



CAPITAL GAINS

THE NEW ARTS AGENDA

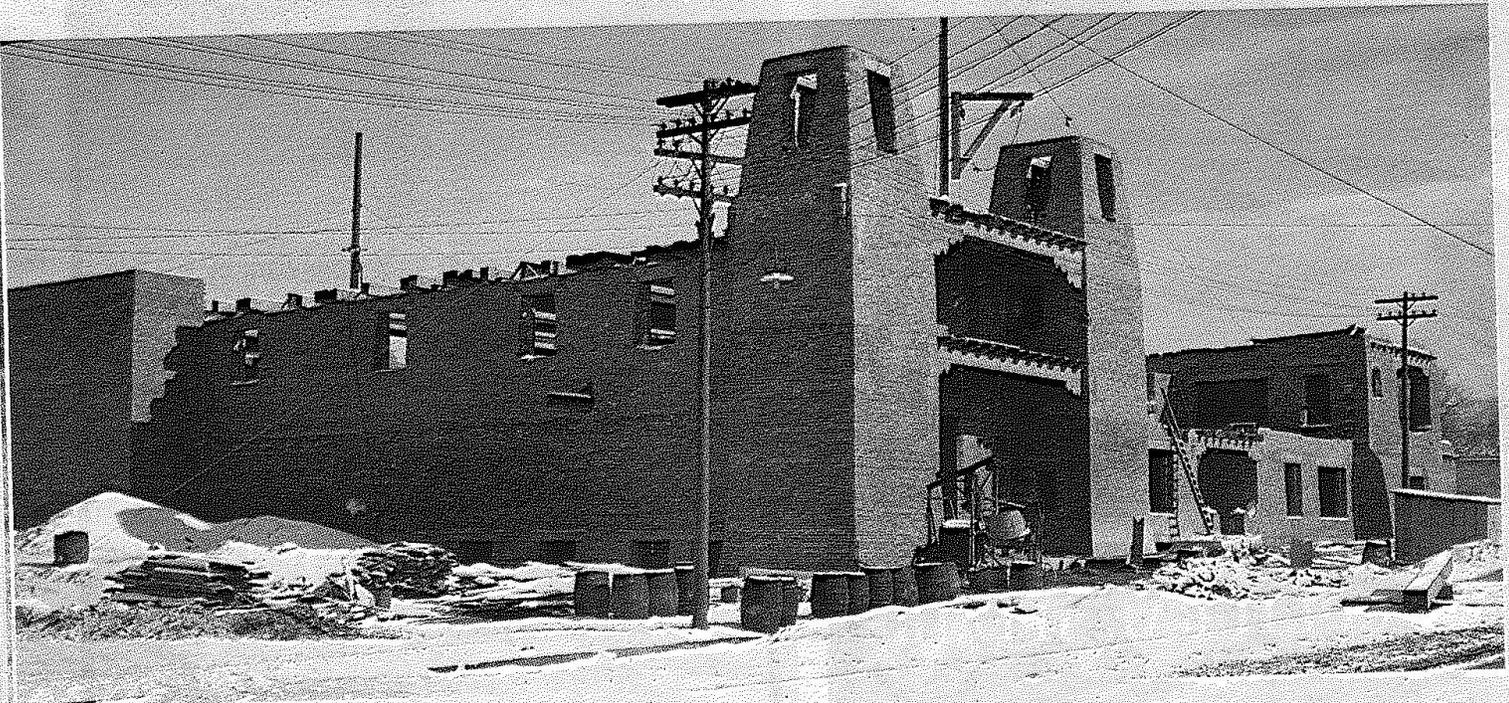
LET'S throw a figure out there, and that figure is **\$71 million**. That's the amount a number of cultural institutions around the city are seeking for new construction, as well as for renovations and upgrades to existing facilities. The various projects discussed below are being paid for by the public through capital campaigns. Some of the fundraising goals are well underway, particularly for projects at Santa Fe Opera and SITE Santa Fe. However, all of this money changing hands raises the question: How did we get to this point so soon after the nation's deep recession? In Santa Fe during those years, galleries and shops closed, construction all but halted, and the number of homeless on the city's streets seemed to increase. The time may be ripe for a SITE expansion and a brand new contemporary art museum (or two), but have we already reached a point where we've recovered enough to make such bold requests for funding?

