

Here & There: Seeing New Ground

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June 2 - July 11, 2009

An exhibition for LAND/ART

www.landartnm.org

Curated by 516 ARTS with
Nancy Marie Mithlo and Marcella Ernest

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516 ARTS
516 Central Avenue SW
Albuquerque, New Mexico 87102
505-242-1445
www.516arts.org

Front Cover: Peter Seward, *Wind Farm Survey* (detail), 2008, intaglio print

Back Cover: Shelley Niro, *Tree*, video still

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Introduction

This exhibition kicks off LAND/ART, the six-month collaboration exploring land-based art in New Mexico. *Here & There: Seeing New Ground* does not necessarily include any of the traditional approaches to the genre of Land Art, but rather, it broadly examines diverse ways in which the human imagination relates to the natural world, and explores issues around the measure of time in nature — a subject at the core of the original Land Art movement. The exhibition raises many questions. For example, how do people from different cultures and eras describe their experience of the natural world? And how does our description of nature affect our experience of it?

Here & There: Seeing New Ground was developed by five curators working together: Nancy Marie Mithlo, Assistant Professor of Art History and American Indian Studies at the University of Wisconsin, Madison, experimental film artist Marcella Ernest and three of us on the staff of 516 ARTS — Rhiannon Mercer, Francesca Searer and myself. We each brought our own particular interests, curiosity and intuition to the process.

The result expresses a wide range of cultural and artistic diversity. Featured artists include Native and non-Native as well as established and emerging artists from a variety of backgrounds from across the United States as well as Canada, Australia, Ireland, Vietnam and the Phillipines. The work includes experimental films, a 25-foot high tornado made of hot pink hoola hoops, a vintage Navajo film, a crocheted wall installation made of black yarn mapping the carbon footprint of the artist's travels, and a wide range of work that stretches the imagination and challenges us to look at humans' relationships with nature from different perspectives.

Historical inquiry, time, nostalgia and preservation come into play in many of these artists' examinations of land. Timothy Horn recognizes the fact that part of New Mexico was once covered by an inland sea, and he senses traces of that in the landscape. He also looks to the more recent past of the 18th century to re-examine imaginary qualities of pastoral landscape and motifs of organic growth of the Rococo era. Cheryl Dietz's drawings play with landscape perspectives to explore the line between "what is built, what grows, what is felt and what is imagined." Norman Akers merges

personal and cultural perspectives to examine evolving social and historical boundaries. Karl Hofmann's off-site installation is a large-scale interpretation of the mountain Grosser Mythen in the Swiss Alps, a famous subject for Romantic artists and writers for centuries, revisioned here out of scrap wood, cardboard and junk mail to explore contemporary and historical ideas of the Sublime as a source of inspiration. Pipo Nguyen-duy's work refers back to the paintings of the Hudson River School to deconstruct ideas of landscape as the Garden of Eden and a symbol of nationalism and optimism. Peter Seward's work questions notions of progress. He describes his paintings as "ghostly, glazed scenes of another era," which "question what the present is conjuring from the past — knowingly or unwittingly — as if the pulse of every place is a continuum, not a series of isolated events."

Languages for communicating about land and place are a central subject for many of these artists. Lordy Rodriguez and Leah Siegel both work with cartography in an abstracted context, turning the language of mapping into what Siegel describes as "an ideal metaphor to shake images loose from their referents." In the Project Room, John Wenger's video work showcases the open-ended process of developing new aesthetic vocabularies, developed from his pioneering work bringing art students into the wilderness. Rachael Nez uses technology and digital media as a contemporary format for storytelling about language and land. Laurie Anderson uses a "telegraphic" language to describe nature in both English and Japanese, merging sound and images in a film of haiku-like short stories about nature, artifice and dreams.

The exhibition reflects on environmental awareness from many angles — spanning aesthetic, spiritual, political and historical aspects of the natural world. I would like to thank the co-curators of this exhibition and all of the phenomenal participating artists.

