

DECADE

Celebrating the 10th anniversary of 516 ARTS

ALBUQUERQUE, NEW MEXICO

516
ARTS



PROGRAM GUIDE
OCT 2016 – JAN 2017

516arts.org

Exhibition • Site Projects • Public Art • Dance • Music • Spoken Word



516 ARTS



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Circling back to artists from our first 10 years



In her catalog essay for the inaugural 2006 exhibition at 516 ARTS titled GREEN, writer Sharyn R. Udall wrote, “Even as 516 ARTS helps to raise the presence of the arts in Downtown Albuquerque, it will be judged ultimately not on where it lives, but what it does....as it comes of age, it promises to access and interpret New Mexico’s artistic riches in unprecedented ways, functioning as a portal, right in our midst, to the extraordinary. The old neighborhood will never be the same.”

Reflecting back on the past decade involving over 1,000 artists presented in over 150 exhibitions and public programs, 516 ARTS has become synonymous with a fertile and inspiring source for cutting edge, contemporary art discourse that bridges the local, national and global spheres. Founded as an anchor for arts and culture in the Downtown revitalization process, 516 ARTS has become a regional hub for world-class contemporary art.

In celebration of our 10th anniversary, 516 ARTS presents DECADE, a group exhibition and series of site projects that draw from the diverse artists we have worked with since we opened in 2006. We are bringing back a selection of the artists from near and far who have made a strong impact in our community, to share what they are doing now, continue their stories and offer new experiences with some familiar faces.

This exhibition and series of programs span a wide variety of themes and practices that we have explored since we opened, including environmental/land-based art, street art, new media art that intersects with science and technology, public art and socially engaged work. We have organized a series of site-specific projects around the city as points of access that offer opportunities for dialogue and unique experiences in all quadrants of the city.

This year, a major milestone for 516 ARTS was launching the **Fulcrum Fund** (516arts.org/fulcrumfund) as the newest partner in the Regional Regranting Program of the Andy Warhol Foundation for the Visual Arts. In accordance with our mission to forge connections between art and audiences, our new annual grant program seeks to support artists and projects that generate meaningful shared experiences and are created in a collaborative spirit. It is an honor for Albuquerque to be recognized as an area where the level of on-the-ground, self-organized artistic activity is one of the highest in the country. Stay tuned for more about the first 11 art projects that have just been selected for the coming year.

In addition to the **Regranting Program of the Warhol Foundation**, 516 ARTS is part of two other national networks of like-minded organizations through our participation in the **National Performance Network/Visual Artists Network** (nnpweb.org) and **Common Field** (commonfield.org). These networks have changed the landscape for small nonprofit arts organizations since we opened. Thanks to these and other visionary organizers and funders, 516 ARTS is now part of a national movement that recognizes and supports the important role that nonprofit contemporary arts organizations like ours play in communities across the country. We are not alone!

Many thanks to all of the artists, partners, staff, colleagues, Board members, funders and members of the Friends of 516 ARTS who have made the past ten years and this fall’s exciting series of programs possible by getting involved, generously sharing of their talents and resources, and working together. It truly does take a village!

Suzanne Sbarge
Founder/Executive Director, 516 ARTS

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DECADE

Celebrating the 10th anniversary of 516 ARTS



Jessica Angel
 Leticia Bajuyo
 Michael Berman
 BioCultura
 (Andrea Polli & John Donalds)
 Erika Blumenfeld
 Chaz Bojórquez
 Adrian Esparza
 Tom Joyce
 David Leigh
 Eliza Naranjo Morse
 Patrick Nagatani
 lisa nevada
 Aaron Noble
 Chip Thomas (jetsonorama)
 Floyd D. Tunson

EXHIBITION:

October 15, 2016 – January 7, 2017

MEMBERS PREVIEW & ARTIST TALKS:

Saturday, October 15, 5-6pm

PUBLIC OPENING RECEPTION:

Saturday, October 15, 6-8pm

Music by Le Chat Lunatique

LOCATION:

516 ARTS

516 Central Ave. SW, Downtown

open Tue—Sat, 12-5pm

SITE PROJECTS:

In addition to the exhibition in the gallery, 516 ARTS presents the following site projects spanning all quadrants of the city:

***Golden Migration* by Chip Thomas & Lisa Nevada**

Valle de Oro National Wildlife Refuge, 7851 2nd St. SW
 South Valley • See p. 9

***The 'T' House* by BioCultura**

Farm & Table Restaurant, 8917 4th St. NW
 North Valley • See page 10

***Subterranean* by Aaron Noble**

Tamarind Institute, 500 Central Ave. SE
 Southeast/UNM • See page 11

***Amplitude II* by Leticia Bajuyo**

Tony Hillerman Public Library, 8205 Apache Ave. NE
 Northeast Heights • See page 12

Imperial Building Mural

205 Silver Ave. SW

Downtown • to be created this fall on Silver Street Market, the Downtown new grocery store

Celebrating the Decade, Pondering the Future

by Lucy R. Lippard

Few small cities are lucky enough to have an alternate space like 516 ARTS, which keeps artworkers attuned to national, international, and — perhaps most important — local contributions to cutting edge arts. (Seven of the fifteen artists in the DECADE show are from New Mexico.) 516 ARTS is also the fountainhead of various downtown Albuquerque revitalization projects, not least of which are the talks, performances, murals, and other site specific events it produces. To celebrate this first decade, the staff has selected a formally motley and significantly multicultural collection of works that demonstrates its strengths and diversity and, better yet, takes some risks.

When I first moved to New Mexico twenty three years ago, looking to escape the bigtime artworld after 35 exhilarating years in Lower Manhattan's funky and often politicized scene, I found myself missing the fringes. I asked an artist (who has since decamped) where were the alternate spaces in Santa Fe? He said I should go to the bars— that's where the action was. I'd been there and done that. I was getting older and lived out of town. I just wanted to be able to see some exciting local art before it had been coopted by the art market. Albuquerque, I soon realized, was bigger and livelier, but too far away for casual consistent drop-ins. ¡Magnifico!, 516 ARTS' predecessor (also directed by the indefatigable Suzanne Sbarge) proved that thinking outside the predictable boxes, organizational savvy, local support and support for the local are more crucial than keeping up with the biennials. Today there are more burgeoning artist-run spaces along New Mexico's Cultural Corridor (like Central Features Contemporary Art, The Sanitary Tortilla Factory, GRAFT and Small Engine Gallery in Albuquerque; Meow Wolf, Radical Abacus and Axle Contemporary in Santa Fe; and The PASEO in Taos, among others).

