo by Robert Reck.

albuquerqueARTS co-sponsors Art on Film series

We at *albuquerqueARTS* are excited about co-sponsoring (with Albuquerque Arts Business Alliance) the second round of The Guild Cinema's Art on Film series, featuring one weekend movie per month in August, September and October.

It is apt that this new series kicks off with "The Treasures of Long Gone John." John is a risk taker on the order of Keif and Peter at The Guild, who run their movie house on dedication, candy bars and cash only. All Keif will say about the viability of the enterprise is "It pays the rent." That might be true. All I know is that I can't imagine a better place to watch a movie, or a better couple of guys to choose a film that

has never been on my radar but now has become must-see.

Some of the artists that Long Gone John collects (as friends, too) are in the film — Mark Ryden, Marion Peck, Gary Baseman, Tim Biskup, Camille Rose Garcia and Liz McGrath, to name a few. In that habit of collecting, he reminds me of Keif and Peter, too. They are magnetic collectors of eclectic and interesting films, and loyal audiences.

Come to Art on Film and see Long Gone John's collection of art and stuff. We guarantee you will never again think of your own house as cluttered. Bring cash.

—Stephanie Hainsfurther

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THE TREASURES OF LONG GONE JOHN is an enticing trip through the independent record industry and the Los Angeles "lowbrow" art scene. Featuring a wall-to-wall soundtrack of over 40 bands with artwork by 20 artists, including original animation and time lapse photography, the film chronicles the eccentric art and musical obsessions of indie record producer and self-described "anti-mogul," Long Gone John. The product of a troubled childhood, John found success through the establishment of the record label, Sympathy for the Record Industry. During the past seventeen years he has single-handedly released over 750 records by over 550 bands and helped launch the careers of Hole, The Dwarves, The White Stripes and Rocket from the Crypt, among many others. Along the way, he has compulsively amassed a vast collection of art and pop ephemera.

Let's GO! Photography booth featured at Downtown festival

BY KEIKO OHNUMA

To build buzz for its annual Go! Downtown Arts Festival, now in its seventh year, the Downtown Action Team plans to shift the focus this fall from the buying and selling of art toward "a street fair concept," said Chris Goblet, deputy director of the DAT.

One of the first new ideas to bear fruit is The Darkroom, an exhibit of photographs that will present new ways to look at Downtown. Photographer Valerie Hollingsworth of the DAT has been recruiting colleagues like Pat Barrett, Wes Naman, Steve Bromberg, Kip Malone and John Yost to shoot images of downtown that will be exhibited in a darkened room, tent, or gallery – the venue is yet to be determined.

The subject matter might be anything from nightscapes to street scenes – "not necessarily just buildings, but things that represent Albuquerque," said Goblet.

The idea is to not to replace the photography that will continue to appear in some of the festival's 150 juried art booths, but to move toward better integrating Go! with the environment of downtown itself.

"We're presenting it as a challenge to these photographers to shoot Downtown and get back to



DOWNTOWN ALBUQUERQUE. Photo by Wes Naman, Naman Photography.

us," said Hollingsworth. "And so far what we've got is amazing."

Among the other image-enhancing activities Goblet envisions for the festival this year: art installations in alleyways, "to show that downtown alleys are more than just dumpsters or a place where homeless people sleep;" exhibits that turn empty storefronts into art studios for

the weekend; and site-specific artwork at sites such as loading docks, to encourage people to "really start looking at downtown in a different way... as a safe, friendly environment to enjoy art."

The ultimate goal of integrating neighborhood improvement with the arts, he says, is to win designation of Downtown as an Arts and Culture District via legislation signed by the governor last year. (Silver City and Las Vegas are the only communities thus named so far.) That should spawn more galleries, studio space and entertainment venues – an art nexus – Downtown.

Started in 2000 as an open studio tour, the Go! Downtown Arts Festival will take place again this year on Gold Ave. between 2nd and 5th streets over the weekend of Sept. 26-28. All events are free, including 40 live performances, children's art workshops, and 150 art booths and art events. A food court and beer garden are also planned. For information, contact the Downtown Action Team at 243-2230.

—Keiko Ohnuma is a freelance writer.



How fast can you make a movie?

BY MELODY GROVES

In 48 hours you could take a quick trip, paint a room, write 50 pages of your novel. If you are a filmmaker, you could make a movie.

The 48 Hour Film Project, in association with Duke City Shootout, comes to Albuquerque this month. Participation is easy: Get a team or join one, register for a small fee, then meet on July 11. From there, teams have 48 hours to write, shoot, edit and score a film to debut on July 16 at the KiMo.

The winner will be screened August 2 during the Duke City Shootout Gala Premiere.

"We have space for 24 teams. Teams that sign up after those slots are filled will be on a waiting list," says Liz Langston, project co-founder.

Each team selects a genre for its film and is given a character (e.g., a bouncer), a prop (e.g., a snow globe), and a line of dialogue (e.g., "Is that the best you've got?") that must appear in the film. Then they're off and running.

"Although none of the creative work, such as writing, graphics or sound design can be done in advance, to get ready for the weekend teams can do quite a bit," Langston notes. "They can secure equipment, line up the cast and crew, and get access to as many locations as

possible. We suggest that they get the sound person, the shooter and the editor together to shoot some test footage, and to put it into the computer to make sure the components work together.

"One of the biggest problems teams have is recording good sound. We also suggest that the editor output some test footage. Each year in the mad rush to make the 7:30 deadline, a few teams accidentally submit tapes with no sound at all."

How has the burgeoning New Mexico film industry affected the competition?

"Each year our films have become more professional. Teams have crew members that know how to do sound, shoot, light and edit, and they have access to more equipment," Langston says. "Last year New Mexico teams did very well. The winning film, 'Sweetie' by Trifecta+ Entertainment, directed by Scottie Milder, was the third place 48HFP film internationally and was screened at Cinequest and Cannes Film Festivals, as well as receiving national distribution. Six of the 'Sweetie' team members attended Cannes, and their film was screened [in a small theater], but to a completely full audience."

Says Ann Lerner, Albuquerque film liaison: "The city of Albuquerque is proud to be a sponsor of this absolutely amazing feat of filmmaking. Liz Langston rocks!"

The project is open to amateurs and professionals alike. Contact liz@48hourfilm.com or www.48hourfilm.com/newmexico.

"Get ready for a very fun weekend," Langston says.

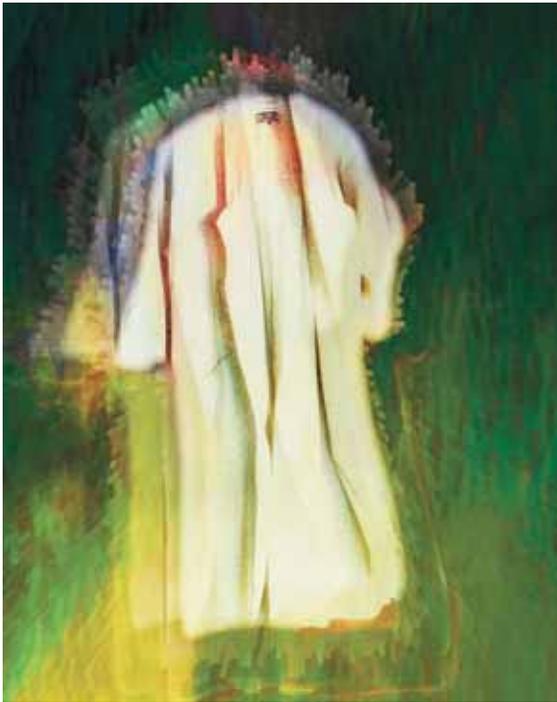
—Melody Groves is a contributing editor to *albuquerqueARTS*.



48 HOUR FILM PROJECT EXECUTIVE PRODUCER, LIZ LANGSTON, ALONG WITH NEW MEXICO "SWEETIE" FILMMAKERS, ENJOY A PAPARAZZI MOMENT AT THE CANNES FILM FESTIVAL IN FRANCE. Photo courtesy of the 48 Hour Film Project.

