

FULCRUM FUND

ALBUQUERQUE, NEW MEXICO

FULCRUM FUND

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The Andy Warhol Foundation for the Visual Arts

2016 & 2017

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“Human beings are born solitary, but everywhere they are in chains... of interactivity. Social actions are makeshift forms, often courageous, sometimes ridiculous, always strange. And in a way, every social action is a negotiation, a compromise between 'his,' 'her' or 'their' wish and yours.”

—Andy Warhol

Introduction

All too often, opportunities for experimentation happen under the radar and receive little or no funding, particularly in geographic areas like New Mexico that are not considered urban centers of arts and culture. In unprecedented fashion, The Andy Warhol Foundation for the Arts aims to change this trend by supporting arts ecosystems in and around Albuquerque through the Fulcrum Fund created and administered by 516 ARTS. The Fulcrum Fund’s focus on providing unrestricted support directly to artists goes a long way toward promoting creative inquiry and allowing artists to take risks that might not otherwise be possible. The Fulcrum Fund challenges artists to work in new ways and collaboratively. It also provides a sense of artistic and intellectual freedom which reinforces and validates how artists can and do shape our communities.

The Andy Warhol Foundation for the Arts’ commitment grew partially out of studies such as the ongoing Cultural Data Project which indicates that the arts are vital for the cultural health of a community. Responding to these types of studies conducted in various cities across the country, The Andy Warhol Foundation determined that they wanted their efforts to reach artists on the ground. One way in which they addressed this need was to create regional regranting opportunities. According to James Bewley, Program Officer of the Warhol Foundation, “With the Regional Regranting Program, we partner with organizations to reach those collectives, living room galleries, spontaneous festivals and unincorporated artist groups that we ordinarily would simply be unable to fund. These efforts are part of the local arts ecology, yet existing mechanisms for support were not always set up to serve these artists and collectives...we found a way to reach them, in order to assist them in doing the vital work they do.”

The Warhol Foundation approached 516 ARTS to create a regranting program in Albuquerque because they saw a high concentration of artist-organized activity here, partially due to the efforts of 516 ARTS in promoting collaborative and experimental work. Now in its second year, the Fulcrum Fund has granted \$110,000 so far, supporting 24 artist-driven projects from a total of 216 proposals. The program funds projects that take place within an 80-mile radius of Albuquerque and are selected through a juried process involving esteemed curators and arts professionals from around the country. These awards are intended to fortify artistic processes that are out-of-the-box and may not always fit into traditional museum and gallery systems.

This catalog represents a slice of time, celebrating the launch of the Fulcrum Fund with essays about the first year’s completed projects and summaries of the 2016 – 2017 projects. To learn more about this ongoing program, visit 516arts.org/fulcrumfund.



VOICES & INTERACTION: Rooted in Time and Place

Art Affecting Change

Contemporary art is about now. It provides an opportunity to explore who we are, who we want to become, and how we want to live. In vibrant arts communities it brings history and place together with the new allowing for the celebration of creativity, the exploration of identities, the questioning of systems, and much more. The 2016 Fulcrum Fund projects are varied and diverse in their media, messages and goals, but they are connected in that each project is invested in engaging with community, exploring creative narratives and recognizing diverse voices. Though there are no set parameters for content, many of the projects selected in 2016 exemplify the promise, possibility and the dire need to affect change through art, particularly in the current political climate.

Ginger Dunnill's *Broken Boxes Podcast* features Indigenous artists, activist focused artists, queer artists, women-identifying artists, artists of color and mixed/lost/stolen heritage artists. The platform invites guests to share their work, ideas and stories as a way to counteract the exclusion and isolation they often face in the contemporary art world. *The Broken Boxes*, exhibition co-curated with Cannupa Hanska Luger and partially funded by the Fulcrum Fund, is directly linked to Dunhill's podcast and features the works of over 40 artists interviewed since 2014.



Luger's work was included in the exhibition and exemplifies how art can be used to disrupt prevalent constructs of Indigenous culture. Broken ceramic fragments, vestiges of dream catchers and a war bonnet, shards of products with "Indigenous designs" are the remains of Luger's *The Barrymore* which occupied a distinct space within the *Broken Boxes* exhibition. In 2013, Luger smashed *The Barrymore* and other works from his series *Stereotypes* at the Museum of Native Contemporary Arts in order to let go of harmful aesthetics and cultural conceptions

LEFT: Israel F. Haros Lopez, from *Mexican Jazz: A Chicano Poetry Codex*

ABOVE: Cannupa Hanska Luger, *Untitled, past-present-future*, ceramic & mixed media

“My work bridges the personal to the social, forming a relationship to immigration, gender inequality, labor, and class issues that have resulted in a population that has been left feeling devalued and lost within their own culture.”

—Daisy Quezada, *Terreno: Borderland Linguistics*

that often get passed off as Indigenous. In the *Broken Boxes* exhibition catalog, Luger writes that his creating and destroying these works was about acknowledging the violence of appropriating culture without context or understanding.

According to Luger, “These products create a mentality of disrespect to the culture from which they were derived. They do not honor the aesthetic; they steal and consume an identity.” The remains of the artworks were placed on the pedestals they occupied before being smashed. This time there was no pedestal. The recovered remnants were splayed on the floor not merely as a shattered representation of the original object, but as a reminder of the process and the understanding that how peoples, histories, cultures and ideas are represented matters.



The exhibition features a wide range of formats and media and included three days of immersive programming when it opened. Another important issue to arise from the work and the conversations is continued activism around land and the environment including live podcasts from Standing Rock which informed and mobilized listeners. Bridging the worlds of the podcast and the exhibition space insured that the stories and words of artists do not get lost within the confines of traditional gallery representations of works.

Terreno: Borderland Linguistics, is a chapbook addressing complex topics around borderlands and immigration. The collective, Present Cartographers, includes artists and writers Daisy Quezada, Lois Klassen and Sylvia Arthur. They intend to challenge geographic and political frameworks by focusing on works that enlist



“I create soft sculptures that reference my childhood memories of the violence in Guatemala, the education problems and also political and economic problems. I am very interested in exploring those issues in Guatemala while being here, because here I have the power to talk.”