Having worked with Chicano artists and activists in Denver, I also wondered where Santa Fe's Latino art center was. Since then, El Museo Cultural and the IAIA Museum of Contemporary Native Art in Santa Fe and the impressive

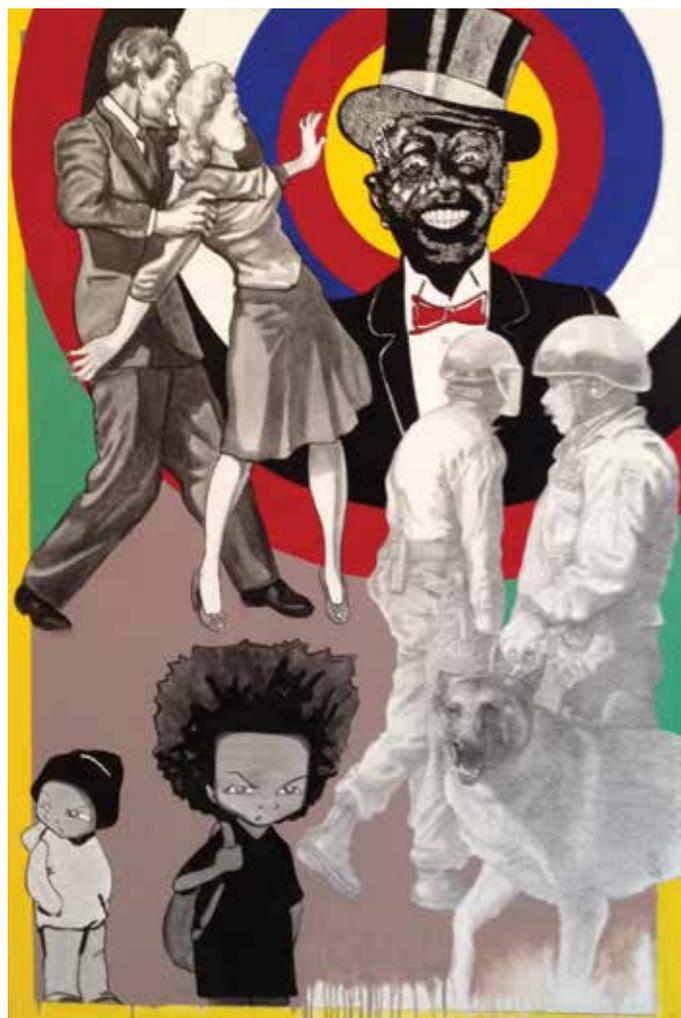


(if under-used) National Hispanic Cultural Center in Albuquerque have addressed that void. But others remain, and 516 ARTS continues to fill the gaps with energy, acumen, and knowledgeable enthusiasm (sometimes aided by the Albuquerque Museum, The University of New Mexico Art Museum and sister spaces in Santa Fe — the Center for Contemporary Arts, SITE Santa Fe, and the Alcove shows at the New Mexico Museum of Art). Communities of color are not represented in the DECADE show to be politically correct, but to spread the word to mainstream institutions that they are neglecting some spectacular work.

Variety is the spice of art life, especially in “regional” cities, where it is both desirable and necessary to attract a wide spectrum of audiences and artists. So as an intentionally non-cohesive group show with four geographically distributed public art outliers, DECADE is a good place to survey the choices that artists need to make when they ask themselves some crucial questions: What is the function of art? How do they want to communicate with their viewers (or not)? Do they want to distance, overwhelm, envelop, entertain, awe, educate, irritate, agitate? Is the viewer a spectator or a participant or a collaborator? The breadth of practice that 516 ARTS has dealt with, which includes street art, public art, performance, environmental issues, climate change, and socially engaged projects and new media,

is hard to bottle. Which is a good thing. In New Mexico, where tourism is a necessary evil (or good, depending on where you stand), it is particularly important to pay attention to local needs. But more is required than merely testing and satisfying the tastes of those who darken the doors of 516 ARTS.

As the mediums in which artists work have expanded, merged, and overlapped in the twenty first century, categorization has become irrelevant. A group show like DECADE lends itself to no immediate definition. While the viewer will have a field day, it is challenging for a writer to cast a verbal net over such a varied collection. Nor is it possible for an outsider to unearth the networks that connect the artists and their works. Even the term “multimedia” has become omnivorous. Science and technology have found an unprecedented home in the arts, where artists dare to create what scientists can be hesitant to state. Many of these artists are young (I’m not) and concerned with the future (I am too). Nature continues to hold its own in the high desert, where climate change is a matter of life and death. The apocalyptic visual languages



Floyd Tunson, *Let's Talk About Race*, 2016, graphite & acrylic on canvas, 72 x 48 inches

“One of the issues raised by the works in DECADE is the relationship of material to content and intent to communication. Formal power is always important, but depth is provided by less quantifiable means.”

of some of the DECADE works are all too appropriate. It is up to us to figure out how to survive, and artists are our social imaginers.

Aaron Noble's peasant in the gallery exhibit bears a fantastical burden that can be variously interpreted. **David Leigh's** liberated graffiti-style pays tribute to technology's monstrous or miraculous infiltration of our lives. **Jessica Angel's** dizzying futuristic installations immerse the viewer in imaginary interior landscapes through her “paradox of digital and traditional.” (It borders on “Big Fun Art,” as *Hyperallergic* writer Ben Davis recently dubbed the Meow Wolf collective's massive installation in Santa Fe.) At the other end of the spectrum from such razzle dazzle are **Patrick Nagatani's** meditative Buddhist “tape-estries” of Asian deities, which he has been making since 1982. Or **Leticia Bajuyo's** ode to silence and to the silenced: made from recycled CDs and DVDs, her great horns promise amplification but instead observe the rules of the library in which they are installed: Shhhh.

One of the issues raised by the works in DECADE is the relationship of material to content and intent to communication. Formal power is always important, but depth is provided by less quantifiable means. Would **Adrian Esparza's** handsome abstractions be as compelling if they were not woven of unraveled serapes, T-shirts and posters? If he didn't have an Hispano name and come from El Paso? Would **Erika Blumenfeld's** glowing otherworldly orbs be less awe-inspiring if we were not told that they depict the North, South, East, and West light of Antarctica, that she works with scientists to record light? Would former blacksmith **Tom Joyce's** earthier charred rings be as moving if we did not know that they were formed by fire? Or that his iron sculptures have been liberated from their government, corporate and military origins? Would **Floyd Tunson's** pop versions of Black history pack less of a wallop if they were made by a white artist? Such questions were once considered rude, even irrelevant to art, but fortunately impurities and downright resistance have crept into execution and perception — even of art for art's sake.



For instance, the erosion of the great-male-artist-working-alone-against-all-odds syndrome. Feminists are still trying to take care of that one. The best strategy turns out to be great female artists working with others to change the world.

In her sculptures and wall paintings, **Eliza Naranjo Morse**, who is based in and near her ancestral home at Santa Clara Pueblo and dedicates some of her energies to permaculture, blurs the boundaries between forms of organic life, identifying with the insect-like/humanoid figures that seem to emerge from another world. **Michael Berman's** subtle black and white photography reflects his training as a biologist and his long-term commitment to the environmental gories and glories of New Mexico's landscapes and land uses, focusing most recently on the Chihuahuan desert. His lyrical seven panel screen of cinematic close-ups of birds on branches offers a counterpoint to the bold, bright, hi-tech driven imagery of some of the younger artists.

Collaboration is at the heart of social practice. Andrea Polli and John Donalds, working together as **BioCultura**, perform an intimate participatory "T" ceremony on the symbiosis between native plants and people. The collaboration between **Lisa Nevada** and **Chip Thomas** promises to be just the kind of hybrid experience so often proffered by 516 ARTS. Thomas, aka jetsonorama, a physician/street artist

who has worked for almost thirty years with residents and young artists on the Navajo Nation, has developed a body of large scale photographs wheat-pasted on rural walls and homes, reflecting daily lives and the environment. His current focus on human responses to climate change will be a wall piece to be "animated" by similarly inspired dancer/choreographer Nevada in a site-specific dance tour through the Bosque at the Valle de Oro National Wildlife Refuge in Albuquerque's South Valley. **Chaz Bojórquez**, who has been called the godfather of LA Graffiti, will exhibit (indoors) his dazzling black, white, and gray *We Come Spinning Scattering Stars* (after a Rumi poem). Its frozen fireworks will be amplified by **Idris Goodwin's** spoken word performance.