Suzanne Sbarge
Exhibition Co-Curator
Executive Director, 516 ARTS

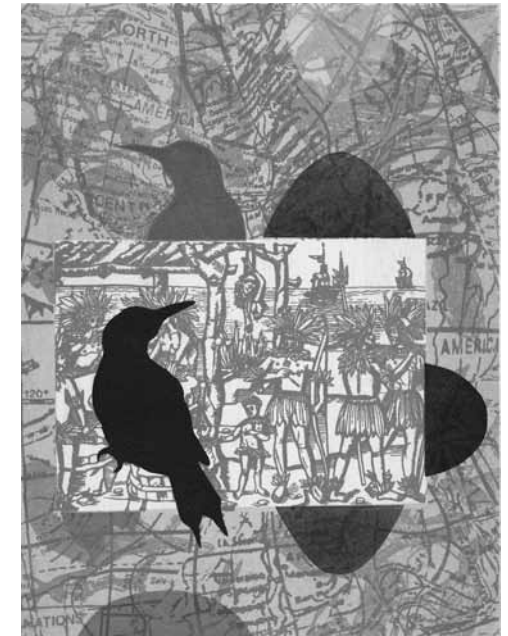
Norman Akers

Lawrence, Kansas

What was asked for
won't step into view
Coyote jumps
 onto asphalt running west,
dreams reoccur,
lightning strikes
 the same nerve ending twice.

— Sherwin Bitsui

Red Light is from Shapeshift
University of Arizona Press, 2003



“How we experience land through art becomes a way to articulate the private and the public self through site and sound. Abandoning the clichés of sunsets and feathers, each artist in this exhibition articulates an imaginative way to physically create a sense of place. The integration of Indigenous artists within the exhibition, not being segregated as a separate examination, presents an expression of our land that is both political and physical, creatively illustrating an inclusive, complex belonging.”

— Marcella Ernest
Exhibition Co-Curator

“My recent monoprints seek to define and redefine my personal reflections on place, spirituality, history and the established boundaries from which these evolving ideologies emerge. Visual images of maps, tops, lunchboxes, birds and turtles serve as signifiers for entrenched cultural histories and personal beliefs. These symbols are layered forming a visual field where conscious and subconscious thought converge to express both a personal and cultural perspective on place. By creating a new landscape where our experiences, memories and histories cross over the prescribed boundaries imposed on us by external forces. I seek to define new territories through a personal awareness of the ongoing evolution of social and historical boundaries.”

New Arrival, 2008, monoprint, 9.875 x 7.625 inches

Laurie Anderson

New York, New York



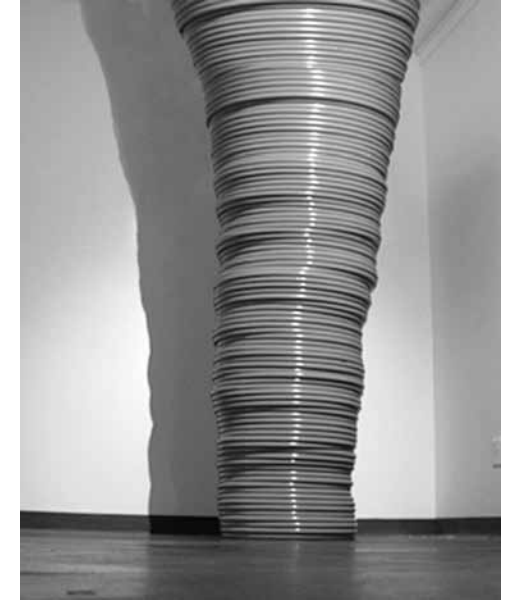
"I was inspired by the present tense and directness of haiku. In this film I tried to use telegraphic language to describe the scale and sensuality of nature."

Hidden Inside Mountains is a film of short stories about nature, artifice and dreams. Located in a fictitious world of theatrical spaces, the stories unfold through music, gesture, text passages and the poetry of variously juxtaposed, evocative visual images. Both joy and loss are expressed in the film's dreamlike texts, written by Laurie Anderson and presented in both Japanese and English. The film's haunting music features violins, bells, dog barks and melody as well as many of Laurie Anderson's signature electronic sounds.

Hidden Inside Mountains, 2005, still from HD film

Leticia Bajuyo

Hanover, Indiana



"I find visual and tactile inspiration in objects, materials and activities that are ordinary, but have the potential to maintain a voice when combined or altered. In my sculptures and installations, I utilize recognizable experiences to question cycles of desire, consumption, and 'the pursuit of happiness'.... In *Yard Upkeep*, the cyclical nature of air fresheners, Christmas tree farms and yards are brought together in small, protected square plots. In *Forces of Nature: Tornadoes and Hula-Hoops*, the hoops combine into a large slinky. The inexpensive slinky seems so simple, but the physics of the spring and theories of Hooke's law visualize the limits of stress that can be endured before it cannot be corrected when the stress is removed."

Forces of Nature: Tornadoes and Hula Hoops, 2007, PVC tubing, paint, dimensions variable

Alfred Clah

Greasewood, Arizona



Above: Spider web made of string by AC, Sol Worth Papers, UTP 50 W933, Box 16, Envelope 31, Photo R-4.