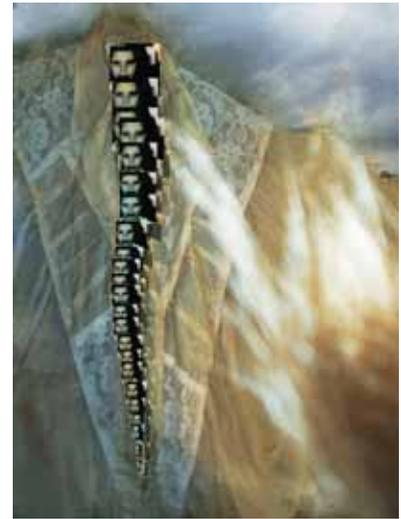
ARTSCalling

Call to Artists: Textile Artists and concerned citizens of Northern New Mexico UNITE! Help to create a **Waste Awareness Quilt**. Make a 13" x 13" cloth square (using recycled materials) with the theme of Waste (nuclear waste, waste from war, industrial waste, landfill waste, disposable plastic bag waste, waste of resources, waste of time, etc.). Whatever concerns you have about waste, sew them down and we'll put all the squares together and let the quilt fly. Deadline for entries August 1, 2008. Deliver to Wholly Rags, 112 Alexander B4, Taos, NM or mail to Wholly Rags, PO Box 1051, Ranchos de Taos, NM 87557. Include your name, address, phone number. For more information contact Wholly Rags at 575.751.9862 or email to whollyrags@newmex.com.



Ruth Butler moved to Santa Fe from California eight years ago. A Buffalo, N.Y. native Ruth shows her southwest escape-art at Monkdogz Urban Art in Chelsea, N.Y. Ruth's work can be seen at www.RuthButler.com.

LEFT, "The Coat Room" (Judges' #1 Choice)
RIGHT, "Backbone Blouse"
BELOW, "A New Mexican Bloom"



Lisa Tannenbaum has been honing her digital photography skills since 1998, when she first borrowed a friend's digital camera. Her photographs may be seen on www.NewMexicoPhotos.com.

ABOVE, "Through the Cracks"

Don Wolf's work has appeared in "Photographer's Forum Best of Photography Annual." He has won numerous awards and has had exhibitions in Santa Fe, Taos, Albuquerque, New York, Jerusalem, and San Miguel de Allende. (See p. 3 for information on this month's cover photo.) Access his Web site at www.acoupleofwolfs.com.

RIGHT, "Exchanging Glances"
BELOW, "Under Wraps"



Dick Prosapio is a photographer, writer, ceremonialist, husband, father and chaser of invading cattle on the family spread in San Pedro, north of Edgewood. See more of his work at winterdprosapio.com/coyote/coyotescamera.html.

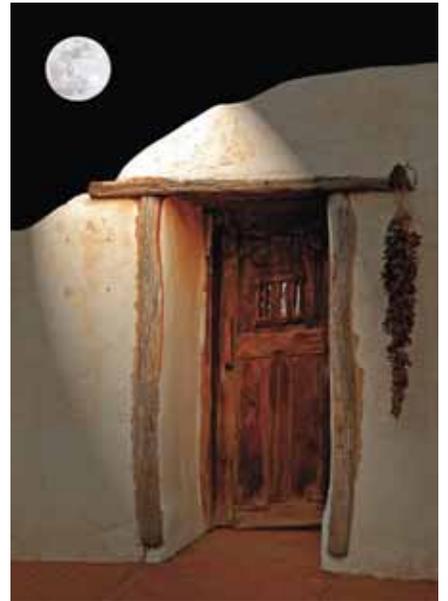
LEFT, "Good Morning"
RIGHT, "Gone Forever"





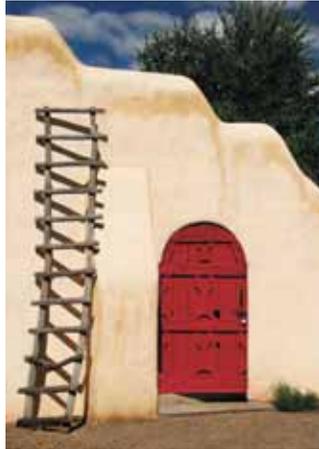
Kim Ashley is a professional outdoor photographer living in Albuquerque. Her work is in galleries in Old Town and her portraits of Native American children were on exhibit at the Governor's Gallery in Santa Fe last spring. She is the author of a new travel and photo book, "Photographing Albuquerque" (Aardvark Global Publishing Company, 2007).

LEFT, "Tribal Dawn"
RIGHT, "Puerto de Luna"
BELOW, "The Red Door"



David Lynch owns D. Lynch Photography, LLC, a wedding and family photography business based in Albuquerque.

ABOVE, "After the Rain"



Adria Malcolm is 17 and has been doing photography and studying the art since last year in pursuit of majoring in photojournalism this fall at UNM. She recently finished a mentorship at the Albuquerque Journal shadowing photojournalist Morgan Petroski.

RIGHT, "Dripping Tulip"



Leslie R. Herbst recently took this picture just outside of Albuquerque specifically for our photo contest.

ABOVE, "Birds of Grants"



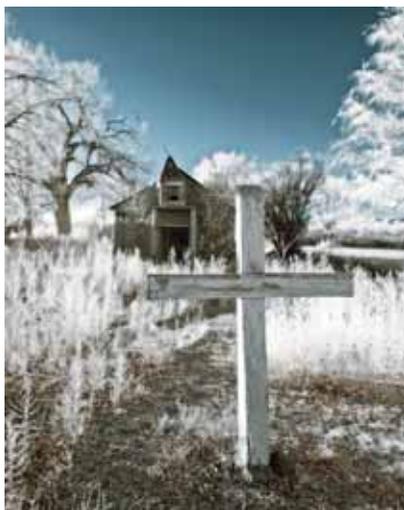
Jeffrey R. Howard has lived in New Mexico for several years. The raw natural beauty of the land enriched with culture and tradition calls to him.

LEFT, "Cordova Sky"



Lee Manning has been a photographer for more than 45 years, shooting only black-and-white film, developing and printing it himself. He uses only available light, and very rarely poses a subject. He now lives in Santa Fe and has exhibited in New Mexico, Colorado, Portugal, Texas and Italy. He has also conducted workshops in New Mexico, Colorado, and Italy, and has won several photography awards.

LEFT, "Free Spirits"



David Cramer is a nature/wildlife/wild horse photographer living in the foothills of Placitas. His work and workshop offerings can be seen at www.davidcramer.com.

LEFT, "San Acacia Infrared"
BELOW, "Ghost Dancers"



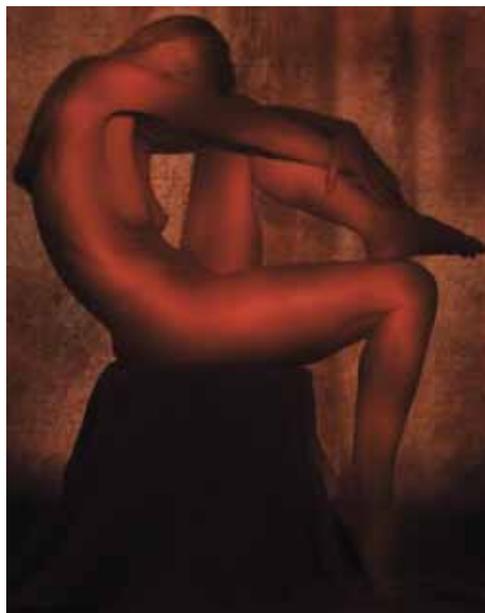
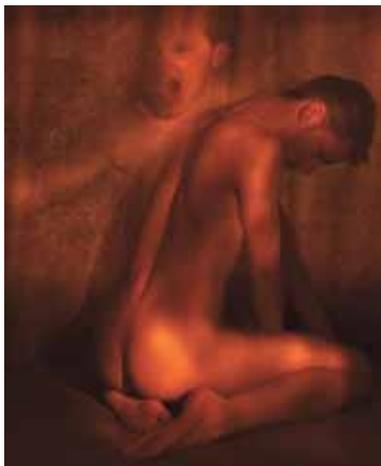
Roosevelt Grier, a transplant to NM from back east, finds the colors and hues of the desert a nice contrast to the steel and gray of the NY skyline. Photographic background is on the technical end – high speed photographic instrumentation. Has decided to slow things down a bit. "Adobe in Light" was taken in Mountainair.

ABOVE, "Adobe in Light"



Barry McCormick is a 35-year commercial photographer, primarily in the New York Metro area. His photography concentrates on the human form. He has exhibited in a number of group shows in the Albuquerque area, and is a regular on the Placitas Studio Tour. See more of his work at www.mccormick-photography.com.

LEFT, "Angry Soul Attempting to Depart the Body"
BELOW, "Luna Bathing in the Night Sky"



Lloyd Thrapp is a freelance photographer working in film and digital formats and a winner of the albuquerqueARTS 2005 Photographic Survey, Judges' Choice Award for Black and White Photos. Examples of his work can be viewed at <http://www.flickr.com/photos/lloydthrap>.

LEFT, "Fusion"





Rich Martinez moved here a year ago from Dallas and is the assistant director of Human Resources for the U.S. Forest Service in Albuquerque and Washington, D.C. He enjoys traveling the state and photographing this beautiful land.

LEFT, "Hot Air Balloon Ride"



Sylvia Crane is an explorer at heart and grounded in the natural world. Her imagery is rooted in escapes into the sanity of the natural world to rejuvenate her spirit. Unified by form, contrast, and color, these images explore the surprise and joy in the world in which we live.