Of course the ultimate "alternate space" is the public domain. Unlike commercial galleries, 516 ARTS has long been committed to public and sometimes socially engaged works on the streets, the walls, the cyberspaces of its home city. In her introductory essay to GREEN, 516 ARTS's opening volley in 2006, Sharon Udall presciently wrote that it would be "a portal to the extraordinary." Many Albuquerqueans have now walked thru that portal, pronounced it good, and returned often. A precarious experimental enterprise like 516 ARTS that reaches the ripe old age of ten is indeed cause for celebration.

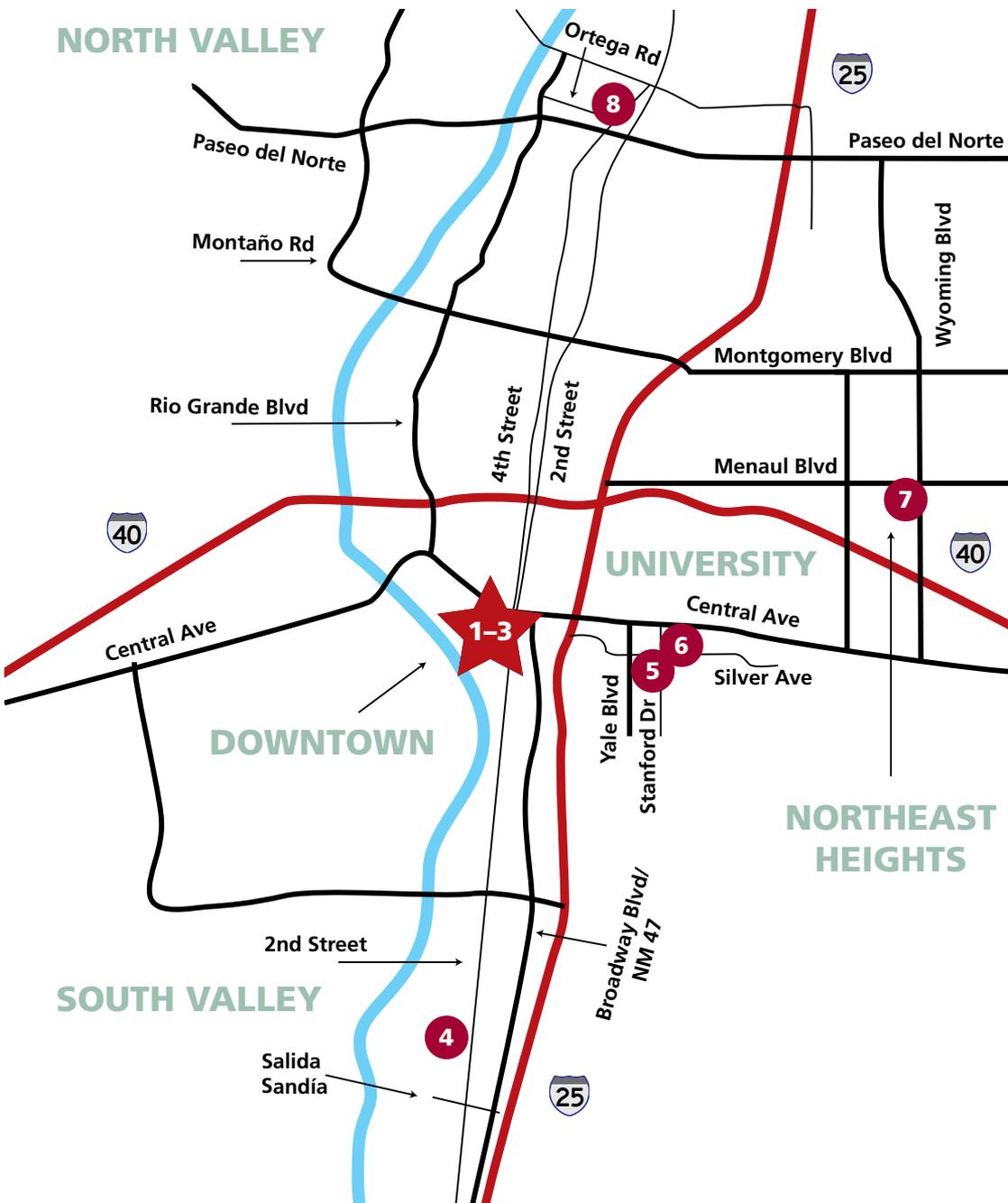


Lucy Lippard is a writer, activist, and sometime curator. Since 1966, she has published 24 books on contemporary art and cultural studies, including *Mixed Blessings: New Art in a Multicultural America* (1990), *The Lure of the Local: Senses of Place in a Multicentered Society* (1997), *Down Country: The Tano of the Galisteo Basin 1250-1782* (2010), and, most recently, *Undermining: A Wild Ride through Land Use, Politics, and Art in the Changing West* (2014). She has been co-founder of various artists' groups including Printed Matter, Political Art Documentation/ Distribution (PAD/D), Artists Call Against U.S. Intervention in Central America, and the guerrilla performance groups Outside Agitators and Damage Control. She has received grants from the Guggenheim Foundation, the Lannan Foundation, and Creative Capital, various awards, and nine honorary doctorates in fine arts.

Chaz Bojórquez, *We Come Spinning Scattering Stars*, 2016, Zolatone & acrylic paint, silver marker on canvas, 4.5 x 10 feet

DECADE Program Locations

- 1** **516 ARTS**
Main Exhibition
516 Central Ave. SW, Downtown
- 2** **KiMo Theatre & Gallery**
Event & Satellite Exhibit Venue
423 Central Ave. NW
- 3** **Imperial Building**
Site Project
205 Silver Ave. SW, Downtown
- 4** **Valle de Oro National Wildlife Refuge**
Site Project
7851 2nd St. SW, South Valley
- 5** **Outpost Performance Space**
Event Venue
210 Yale Blvd. SE, UNM/Southeast
- 6** **Tamarind Institute**
Site Project
2500 Central Ave. SE, Southeast/UNM
- 7** **Tony Hillerman Public Library**
Site Project
8205 Apache Ave. NE, Northeast Heights
- 8** **Farm & Table Restaurant**
Site Project
8917 4th St. NW, North Valley



GOLDEN MIGRATION

Chip Thomas & lisa nevada



PERFORMANCES:

Saturday, October 15

Dance Tours: 12:30 & 2:30pm

Audience + Artists Mingles:

1:30-2pm & 3:30-4pm

Sunday, Saturday & Sunday,

October 16, 22 & 23

Dance Tours: 3pm & 5pm

Audience + Artists Mingles:

4-4:30pm & 6-6:30pm

LOCATION: 4

Valle de Oro National Wildlife Refuge

7851 2nd St. SW, South Valley

www.fws.gov/refuge/valle_de_oro/

ADMISSION:

Free, reservations required:

505-242-1445, teresa@516arts.org

PUBLIC FORUM:

Saturday, November 5, 7:30pm

at Outpost Performance Space

See page 17

Visual and performing arts come together around climate change at the Valle de Oro National Wildlife Refuge

516 ARTS invited photographic wheatpaste muralist Chip Thomas (aka jetsonorama) and choreographer/dancer Lisa Nevada to team up and explore working together in new ways on *Golden Migration*, a multi-layered project at the Valle de Oro National Wildlife Refuge for DECADE. Their collaboration focuses on the environmental and community engagement.

PERFORMANCES:

Lisa Nevada is compelled to bring dance out of the theater and into non-traditional settings. Her site-specific piece *Golden Migration* is a series of public performances featuring 21 dancers that take place in the fields and Bosque of the Valle de Oro in the South Valley of Albuquerque. Participants are led by Dance Guides, to walk and journey through the enchanting landscape of Valle de Oro and are met with a series of dance performances along the way. Each dance is informed and crafted from research, observations and first-hand experiences of dancing at Valle de Oro, collected over the course of the four seasons.