Below: MS metal hoop, Alfred Clah's *Intrepid Shadows*, Sol Worth Papers, UTP 50 W933, Box 16, Envelope 32, Photo R-121. Collection of the University of Pennsylvania Archives.

The World Outside

It is rare to have visual documentation of the moment in time when ideas shift, the ground moves and a significant amount of thinking people can state with clarity that now a movement is underway. In recent history, these moments might include, let's say, Elvis and his rocking pelvis, Buzz Aldrin on the moon, or maybe more current photos of a smiling Obama and family in the political press. Folks might be less attuned to these shifts in the American Indian cultural landscape, but for those in the know, *Intrepid Shadows* is that moment.

It has been said of this film that, "This is one of the most complex films made by the Navajo. It is one of the least understood by the Navajo and most appreciated by 'avant-garde' filmmakers in our society." The visual techniques of merging man and the environment in this 16mm, black and white, silent, 18-minute film are described by its chroniclers as "almost indescribable movements."

Intrepid Shadows by Alfred Clah is a central contribution to our understanding of unique visual registers. This 1966 film was produced as a part of a larger research project led by anthropologist John Adair and film communications scholar Sol Worth titled *The Navajo Film Themselves* project. The thesis of these scholars' research was simple: "If film is like a language, then are there different languages of film?" The answer is a resounding yes.

The product, described as "intensely Navajo in content and manner" chronicles the journey of man from life out of balance to life in balance, using motion to convey meaning. It is most importantly a meditation on man's identification with the environment when his very existence necessarily threatens the well-being of nature. The filmmaker, Clah, an Institute of American Indian Arts student in the 60s, explains his self-portrait by explaining, "I am an intruder. I find myself the intruder everywhere — well, I want to intrude in myself too. I want to find out more about myself — see what happen - see what happen to me...I'm making films about the inside. I like to see scenes that people never expected, the legends, the gods." In accomplishing this aim, Clah opens the way for others to do the same. His registers — the long-take, the attention to the still and wild movements of sky and tree, the observant shadow-watcher — his registers awaken a simultaneous recognition of difference and sameness in our vision of the world outside.

Nancy Marie Mithlo
Exhibition Co-Curator

Cheryl Dietz

Albuquerque, New Mexico



"The textures of the New Mexico landscape envelop me. Superimposed and entangled, land and sky seem to blur memory with experience. Whipped and tipped, this environment wrangles smooth against rough and calm against turbulent with temperatures and visual aspects swinging wide like emotions on a roller coaster. In my work, orientation is not a rule; what is built, what grows, what is felt and what is imagined are all combined to express an environment of disruptive and unpredictable beauty."

Everyday Out of Order, 2008, graphite on paper, 32 x 24 inches

Karl Hofmann

Albuquerque, New Mexico



OFF-SITE INSTALLATION
Gold Street Lofts, 104 Gold Street SW
Downtown Albuquerque

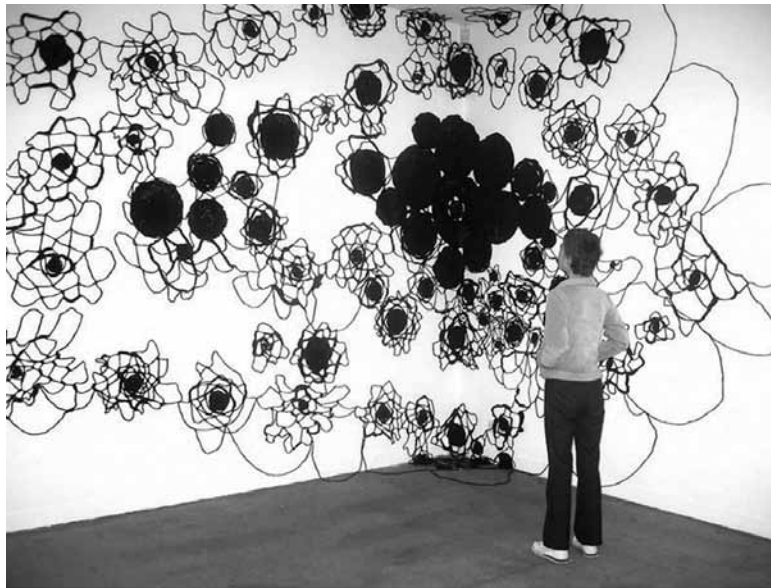
"COLOSSUS is a collaborative, site-specific art installation created in collaboration with the students of Bret Aaker at Amy Biehl High School. We have produced a large-scale interpretation of the mountain Grosser Mythen in the Swiss Alps, a famous subject for Romantic artists and writers for centuries, revisioned out of scrap wood, cardboard and junk mail. The goal of this project has been to create a thought-provoking, visually powerful installation using waste-stream materials to explore contemporary and historical ideas of the Sublime as a source of inspiration."