LEFT, "Moment of Clarity"

Jeremy Stein began as a volunteer apprentice (at about 10 years old) to the "town photographer" in the southern Vermont village where he grew up. He went on to a very different career, but always took pictures as an avocation, as a sideline, until he retired and could do photography full time. He regards himself as a nature photographer, trying to capture and display the forms and aspects of our world.



Darrell Spreen is retired from a career in scientific research and is now pursuing his artistic interests including his passion for photography. He and his wife have lived in Albuquerque for over 30 years, following the music scene, and doing a radio show on KHEM for awhile in the '70s.

BELOW, "The Violin Shop"

RIGHT, "Purple Columbine"
BELOW, "Vermont Morning"



Cuban-born **Fernando Delgado** studied at The Cooper Union School of Art and Parsons School of Design in New York City. He lives in Placitas. Photographed using natural light, this series celebrates the seductive forms, textures and colors found in nature. This is a preview of a solo exhibition, "The Architecture of Nature," showing in February 2009 at the AIA Gallery in Albuquerque. View more at www.fernandodelgadophotography.com.



RIGHT, "Victory"

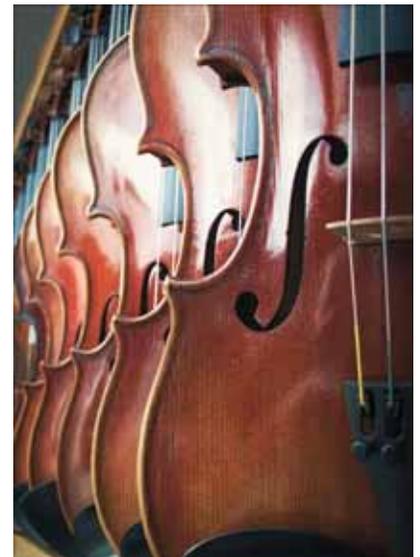


PHOTO CONTEST WINNERS

judging panel



Cecilia Portal fell in love with photography at a time and place when female photographers were rare. She learned by apprenticing with local photographers in Mexico. In 1994, Portal became ill from working with darkroom chemicals. Knowing she could never use a darkroom again, she embraced digital technology. She has received many grants and endowments, the more recent of which was a 2003

New Mexico Endowment for the Humanities to collect oral histories from local architects. Her work is in collections in Taos, Santa Fe, Detroit, Mexico City and Veracruz.



Photographer **Craig Varjabedian** is widely acclaimed for his images that embrace the people and places of the American West. His books include "En Divina Luz: The Penitente Moradas of New Mexico," which won the 1995 Association of American University Presses award for excellence, and "By the Grace of Light: Images of Faith from Catholic New Mexico," which won the 1997 Ben Franklin Award. He is currently completing "Ghost Ranch and the Faraway Nearby," to be published by the University of New Mexico Press in 2009. His work has won an Emmy. Craig now offers hands-on photography workshops at the Eloquent Light Photography Workshops in Santa Fe.



Kyle Zimmerman, storyteller with a camera, says: "My desire to share with my community, my friends and family, the beauty I see – This is why I make my life, my art." Kyle Zimmerman Photography, currently in Nob Hill, is in the process of a brand new creative endeavor – a new studio and showroom gallery in the exciting Mountain Road area near the museums and Old Town. Kyle expects to be moving her company this summer.



On the Web
at abqarts.com

Judges worked with unlabeled photo jpegs in a "blind" selection process. The No. 1 winner receives \$100 in cash and publication in *albuquerqueARTS*. Look for runners up on our Web site, www.abqarts.com.

ARTward bound

Snap it up: Santa Fe galleries feature classic, contemporary photography

BY KELLY KOEPKE

If a picture is worth a thousand words, then a story about the photographic art featured in Santa Fe galleries should be a series of images. But I get paid by the word, so here's my half-a-picture's worth.

Art patrons whose interests lie in classic photography in the journalistic tradition head to Monroe Gallery. Owners Sidney and Michelle Monroe focus on black and white, 20th- and 21st-century photography from some of the world's notable photographers. Representing more than 50 masters of the art, including a select group of contemporary and emerging photogs, Monroe also provides a search service for collectors.

"By serendipity, we developed a relationship with many great photojournalists, like Alfred Eisenstaedt, Eddie Adams and Bill Eppridge," says Michelle Monroe. "Their extraordinary images are a perfect fit with our passion for history."

Collecting photography is much like collecting any other kind of art, continues Monroe. Patrons should do their research and ask questions. Is the print an original or a reproduction? One of an edition? Was the original taken on film or with a digital camera? What kind of process was used to print it, and type of paper? These factor into the price and how one cares for the photograph.

Of course, a collector should love the image, adds John Scanlan, gallery manager of Verve Gallery of Photography.

"Hopefully, over time, it will appreciate in value. But that shouldn't be the primary reason for the purchase," he says.

Verve specializes in fine art contemporary photography, meaning that



NEVADA WIER, U BEIN BRIDGE, ARCHIVAL PIGMENT INK PRINT
VERVE GALLERY OF PHOTOGRAPHY.

all (but one) of the artists represented are still alive. Verve represents all genres and styles of photography – black and white, color, film, digital, large format, 35mm, landscapes and nudes – from some 35 artists around the world.

Verve's space includes a new large main exhibition gallery that houses rotating shows. The show running through July 12, Amici Della Galleria, displays the diverse works of five emerging New Mexico photographers.

The gallery can display the electronic catalog of each artist's work on a 42-inch, high-definition, flat-screen television.

"In a matter of minutes, patrons can go through an entire artist's body of work. We'd never be able to display so many works at once in the gallery [without this technology]," says Scanlan.

If a customer's chosen piece is not in stock, Verve contacts the artist and delivers the image in a few days or weeks, complete with provenance and instructions for preservation and framing.

For those who admire the iconic rock and roll photography of the 1960s and '70s, Gallery LouLou opened in 2007 with an international Jimi Hendrix exhibit. Owners Louellen Smiley and Rudy Funk have two exhibits on display in July. The first is a retrospective of Philip Townsend's images of that period's London rock scene. The other, which will continue through the summer, is the first Santa Fe photography showing of the works of Dick Spas, an Albuquerque photographer who shot the ghost towns, barrios and hidden valleys of New Mexico and Arizona, as well as portraits of Taos artists R.C. Gorman, Gen Kloss, Louis Ribak, Ivan Rosenquist and Rebecca Strand.

—*Kelly Koepke is a contributing editor to albuquerqueARTS.*



JIMI HENDRIX — BY JIM MARSHALL
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Moon ponies and ferrocement: Roger Evans' whimsical outdoor sculptures

BY PEGGY HERRINGTON

Roger Evans arrived in Placitas in the early 1970s, drawn by unique residences in what was then a hippie community.

"Most of them were junky, but I liked that because they were trying to simplify life, a philosophy I still agree with," he says. "But after buying 10 acres and building a small house, I ran out of money and started doing illustrations for other architects.

"I had a degree from the University of Illinois, but by then I knew I didn't want to practice architecture," he explains. "I'd come to realize that was providing a service, and I wanted to be an individual artist who was respected for what I created—which, at the time, was to transport people's preconceived ideas into sculptural environments they could live in."

He would come to modify that goal. Sculpture doesn't demand as much design or construction time as buildings do, and Evans was soon attending craft fairs and applying an innate talent for humor to his work. He never took himself seriously as an artist.

"I wanted to go off on a tangent and do something that

couldn't be compared to anything else," Evans says. "I also liked the idea of staying in the background personally, so I started trying to make people smile in ways that weren't necessarily traditional."

Back in Chicago, Evans had helped a friend build a boat using ferrocement, a composite material with a broad range of applications including home and marine construction and — you guessed it — sculpture. While he still paints and does traditional art, Evans' outdoor animal pieces sculpted in ferrocement are now among his most recognizable work.

"I distort animal forms, putting them in bizarre positions that are physically impossible," he says with a smile. "As long as the animal is recognizable, people seem to like them."

You may have seen some of his whimsical animal statues around Albuquerque. One at ABQ Uptown is a rabbit



balancing on a ball, and a couple of his "moon ponies" stand left of the entrance to the Flying Star restaurant on Juan Tabo.

"I'm inspired by fantasy and dreams," Evans says. "But adventure is the fun part. Once the fun has been realized, I'm ready to do something else. I don't like cranking out 40 copies. Now that I'm in my 70s and debt-free, I don't think much about sales.

I'm free to dream."

Roger is now working on what he describes as cartoonish characters for The Range Café locations.

"They're not like anything you've seen, just beef cattle and things to do with range land," he says.

Represented by the Corrales Bosque Gallery, Evans' creations range in price from \$50 to \$20,000.