MURAL:

Nevada's research and observations of the environment are complemented by Chip Thomas' focus on rising temperatures of the Earth. Together through Nevada's choreography and Thomas' photographic murals of her dancers on the concrete barn at the Valle de Oro, *Golden Migration* posed questions about the human response to the crisis of rising temperatures, how we nurture the Earth, ourselves and one another at this pivotal time, and how we can engage people in the topic of climate change to spark awareness, conversation and action. The mural is visible from I-25 and can be explored up close by going for a walk at the Valle de Oro. It is on view October 15 – January 7, concurrently with a related Chip Thomas mural on the facade of 516 ARTS.



Made possible with special support from the Kurz Foundation, New Mexico Endowment for the Humanities and Friends of Valle de Oro. Special thanks to the Historic District Improvement Company.

THE 'T' HOUSE

BioCultura



INSTALLATION:

October 15, 2016 – January 7, 2017

EVENTS:

The 'T' House Talk & 'T Bar'

Thursday, October 27, 6pm

Free

Tea Ceremony & 'T Bar'

Thursday, November 3, 6pm

Free to observe, limited spots for paid participants

Register: 505-242-1445, teresa@516arts.org

LOCATION: 8

Grounds of Farm & Table Restaurant

8917 4th St. NW, North Valley

www.farmandtablenm.com

An interactive, art and ecology installation on the grounds of Farm & Table

Inspired by a traditional teahouse, *The 'T' House* provides a physical, virtual and radio 'platform' for the performance, discussion and experience of the complex symbiotic relationships of humans and plants in and around Albuquerque, New Mexico and beyond. BioCultura artist Andrea Polli and architectural designer John Donalds imagine a future in which architectural systems are microbial and function in ways similar to mechanisms within a living tea plant. Codified during the Edo period when Japan closed itself off from the outside world, a traditional Japanese teahouse was an example of extreme sustainability, a system in which all materials were re-used and waste was very limited.

On October 27th the public is invited to a talk with BioCultura artists, to 'take tea' with special guest Zen Buddhist Monk Gicko David Rubin, to taste tea blends from various plants, and to explore the multi-media 'T' House. On November 3rd, special guest 'tea master' Troy Fernandez will perform in *The 'T' House*. During both events, visitors can view a 'Tokonomo' video projection documenting a tea caffeine-extraction at a chemistry lab, design and taste a tea blend at the 'T' Bar, and enjoy tea drinks and local treats. When events are not taking place, *The 'T' House* is viewable as a static sculpture.



Special thanks to Cherie Montoya and the Farm & Table extended network of growers and artisans.

Andrea Polli, *The 'T' House* at Ideafactory, Springfield, Missouri, 2014

SUBTERRANEAN

Aaron Noble



TEMPORARY MURAL:

October 15, 2016 – January 7, 2017

visible from Central Avenue 24 hours a day

ARTIST TALK:

Tuesday, October 11, 6pm

PROCESS:

October 3-14, 2016

Drop-in to see the artist at work

LOCATION: 6

Tamarind Institute

2500 Central Ave. SE, Southeast/UNM

tamarind.unm.edu



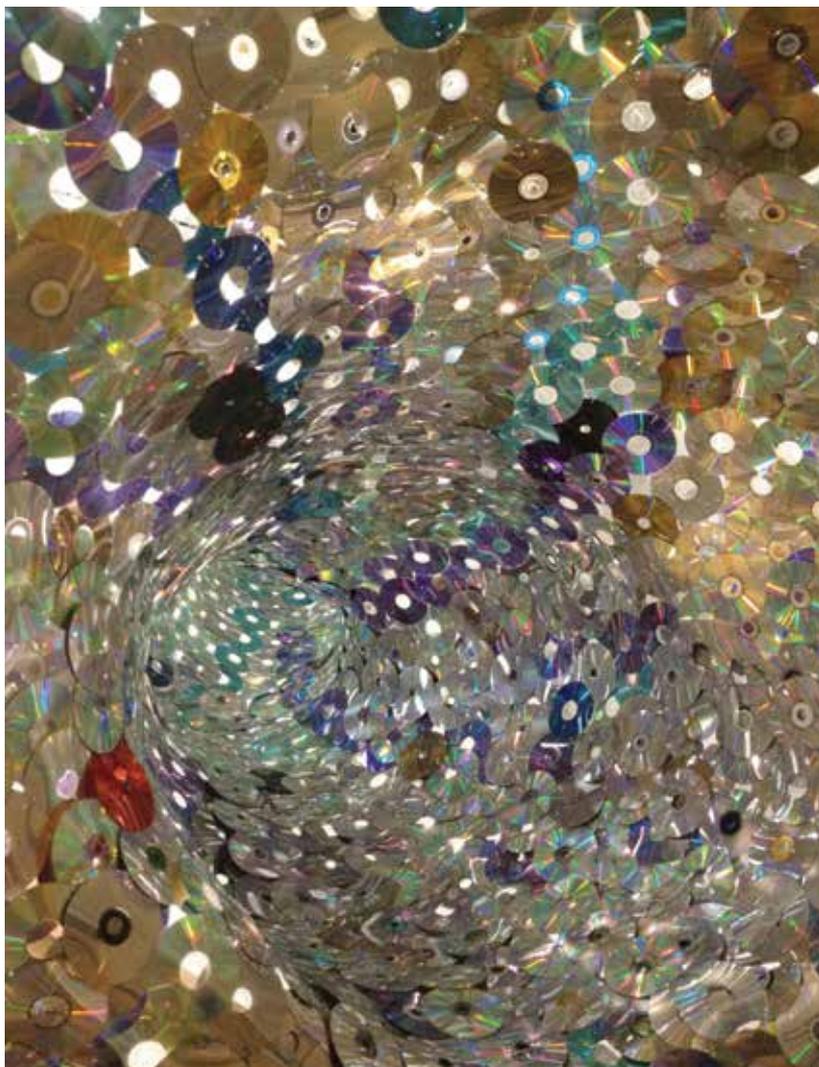
The soul poetry of superhero comics in a mural at Tamarind Institute

516 ARTS welcomes back Los Angeles based artist Aaron Noble to create *Subterranean*, a temporary mural on the wall of Tamarind Institute (facing Central Avenue behind glass). His work, which can also be seen with his past murals *Quantum Bridge* on Warehouse 508 at 508 1st Street NW in Downtown and *The Cuckoo's Nest, or, What You Hustlin', Brother?* at 515 Central Avenue NW in EDo), is based on cutting away the narrative and figurative content of superhero comics, and reconfiguring the component parts into autonomous abstract forms which express the deeper psychological poetry encoded within them. Noble says about *Subterranean*, "To escape the relentless blast of light and heat on Central Avenue, we are sometimes tempted to burrow into the earth, to go spelunking in the desert caves. We pass through magnetic fields, through strata of rock and mineral. Our thoughts turn inward as well. We think of the birth canal, the large intestine. We are inside ourselves. We begin to forget the shape of the outside world. The passage inverts itself. Now the inside is the outside and instead of us climbing through the channel, it is the channel which grips us, pushing us through the void."

This project is part of a collaboration with Tamarind Institute, for which Aaron Noble will return to Tamarind in 2017 for a printmaking residency.