Above: Grosser Mythen, Switzerland

Below: COLOSSUS, 2009, scrap wood, cardboard, junk mail, 30 x 18 x 13 feet

Katie Holten

New York, New York



"137.5 Degrees is a record of my personal travel through space and time over four months. During each of my recent journeys — whether by automobile, train or airplane — I created a separate segment of this composition now assembled onto the gallery wall. Metaphorically woven into the complex system of unfolding organic lines is my personal travel path — and the carbon footprint I leave behind each time I rely on non-sustainable modes of transportation... It all started on the subway. I was addicted to crocheting after being taught to make circles for a collaborative project. And then one day on the C-train I realized that rather than going around and around in circles, I saw that it was more like a living thing. I could make something in three dimensions that was like drawing. Around the same time I was reading about mathematics in nature, and 137.5 Degrees gave a name to what I was crocheting."

137.5 Degrees, 2002, crocheted yarn and tacks
Courtesy of Klemens Gasser & Tanja Grunert, Inc., New York and LMAK Projects, New York.

Timothy Horn

Santa Fe, New Mexico

"Silk Purse (Sow's Ear) and Mutton Dressed As Lamb are made of transparent rubber. I was inspired by the imaginary qualities of pastoral landscape and motifs of organic growth in a wall sconce by 18th century cabinet-maker Thomas Chippendale. The Rococo era flirted with illusion and use of faux materials. My interest was the terrain of slippage between the natural and artificial world. Regarding Medusa, I have been intrigued with the invented rules and role of subjectivity in Ernst Haeckel's scientific study of the natural world. I also am fascinated by the fact that part of New Mexico was once covered by an inland sea, and do sense traces of that in the landscape all the time."



OFF-SITE INSTALLATION
Medusa by Timothy Horn

July 10, 6-8pm & July 11, 12-5pm
1711 Painted Sky Road, Santa Fe

Timothy Horn's *Medusa* is a 9-foot wide, 800-pound chandelier-like structure made of transparent silicone rubber. It is based on engraved images of jellyfish by 19th-century German zoologist Ernst Haeckel, who created drawings of microscopic lifeforms and marine creatures. Haeckel's attempts at rendering these ephemeral organisms were flavored by his imagination, at a time when technology did not allow for them to be recorded more accurately.

Silk Purse (Sow's Ear), (detail), 2005, transparent rubber, 47 x 34 x 6 inches
Medusa, (detail), 2006, silicone rubber, copper tubing, fiber optics, 9 feet diameter
Courtesy of Hosfelt Gallery, San Francisco

David Nakabayashi

High Rolls, New Mexico



“One day I walked out onto the mesa to look for arrowheads and clear my mind. I searched for hours in the fading autumn sunshine and finally laid down in the dirt having found nothing. The red cliffs and pine forested hills rose about me like a cocoon and I turned my face to the sky. A gray fox walked up and sat down nearby and looked at me calmly. The fox slowly circled me, approached, retreated, defecated and eventually laid down fifteen feet away. We watched each other lying there in the dirt for a while. Then the fox stood, stretched and strode off into the trees. I followed but could not find him and gave up. I stood there taking in the land. As I turned to go I looked down and found a perfect obsidian arrowhead by my foot.”

The Arrowhead The Fox Gave Me, 2008, oil and acrylic on canvas, 66 x 52 inches
Courtesy of Box Gallery, Santa Fe

Rachael Nez

Santa Fe, New Mexico



“Although my tribe can often be very complex, the true beauty of who we are is incredibly straightforward. Family, language, land. I deliberately tried to create this piece to embody that very simple essence. My newest experimental short, *Beautiful in English*, is an expression of the very simple beauty that creates who we are as Navajo people, our land and our language.”