"In the end, I feel my work has succeeded if I provide someone with a smile and positive introspection," he says.

—Peggy Herrington is a freelance writer/editor. Reach her at pegboard.com



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ARTward bound

Joan Armatrading plunges *Into the Blues*

BY BILL NEVINS

Joan Armatrading's Grammy-nominated "Into the Blues" (429 Records) earns the veteran pop-rock superstar membership in an exclusive sorority of female blues guitar masters alongside the likes of Memphis Minnie, Ruthie Foster, Rory Block and Bonnie Raitt.

This strikingly beautiful musician with an unmistakable, deep-reaching voice has changed her vocal and instrumental styles several times over the decades, from contemplative jazzy songs like "Love and Affection" to full-bore soul-pop masterpieces like "Me Myself I," to loping reggae-rockers like "Rosie." Yet under the surface there was always a slightly menacing depth of feeling often associated with that quintessential music of the African diaspora, the blues.

Joan Armatrading has received an MBE from the Queen, been nominated many times for Grammys and performed for Nelson Mandela. Yet making "Into the Blues" and performing its songs live seem to shine for her above all her many honors.

"Recording it has given me so much



pleasure, and playing blues guitar ... I adore it!" she said in a late May phone interview from her home in England.

Armatrading chatted in a voice not quite as low-pitched as one would imagine, about the origins of the varied original songs on this album.

When told that her song "Deep Down" consists of a hypnotically repeated funky mantra of the same two-word lyric reminiscent of the classic Mississippi Hill Country style of R. L. Burnside and Jessie Mae Hemphill, Armatrading laughed.

"I really don't know all those names, but yes, that song does have that deep-down feeling, doesn't it?"

The song, she explained, came from listening closely to "a chap who was telling me about his fiancée and how he really loved her deep down — a wonderful thing to say!"

While Armatrading is famously reluctant to display her personal life for fans and media, and often describes her

CONTINUES ON P. 23 >>

Period piece travels well due to Berlin's music, witty skits and standout cast

By KELLY KOEPKE

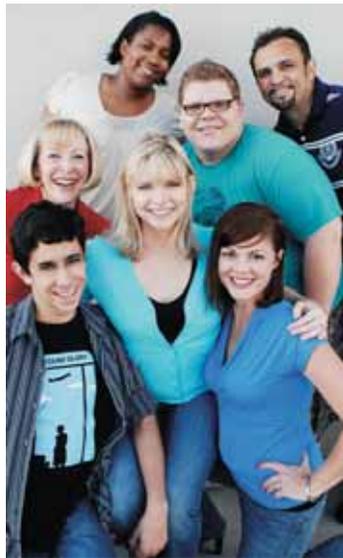
Remember "Easter Parade?" You know, "In your Easter bonnet, with all the frills upon it?" It's one of 14 Irving Berlin-penned ditties that Landmark Musicals presents as part of its debut performance, "As Thousands Cheer."

Landmark founder Myra Cochnar describes the revue, originally produced on Broadway in 1933, as the Saturday Night Live of its era. Skits explore current events of the day – Hoover's booting from the Depression White House, celebrity deeds and misdeeds, the economy – interspersed with Berlin's timeless music and lyrics.

Veteran musical theater director Hal Simons helms and choreographed the show.

"I had seen the off-Broadway production of it in New York, and found it delightful," he says. "It's got a great score, sketches and songs that are still very relevant today. A dark, seamy song called 'Through A Keyhole' is about gossip. Celebrity gossip is still a very hot topic in news and conversation today, as is politics and finances and racial equality."

Entertaining those topics and the cast were on opening night, despite some sound



THE CAST: FIRST ROW LEFT TO RIGHT: MICHAEL CARTER, ERIN WARDEN; SECOND ROW SHIRLEY ROACH, BRIAN CLIFTON; THIRD ROW CRYSTAL THOMPSON, CHRIS ARMJO.

and lighting problems (the singers need mics and the spotlight needs to stick with the singers until they are finished with the songs). Everyone laughed as Joan Crawford and Douglas Fairbanks, Jr., turn a press conference announcing their divorce into a photo opportunity. Those Easter bonnets were wonderfully laughable, too. Moss Hart, whose wit and charm had a naughty edge, wrote all of the sketches.

The cast of seven is smooth in their dancing and quick in their costume changes, as almost everyone is on stage at the same time. Standouts include Erin Warden, whom I last saw and praised in Albuquerque Little Theater's production of "Guys and Dolls." A hearty "Welcome back!" after six years hiatus to Jillian Foster, whose sweet soprano lent poignancy to "Lonely Heart."

Costumes by Cassidy Zachary captured both the somber nature of the era – shades of black, grey and white – as well as the styling and accessories. Music Director Barbara Murray lends her piano skills, with Lexie Matosian supporting on upright bass.

Cochnar's vision for Landmark grew



out of her success with a singing group called Broadway and her experience performing with Musical Theatre Southwest.

"We're dedicated to bringing pure and happy entertainment, these almost forgotten gems of entertainment," she says. "There's a tremendous amount of performing talent in Albuquerque, and I feel very proud to provide yet another venue for people to perform."

DETAILS: "As Thousands Cheer" continues thru July 13 at N4th Theater, Fri. & Sat. 7:30 p.m., Sun. 2 p.m. \$15 general; \$12 students and seniors. Call 505.344.4542 or go online at www.landmarkmusicals.org.

—Kelly Koepke is a contributing editor to albuquerqueARTS.

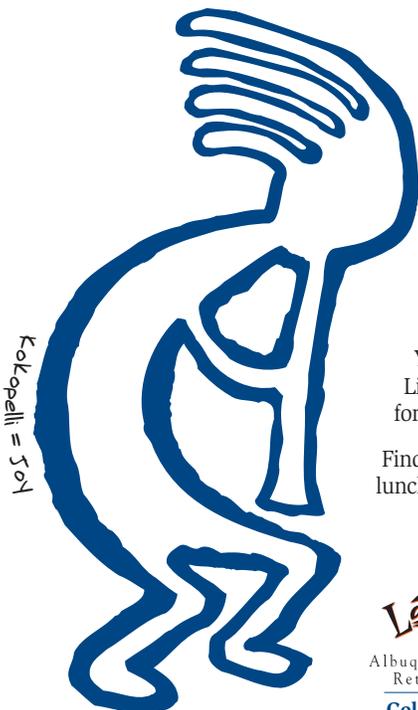
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take 5 Shelley Morningsong

Local musician Shelley Morningsong has been chosen to perform at the next Presidential Inaugural Ball. She recently toured with Robert Mirabal and released a new album, "Out of the Ashes."

albuquerqueARTS: Congratulations on being selected to perform at the 2009 Presidential Inaugural Ball. Why do you think you were chosen for this honor?

SM: I've come to believe it must be because my songs have a message in each one of them. During my performances I always try to give people a message of hope through my music and remind them that we are all connected. The Creator does not divide people by color or race, and so neither should we.

albuquerqueARTS: How did you become involved in music?

SM: I've been singing and performing since I was very young. I come from a musical family where we all either sang or played instruments. My grandmother was a piano teacher. Music was always a part of my life growing up.

albuquerqueARTS: You grew up in Southern California. Why did you come to New Mexico and how long have you been here?

SM: Yes, I grew up in Southern



Photo by Carole Devillers

California. I was raised by my mother and grandmother. A few years ago I met my husband, Fabian Fontenelle, who is from Zuni Pueblo. We were on tour with Robert Mirabal when we met and eventually got married, and I moved here about six years ago.

albuquerqueARTS: What are your long-term goals for your work?

SM: Eventually, to publish the book I'm working on right now which is based

on my album, also called "Out of the Ashes." The book will include beautiful photos along with short inspirational stories that coincide with each song from the album itself. I have a lot of compassion for women and issues pertaining to women due to my own painful past and hope to dedicate my next album to the empowerment of all my many sisters out there.

albuquerqueARTS: I also read that you collaborated with your husband on your last album. What role did he play in that? Do you work with any other musicians?

SM: Yes, my husband Fabian is extremely talented and I'm so proud to have him be a part of the album. Fabian speaks his Zuni language fluently, and I thought it would be so beautiful to have him speak Zuni words throughout some of the songs. I don't think the Zuni language has ever been used in this way on a contemporary Native album, so that really makes it special. When we were recording the album I asked him to try singing and speaking some of the words and when we listened back to it his voice was like magic! It just wouldn't have been the same without his voice.

The album was recorded by Larry Mitchell from Santa Fe. Larry plays all the main guitar parts on my album, and he has now won a Grammy Award for Best Producer; so I feel very lucky to have Larry



as my producer. Also, Chase Morrison plays cello on the album, and she has toured with Barbara Streisand for years.