AMPLITUDE II

Leticia Bajuyo



INSTALLATION:

October 15, 2016 – January 7, 2017

ARTIST TALK:

Thursday, October 13, 5:30pm

LOCATION: 7

Tony Hillerman Public Library
8205 Apache Ave. NE, Northeast Heights
Open Tue & Wed 10am-8pm
Thu-Sat, 10am-6pm
www.abqlibrary.org/tonyhillerman



A new sculpture explores collective memory at Tony Hillerman Library

Leticia Bajuyo returns to 516 ARTS to create *Amplitude II*, a new sculptural installation in the DECADE exhibition at 516 ARTS and at the Tony Hillerman Library. Bajuyo says, "Music devices are a recurring visual in my artworks for exploring fickle appetites. The compact disc is situated in a technological history of automated devices that read inscriptions and codes to reproduce experience. As old CDs and DVDs are donated, the collection becomes a visually displaced consciousness and collective memory, which is woven into a fabric." In response to the glass atrium and open rafters of the Tony Hillerman Library, Bajuyo has designed a site-specific sculpture inspired by the idea of connecting two victrola horns end-to-end. She describes how, "with the absence of a source for producing sound, this silent sculpture titled *Amplitude II* can only visually portray amplitude in the arc of the form and abundance of digital memory. As *Amplitude II* stretches between two sides of the library like a wormhole across space in a science fiction novel, this sculpture makes visible the thin line of perception between desire and discard." Bajuyo is assisted by students from Amy Biehl High School on this project.



ARTIST TALK: **Aaron Noble**

Tuesday, October 11, 6pm

Guest artist Aaron Noble from Los Angeles, who is doing a site project for DECADE at Tamarind Institute (see page 11), has created murals around the country and the globe. He is the cofounder of the Clarion Alley Mural Project in San Francisco. 516 ARTS connected with him for our exhibition *Superheroes: Icons Good, Evil & Everything in Between* (2011-2012), and brought him back to create the monumental mural *Quantum Bridge* on Warehouse 508 (2014-15). Noble says, "My core practice is large-scale, site-specific wall painting with related works on paper and canvas. The work is a synthesis of three distinct practices: comics, collage, and muralism (both traditional and spraycan). The superhero comics of the sixties and seventies were my first aesthetic training ground."

LOCATION:

Tamarind Institute, 2500 Central Ave. SE, tamarind.unm.edu

Free



ARTIST TALK: **Leticia Bajuyo**

Thursday, October 13, 5:30pm

Guest artist Leticia Bajuyo from Indiana, who is creating a site-specific sculpture at Tony Hillerman Library (see page 12), pulls materials and objects from the mainstream cycle of capitalist consumerism and tailors them to dialogues about local or regional cultural identities. Her interests in perception began with her own history of growing up bi-racial in a small town on the border of Illinois and Kentucky. Bajuyo is a Professor of Art at Hanover College and is currently a visiting faculty member the University of Notre Dame. 516 ARTS first showed her work in *Here & There: Seeing New Ground* for LAND/ART (2009) and has continued the dialogue with her through our shared participation in the National Performance Network's Visual Arts Network.

LOCATION:

Tony Hillerman Library, 8205 Apache Ave. NE, abqlibrary.org/tonyhillerman

Free



photo by Chip Thomas

8 PERFORMANCES: **Golden Migration**

**Saturdays & Sundays, October 15, 12:30pm & 2pm,
October 16, 22 & 23, 3pm & 5pm**

Albuquerque dancer/choreographer lisa nevada presents a site-specific performance in collaboration with muralist Chip Thomas, featuring 21 dancers and small audiences for a unique outdoor arts experience (see page 9). Park at the parking lot for Valle de Oro and take a journey through the refuge by van and through the Bosque on foot, with dance and art along the way. lisa nevada has performed at 516 ARTS in Ecotone Physical Theatre's *Twelve-Hour Improvisation Marathon* (2007) and presented her piece *Ground Up* at 516 ARTS for *From the Ground Up* (2015).

LOCATION:

Valle de Oro National Wildlife Refuge, 7851 2nd St. SW, South Valley
www.fws.gov/refuge/valle_de_oro/

Free, reservations required: 505-242-1445, teresa@516arts.org





Jessica Angel

PRIVATE PREVIEW:

Member Preview & Artists' Talks

Saturday, October 15, 5-6pm

Come to the Member Preview for DECADE, meet the artists and go on an informal walk-through of the show with artists talking about their work, including Jessica Angel (from *Digital Latin America*, 2014), Leticia Bajuyo (from *Here & There: Seeing New Ground*, 2009), Adrian Esparza (from *Art at the Border: 21st Century Responses*, 2013), Tom Joyce (from *GREEN*, 2006), Eliza Naranjo Morse (from *Octopus Dreams*, 2013) and Aaron Noble (from *Superheroes: Icons of Good & Evil* (2011), *Heart of the City* and *Quantum Bridge*, 2014-15). Nothing beats hearing the artists tell you about their work and answer questions in their own words, face to face. Learn about their artistic processes and get a glimpse into how their imaginations are given form by their highly individualized and inventive processes.

LOCATION:

516 ARTS, 516 Central Ave. SW, 516arts.org

Free for members. Learn more on page 27 and our website.

Become a member of the Friends of 516 ARTS at 516arts.org/join

PUBLIC OPENING: Le Chat Lunatique

Saturday, October 15, 6-8pm

516 ARTS welcomes back the celebrated Le Chat Lunatique, who played for our grand opening ten years ago. Their signature "filthy, mangy jazz," starts with Django Reinhardt and Stéphane Grappelli and navigates through a wide range of genres, blending Western swing, classical, reggae, doo-wop, and more. Muni Kulasinghe, John Sandlin, Jared Putnam, and Greg Williams are Le Chat Lunatique. The festivities include refreshments from Tractor Brewing and local restaurants.

LOCATION:

516 ARTS, 516 Central Ave. SW, 516arts.org

Free



TALK & CEREMONIES: BioCultura

Thursdays, October 27 & November 3, 6pm

The public is invited to two special events with BioCultura (Andrea Polli and John Donalds) at the site of *The 'T' House* (see page 10), which demonstrates experiments towards more sustainable living. In response to the pervasive integration of digital and biological technologies within the fabric of many global cultures, BioCultura combines public art, architecture and networked media to create interventions, events, objects, publications, multi-functional built spaces and other artworks focused on social transformation.

LOCATION:

Farm & Table Restaurant, 8917 4th St. NW, farmandtablenm.com

Oct. 27 free • see page 10 for info on Nov. 3 admission

CLIMATE CHANGE SPEAKER SERIES

TALK:

Subhankar Banerjee: A Tale of Two Deserts

Saturday, October 29, 2pm



516 ARTS presents a special talk in the fields of the Valle de Oro National Wildlife Refuge with Subhankar Banerjee, the new Lannan Chair and Professor of Art and Ecology at the University of New Mexico. Drawing upon more than fifteen years of engagement as an artist and writer with two geographies undergoing rapid climate change—Arctic Alaska and northern New Mexico—in this talk, Banerjee will discuss the impacts of climate change and the significance of art in addressing politics of ecology and sustainability. He will talk about the conservation battles to protect the Arctic National Wildlife Refuge and the Arctic seas of Alaska from oil and gas development, environmental justice campaigns of the northern indigenous peoples, and show how ecology connects wildlife refuges across Alaska and New Mexico.

SUBHANKAR BANERJEE is an Indian born American artist and writer focusing on environmental conservation, indigenous human rights, resource wars and climate change. His photographs have been exhibited around the world, including the 18th Biennale of Sydney, Nottingham Contemporary, New Mexico Museum of Art and the Amon Carter Museum of American Art; and essays have been published widely, including in the anthologies *Ecocriticism and Indigenous Studies* and the *Routledge Handbook of Religion and Ecology*. Banerjee is editor of *Arctic Voices: Resistance at the Tipping Point* and received a Lannan Foundation Cultural Freedom Award.