—Kemely Gomez



both visual and textual modes to humanize border experiences. They too question conceptions of how work is brought together and presented. In this first installation, Present Cartographers includes the words and works of ten artists – each engaging with the border through the land, various modes of text, material objects and personal histories.

The collective's focus on bringing this group of artists together through a printed publication is about revealing the trauma and violence specific to the border and various forms of forced migration. In an interview with Daisy Quezada, Kemely Gomez discusses her installation of a classroom, Nino Victorioso constructed entirely of book pages and thread, is connected to memory and the power to speak out.

Terreno Borderland Linguistics also documents Carolina Rubio Macwright's poem, *Here is where they belong* and her seven hour performance piece, *We are all immigrants here*, in which the artist sews clothing donated by documented and undocumented immigrants into an American flag draped on a model of the border fence. Prerecorded audio stories of immigrants accompanied the installation. By linking oral histories, poetry, border objects and the installation, Macwright challenges viewers to contemplate the border through various frames of human reality.



In *She/Rider*, Roberto Espinosa challenges gender constructs and modes of disseminating works of art. In collaboration with Michael Powers and Christopher Robleto-Harvey, he explores the emerging roles of women in car clubs through film. The male dominated world of low-riders is beginning to experience an influx of women creating cars, participating in historically all male clubs, and subverting often patriarchal Latino cultural constructs. Historically, women were treated as props and as objectified companions

of their male partners. Espinosa's work features women who are challenging gender roles and redefining what it means to participate in the male dominated world of cars. The project also challenges typical modes of circulating the work by making it available over various platforms and technologies including social media, interactive websites and still photography.

Roberto Espinosa, Michael Powers & Christopher Robleto-Harvey, *She/Rider*, film still

"I am interested in creating content that honors the intersections where our stories overlap, and which refuses to box us out of each other's narratives. It is urgent that we recognize the in-between places where we may connect and find relationship to each other as accomplices."

—Ginger Dunhill, Broken Boxes

Carolina Rubio MacWright, *We are all immigrants here*, 7-hour performance involving sewing of clothing donated by documented and undocumented immigrants, and a prerecorded audio of stories from immigrants, photo by T. MacWright

Experimentation and Engaging Audiences

2016 Fulcrum Fund recipients Marya Jones' ABQ Zine Fest (ABQZF), Russell Bauer's *The Edible Carnival* and Jane Gordon and Jen De Paolo's *What Becomes* all encourage audiences to directly participate in their projects foregoing exhibition spaces and publications altogether. ABQZF



strives to redefine publications and publishing in order to include a wide range of artists and makers. Zines are experimental and often include illustrations, hand drawn images or collaged material with subjects that span the personal to the political. In addition to expanding conceptions of art, the festival provides opportunities for the community to come together and to exchange and discuss their work with the public. By convening artists and audiences, festivals like the ABQZF inevitably yield further artistic exploration.

Bauer brings research, science and cooking together as he directly engages his audiences on the streets. His kinetic sculpture explores how old and new technologies can spur conversation around energy, sustainability food sources, and farming. The festive and fun project also brings people together around food and serves to further human engagement and interaction.



Gordon, an accomplished potter, takes the ultimate risk in *What Becomes* by allowing the work to be shaped by the community itself. She collects plaster molds from around the city and invites participants to press clay into the molds and use the resulting forms to create a communal sculpture. These projects are examples of how Fulcrum Fund grants have supported artists to work together in new and different modes - by getting out of the studio and thinking about ways to interact with one another and the public. The parameters laid out by the Warhol Foundation help set the stage for a mix of experimentation, playfulness, adventure and new experiences for both the artists and their audiences.

ABOVE: ABQ Zine Fest
BELOW: Russell Bauer, *The Edible Carnival*
RIGHT: Jane Gordon & Jen De Paolo, *What Becomes* in process, ceramics

“Untethered artists can propel us forward, expand our imaginations, deepen consciousness and forge new forms and levels of communication.”



Local voices are essential in the process of acknowledging different perspectives. Participating artists are demonstrating that one of the most important ways to forge relationships and promote inclusivity is to seek out spaces and processes that are rooted in our particular time and place in New Mexico. The Fulcrum Fund is empowering artists to pursue exploratory processes and realize ideas that push the boundaries of their own work as well as external expectations about art. Untethered artists can propel us forward, expand our imaginations, deepen consciousness and forge new forms and levels of communication. The first two years of the Fulcrum Fund is just the beginning of a process of which Albuquerque is now a part, joining Baltimore,

Chicago, Houston, Kansas City, Miami, Minneapolis, New Orleans, Portland (OR), Portland (ME) and San Francisco in this unprecedented opportunity. We thank The Andy Warhol Foundation for the Visual Arts for making possible this process of discovery that is fortifying our artists and community in significant ways. And we honor the spirit of Andy Warhol himself.