Beautiful in English, 2009, video stills

Pipo Nguyen-duc

Ashland, Oregon



"I arrived in the United States as a refugee from Vietnam in 1975. As an American, my illusory Garden of Eden was made unstable by the September 11th event. For the first time since 1975, I face a familiar feeling of uncertainty, fear and insecurity that I thought had been suppressed and forgotten... This series of large, staged, color, narrative photographs question the historical depiction of the American landscape as the Garden of Eden. The historical strategy of utilizing the landscape as a metaphor for nationalism and optimism as evident in the paintings of the Hudson River School provides the background for my visual thesis... My current photographs deal with humanity in the context of the post-apocalyptic landscape... portraying the death and despair as well as the hope and regeneration that face the inhabitants of the contemporary political and psychic landscape."

Snipers from the series *East of Eden*, 2007, lightjet print on Sintra, 45 x 60 inches
Courtesy of Sam Lee Gallery, Los Angeles

Shelley Niro

Ontario, Canada



Tree

"Personifying Mother Earth, she walks through her domain. She observes her environment and what has happened to it. She weeps. Her skin has been violated, damaged and war torn. She remembers the past and imagines the future. What is there to do but start again and again."

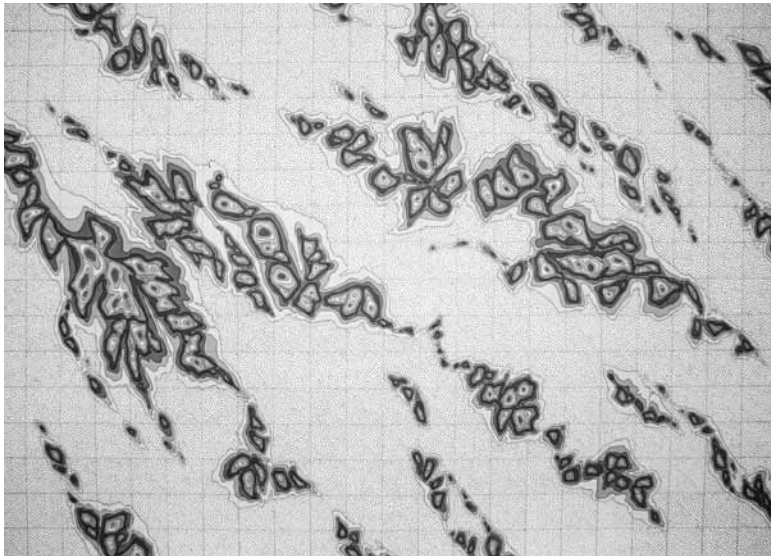
Hunger

"*Hunger* visualizes the evolution of man. In the beginning humans have always looked to the skies and have prayed to the creator asking for help in the pursuit of harvests and crops. This has sustained civilizations for millennia. As the world continues to spin, so have the appetites of its dependents. Forests are clearcut and in its place are monuments of earning and learning. Contemporary hunger is never satisfied. A different evolution is taking place. Knowledge is now the craving. Prayer, no longer a part of the daily ceremony; in its place, the satisfaction of thinking we are participating in belonging in the construct of the world as we know it."

Tree, 2006, video still

Lordy Rodriguez

Hayward, California

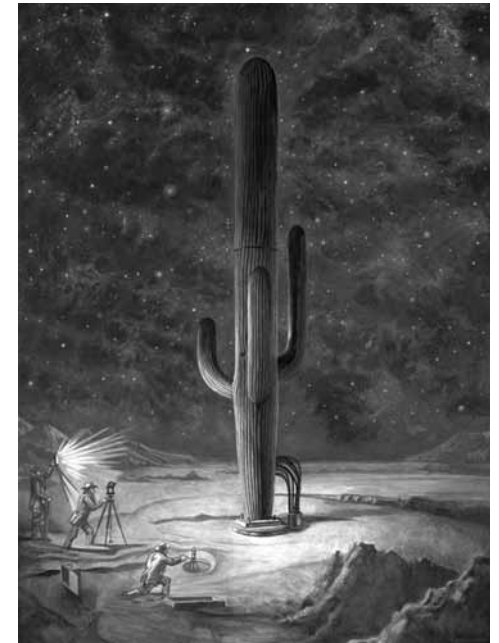


"Appropriating the visual language of cartography allows me to experiment with the semiotics associated with maps... Informed by road trips across the American terrain, I create places that can and do exist but originate in my perception of place... With each new body of work, I am stripping down the characteristics that define mapping. Some of the more abstracted works experiment with omitting text and the biases that go with them... Some series deal with a pure abstracted landscape using geology as the main source. How we interact with maps that are convincing, yet off or askew in some way, creates a dialogue with the viewer that only emerges when one looks at a map and has no idea what it means. This disjunctive understanding of one of the most recognizable visual language systems in the world is a source of material for my work."