LOCATION:

Valle de Oro National Wildlife Refuge
7851 2nd St. SW, South Valley
www.fws.gov/refuge/valle_de_oro/

ADMISSION:

Free



This event is made possible in part by the Friends of Valle de Oro.

Subhankar Banerjee, *Snow Geese I*, 2002

CLIMATE CHANGE SPEAKER SERIES

PUBLIC FORUM:

Interactive Art on the Land

Saturday, November 5, 7:30pm



516 ARTS presents a public forum with presentations, projections and tactile demos by three artists in the DECADE exhibition: photographer and muralist Chip Thomas, choreographer/dancer Lisa Nevada and new media artist Andrea Polli, who are doing site projects for DECADE at two rural sites in Albuquerque – the Valle de Oro National Wildlife Refuge in the South Valley and the grounds of Farm & Table Restaurant in the North Valley. Moderated by Andrew Connors, Curator of Art at the Albuquerque Museum, the discussion explores how artists develop work about the environment in consideration of the audience. The featured artists will discuss how they strive to engage people in their art forms in outdoor rural settings. They will be joined by some of the dancers from Nevada's project as well as Andrea Polli's collaborator John Donalds from their collective BioCultura.

Dancer, teacher, improv technician and choreographer **LISA NEVADA** creates site-specific modern and contemporary choreography and performance, specializing in dance in nature. She has danced with Bill Evans Dance Company, Keshet Dance Company, Ecotone Physical Theatre, Jewell and Company Dance Theatre and J. Garcia Dance Company, among others. She performs works by renowned choreographers, and her work has been commissioned by New Mexico Ballet Company as well as many local theatre and arts organizations. She was named 2014 Valle de Oro Performance Artist. She holds a BA and MFA in Dance from University of New Mexico in choreography and performance.



Photographer/public artist **CHIP THOMAS** (jetsonorama) moved to the Navajo Nation in 1987 as an Indian Health Services physician. He coordinates the Painted Desert Project, which presents murals across Navajo Nation painted by artists from around the world, reflecting the love/culture/history of the Diné people. He pastes his large-scale photographs on roadside kiosks, water tanks and buildings throughout Navajo Nation. His photographs have also been featured on the graphics of the Peoples Climate March and on 350.org carbon emissions campaign materials. He is a member of Justseeds Artist Cooperative engaged in social and environmental activism.



ANDREA POLLI is an artist and scholar working at the intersection of art, science and technology whose practice includes public media performance and installation, interventions, curating, directing and writing. She is a Professor in Art & Ecology with a joint appointment between Fine Arts and Engineering, holds the Mesa Del Sol Endowed Chair of Digital Media, and is the Director of the Social Media Workgroup at The University of New Mexico. Among other organizations, she has worked with the NASA/Goddard Institute Climate Research Group and the National Center for Atmospheric Research. Polli's work has been presented widely including the Whitney Museum of American Art Artport and The Field Museum of Natural History, and has been recognized by numerous grants, residencies and awards including NYFA, Fulbright and UNESCO.

LOCATION:

Outpost Performance Space
210 Yale Blvd. SE, www.outpostspace.org

ADMISSION:

Free



This event is funded by a grant from the New Mexico Humanities Council, an affiliate of the National Endowment for the Humanities, with additional support from Friends of Valle de Oro. Special thanks to the Outpost Performance Space.



Rufus Wainwright

In Concert

FRIDAY, NOVEMBER 11:

- Art Reception & Silent Auction
in the KiMo Theatre Gallery & Lobby: 5:30-7:30pm
- Concert in the KiMo Theatre: 8pm
- VIP Post-Concert Reception at 516 ARTS



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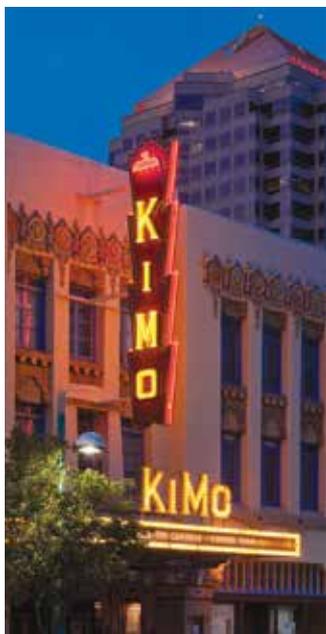
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Special Thanks:
Jenny McMath, Silent Auction Chair

Make a grand night of it at the 516 ARTS benefit bash!

MUSIC: Rufus Wainwright



516 ARTS presents a very special benefit concert with the renowned singer/songwriter Rufus Wainwright, performing solo at the KiMo Theatre in celebration of our 10th anniversary. Praised by the New York Times for his “genuine originality,” Rufus Wainwright has established himself as one of the great male vocalists and songwriters of his generation. The Grammy-nominated singer songwriter has released seven studio albums, three DVDs, and three live albums. Musically he has collaborated with artists including Elton John, David Byrne, Boy George, Joni Mitchell, Pet Shop Boys and producer Mark Ronson among others. In addition to being a celebrated contemporary pop singer, Wainwright has made a name for himself in the classical world composing operas, and he has distinguished himself by playing original orchestrated pop songs and pieces from an extensive classical repertoire with well-respected opera singers and orchestras around the world.

There will be a VIP post-concert reception with Rufus Wainwright at 516 ARTS (for tickets holders \$75 & up and event sponsors).

TICKETS:

\$40-\$100, available from the KiMo Theatre Box Office
505-768-3522 • www.kimotickets.com



ART:

Timothy Cummings: The Concert

The evening starts with an art reception presented by 516 ARTS in the KiMo Theatre Gallery, featuring Albuquerque artist Timothy Cummings, who painted a portrait of the Rufus Wainwright as a theatrical Elizabethan character for his new album titled, *Take All My Loves: 9 Shakespearian Sonnets*. Cummings' dream-like, figurative paintings address the issue of youthful turmoil – of that awkward moment between childhood and adulthood, exploring identity and gender. The exhibit includes a limited edition lithograph created by Cummings at Tamarind Institute to benefit 516 ARTS, which will be available to 516 ARTS donors while supplied last (see page 26). For information, call 505-242-1445. Exhibit on view November 11 – January 15.

CONCERT & EXHIBIT LOCATION:

KiMo Theatre, 423 Central Ave. NW
Gallery open daily 11am-8pm except during performances (entrance through front office)

PERFORMANCE:

SHOUT-OUT Redux

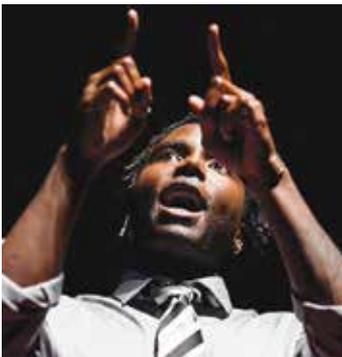
Saturday, December 10, 7:30pm



516 ARTS and Outpost Performance Space present SHOUT-OUT Redux, an evening of spoken word performances that revisits our SHOUT-OUT Festival organized by **IDRIS GOODWIN** for *STREET ARTS: A Celebration of Hip Hop Culture & Free Expression* (2010). This year we are teaming up with Beyond Poetry LLC to welcome back Goodwin, Hip Hop poet and playwright from Colorado, who will perform a new piece created in response to Chaz Bojorquez' new paintings on view at 516 ARTS to continue the collaboration they did when Bojorquez painted a mural in response to Goodwin's words. He is an award winning break beat poet, playwright, essayist, and educator. His albums include *Break Beat Poems* and *Rhyming While Black*. He is the author of the Pushcart nominated essay collection *These Are The Breaks*, and he has been featured on HBO, Sesame Street, BBC Radio and Discovery Channel.