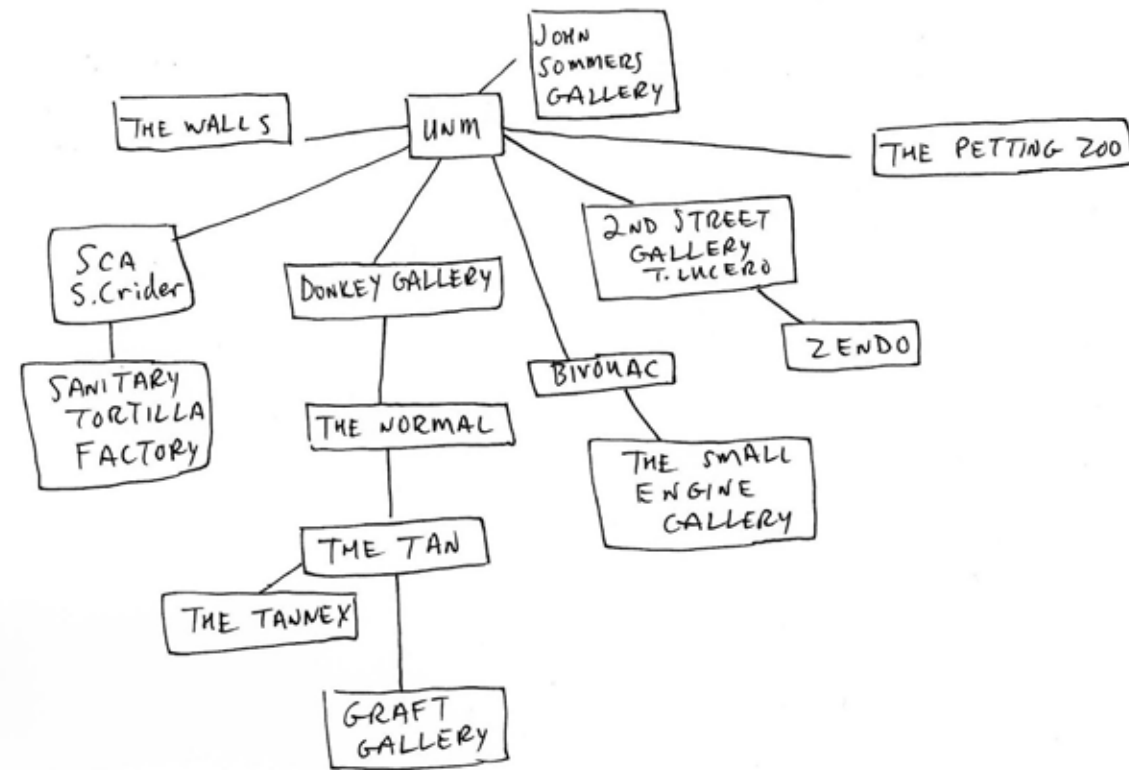


Dr. Josie Lopez, Curator a 516 ARTS, was born and raised in Albuquerque. She received her B.A. in History and M.A. in Teaching from Brown University. She completed an M.A. in Art History at the University of New Mexico and her Ph.D. from the University of California, Berkeley. Her research interests include examining art as a discursive agent in the political arena, modern and contemporary Latin American art, 19th century France and Mexico, and the history of New Mexican art with a focus on printmaking. Lopez recently wrote the book *The Carved Line: Block Printmaking in New Mexico* and curated the accompanying exhibition at the Albuquerque Museum. Lopez has been a Jacob K. Javits Fellow and an Eleanor Tufts Fellow.

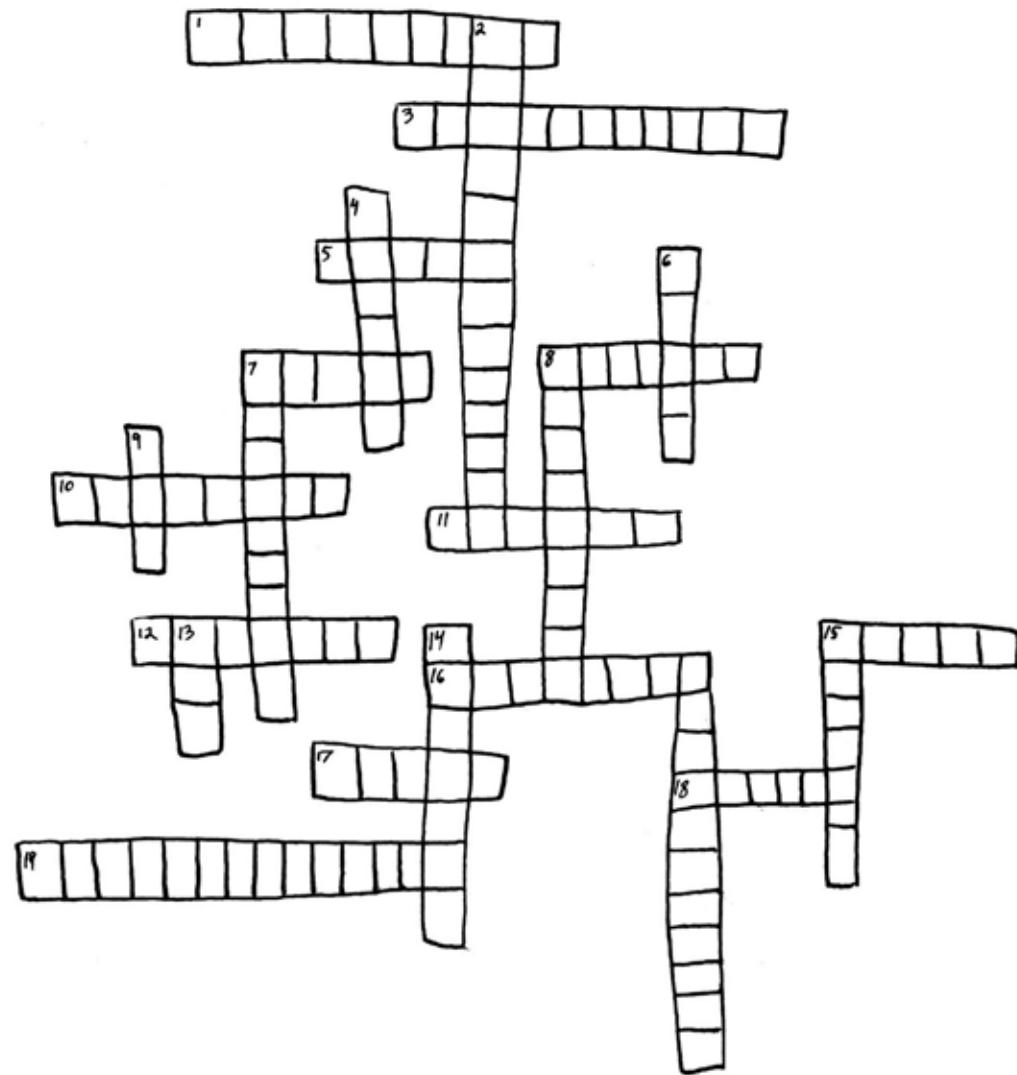
SPACE: A Brief History

My interest in artist spaces began when I was still a graduate student at The University of New Mexico. In a class I was taking, we had been commiserating over the lack of good exhibition spaces for our MFA shows. We started hash out some ideas about starting a space dedicated to showing the work of graduate students. At some point, we pitched a formal proposal to the school's art department, but it sort of fizzled out.