—Interview by Courtney Bell.

ARTSCalling

Arts Alliance Accepting Gallery Proposals

The Arts Alliance is calling for proposals from arts organizations, artist collectives, groups of artists (minimum of three), and institutions of higher learning for 2009 exhibitions in the Arts Alliance Gallery. Proposals will be accepted through July 31. For more information and an application form, call 505.268.1920 or go online to www.abqarts.org.

ARTS ALIVE this space is coordinated by the Arts Alliance: 268-1920 to reserve an ad.

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Reception
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268-1920

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Artisan invites others to have a Meltdown experience

By PEGGY HERRINGTON

Perhaps you have strung a few beads and made some earrings. If you find the idea of designing and creating jewelry appealing, you may know that doing anything sophisticated requires working with metals—which introduces a level of complexity and cost not easily managed by would-be professionals or hobbyists.

Lauren Tobey, founder of Meltdown Studio in the Factory on 5th Street Art Space and Gallery, discovered that, despite Albuquerque's abundance of jewelers and outlets, jewelry-making facilities are scarce here.

After graduating from the University of New Mexico and teaching English as a second language in a posh resort in Costa Rica, Tobey returned to Albuquerque and opened Meltdown Studio about a year ago.

"I wanted to provide a place where people could develop their creativity in a supportive environment without having to invest in expensive tools and equipment," she explains. "And I knew there was a need for that because, after studying small metals and graduating from UNM, I found myself in a frustrating position: I had the desire and knowledge to create jewelry, but no access to a studio or equipment."

Today, Meltdown Studio offers everything from open studio time (members pay a fee to use the studio and equipment) to individual and group classes in small metals, glass fusing, resin techniques, stone and more. Four upcoming classes give an idea of the diversity of Tobey's offerings.

Glass Fusing, a one day introduction by accomplished glass artist and instructor Mary Jo Schlanger is great for beginners.



LAUREN TOBEY OFFERS OPEN STUDIO TIME AND HANDS-ON TRAINING FOR SMALL METALS, GLASS FUSING, RESIN TECHNIQUES, STONE AND OTHER JEWELRY-MAKING SKILLS AT HER ALBUQUERQUE MELTDOWN STUDIO.

Students use dichroic glass and other fusible media to create unique jewelry and small object projects. Limited to 6 students, classes are from 2 p.m. to 6 p.m. on Sunday, July 6, or Sunday, August 3.

Beginning Small Metals Classes (four students maximum) cover basic jewelry-making techniques including soldering, texture and surface manipulation, stone setting, cold connections, finishing work and findings. Students complete at least three pieces of jewelry. Two-hour classes meet weekly for two months (eight classes total), each followed by 30 minutes of optional studio time.

Intermediate Small Metals Classes are for those with some previous experience. They build upon and combine basic techniques for more complex designs. Students complete at least three pieces of jewelry. Two-hour classes meet weekly for two months, each followed by 30 minutes of optional studio time.

Individual Classes offer more personalized instruction and begin with an assessment of the student's skill level and objectives. Weekly or monthly classes are tailored to the student's goals and cover all necessary basic techniques.

Tobey stresses that learning proper technique will enable you to create the jewelry of your dreams. Visit www.MeltDown.org for details. Tobey's jewelry is available at Mariposa Gallery.

—Peggy Herrington is a freelance writer/editor. Reach her at pegboard.com.



MAKE STERLING SILVER JEWELRY LIKE THIS BRACELET AT LAUREN TOBEY'S STUDIO.

>> AMERICAN INDIAN JEWELRY: CONTINUED FROM P. 4

in 1965 and worked in pueblo health clinics between Albuquerque and Taos. Afterward she spent two years as a Peace Corps volunteer in Colombia. She left the world of academia in 1981 to independently study and promote American Indian art as a dealer, gallery director and museum curator.

Cirillo's goal in her newest book is to "break the regional lockstep of [Southwestern Indian] art." She states that she would "like these artists to be

known around the United States—and internationally."

Author Dexter Cirillo has a book signing, slide show and lecture on Wednesday, July 24, at 5:30 p.m. at the Case Trading Post of the Wheelwright Museum of the American Indian in Santa Fe. For more information, call Robb Lucas at (505) 982-4636 x 112.

—Larry Greenly is a contributing editor to albuquerqueARTS.



Mayor Martin J. Chávez

and the Albuquerque Arts Board are pleased to invite you to visit the new Public Art Program website featuring Albuquerque's Public Art Collection on the new **flickr** Photostream.

www.cabq.gov/publicart



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July calendar highlights

Third Annual New Mexico Jazz Festival July 17-28, 2008

A Collaborative Project of the Outpost Performance Space, The Lentic Performing Arts Center and the Santa Fe Jazz Foundation. For complete festival information: www.newmexicोजazzfestival.org.

Tickets are on sale now for the entire New Mexico Jazz Festival at the Lentic Box Office, 505-988-1234; www.TicketsSantaFe.org and at the Outpost Box Office by phone or in person, 210 Yale SE, 505-268-0044, M-F, 2:00-5:30PM.



ABOVE, CASSANDRA WILSON PERFORMS JULY 26 AT THE LENSIC. LEFT, PRESERVATION HALL JAZZ BAND PLAYS THE LENSIC JULY 28.

- July 17, Thursday: NMJF Presents **Tetragon**: New Mexico Jazz Festival
Outpost Performance Space
- July 18, Friday: NMJF Presents **Pharoah Sanders Quintet**
Lentic Performing Arts Center
- July 19, Saturday: NMJF Presents Albuquerque Summerfest
at Civic Plaza, 6-10:30PM
Allen Toussaint Quintet (plus Hillary Smith & Hip Pocket and more)
- July 20, Sunday: NMJF Presents the **Bert Dalton Trio Honoring Chris Calloway**
and **Straight Up Honoring Arlen Asher**
Lentic Performing Arts Center
- July 23 & 24: Wed, Thu NMJF Presents **Kenny Garrett Quartet**
Outpost Performance Space
- July 25, Friday: NMJF Presents **Yousouf N'dour**
Lentic Performing Arts Center
- July 26, Saturday: NMJF Presents **Cassandra Wilson**
Lentic Performing Arts Center
- July 27, Sunday: NMJF Presents **Paquito D'Rivera Quintet**
Lentic Performing Arts Center
- July 28, Monday: NMJF Presents **Preservation Hall Jazz Band**
Lentic Performing Arts Center

All shows at 7:30PM unless otherwise noted



The New Mexico Jazz Workshop presents its 32nd Annual Summer Music Festival

Events at The Albuquerque Museum Amphitheater (unless otherwise noted) – 2000 Mountain Road NW, Old Town Albuquerque; 7:00 to 10:00 p.m.; Doors open at 6:30 p.m. All concerts occur rain or shine. For event & ticket info, call 255-9798; Or visit the NMJW website at www.nmjazz.org.

SALSA UNDER THE STARS (Friday nights)

- FRIDAY, MAY 30
Chino Espinoza y los Dueños Del Son
- FRIDAY, JUNE 13
Ivon Ulibarri & Cafe Mocha
- FRIDAY, JUNE 20
Calle 66
- FRIDAY, JUNE 27
Son Como Son
- FRIDAY, JULY 11
Conjunto Colores
- FRIDAY, JULY 18
Presented in Partnership with
The 3rd Annual New Mexico Jazz Festival
Son Como Son
- FRIDAY, AUGUST 1
Calle 66
- FRIDAY, AUGUST 8
Havana NRG
- FRIDAY, AUGUST 15
ART EDGE of ALBUQUERQUE NIGHT
Ivon Ulibarri & Cafe Mocha
- FRIDAY, AUGUST 22
Son Como Son

JAZZ & BLUES UNDER THE STARS (Saturday nights)

- SATURDAY, MAY 31
FIDELITY INVESTMENTS NIGHT
Big Band Extravaganza featuring
The Albuquerque Jazz Orchestra
Directed by Bobby Shew, featuring the vocals of Hillary Smith
Plus The New Mexico Jazz Workshop Honor Jazz Bands
- SATURDAY, JUNE 14
Michael Herndon Group
Straight Up featuring the Vocals of Giacomo Gates
- SATURDAY, JUNE 21
Todd Tijerina Band, Los Albuquerque Blues Connection
Paul Brodsky (Solo Blues Guitar, Harp & Vocals)
- SATURDAY, JUNE 28
The Jazz of Rob Mullins
- SATURDAY, JULY 12
New Mexico Jazz Workshop & Albuquerque Museum
Southwest Jazz Orchestra Board of Directors Annual Social
- SATURDAY, JULY 19
Presented in Partnership with
The 3rd Annual New Mexico Jazz Festival
Pleasure Pilots, Memphis P'Tails, Chris Dracup (Solo Blues)
- SATURDAY, AUGUST 2
Jeff Brown Trio, Bert Dalton Brazilian Jazz Project
- SATURDAY, AUGUST 9
Patty Stephens with The Pat Rhoads Jazz Ensemble

2008 WOMEN'S VOICES FESTIVAL

Presented in Partnership with The 3rd Annual New Mexico Jazz Festival

- FRIDAY, JULY 25
Featured performers are:
Charmed / Dianna Hughes /
Patti Littlefield / Kari Simmons /
Hillary Smith
- SATURDAY, JULY 26
Hosted by Nancy Laflin,
Executive Director of The New
Mexico Music Commission
Featured performers are:
The Buckaretttes / Jenny Marlow /
Busy McCarroll / Madi Sato /
Susan Clark

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For Jam Sessions dates and schedule, visit the NMJW website at www.nmjazz.org.