He is joined by Albuquerque poet **MICHELLE OTERO**, who, through spoken word and song, revisits *El Otro Lado: The Other Side - Albuquerque*, an art and storytelling project presented by 516 ARTS and the Academy for the Love of Learning in 2009-2010 for which Otero and visual artist Chrissie Orr worked with more than 70 Albuquerque residents in interdisciplinary, multigenerational creative workshops. Otero is a writer, actor, teacher and facilitator, who utilizes creative expression and storytelling as the basis for organizational development and positive social change.



HAKIM BELLAMY will share an excerpt from *Black Mantra*, a work-in-progress, one man, multimedia performance that is part monologue, part performance poem, and part interview with a younger version of himself. It is both a reflective and interpretive piece that creates a visual and sonic dialogue between current events and the lives of a few young Black men. Bellamy is Hip Hop generation dad, person-in-progress, poetry-in-practice, journo, author, community organizer, bright ideas magnet, music addict and Inaugural Albuquerque Poet Laureate.



The evening culminates with special guest **DAHLAK** from Los Angeles, as part of his NPN residency with the Outpost Performance Space. He one of the fellows from the international residency program OneBeat (sponsored by the U.S. State Dept.), for which 516 ARTS presented a concert and exhibition at the Albuquerque Rail Yards in 2014. Dahlak will perform an excerpt from his one-man play titled *spirituals* about "what happens when too many Saturday nights are blended seamlessly into Sunday morning. It's for that time of the night when sobriety sets back in but the promise of salvation is still so far... 'a dark gospel blue'." Dahlak is a Hip Hop artist, musician, actor, poet and educator who has performed on the Tavis Smiley Radio show and the past two seasons of Russell Simmons' present Def Poetry Jam.

LOCATION:

Outpost Performance Space
210 Yale Blvd. SE, www.outpostspace.org

ADMISSION:

\$15 general / \$10 for 516 & Outpost members
available in advance from the Outpost Box Office (505-268-0044) or at the door



This event is made possible by Beyond Poetry, LLC and the National Performance Network (NPN). Special thanks to the Outpost Performance Space, which is an NPN partner. Dahlak's residency is supported by the NPN Performance Residency Program. Major contributors to NPN include Doris Duke Charitable Foundation, Ford Foundation, National Endowment for the Arts (a federal agency), MetLife Foundation and Nathan Cummings Foundation.

WORKSHOP: Found Object Sculpture with Eliza Naranjo Morse

Saturday, December 3, 9am-noon



516 ARTS welcomes back artist Eliza Naranjo Morse (from *Octopus Dreams*, 2013) for a hands-on workshop in the gallery for teens and adults. With simple materials and tricks, students will create sharp looking little sculptures, boxed and wrapped with beautiful papers and ribbons to help participants prepare for the holiday season. Eliza Naranjo Morse is of mixed heritage from Santa Clara Pueblo, and lives in Española, New Mexico. Her process has been greatly defined by her elders' information, drawing, color, cartoons, clay, emotions, navigating the human experience, and searching for balance. She has shown her work locally as well as internationally and currently keeps her studio at an old Post Office in Chimayo, New Mexico. All levels welcome. Materials provided, but participants can bring a small object to incorporate in their sculptures.

LOCATION:
516 ARTS, 516 Central Ave. SW

FEE:
\$15 general / \$10 for 516 members
Pre-register: paige@516arts.org

WORKSHOP: Personal Narrative: Spoken Word with Dahlak

Saturday, December 10, 9am-noon



516 ARTS and Outpost Performance Space present a special workshop for teens and adults with NPN Resident Artist Dahlak from Los Angeles. He says, "Personal narrative is a key element in the writing of Hip Hop artists. The culture expects that emcees use lived experiences as a springboard for any topic they choose to tackle. The autobiographical, however, is usually only a foundation of the over-arching narrative." Participants will write, share and be encouraged to re-imagine their personal narratives in order to speak to their society with relevance. The goal of the workshop is to free participants from being "bound" to the facts, and instead use their imaginations to highlight parts of their stories. See more about Dahlak on page 20.

LOCATION:
516 ARTS, 516 Central Ave. SW

FEE:
\$15 general / \$10 for 516 & Outpost members
Pre-register: paige@516arts.org

SCHOOL TOURS: DECADE Exhibition Tours



Have you ever wondered about how and why artists make their work? 516 ARTS offers free educational tours and contemporary arts programs in an accessible, learning context for students and community groups. This fall, 516 ARTS invites visitors to take a look behind the scenes of the DECADE exhibition to learn more about how art becomes a vehicle to frame our discussions of important themes and issues in contemporary culture. These tours revolve around active discussions and includes educational materials for teachers to use in the classroom. Students ranging from K-12 to college groups are welcome, along with community groups of all ages. For further information, to schedule a tour or to receive a teacher packet, contact Paige Taylor at 505-242-1445 or paige@516arts.org.

FULCRUM FUND



11 local art projects receive grants from the new Fulcrum Fund

The Fulcrum Fund, developed and administered by 516 ARTS, is the newest partner in the Regional Regranting Program of the Andy Warhol Foundation for the Visual Arts. A total of \$50,000 was awarded to artists in an 80-mile radius of Albuquerque selected by guest jurors: Romi Crawford Ph.D., Associate Professor in Visual and Critical Studies and Liberal Arts, School of the Art Institute of Chicago; Al Miner, Assistant Curator of Contemporary Art, Museum of Fine Arts, Boston; and Joey Reyes, Curator of Engagement & Dialogue, Movimiento de Arte y Cultura Latino Americana, San Jose. Stay tuned for more about these independent, collaborative art projects in the coming year. 516arts.org/fulcrumfund

The Edible Carnival

Russell Bauer, Albuquerque

The Edible Carnival is an ongoing sculptural research project in the form of a traveling farm comprised of surreal and spectacular implements of agriculture, food handling and food distribution.

LAUNCH Sculpture Residency

Sheri Crider, Albuquerque

LAUNCH is the first chapter of an innovative sculpture residency project based at The Sanitary Tortilla Factory in downtown Albuquerque. The program will focus on waste stream utilization and socially engaged projects.

Broken Boxes Podcast

Ginger Dunnill, Glorieta

An exhibition highlights 50 artists who have been featured on Broken Boxes Podcast, an interview project highlighting Indigenous and activism-based artists.

The Small Engine Gallery

Bradford Erickson, Albuquerque

The Small Engine Gallery is an alternative exhibition/multi-use space dedicated to creating new opportunities for local artists to bring their practice out of the studio and into an open format creative space.

SHE/RIDER

Roberto Espinosa, Albuquerque

SHE/RIDER will explore gender diversification in car culture. The male, Latino-dominated "boys club" of low-riders has witnessed a paradigm shift: women creating show-worthy muscle cars. Once relegated to the role of "cheese cake" pinups, women are now revving V-8 engines and starting their own car clubs.

Roberto Espinosa, *SHE/RIDER I*, Albuquerque, NM, 2015

What Becomes

Jane Gordon, Albuquerque

Neglected plaster molds will be used for the public to create an installation of communal sculptures that reveal new truths about our culture, identity and agency.

DRY MTN

Aryon Hopkins, Albuquerque

A large format printed publication focused on photography and screen printing will be distributed for free throughout the city, and the public will be invited to popup printing parties.