At the time (2003-2004), there were soooooo few places to show your work as a young artist in Albuquerque, either on campus or out in the big bad city. On campus, you might have been able to eek something out at the student union building, or in the John Sommers or the Raymond Jonson Galleries. None of these spaces were ideal for long-term projects or even as locations for establishing an ongoing culture of intersection—between musicians, artists, writers, filmmakers, and any other creative that might be hanging around. It seems so ubiquitous now—community—but it was the first time I had given it a thought, I think, and it was just as I was leaving school. Suddenly, my own work became less interesting than everyone else's.



Early in the summer of 2004, I was visiting Fred Brayman at 1415 4th Street SW. Fred was an amazing person finishing his MFA program at the university. He was about to move, and Larry Bob Phillips thought I should talk to him about renting his space. During the last three months of school, it had gotten into my head that I wanted to open an art gallery in Albuquerque. Beyond what I've written above, the reason was simple: there was no place to see the work that I wanted to see by the artists I felt should be showing their work. The Walls Gallery (a short-lived space located in what is now Farina on Central Avenue) was trying to bring in younger artists, filmmakers, and musicians, and there were a few other



1. Artist run galleries are important members of any _____.
2. Space just north of Bivouac that hosted a lot of performance art.
3. Namesake of Donkey Gallery.
4. Sheri _____ is the founder of SCA and Sanitary Tortilla Factory.
5. _____ Gallery is now located at 1415 4th St. SW.
6. The _____ Gallery was located where Farina now is on Central.
7. _____ was a member of The Small Engine Gallery. He collaborated on the Off Lomas project.
8. Historic neighborhood just south of downtown.
9. An acronym for getting things done on your own.
10. Larry Bob _____ was an original founder of 11. _____ Gallery.
12. Fund that is supporting Small Engine, Off Lomas, and Sanitary Tortilla Factory.
13. School where many of the local artists attended and met each other.
14. Candice _____ collaborated on the Off Lomas project.
15. _____ Holmes painted the signage on the building at 1415 4th St. SW. He also designed the original SMILE album cover for the Beach Boys.
16. Public art project on a sliver of land off of Lomas.
17. Whose small engine repair?
18. Artist Trevor _____ founded gallery at corner of 2nd and Coal.
19. A controversial topic in urban planning. Artist run spaces should try to avoid promoting this socially and racially charged process.

“The issues we saw then are mostly the same as they are now. We thought about the intersection of artists and community and gentrification and access to creative support. We made small (but big) choices...”



spaces where you could have a pop-up show or pay cheap rent to show some work. Trevor Lucero had 2nd Street Gallery going pretty strong at 2nd and Coal, but certainly there was a dearth of artist-run, professional-feeling spaces in Albuquerque. In Santa Fe, Pat Kikut was doing great shows at No Man’s Land Gallery, but there wasn’t that same kind of energy down here. Pat’s space ended up being a big inspiration for what was to come.

Larry Bob Phillips, Sherlock Terry, and I began renting Fred’s space when he finally moved away, and soon it was up and running as The Donkey Gallery (a slight nod to Fred) by August. Our first show opened on Friday, September 3, 2004. At the time, we were flanked by Nick’s Small Engine Repair (when it still had engines in it!), Barelvas Coffee House, and a tiny Mexican restaurant that became a church and maybe something else and then sort of just disappeared. Eventually, another artist, Matt Brackbill, opened Bivouac art space in Nick’s engine shop, and The Petting Zoo opened just north of us both. We had good shows. They had good shows. People showed up and liked it. A community was building, and there was a concentrated energy in that part of the city. On some level, the needle had moved, and Albuquerque’s art scene had changed.

Everyone starting galleries around us was connected to UNM. We had been students. Larry Bob was still a student. Trevor Lucero was an undergrad, I think, and so were the guys at The Petting Zoo. We all had a connection to the school, but the spaces we were making weren’t student spaces. They were larger than that. If school taught us anything it was that you had to find the people who were already thinking beyond the received systems—degrees and gallery representation and university jobs. We were going to bend everything to what we wanted.

And we did, for about four years, but eventually both Donkey Gallery and Bivouac ran their respective courses; and it was all great. The Petting Zoo closed, too. But the energy stayed. Bivouac became The Small Engine Gallery and Donkey became The Normal and then The Tan and now it’s the Graft Gallery. At some point in there, too, The Tannex opened adjacent to everything.

The issues we saw then are mostly the same as they are now. We thought about the intersection of artists and community and gentrification and access to creative support. We made small (but big) choices like not painting over Frank Holmes' signage on the outside of our building. We tried not to be 'those guys' but still bring in new faces and ideas and make connections to the people around us.

Better than Ever

Fast forward to now. Graft Gallery is going strong in the old Donkey space, and The Small Engine Gallery, with Bradford Erickson, Jackie Riccio, and Luke Hussack at the helm, is growing in ways



we hadn't thought of 13 years ago. With a recent grant from the Fulcrum Fund, Small Engine started a summer artist residency. Erickson told me that instead of only focusing on art shows, they'd "...rather teach/facilitate workshops and use the space as a working, functional artist studio." He went on to say, "That was the whole idea behind the summer residency program—to get artists out of their studio (assuming they even have access to one) and into a new space."

Spaces like The Small Engine Gallery seem more interested in expanding the voices of others rather than focus on more traditional exhibition programming. That is a necessary part of the most compelling and important independent spaces in our city: their need to broaden access to the art conversation, whether by expanding opportunities for artists from historically-ignored communities or just giving a cash-strapped, kick-ass painter the chance to show everyone what they're doing.

More and more galleries and artists have begun to address the social and political aspects of space, or have used their spaces to strengthen ties to their community. The artist-in-residence program at Sanitary Tortilla Factory (STF), for example, was created by Sheri Crider as a way to support projects that focus on social engagement and waste stream utilization. Christine Wong Yap and Alexandra



ABOVE: Christine Wong Yap, *Belonging*, from her residency at The Sanitary Tortilla Factory
BELOW: Ellen Babcock, *Holdraketa*, at Off Lomas

"...a necessary part of the most compelling and important independent spaces in our city [is] their need to broaden access to the art conversation, whether by expanding opportunities for artists from historically-ignored communities or just giving a cash-strapped, kick-ass painter the chance to show everyone what they're doing."