Mountains in Salt Flat Valley, 2007, ink on paper, 36 x 48 inches
Courtesy of Artist Pension Trust, Los Angeles.

Peter Seward

Lake Placid, New York

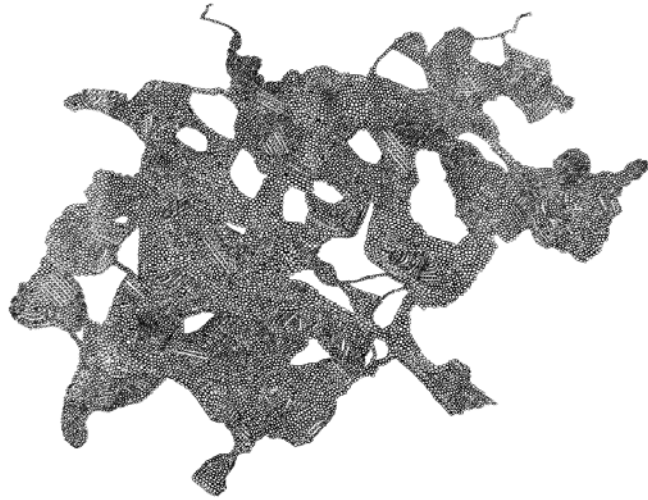


"My work explores themes of technology, infrastructure and preservation, addressing the perceived conflict of tall structures amidst the natural environment. Whether cellular telephone towers disguised as sacred icons, or the hopeful promise of a wind turbine farm, these images speak to an ambivalence to 'progress.' In the 1870s, New York State surveyor Verplanck Colvin brought signal towers and technical innovation into the wilderness, while advocating for preservation and the creation of the Adirondack Park. This series of paintings and prints juxtaposes Colvin's initial mapping of the park and the 21st-century world of modern wireless communications towers, as now a cell-phone signal defines our 'reach.' Ghostly, glazed scenes of another era question what the present is conjuring from the past—knowingly or unwittingly — as if the pulse of every place is a continuum, not a series of isolated events."

A Pioneering Species, 2008, oil on board, 23.75 x 17.75 inches

Leah Siegel

Santa Fe, New Mexico



"*Circle Array* is an exploration of the unpredictability occurring in a mythic landscape, where strands and circular shapes emerge from profound space. It is a series of drawings of imagined worlds comprised of random patterning, where the hand-drawn spheres are visual equivalents or referents to models in software programs.... My work is about mapping, whether it is of surface topography or of the interior of the body or of imaginary spaces. Mapping employs a non-linear process of viewing, analyzing and re-presenting information to create images. Concerned with the ambiguities and protean nature of representation, I see mapping as an ideal metaphor to shake images loose from their referents... While traditional cartographic representations attempt to display certainty of location and power relations, these drawings declare the shift from 'You are here,' to 'Where are you?'"

John Wenger

Sandia Park, New Mexico



"These video examples refer to outdoor art projects created in collaboration with students in the UNM Department of Art and Art History. It took many years of teaching and refining my adventures before I felt I could successfully guide artists into the remote deserts and canyons of the Southwest. We combined the making of varied media art endeavors with Contemporary Land Use Ethics. We also developed expert strategies for residing and working in fragile, out-of-the-way places as well as in more hardened environments. Wilderness studio students were rigorously encouraged to tread softly and leave no trace on the land. The video work in his exhibition is the result of three teams of artists choreographing unusual material collisions inside a 6' x 8' video arena. They were guided by course research about non-linear process and high velocity impact dynamics. Some of the results involve ideas about improvisation, unintended visual consequences and the development of new aesthetic vocabularies. All sites were meticulously restored."

ARTISTS' BIOGRAPHIES

Norman Akers, of Osage descent, was born and raised in Fairfax, Oklahoma. He currently teaches painting and drawing at the University of Kansas, School of Fine Arts. He has had several solo exhibitions and has participated in numerous group exhibitions including *Unlimited Boundaries*, *The Dichotomy of Place in Contemporary Native American Art* at the Albuquerque Museum and *Who Stole the Tee Pee?* at the National Museum of the American Indian. In 1999, he was a recipient of the Joan Mitchell Painters and Sculptors Grant.

Laurie Anderson is one of the seminal artists of our time. Her genre-crossing work encompasses performance, film, music, installation, writing, photography and sculpture. She explores the contemporary meanings of freedom and time as well as the tangled ways in which we decide what is beautiful now. Recognized worldwide as a groundbreaking leader in the use of technology in the arts. In 2002, Anderson was appointed the first artist-in-residence of NASA. Her piece in this exhibition, *Hidden Inside Mountains*, is a high definition film created for the World Expo 2005 in Aichi, Japan. She is currently working on a series of documented walks, a new album for Nonesuch Records, *Homeland*, and an accompanying touring performance.