Off Lomas

Candice Hopkins, Albuquerque

An "odd-lot," left over from the widening of Lomas Blvd, is used as a site to exhibit temporary public artworks by international and local artists.

ABQ Zine Fest (ABQZF)

Marya Jones, Albuquerque

ABQ Zine Fest is an annual, free public event that celebrates DIY (do-it-yourself) and unconventional artistic expression.

Loie Fuller-inspired performance/installations

Billy Joe Miller, Albuquerque

An opulent, textured, and immersive outdoor performance and installation inspired by modern dance pioneer Loie Fuller will be presented on a farm.

Present Cartographers

Daisy Quezada, Santa Fe

A collective of artists and writers will develop a publication exploring artistic responses to the timely and controversial issue of immigration/emigration, focusing on art made in and about Albuquerque's border zone region.



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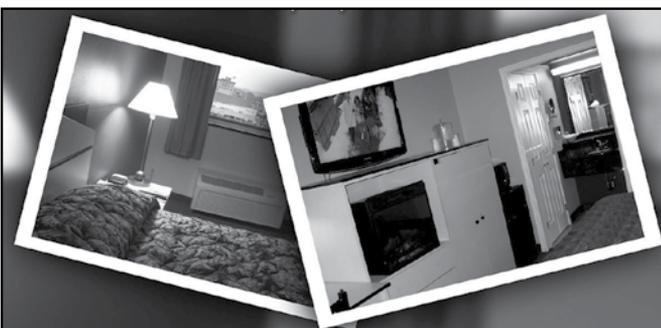
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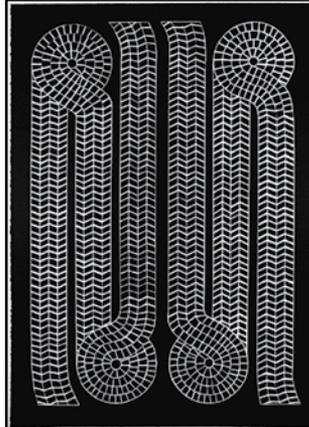
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tamarind.unm.edu

Riddle II, 2013, lithograph



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Joshua Breakstone
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516 ARTS is a partner of the Visual Artists Network (VAN) and Jessica Angel's residency is made possible in part through support from the Visual Artists Network Exhibition Residency, which is a program of the National Performance Network. Major contributors are the Andy Warhol Foundation for the Visual Arts, the Joan Mitchell Foundation, the Ford Foundation, the Lambert Foundation - a project of the Tides Center, the Nathan Cummings Foundation and Southwest Airlines. For more information: www.npnweb.org

Guide designed by Suzanne Sbargé
Map designed by Adam Rubinstein
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Thank you current Friends of 516 ARTS!

Community support is essential. Help us celebrate our 10th anniversary by joining or renewing today.



Benefit print by Timothy Cummings created at Tamarind Institute

Contribute \$1,000+ and receive a print, while supplies last!

Tamarind Institute collaborated with artist Timothy Cummings to produce "Musicians." Thanks to their generosity, the first 20 prints in the edition will be given to 516 ARTS donors at the level of \$1,000 and up while supplies last. The prints will be available October 1, 2016. To reserve your print now, join the Friends of 516 ARTS at the level of \$1,000 or above at 516arts.org/join, or call 516 ARTS at 505-242-1445 to contribute over the phone.

Musicians, 2016
2-color lithograph with hand coloring
sheet 20 x 15 inches
Edition of 30

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10 years and counting...



All of us at 516 ARTS are elated to celebrate our tenth year of promoting contemporary art from our beautiful Downtown exhibition space. Whether you have loyally followed and supported us since 2006 or if you are new through our doors, I am confident that you appreciate the important role

that art plays in our world. Today we are in dire need of creative individuals who are able to challenge long-held assumptions and inspire us to see things in new ways. Our ability to provide, share and appreciate different perspectives undoubtedly enriches all of our lives and ensures that our society continues to evolve.

Looked at locally, the support of art and the "creative industries" is as important as ever. As our city continues to grow and reinvent itself, we must come together to support our creative economy, which includes artists, galleries, museums, cultural centers, and creative entrepreneurs. Examined even closer, the complexion of Downtown Albuquerque is changing rapidly and for the better. On any day you can stroll down Central and Gold Avenues, grab breakfast or lunch, pop into one of several coffee shops or breweries, and visit a number of galleries and artist studios.

The change and positive energy are palpable. Your support is needed to help 516 ARTS continue this momentum. A recent study by the National Endowment of the Arts (NEA) and the U.S. Bureau of Economic Analysis determined that the arts contributed \$7.4 billion to the U.S. economy in 2013. NEA Chairman, Jane Chu said, "This tells us that the arts remain a valuable and desirable commodity for U.S. consumers, and that the arts are a strong contributor to America's economic vitality."

Equally if not more important to the health of our city is the deeper vitality that is born from coming together and sharing in meaningful experiences, and from connecting locally, nationally and internationally.

We are extremely proud that 516 ARTS occupies an important physical and symbolic space in the heart of our city, and that our efforts contribute to its growth on so many levels. As we look forward to our next decade, we hope that you will continue this journey with us and bring others close to you into our family by attending our programs often and contributing as Friends of 516 ARTS generously.

Gratefully,
 Danny López
 516 ARTS Board Chair

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DECADE CALENDAR OF EVENTS

OCTOBER

Tuesday, October 11, 6pm
ARTIST TALK:
Aaron Noble
at Tamarind Institute

Thursday, October 13, 5:30pm
ARTIST TALK:
Leticia Bajuyo
at Tony Hillerman Library

Saturday, October 15:

12:30 & 2:30pm
PERFORMANCES:
Golden Migration by Lisa Nevada
at Valle de Oro Wildlife Refuge

5-6pm
MEMBER PREVIEW & ARTIST TALKS:
DECADE exhibition
at 516 ARTS

6-8pm
PUBLIC RECEPTION:
DECADE exhibition
Music by Le Chat Lunatique
at 516 ARTS

Sundays & Saturday,
October 16, 22 & 23, 3pm & 5pm
PERFORMANCES:
Golden Migration by lisa nevada
at Valle de Oro Wildlife Refuge

Thursday, October 27, 6pm
TALK & 'T BAR':
BioCultura
at Farm & Table Restaurant

Saturday, October 29, 2pm
TALK:
A Tale of Two Deserts by Subhankar
Banerjee
at Valle de Oro Wildlife Refuge

NOVEMBER

Thursday, November 3, 6pm
PERFORMANCE & 'T' BAR:
BioCultura
at Farm & Table Restaurant

Saturday, November 5, 7:30pm
PUBLIC FORUM:
Interactive Art Projects on the Land
at the Outpost Performance Space

Friday, November 11:

5:30-7:30pm
ART RECEPTION & SILENT AUCTION:
Timothy Cummings: The Concert
at the KiMo Theatre Gallery

8pm
BENEFIT CONCERT:
Rufus Wainwright
at the KiMo Theatre

9:30pm
POST-CONCERT VIP RECEPTION:
with Rufus Wainwright
at 516 ARTS

DECEMBER

Saturday, December 3, 9am-noon
WORKSHOP:
Sculpture with Eliza Naranjo Morse
at 516 ARTS

Saturday, December 10, 9am-noon
WORKSHOP:
Spoken Word with Dahlak
at 516 ARTS

Saturday, December 10, 7:30pm
PERFORMANCE:
SHOUT-OUT Redux
at the Outpost Performance Space

Exhibition: October 15, 2016 – January 7, 2017