Branch were the first two artists-in-residence, and both found ways of sharing their work beyond the walls of STF.

Candice Hopkins and Raven Chacon are a great example of artists taking what is around them and maximizing it in a creative way. In 2015, they turned an 'extra' piece of land—made from the widening of Lomas Boulevard—into an exhibition space for public art. Their 2016/2017 exhibition schedule for the Off Lomas site featured works by Devon Knowles, Scott Williams, and Ellen Babcock. Hopkins received a Fulcrum grant in 2016 to help support the work she and Chacon were doing.

Historically, artists have stood on the outside of systems that reward commercial success or simply look safe or familiar, and Albuquerque's art communities aren't unique in their struggle to become part of that larger, mainstream creative conversation. However, where there's a need, there's a way, and the space in this city will continue to shift and be appropriated to meet the demands of anyone with a desire to change the scene; and the needle will keep on moving.

Answers to the crossword:

1. Community 2. The Petting Zoo 3. Fred Brayman 4. Crider 5. Graft 6. Walls 7. Raven 8. Barelás 9. D.I.Y. 10. Phillips 11. Donkey
12. Fulcrum 13. UNM 14. Hopkins 15. Frank 16. Off Lomas 17. Nick's 18. Lucero 19. Gentrification



David Leigh is an artist and educator living in Albuquerque, New Mexico. After receiving a BA in Art History from Arizona State University, he attended the University of New Mexico, where he received a Master's of Fine Arts degree in painting and drawing. In 2004, he founded Donkey Gallery with Larry Bob Phillips and Sherlock Terry, where they showed work by local and national artists for nearly four years. Subsequently, he was director of the College of Santa Fe Fine Arts Gallery and co-founded Generator gallery with Ben Meisner in Albuquerque. As an educator, he has taught at UNM, Santa Fe University of Art and Design, and he was the Visual Arts Program Director of Working Classroom from 2009-2011. Currently, he teaches art at Albuquerque High School. He has shown his own work nationally and internationally.



SPECTACLE:

Billy Joe Miller, Allie Hankins and Lo Lo

Dusk

At the end of spring, I found myself driving to Albuquerque's Los Poblanos Open Space to see a performance by artist Billy Joe Miller and his collaborator dancer/choreographer Allie Hankins. It was called *Lo Lo*. I left the dirt parking lot and crossed a small bridge. It was just before dusk, and the sun was slowly dropping over the west mesa. The fields were freshly irrigated, and a small rivulet of water ran under the bridge. I stood frozen for a minute, captivated by the flow of the water. In the distance, a few other people sauntered across their respective dusty paths toward a giant cottonwood tree standing at the edge of the open space.

Danse Serpentine



If you want to blow your mind, watch the footage made in 1896 by the Lumière brothers of Loïe Fuller's *Danse Serpentine*. The film was hand colored, and over the forty-five second run time, the fabric of the dancer's ultra-elaborate costume quickly changes from yellow to pink to green to blue with a seductive ombré effect that heightens the rhythm of the performance. Previously, in her own performances, Fuller had used complex, colored lighting arrangements, and the ever-shifting palette of the Lumière film was meant to approximate that. With each turn and recoloring,

the movements are refreshed in a hypnotic, seemingly never-ending loop. The spectacle is completed as the dancer's head is repeatedly obscured by the undulating patterns of her arms or when her head vanishes into the dark background. At those moments, all you see is a floating butterfly or exploding flower. It's so sudden and credible, the transmutation from dancing woman to an all-convincing otherness.

LEFT: Billie Joe Miller & Allie Hankins, *Lo Lo*, from performance at Los Poblanos Open Space
ABOVE: Loïe Fuller, *Danse Serpentine*, still from film by Lumière brothers' of performance

Spectacle I

Here is the extent of the notes I took when I sat under the canopy of the cottonwood tree, waiting for Lo Lo to begin:

Lo Lo

Giant Cottonwood tree—at sunset

BJM in red outfit—blankets & towels all over the ground

Sandias in the background

Newly irrigated fields—water running in the small canals

Richfield Orchard & Farms (?)

Los Poblanos Open Space

People Reconnecting—

A Hawk and a Hacksaw playing

Ropes hanging down

People sitting on logs

And then I stopped writing. The performers had come out, and I was sucked into the unfolding spectacle before me—two capable and serious musicians and two capable and serious performers, in front of two dozen or so capable and serious audience members. Oh shit! I thought, this might be the real deal. So, I set my ballpoint pen and notebook in the dirt at my feet and gave over to it all.

Here it is. Always been. A strange flame. Inside, inside out.

Billy Joe Miller and collaborator Allie Hankins drew inspiration from Loie Fuller's life, choreography, costume, and lighting designs for Lo Lo. The shapes of the fabric, the dramatic lighting (mostly toward the end of the night), the exaggerated movements, are all threads tied back to Fuller's sense of drama and transformation. And maybe I'm just ignorant or ill-informed, but I didn't know any of this at the time. I was fresh on the heels of a meeting about the Fulcrum Fund and felt that on some level had infiltrated an art constituency of which I had previously not been part. I was the Russian spy embedded in a 1950s American neighborhood, looking for the root of Americanism or military launch codes, or, in this case, looking for something close to value and meaning in two people communicating directly to one another underneath a tree.

Instead of Fuller's grand stage or elaborate silk costumes, though, Miller and Hankins performed in simple red and white outfits. Modest and bucolic, covered in dust, they unveiled their abstract drama in front of a veil of live music provided by two musicians—Heather Trost and Jeremy Barnes (A Hawk and a Hacksaw). Everything was simple and essential. Even the short title of the performance added to its specific visual and aural quality. The doubling of the word in your mouth and on paper. The rigidity of the 'L'. The hole of the 'O'.



Spectacle II

In my head, spectacle is not about scale but about the suspension of time. It's impact is overwhelming and awe-inspiring. Maybe it's watching a field of oil derricks pump in the same rhythm, or maybe it's watching 3 million fire ants bond together for survival after a flood. Spectacle is where the viewer stands dumbfounded in front of the beautifully uncanny.