Leticia Bajuyo is an Associate Professor of Art at Hanover College in Indiana. She holds an M.F.A. degree from the University of Tennessee, Knoxville and a B.F.A. degree from the University of Notre Dame. Bajuyo's aesthetics have been influenced by the landscape and pace of rural communities. Being raised in a biracial, bicultural and bilingual household helped generate her interest in blending and combining dissimilar ideas and materials in search of commonalities. Her recent solo exhibitions include *pre-fab(ulous) environments* at the Olin Art Gallery at Washington and Jefferson College in Pennsylvania.

Alfred Clah produced *Intrepid Shadows* in 1966 when he was a 19-year-old art student attending the Institute of American Indian Arts in Santa Fe with a focus on Painting and Sculpture. As a participant in the *Navajo Film Themselves* project that year, Clah worked with Sol Worth and John Adair in an experimental visual anthropology field school project documented in the book *Through Navajo Eyes - An Exploration in Film Communication and Anthropology* (University of New Mexico Press 1997).

Cheryl Dietz, the daughter of a missionary minister, grew up in the conservative small towns of Northern Indiana. She settled in New Mexico in 1996. Her work is included in the City of Albuquerque Public Art Collection and she has participated in many group and solo exhibitions in New Mexico, Texas, California, Colorado, New York and Chicago. In 2003/04 she co-curated the series *Pleasurework*, an examination of women's desires, which was exhibited in Albuquerque and Pomona, California. She earned a B.F.A. degree in Painting from Indiana/Purdue University in Indianapolis and an M.F.A. from the University of New Mexico. She is a Professor of Art at Central New Mexico Community College.

Karl Hofmann is an installation artist who renders site-specific, multi-dimensional compositions using common and surplus materials such as scrap wood, house paint and cardboard. The sublime and epic are explored through his hybrid aesthetic that combines pop, funk assemblage and expressionism with a geometric, viral-like logic. Hofmann uses the interplay of color, rhythm and movement to echo a range of interests that include natural and built environments. He holds a B.F.A. degree from the University of Michigan and an M.F.A. degree from the University of New Mexico.

Katie Holten grew up in rural Ireland and studied at the National College of Art and Design in Dublin and the Hochschule der Kunste in Berlin. In 2003, she represented Ireland at the 50th Venice Biennale. She is a Fulbright Fellowship recipient, and in 2007 she had her first museum solo exhibition at the Contemporary Art Museum in St. Louis, Missouri. Motivated by cultural, political and social circumstances, Holten makes drawings, installations, sculptures, books and ephemeral works focusing on the relationship between the individual and her environment. Holten is currently developing a public art project for the Grand Concourse in The Bronx, commissioned by the Bronx Museum of the Arts and Wave Hill in cooperation with the NYC Department of Parks & Recreation (2009).

Timothy Horn is from Australia and resides in Lone Butte, New Mexico. He creates sculptures that delve into historical ideas and phenomena with a contemporary curiosity. Recent solo exhibitions include: *Bitter Suite* at the de Young Museum in San Francisco (2008); *Villa Medusa* with Hosfelt Gallery in New York (2006); and *(in)discrete objects* at the Knoxville Museum of Art (2006). Group exhibitions include: *Optimism* at GoMA in Brisbane, Australia (2008); *Andy & Oz* at the Andy Warhol Museum in Pittsburgh (2007); *Art and the Artifice of Science* at the New Mexico Museum of Art in Santa Fe (2007). His work is in the collections of the de Young Museum in San Francisco, the National Gallery of Australia and Mills College Art Museum in California.

David Nakabayashi was born in Germany and grew up in Japan, Oklahoma and Texas. He is a self-taught artist with a wide range of experience working as a cook, a cotton chopper, a musician, a naturalist, a graphic designer and an urban designer. He has had several solo exhibitions in New Mexico, Oklahoma and Texas, and has been represented in group exhibitions at El Museo Cultural de Santa Fe, the Mexican Consulate in El Paso, Texas, the Museo Regional in Chihuahua, Mexico, and galleries in Santa Fe and New York. His work is currently represented by Box Gallery in Santa Fe.