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THE BUCKARETTTES ARE FEATURED PERFORMERS AT THE 2008 WOMEN'S VOICES FESTIVAL ON JULY 26 FOR NEW MEXICO JAZZ WORKSHOP.



HAVANA NRG PERFORMS IN SALSA UNDER THE STARS FOR NEW MEXICO JAZZ WORKSHOP IN AUGUST.

Latin soul on the edge

By BILL NEVINS

If "world music" describes the work of specific artists, they might well be the maestros of Quetzal and Concepto Tambor.

Quetzal Flores and Martha Gonzalez, Christian Orellana and Matias Pizarro each know that music can be a lifeline. One might say these master musicians – the founders and teacher-leaders of the bands Quetzal (Jose and Martha) and Concepto Tambor (Christian and Matias) – have all been through the proverbial fire and arisen, phoenix-like, to dance triumphant. Both bands have morphed and grown yet continued, finding new strengths, new audiences, even new musical strands and directions when times seemed most desperate.

What better artists for our own changing, teetering, multicultural times?

Quetzal, named for a tropical bird prized for its resplendent plumage, was founded in the early nineties, in Los Angeles, by Jose Quetzal Flores, son of two community organizers. Quetzal, whose fourth studio album is wryly titled "Die Cowboy Die," embodies a fierce, proud Mexican-American legacy. Their mix of Mexican and Afro-Cuban rhythms, jazz, and rock is supercharged by the dynamic vocals of Martha Gonzalez, whose staccato dancing also propels the band rhythmically. Inspired by global grassroots



MATIAS PIZARRO (IN DARK SUNGLASSES) AND CHRISTIAN ORELLANA (TO HIS RIGHT, IN WOOL CAP) ARE SURROUNDED BY OTHER MEMBERS OF CONCEPTO TAMBOR.

movements like the Zapatistas of Mexico, Quetzal has also absorbed the hard realities of everyday life – parenthood, the ending of close friendships and the cold heartedness of the music business. They have endured departures of key members and stylistic shifts from folky violin lines to more contemporary urban beats. A song from the new album, "Candil Candelario," expresses qualified disillusionment with revolutionaries who commit their lives to a cause but neglect their own families. Yet the band frequently engages in organizing, including Fandango Sin Fronteras, a dialogue between Chicanos from California and Jarochos (musicians from Veracruz, Mexico).

Christian Orellana and Matias Pizarro,

CONTINUES ON P. 20 >>

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Two flavors of
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LISSA SCHNECKENBURGER and LAURA CORTESE
"Fiddling songwriters"
First Unitarian Church of Albuquerque

SUNDAY, JULY 27
YONDER MOUNTAIN STRING BAND
Santa Fe Brewing Company

WEDNESDAY, JULY 30
FISHTANK ENSEMBLE
Multicultural international craziness
The Cooperage

SATURDAY, AUGUST 9
LYLE LOVETT & His Large Band
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TUESDAY, AUGUST 12
GIPSY KINGS
Paolo Soleri Amphitheater

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Dan Thompson	Michael Grimaldi
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<p style="text-align: center;">Juliette Aristides</p> <p>Figure Painting <i>August 18 - 22</i></p> <p>Learn to create timeless figure paintings in the tradition of the old masters. Combine drawing, underpainting and overpainting in one long afternoon pose in conjunction with alla prima studies in the morning. Juliette Aristides is a gifted, passionate, and stimulating teacher.</p>	<p>Margaret Baumgaertner Aug 4 - 8 Dan Thompson Aug 4 - 15 Juliette Aristides Aug 18 - 22 Kurt Anderson Sept 8 - 19 Geoffrey Laurence Sept 15 - 19 Carol Marine Sept 22 - 26 Geoffrey Laurence Sept 29 - Oct 11 Catherine Prescott Oct 13 - 17 Paul McCormack Oct 20 - 31 Leah Lopez Nov 3 - 7 Linda Kyser Smith Nov 10 - 17 Judy Carducci Nov 10 - 14 Judy Carducci Nov 17 - 21 Andrew Tift Dec 1 - 5</p>

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tribute

O.K. Harris — 1946-2008

BY WESLEY A. PULKKA

O. K. Harris died on June 8, but his legacy of generosity, personal integrity and spiritual openness will live on through those touched by Harris' creativity and friendship.

Harris' memorial at the Art is OK Gallery and Sculpture Garden on June 14th was attended by hundreds of people who willingly stood in line under a blazing sun to pay their respects to his wife, Rosemary, and to share stories with each other about a man who loved art, life and people with equal passion.

Former governor Gary Johnson was in attendance and remembered Harris as a very close friend. The late Dee Johnson was one of the countless artists who worked directly with Harris on charity events as well as her own body of work.

When I revived my interest in making steel sculpture several years ago, OK shared his tools, materials and expertise to help get my chops back. I will always

be grateful for his technical advice, demonstrations of technique, sharing of local sources for inexpensive materials and detailed suggestions regarding welding rods and heat ranges.

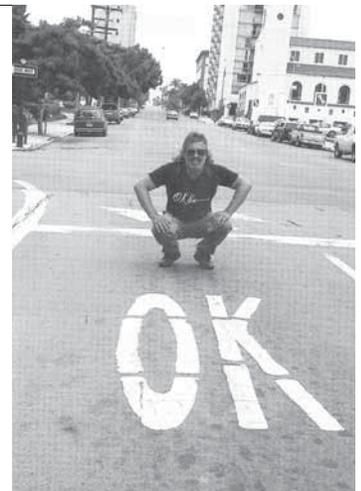
He was always busy helping other artists while managing to complete his own works and cover a huge spectrum of subject matter. Harris made birds and animals, mythical creatures, highly stylized pieces and abstract works with the skill of a master welder and metalsmith.

His sculpture reflected his sense of humor as well as his childlike awe of living things. Harris was dedicated to making art that ordinary people could enjoy whether or not they had expertise in the arts.

Harris was a Vietnam War veteran who wore his heroism lightly. He was far more interested in expanding the arts of Albuquerque and seeing to it that he touched as many working artists as possible. He exhibited widely and had



ABOVE, O.K. HARRIS WITH HIS ENCHANTED FROGS. RIGHT, O.K. ON A OK STREET.



gallery representation on both coasts. He also completed numerous public and private commissions.

Harris, like Hermann Hesse's allegorical hero Siddhartha, spent his mature years emblematically helping others to cross life's river of doubt.

Harris is survived by his wife Rosemary; children Michelle Harris, Ingrid Keater, Jonathan Harris, Brigitte

Krueger, Heather Palm; stepsons, Jason Ruetschilling, Scott Heddes, Coy Christensen, Aaron Christensen; and sister Barbra Blystra and brother Gene Harris.

He will be profoundly missed by all who knew him.

—Wesley A. Pulkka, Ph.D., is an artist and art critic.

Songwriter Kell Robertson headlines Tribute to Utah Phillips

Legendary 78-old New Mexico "beat" poet-songwriter Kell Robertson will headline the "A Tribute to Utah Phillips" concert at Santa Fe Brewing Company, Monday, July 14, 2008, 7 p.m. This will be a rousing evening of music, stories, poetry and gentle rebellion, as befits the memory of the late Utah Phillips, the widely beloved songsmith, union advocate and raconteur who collaborated with Ani DiFranco on Grammy-nominated albums.

Joining Robertson onstage to honor their mutual friend and inspiration, the late bard Utah Phillips, will be Kendall McCook, Mitch Rayes, Richard Malcolom (of Burning Midnight Band) and White Buffalo Music Presents Georgie Angel.

Additional guests and friends of Kell and Utah are expected to show up and sit in. Bill Nevins, contributing editor of *albuquerqueARTS* monthly, will emcee the evening. Admission is only \$5 at the door, and fine food and beverages will be available. For more information: www.santafebrewing.com

Kell Robertson, a long time friend and comrade-in-song of Utah Phillips, is himself an American treasure who has lived quietly in the Santa Fe area for the past ten years.