While watching Lo Lo, I thought I knew what it meant when Miller and Hankins made dramatic arm motions toward one another. I knew what it meant when they were tied in a giant cat's cradle of rope, pulling apart yet still held together. I think I knew what it meant when Barnes' hammered

“What it meant is that the persistent replacement of actuality with virtuality can numb us to the intensity of the people and the spaces around us. There are just too many ways not to pay attention. ”

dulcimer hit out into the night and coyotes called back to the musician (this actually happened). Or when an all-female choir chimed in with the chant of “Here it is. Always been. A strange flame. Inside, inside out.”

What it meant is that the persistent replacement of actuality with virtuality can numb us to the intensity of the people and the spaces around us. There are just too many ways not to pay attention. It meant that the self is enough. And that love is enough and that friends and nature are enough; as long as we pay attention to them.

And I say this as someone inured to the disappointment of the art experience over the past 10 or so years! Lo Lo was a fecund intersection of experiences, and even in its fleeting essence, that night, under a cottonwood tree, I wanted to sing with the chorus. After all, I had figured out the words: Here it is. Always been. A strange flame. Inside, inside out.

Lo Lo
Performance by Billy Joe Miller and Allie Hankins
Live music by Heather Trost and Jeremy Barnes
Textile art by Colleen Davy
Video by Jesse Littlebird

“...how things get done in the Albuquerque arts community: take what you love and find a way to share it, seriously and independently.”



DRY MTN

Aryon Hopkins was another 2016 awardee of a Fulcrum Fund grant. With collaborators Jesse Littlebird and Eric Martinez, Hopkins founded DRY MTN, a collaborative art publication based in Albuquerque. The trio side steps the need for gallery exhibitions and outside approval to ‘make art’. Their large format printing project engages the community at all levels and opens up artistic production in a non-biased, non-authorial, non-traditional way. DRY MTN is how things get done in the Albuquerque arts community: take what you love and find a way to share it, seriously and independently.

2016 PROJECTS

The Edible Carnival

Lead Artist: 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. It is an exploration of new and old technologies, performed and explained for a wide audience. In addition to staging *The Edible Carnival* in public locations for demonstrations and viewer interaction, artist Russell Bauer created an open source database of technical documents for his *Rotisserie Chariot* and *Rotisserie Rickshaw*, two theatrical nomadic rotisseries that use steam and thermoelectric power to cook food.

LAUNCH Sculpture Residency

Lead Artist: Sheri Crider, Albuquerque

LAUNCH is the first chapter of an innovative residency project based at The Sanitary Tortilla Factory in Downtown Albuquerque. A curatorial team selected two artists/groups to participate in two, six week projects that emphasized community engagement components. The focus area was on two types of sculptural production: waste stream utilization and socially engaged projects. The artists selected for the residency utilized the fabrication and exhibition spaces at The Sanitary Tortilla Factory (STF). Each residency consisted of an exhibition, public talk and an educational component in which the artist presented material pertinent to waste and recycling to local high school students.

Broken Boxes Podcast

Lead Artist: Ginger Dunnill, Glorieta

Broken Boxes Podcast is an interview format project which highlights primarily Indigenous and activism-based artists who are affecting change through their work. This podcast platform allows for the artist to speak in their words, about their ideas. The question at the core of this project is simply: What makes the human make the art? In August of 2017, Ginger Dunnill and collaborator Cannupa Hanksa Luger organized an exhibition of new works comprising 50 artists who have been featured on Broken Boxes Podcast since 2014.

The Small Engine Gallery

Lead Artist: Bradford Erickson, Albuquerque

The Small Engine Gallery is an alternative exhibition/multi-use space that is dedicated to creating new opportunities for local artists to bring their practice out of the studio and into an open format creative space. Lead artist Bradford Erickson and collaborators Jackie Riccio and Luke Hussack work to foster the creativity, personal expression and artistic development amongst the community by focusing on the education of both students and emerging artists on the finer points of being a practicing artist. This award from the Fulcrum Fund supported general operating expenses for their 2016/2017 exhibition schedule and allowed The Small Engine Gallery to continue to its mission of supporting local artists by providing a space to present their work free of charge.

She/Rider

Lead Artist: Roberto Espinosa, Albuquerque

Lead artist Roberto Espinosa, cinematographer Michael Powers and sound engineer Christopher Robleto-Harvey explore gender diversification in car culture in their film *She/Rider*. 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. The project is featured as a multi-media construct, with various platforms becoming its voice and venue, including interactive online activities, interviews and still photographs.

What Becomes

Lead Artist: Jane Gordon, Albuquerque

Acknowledging the often collaborative nature of ceramics, artists Jane Gordon and Jennifer DePaolo gathered neglected plaster molds from collections around the city, and invited the public to create communal sculptures by pressing clay into them to capture their form. This newly re-appropriated odd cast of characters left behind from late 20th century knickknack manufacturing was transformed into a sculptural installation that revealed new truths about our culture, identity and agency.

DRY MTN

Lead Artist: Aryon Hopkins, Albuquerque

Lead artist Aryon Hopkins and collaborators Jesse Littlebird and Eric Martinez created a hand-customized, large format printed publication focused on photography and screen printing which was distributed free throughout the city. To celebrate the launch of each issue, popup printing parties provided unique opportunities for the public to screen print additional graphics and content from participating artists onto each publication and assemble their own magazine.

Off Lomas

Lead Artist: Candice Hopkins, Albuquerque

In December 2015, a privately-owned narrow strip of land (an "odd-lot," left over from the widening of Lomas Boulevard), was transformed into a site to exhibit public art. Off Lomas hosts temporary artworks by four artists per year. Curators Candice Hopkins and Raven Chacon used the funds to support artist fees, materials and marketing for works by leading international and local artists Jimmie Durham, Rebecca Belmore, Ellen Babcock, Jason de Haan & Miruna Dragan and Black Spirituals.