Rachael Nez is Dinè from the Steamboat community on the Navajo Nation. Her short documentary films have been screened nationally and internationally at museums, universities and film festivals. Both her professional work and her artistic efforts in media arts and film are part of an endeavor to revitalize Indigenous languages through technology and digital formats of storytelling. Her films have focused on the struggle of tribes in the Southwest with border patrol, the physical border that separates the people from their home lands, and issue of their legal rights as U.S. citizens. She is currently working on an experimental short piece about language and land, specific to the Arizona/New Mexico border.

Pipo Nguyen-duy, born in Hue, Vietnam, received an M.F.A. degree in Photography from the University of New Mexico. He is currently Associate Professor of Photography at Oberlin College in Ohio. Nguyen-duy was the 2008 recipient of the Distinguished Achievement Award from the Carleton College Alumni Council, Minnesota. His work has been shown internationally, with recent exhibitions at the Light Work Gallery in New York, the Faaborg Museum in Denmark, and the Museum of Photographic Arts in San Diego. His work is in the collections of the Nevada Museum of Art in Reno, George Eastman House in Rochester, New York and Museet for Fotokunst in Odense, Denmark.

Shelley Niro is a member of the Six Nations Reserve, Mohawk, Turtle Clan. She graduated from the Ontario College of Art with honours in visual arts. Shelley received her M.F.A. from the University of Western Ontario. In 2001, she became an Eiteljorg recipient at the Museum

of Western and Indian Arts, Indiana, Indianapolis. She has participated in the Women in The Director's Chair Program at the Banff Centre for the Arts, 2003. In the fall of 2006, Shelley was selected to be a fellow with Women in Film and GM Accelerator Grants. Currently Niro is editing her film *Kissed By Lightning*.

Lordy Rodriguez was born in 1976 in the Philippines and raised in Louisiana and Texas. He earned a B.F.A. degree from School of Visual Arts in New York and is currently an M.F.A. candidate at Stanford University. For several years he has been working on a series of ink drawings that reinterpret the United States of America as delineated by geographic, civic and state boundaries. His recent exhibitions include *States of America* at the Austin Museum of Art in Texas, *Optimism in the Age of Global War*, the 10th Annual Istanbul Biennial in Turkey and *The California Biennial* at the Orange County Museum of Art in California.

Peter Seward embarked on his own update of the Hudson River School of painting, after he worked professionally as an illustrator for two decades in New York City. His recent body of work, entitled *Stealth Towers*, has been showcased in exhibitions in upstate New York and the group exhibitions *Repositioning the Landscape* at the Westport Arts Center in Connecticut, *Peaceable Kingdom* at BCB Gallery in Hudson, New York and *It's Not Easy*, an exhibition of contemporary art considering green issues at Exit Art in New York City.

Leah Siegel has produced work in film, video, photography and digital media, exhibiting her drawings (digital and hand-made) and photography since the 1980s. She majored in Art History and Italian at Smith College, and received an M.F.A. degree in Photography and Studio Art from New York University and the International Center of Photography. She has taught at New York University, Long Island University and Santa Fe Community College. In New York City she owned a video production company which specialized in performance and experimental work and produced award-winning documentaries. Her art is in private collections as well as in the New Mexico Capitol Art Foundation Collection.

John Wenger received a B.F.A. degree in Painting from the University of Colorado and an M.F.A. degree from the University of Arizona. He was awarded the prestigious Prix de Rome fellowship in 1970. The Wilderness Studio Journey courses he taught for 32 years at the University of New Mexico are reflective of his wildlands art spirit. He still continues to lead artists into the red rock badlands of Utah on adventures for art making and exploration. The archaic pictographs (5000 BC) that are found there are inspiration for his imagery and perpetual sense of curiosity.

GUEST CURATORS

Marcella Ernest is an independent film and video artist who has directed and produced numerous documentary and experimental films exploring personal and community stories. Her work is held in many public collections and has been screened both nationally and internationally. She is an Anishinaabekwe (Ojibwe) enrolled member of the Bad River Band of Chippewa Indians and currently lives in Santa Fe.

Nancy Marie Mithlo is an Assistant Professor of Art History and American Indian Studies at the University of Wisconsin, Madison. She earned her Ph.D. from Stanford University writing on Native American identity and arts commerce in Santa Fe. Her recent book is titled *Our Indian Princess: Subverting the Stereotype* (School of Advanced Research Press). Her curatorial work has resulted in five exhibits at the Venice Biennale. Her essay for the culminating LAND/ART book is titled *The Political Aesthetic of Imaginary Landscapes* (Radius Books, 2009).

Credits

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