For more information, contact Bill Nevins, 505.264.6979; piecefront@yahoo.com.



UTAH PHILLIPS WITH ANI DIFRANCO. Photo by Steven Stone.

>> LATIN SOUL: CONTINUED FROM P. 19

the multi-instrumentalist co-founders of Concepto Tambor, Albuquerque's hottest bilingual, polyrhythmic dance band, have each crossed many borders – politically, culturally and spiritually. Born in Santiago, Chile, to liberal parents who survived the terror of the Pinochet fascist regime, Pizarro met New Mexican rock 'n' rollers Keith and Todd Sanchez in the midst of the El Salvador Civil War and later joined them on the rock 'n' roll road as members of Stoic Frame. Along the way, Pizarro met Christian Orellana, then a songwriter and percussionist for native-rock ensemble Red Earth.

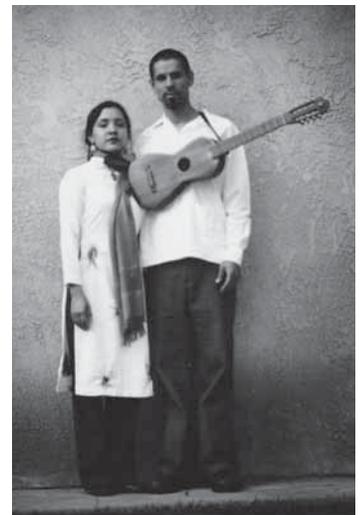
Orellana, born in Lima, Peru, had by then survived being wounded by bullets of the terrorist Shining Path. Granted political asylum status, Orellana and his family settled in San Francisco, where he soon found himself enmeshed in the rough world of ghetto gangs.

Talking over coffee on Winnings patio near UNM, Orellana comments, "Music reached out and saved my life."

Always a talented instrumentalist – on guitar, drums and Andean pipes – young Christian Orellana accepted an invitation to join a touring South American band that happened to stop off in Albuquerque.

"Here, for the first time in my life, I found peace, and I made the long, slow, hard climb out of gang life and into the real life of music," he says. "I am very thankful for the opportunity to do that."

Concepto Tambor, focused by the guiding talents of Pizarro and Orellana, has grown into a 12-member Afro-Latino ensemble with three albums to their credit and increasing demand on the festival



MARTHA GONZALEZ AND QUETZAL FLORES OF THE GROUP QUETZAL.

circuit, having headlined this June's Taos Solar Music Fest and now frequently touring the West Coast.

Quetzal and Concepto Tambor will perform in concert together outdoors at the National Hispanic Cultural Center at 7 p.m. on Sunday, July 13. Tickets, \$20/\$25, www.abqmusic.com. For more information, visit www.quetzaleastla.com or www.conceptotambor.com.

—Bill Nevins is a contributing editor to *albuquerqueARTS*.

ARTSpree

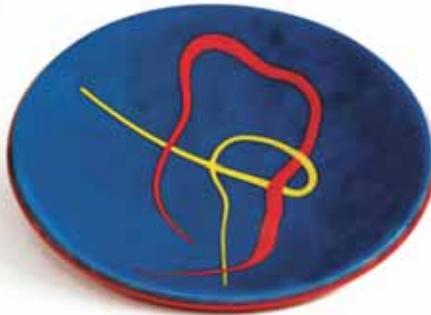
Can we play keepers? Torch-made glass marbles by Greg Hoglin. \$50-300. Available at **Palette Contemporary Art and Craft**, 7400 Montgomery Blvd NE, 505.855.7777, palettecontemporary.com.



If the Phantom Of The Opera went industrial... Handcrafted from 3/8" steel, this candelabra by Rio Rancho's Dave Zeman holds three 3" candles, 20 1/2" high. \$195. Available online at davesmetalart.com.



Eavesdrop on this private conversation between two colors of kiln-formed glass. Sarah Nelson's "conversation bowl" is called "Osmosis," and is 8.5 inches in diameter. \$250. At **Palette Contemporary Art & Craft**, 7400 Montgomery Blvd. NE, Suite 22.



Every woman needs a little black dress. "Untitled", Theresa Pfarr, oil on canvas, 73"x32". \$5,200. Available at **SCA Contemporary Art**, 524 Haines NW, 505.228.3749, scacontemporary.com.



Honey, we need more cereal. Cast bronze "Quail People Bowl" by Michele van den Huevel. \$11,200. Available at **Weems Gallery**, 7200-D Montgomery NE, 505.293.6133, weemsgallery.com.



My precioussss. Cast sterling silver ring (size 7) with garnet and peridot cabochons by 2008 Menaul School graduate Michael Palladino. \$100. Available at **Our Summer House**, 1101 Forrester St NW, 866.530.3555, oursummerhouse.com.



Add a dash of art to your anti-oxidants. Hand-made Hikarigami Tea Bowl by Hiroshi Ogawa. \$96. Available at **Hanayagi**, 2935-C Louisiana Blvd NE, 505.291.1177, hanayagi.com.



It's hip to be square. Polychrome geometric design pot by Mata Ortiz potter Jose Cano, 6 1/2". \$260. Available at **Tanner Chaney**, 323 Romero St NW, 505.247.2242, TannerChaney.com.

> ARTSpree items are chosen freely by our secret shopper. To suggest items for this page, please email calendar@abqarts.com.

gallery finds

BY JANET LONG FORD

ART Santa Fe

Basel. New York. Paris. Shanghai. Dubai. Santa Fe. Art fairs, all the international rage these days, are where galleries from across the world showcase works by emerging and established artists and where seasoned and first-time collectors find a tsunami of contemporary art images, themes and trends washing over them all in one venue.

So you do not want to miss "ART Santa Fe," running Friday, July 11 through Sunday, July 13 at **El Museo Cultural** in Santa Fe's Railyard Art District. Coming from Asia, Europe, Central and South America, Canada and the United States, the show's around 50 exhibiting galleries range from edgy to established and offer you an overview of the international contemporary art market. Stop by the booths of Albuquerque galleries **Palette Contemporary Art** and **New Grounds Gallery**, along with a number of Santa Fe ones, including **Charlotte Jackson Fine Art**, **Linda Durham Contemporary Art**, **Peyton Wright Gallery** and **Karan Ruhlen Gallery**. Notice how our homegrown art clearly fits right into this international scene. A gala opening vernissage from 5 to 8 p.m., Thursday, July 10, features an elegant champagne buffet. Tickets, available at the Lencic box office

(505.988.1234), are \$75. 1615 Paseo de Peralta, at S. Guadalupe St., on-site parking July 11, Fri 11 a.m.-7 p.m.; July 12-13, Sat.-Sun. 11 a.m.-6 p.m.; \$8/day 505.988.8883, artsantafe.com

More in the Railyard

After the excitement of the bazaar-like art fair, relax next door in the spacious **Box Gallery** and contemplate two solo



"REFLECTION OF THE IMMATERIAL, ECLIPSED (NIGHT STATE)," ACRYLIC AND GLASS BEADS ON MIRRORRED CAST ACRYLIC BY TED LAREDO.

exhibitions presenting a body of work by each artist. "Graphite, Glass, and Steel" features photorealistic fruits and vegetables on panel, glass installations and sculpture

by Taos artist Michelle Cooke, while "Reflection of the Immaterial" shows paintings by Albuquerque artist Ted Laredo. Join the opening reception from 5 to 7 p.m. on Friday, July 11. The exhibits run through Sunday, August 3.

Then nip across the street to see **SITE Santa Fe's Seventh International Biennial**, "Lucky Number Seven." Based on Lance Fung's curatorial premises, the exhibit includes new works created by 25 emerging artists from 16 countries.

Each work was inspired by its installation site. Enjoy the ones in **SITE's** building, then explore the others in over 20 off-site locations around town. All will exist only until the end of the Biennial on Sunday, January 4, when many of the materials will be recycled.

Box Gallery
1611-A Paseo de Peralta
Tues.-Sat. 10 a.m.-5 p.m.;
summer, Sun. 12-4 pm
505.989.4897, www.boxgallerysf.com

SITE Santa Fe
1606 Paseo de Peralta
Weds.-Sat. 10 a.m.-5 p.m.,
Fri 10 a.m.-7 p.m., Sun. 12-5 p.m.; \$10, \$5/students & seniors, free/Fri.;
505.989.1199, www.sitesantafe.org

Views of NM

Join gallery owner Regina Held and the artists at **Matrix Fine Art** on Saturday, July 5 from 5 to 8 p.m. for the opening reception of "Photo New Mexico—A Juried Show." Juried by Doug Fairfield, Curator of Art at The Albuquerque Museum, the exhibit is the first collaboration between him and an Albuquerque gallery. It features 24 New Mexican photographers, including David Antreasian, Carl Latino and emerging artist P. D. Rearick. Fairfield selected a range of works from traditional New Mexico imagery to abstract and figurative photography, says Held. The show runs through Saturday, July 26.