ABQ Zine Fest (ABOZF)

Lead Artist: Marya Jones, Albuquerque

ABQ Zine Fest is an annual, free public event that celebrates DIY (do-it-yourself) and unconventional artistic expression. 2016 was its 6th year. Albuquerque's vibrant zine and independent publishing culture is inclusive of professionally-trained, self-taught and amateur artists alike, all of whom are committed to community, intellectual and artistic exchange. Through workshops, discussions and the exchange of ideas, ABOZF nourishes the expansion of zine creation in Albuquerque and highlights the innovation and diversity found in zine making.

Lo Lo

Lead Artist: Billy Joe Miller, Albuquerque

Billy Joe Miller and collaborator Allie Hankins created an outdoor performance and installation inspired by their mutual interest in Loïe Fuller. As a pioneer of modern dance, Fuller is best known for her way of manipulating voluminous folds of silk illuminated by colored light. As a means of combining shared interests of dance/performance, textiles as the transformative capabilities of costuming, light installation, feminism and/or the queering of the feminine in relation to the male gaze, Miller and Hankins presented a performative meditation on these themes that manifested as an opulent, textured and immersive outdoor performance and installation that interwove their respective art practices.

Present Cartographers

Lead Artist: Daisy Quezada, Santa Fe

The collective Present Cartographers (Daisy Quezada, Lois Klassen & Sylvia Arthur) developed 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, this team of artists and writers emerging from Santa Fe Art Institute's (SFAI) Immigration / Emigration thematic year in 2015/2016 produced an innovative collection of texts and print-based artworks.

2017 PROJECTS

GRAFT Gallery/Collective

Lead Artist: Jazmyn Crosby, Albuquerque

GRAFT is a gallery space in the Barelás neighborhood run by a collective of five artists whose goal is to provide artists with the freedom to experiment with non-commercial, site-specific and ephemeral work. They present unconventional, thought-provoking art to a broad public audience. The project includes ten months of new exhibitions, programming and public events at the gallery and supports the expansion of existing programming to include professional development and skill-share workshops. (Although Jazmyn Crosby applied as the lead artist for this grant, the collective specifies that it does not have a leader.)

So This is Art

Lead Artist: Diana Delgado, Albuquerque

So This Is Art (STIA) is an experimental art collaboration that creates original performances through a process that utilizes public input to generate specific types of information or raw material from which the show is created. The project includes a performance and its subsequent documentation that will be used to promote free workshops and STIA's continued artistic practice.

Radical Abacus

Lead Artist: Caley Dennis, Santa Fe

Radical Abacus is an artist-run, DIY exhibition space in a converted warehouse in the Siler/Rufina industrial zone of Santa Fe. It aims to encourage the making and showing of rigorous work by emerging artists with an emphasis on experimental and installation-based art. Funding supports the presentation of six public exhibitions over the course of a year, as well as an additional one-night performances and screenings.

The Alchemical Trace: Transformation and Resilience in Recent Work by LGBTQIA Artists

Lead Artist/Curator:

Ray Hernández Durán, Albuquerque

The Alchemical Trace: Transformation and Resilience in Recent Work by LGBTQIA Artists was an exhibit in conjunction with the 15th annual Southwest Gay &

Lesbian Film Festival, the largest event of its kind in this region of the country. With a focus on community resistance and survival, the exhibition included recent work by a diverse group of emerging LGBTQIA artists from New York City, Chicago, San Francisco, Los Angeles, Las Vegas and Albuquerque. Their work addressed themes of healing, growth, memory and persistence. In addition to the exhibition, a lecture series and art film screenings were held and an exhibition catalog was published and distributed free to the public.

Resolana

Lead Artist: Joanna Keane Lopez, Albuquerque

Resolana is a public art project composed of a south-facing, half-mooned adobe wall embedded with mirrors that reflects the audience and landscape. Derived from the New Mexican term that means "the place where the sun shines," *Resolana* acts as a public art space for dialogue and performance and as a place in the community where people can gather to converse, share and reflect.

Dancing Earth Documentary

Lead Artist: Blackhorse Lowe, Albuquerque

Dancing Earth is an indigenous contemporary dance company created by Rulan Tangen, internationally regarded dance artist, independent dancer/performance artist and actress. She is the founding artistic director/choreographer of Dancing Earth, a grass roots, project-based Indigenous contemporary dance initiative. Funding for this project supports the creation of a full-length documentary focusing on the artistic process of creating, collaborating and articulating movement from beginning to end.

Vessels & Voids

Lead Artist: Manuel Montoya, Albuquerque

Vessels and Voids is a podcast about the intersections of globalization and creativity. Each episode explores a void in our world along with an exploration of vessels that we use to orient ourselves and create meaning. From natural and man-made voids (oceans, deserts and failing nation-states) to literal and abstract vessels (ships, borders, art, objects, money and Marvel Avengers), this podcast weaves together

artist perspectives, community voices, academic research, classic literature and popular culture (visual, material and musical) in pursuit of answering timeless questions about meaning, truth, creativity and connection.

The Art of the Machine

Lead Artist: Shannon Murphy, Santa Fe

The Art of the Machine is a block-party-style event that showcases artists, makers, creators, performers, crafts people and mad scientists who work at the intersection of art and machine. The event takes place within the Siler/Rufina nexus, the industrial district in the heart of Santa Fe where artists of all kinds work alongside tradespeople and mechanics, who are drawn by the availability of low-cost space. *The Art of the Machine* celebrates the identity of the district and highlights the creative potential of overlap between its contrasting subcultures by showcasing machine-centric visual, functional and performative art.

Migrations

Lead Artist: Candy Nartonis, Albuquerque

Migrations is an exhibit at The Sanitary Tortilla Factory in early 2018 and a series of events that seek to contextualize and document the current public debate about immigration and sanctuary.

Life Arts Laboratory

Lead Artist: Amy Pilling, Santa Fe

Life Arts Laboratory (LAL) is a modular, mobile studio for artists. It allows for the experimentation with and the creation of artworks inspired by living organisms and nature's processes. Designed as a mobile, reusable kit, numerous art projects and institutions may use LAL. It is loaned to artists and organizations so that the public can access hard-to-find materials and equipment to create artwork and exhibitions inspired by nature and scientific observation.