"THE REALM OF PERFECT FORM," DIGITAL PIGMENT PRINT BY DAVID ANTREASIAN.

3812 Central Ave. SE
Tues. 10 a.m.-4 p.m.; Weds.-Sun. 9 a.m.-6 p.m.; 505.268.8952, matrixfineart.com

Galleries@Cal-Linn

During the Friday, July 18 **Artscrawl** from 5 to 9 p.m., enjoy contemporary art at the **Galleries@Cal-Linn**, a new art collective with three venues in the historic Cal-Linn building where, in the mid-'70s, Paul Allen and Bill Gates developed Microsoft



"AURORA" FROM "JULIE MAREN: PAGEANTRY AND THE INANIMATE FOREST."

software. **ArtHaus66 Gallery** is showing "Julie Maren: Pageantry and the Inanimate Forest," large scale paintings offering a furtive view of the secret life of animals, from Tuesday, July 1 through Friday, August 8. The gallery, says owner

Craig Alinder, is committed to providing the community with cutting-edge artwork from Europe and the United States at affordable prices.

Then stop by **Scott Michael Gallery**, an exhibit space for the metal sculpture and watercolor paintings of Scott Michael Palsce, and the relocated **Art Bar Gallery** where you can find European and Israeli original lithography and Wain Wayne (aka Wayne Berube) original collages.

Arthaus66 Gallery
6320 Linn Avenue NE
505.830.9653, www.arthaus66.com

Scott Michael Gallery
113 California St. NE
Open First Fridays & by appointment.
505.379.2993, 505.884.7352

Art Bar Gallery
115 California St. NE
Open 40 hrs/wk but appointments preferred
505.265.2789, 505.971.2789 (pager), www.artbargallery.com

Old Town art

Meet some of the 42 local artists in the cooperative **Amapola Gallery** during their open house on Sunday, July 6 from 1 to 3 p.m. The exhibit, "Catch a Dream," which continues through Thursday, July 31, features Mikki Roth's photography, Neal Drago's wooden boxes, Gloria Casale's stained glass, Barbara Frames' miniature needlepoint rugs and Kay Richards' watercolor and mixed media.

205 Romero NW
Daily 10 a.m.-5 p.m.
505.242.4311, www.amapolagallery.com

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Mixed Media * Body Products * Photography * Artists apply on-line

Ceramics * Clay Goddesses for the Garden

The Harwood
Friday July 4th 5:30 - 8 pm

Betty Hahn,
Joyce Neimanas,
Judith Golden

Outakes: 17 Photographers from the Albuquerque Journal

Spirit of the Self Youth Photography

Imaginary Lost World of Animals: M. Godey

505-242-6367 1114 7th St. NW. HarwoodArtCenter.org

Reckoning Minds, Time and Distance

J. Waid Griffin

Opening Reception July 18, 2008
5:00 p.m. - 8:30 p.m.
Continues through August 16, 2008

Framing Concepts Gallery
5809-B Juan Tabo Blvd. NE, Albuquerque
505-294-3246 www.framingconcepts.com

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Send information on events to: calendar@abqarts.com

THEME ISSUES

AUGUST '08 American Indian Arts	FEBRUARY '09 Dance
SEPTEMBER '08 The Season	MARCH '09 Contemporary Art
OCTOBER '08 Hispanic Arts	APRIL '09 Literature
NOVEMBER '08 Style and Attitude	MAY '09 Music
DECEMBER '08 The Soul of Art	JUNE '09 Media Arts
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The mission of *albuquerqueARTS* is to highlight Albuquerque's distinctive art personality by covering theater, dance, music, visual art, film, photography, architecture and literature.

scenario



Waiting for the mailman

Let's call him Cliff, after the beer-chugging postal carrier of "Cheers," the guy I look for every day around 3 p.m. His bermudas are an inch too tight and a hair too short to be regulation, I am certain, and the

pith helmet that keeps the sun out of his eyes makes him look like a 1940s movie star instead of what he is – a family man and churchgoer who tells me he thinks his musically inclined daughter will stay out of trouble if he just signs her up for the marching band. Having been a teenaged daughter myself, and musically inclined, I have deep doubts about this strategy. The only time I ever got detention was for making out with my boyfriend in a music practice room.

Besides detention, I have been thinking lately of other things my arts education has brought me. A career in writing. Confidence in my ability to get up in front of people and talk to them. A place to go when the mind needs refreshment or the spirit needs a lift. A sense that there is a wider world beyond quotidian concerns.

OpEd

In cultures all over the world, there are basic symbols that convey universal meanings – triangles as symbols of aspiration, crossed lines that represent intersections of beliefs, and simple squares that can intuitively suggest a solid foundation. One other basic symbol is the spiral – and that seems quite fitting to illustrate what is happening with the City of Albuquerque Public Art Program.

We as a community have spent 30 years investing in opportunities to be creative, innovative and critical thinkers. That period has yielded more than 600 works of art to the public art collection. We have been through cycles of object building and art integration, process and dialogue, materials, explorations and conservation, autonomy and democracy.

Throughout each cycle we have learned that public art informs others of who we are, those from afar and those from across town. We have learned that artists' messages can be bold or subtle, intentional or imagined. We have learned that some artworks will remain timeless and embraced, while others seem destined to melt themselves back into the environment from which they came, or never even get off the ground.

Most important, we are learning that reaching and maintaining a critical mass of art objects can build support for moving beyond accumulation to embark on aesthetic adventures, the likes of which our city hasn't yet seen.

In the next few months the Public Art Program will celebrate and highlight the cycles of the past 30 years and embark on aesthetic endeavors

I'd like to see all of us in the arts look up from our day-to-day activities and go out into that wider world to carry a message: "We're in the arts and we mean business."

I asked Sherri Brueggemann (see OpEd below) what it takes to become a city's manager of Public Art. She recited a resume that, strikingly, wasn't just about art. Art is her life – but so is running a department, communicating with officials, staying within budget. For her and for many of us, there is no split between art and life.

So why is there such a divide between the arts and the world of business? Maybe it's time that the right and left brains started talking to each other. Let's begin that dialog in our own heads, then bring it to organizations that work on big-picture views of economics in New Mexico. Put yourself on a board that has nothing to do with "the arts," per se. Let that inner business person shine. Represent. Show them the arts mean business, and tourism, and money. The arts mean life.

I saw a bumper sticker the other day that said, "Caution: driver singing." That's me. My car is an echo chamber on wheels. Don't know why I drive a convertible. When I feel like singing, the lid stays on. Be grateful.

STEPHANIE HAINSFURTHER,
publisher & editor



"POSITIVE ENERGY OF NEW MEXICO" BY MICHAEL METCALF.

that will inspire citizens to again and again explore who we are, and what our built and natural environments are about, and to understand how stewardship of our cultural assets collection can economically and spiritually contribute to each turn we make on the spiral of this city's life. This month visit the new and improved City of Albuquerque Public Art Web site to learn how to find almost every artwork in the collection online at www.cabq.gov/publicart.

After 30 years, the program is ready to move along the next and outer most ring of the spiral embodying all of the lessons learned, integrating new technologies and valuing the challenges that will again be familiar and new. We invite you to observe, participate and create with us along the way.

—*Sherri Brueggemann* is the CIP Public Art Program manager.

>> BLUES: CONTINUED FROM P. 14

songs as based on observation of others, she admits that her new "Mama Papa" is autobiographical, telling how her parents and their children emigrated from the island of St. Kitts to England a few years after her birth in 1950.

"That was my parents' home. You could never be in their house without laughing. They always encouraged me. They told me that whatever you want to do, you can do it. I have always believed that," she said.

Belief is at the core of her touching "Secular Songs." Armatrading said that, when she was working on her BBC radio series on Caribbean music genres, she visited an old island church with "plain white walls and nondescript pews, but with a preacher who was just full of joyful religion. That church was very, very spiritual, in my opinion, and I always prefer that kind of place."

About the fiercely phrased vision of poverty and its social consequences in her song "Somethin's Gotta Blow," Armatrading succinctly commented, "That's just the way I see it. There is much to be done."

Asked which contemporary singers she enjoys, Armatrading praises both the post-punk band The Killers and edgy London chanteuse Amy Winehouse.

"Amy sings because she loves to sing," said Armatrading. "And she sings very well."

Armatrading spoke enthusiastically of her upcoming performance at the KTAO Taos Solar Center on July 6 and remarked that she is in the mood for writing these days, although unsure where it will take her.

"I love just waiting and seeing what happens," she said.

For more information: www.joanarmatrading.com; www.ktao.com

—*Bill Nevins* is a contributing editor to *albuquerqueARTS*.

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