Stand

Lead Artist: Ahni Rocheleau, Santa Fe

Confluence Collective, a core partner for the Equal Justice artist residency at the Santa Fe Art Institute in April 2018, is conveying artists and regional indigenous

environmental activists to plan a participatory sculptural installation/performance. Consisting of sculptural objects, human bodies wearing art based attire and multi-media projection, *Stand* expresses an aesthetic, yet studied response to the history of environmental racism in New Mexico's energy sacrifice zones of the Greater Chaco region. This project aims to galvanize action for greater climate justice and to raise consciousness around issues of safe air and water, as well as a habitable environment and climate.

Santa Fe Zine Fest

Lead Artist: Bucket Siler, Santa Fe

Santa Fe Zine Fest hosts a yearly free festival that celebrates zines, comics and other forms of alternative press and DIY media with the goal of encouraging a greater community between diverse creators of independent publications and art in Northern New Mexico. Now in its second year, the festival spans over 24 zine publishers, showcasing their independently published art, illustration, photography, comics, poetry, fiction and nonfiction.

Visiting Curator Series

Lead Artist/Curator: Nancy Zastudil, Albuquerque

Independent curator Nancy Zastudil is initiating a Visiting Curator Series by inviting three curators to Albuquerque to meet with numerous local artists for the purpose of increasing their exhibition opportunities and professional relationships. Artists are selected through an open call from which the visiting curators select the artists to visit. Each visiting curator gives a public talk that incorporates their experiences with the local artists with whom they have interacted.



JURORS



2016:

ROMI CRAWFORD Ph.D. is Associate Professor in Visual and Critical Studies and Liberal Arts at The School of the Art Institute of Chicago (SAIC). Her research revolves around formations of racial and gendered identity and the relation to American film, visual arts and popular culture. She was previously the Curator and Director of Education and Public Programs at the Studio Museum in Harlem and founder of the Crawford and Sloan Gallery (NYC). Her publications include writings in *Art Journal*; *Cinema Remixed and Reloaded: Black Women Film and Video Artists*; *Black Light/White Noise: Sound and Light in Contemporary Art*; *Frequency*; *Art and Social Justice Education: Culture as Commons* and *Service Media*.

AL MINER was Assistant Curator of Contemporary Art at the Museum of Fine Arts (MFA), Boston, where he curated numerous exhibitions. Prior to the MFA, he worked at the Hirshhorn Museum and Sculpture Garden and the Smithsonian Institution's Museum of Modern and Contemporary Art in Washington D.C. where he curated projects with Dan Graham and Yoko Ono. He has received fellowships from the Association of Art Museum Curators (AAMC), Goethe-Institut in Washington, D.C., the American Alliance of Museums (AAM), Artis Foundation, the D.C. Commission on the Arts and Humanities and the Smithsonian Institution among other honors.

JOEY REYES is Curator of Engagement & Dialogue at Movimiento de Arte y Cultural Latino Americana (MACLA) in San Jose, CA. He organized the exhibitions *Unmasked*, *Breaking Point*, *Voces de Desierto* (Voices of the Desert) featuring Guillermo Galindo and Quinteto Latino; *PLACAS: The Most Dangerous Tattoo*, by Paul S. Flores and featuring Ric Salinas of Culture Clash; and, *City Portraits* (Retratos de Ciudad) a solo exhibition by Marcos ERRE Ramirez. He serves as MACLA's representative to the National Performance Network and Visual Artists Network.

2017:

KERRY DOYLE is the Director and Chief Curator of the Ruben Center for the Visual Arts at The University of Texas at El Paso. Doyle specializes in curatorial projects that are interdisciplinary, participatory and performative, with a special focus on the US-Mexico border as subject and site. She holds a B.A. in Political Science from De Paul University, Chicago, and a B.A. in Drawing and Printmaking and M.A. in Latin American and Border Studies from the University of Texas at El Paso. She was a 2014 graduate of the Getty Leadership Institute and 2009 Fellow at the Smithsonian Institute for Latino Museum Studies.

RENÉ MORALES is Curator at Pérez Art Museum Miami (formerly Miami Art Museum), where he has organized nearly 40 exhibitions. Prior to PAMM/MAM, Morales worked at The Museum of Art, Rhode Island School of Design and interned in the Painting and Sculpture department of the Museum of Modern Art, New York. Morales earned a B.A. from Swarthmore College and an M.A. in Art History from Brown University.

LOWERY STOKES SIMS, recently named one of the Most Influential Curators by Artsy, is the retired Curator Emerita at the Museum of Arts and Design. She served as Executive Director and then President of The Studio Museum in Harlem and was on the education and curatorial staff of The Metropolitan Museum of Art. A specialist in modern and contemporary art, she is known for her particular expertise in the work of African, Latino, Native and Asian American artists. Sims holds a Ph.D. in Art History from the Graduate School of the City University of New York and has received seven honorary degrees. She holds a B.A. in Art History from Queens College, City University of New York, and a M.A. in Art History from Johns Hopkins University.

FULCRUM FUND

Now in its second year, the Fulcrum Fund is an annual grant program of 516 ARTS, as a partner in the Regional Regranting Program of The Andy Warhol Foundation for the Visual Arts, which aims to support vibrant, under-the-radar artistic activity by partnering with leading cultural institutions in communities across the country. The Fulcrum Fund is one of eleven re-granting programs developed and facilitated by organizations in Baltimore, Chicago, Houston, Kansas City, Miami, Minneapolis, New Orleans, Portland (OR), Portland (ME) and San Francisco.

The Fulcrum Fund aims to foster the development and presentation of artist-led projects and programs that are open and accessible to the public. In accordance with the mission of 516 ARTS to forge connections between art and audiences, the Fulcrum Fund seeks to support artists and projects that generate meaningful shared experiences that are created in a collaborative spirit. These awards serve as springboards for artistic processes that are adventurous, experimental and forward thinking, while celebrating projects that do not fit into the traditional museum and gallery systems.

516arts.org/fulcrumfund

FRONT COVER: Aryan Hopkins, DRY MTN

BACK COVER: Candy Nartonis, *Maxed Out*, 2016, cast iron, black rice



516
ARTS