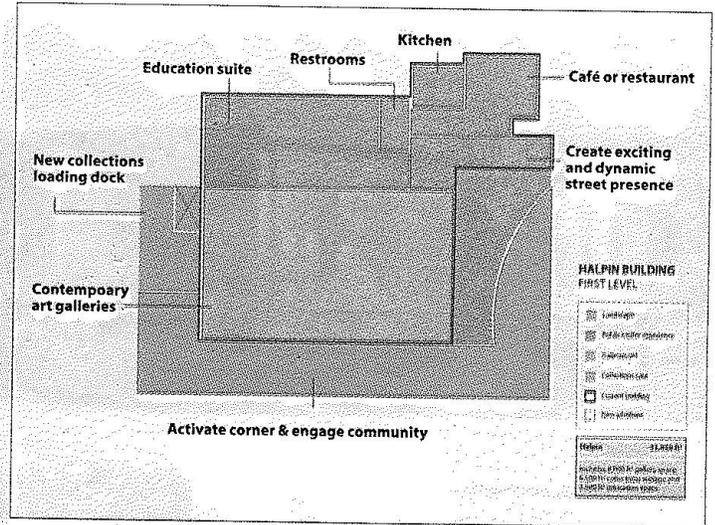
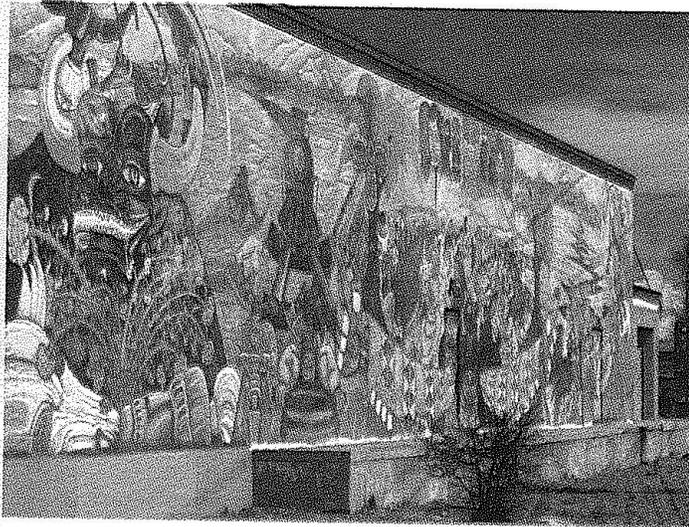
Santa Fe, while always an art-friendly town, seems to be developing an art-based infrastructure — maybe even an industry — despite the loss of some state support for the arts that followed the election of Gov. Susana Martinez. Martinez halted the tax incentives that brought the film industry to New Mexico when the state was developing the infrastructure to sustain it and allow for post-production as well as production work. Had the wind not been knocked out of the filmmakers' migration, perhaps in time, Tamalewood would have given Hollywood a run for its feet, but there are signs that a reemergence is underway. During the recession, Santa Fe saw a rise in artists working together and supporting one another and now that the recession is over, the artist collaboratives that formed during those years remain strong.

The cultural landscape is changing. Amid this transformation from art destination to art mecca with a capital "M," art collaboratives that started as

grass-roots organizers of creative "happenings" and imaginative pop-up exhibits are now creating new museums such as the Meow Wolf Art Complex, slated to open in 2016. Art districts are emerging all over town. While it still sometimes feels like a no-man's land and some of its storefronts still sit empty, the Railyard District continues to grow, and much of that growth supports and employs local talent. Graphic design firms, art resource centers, and marketing firms are opening their doors, and local art and culture venues are among their major clients. There even seem to be a few more millennials sticking around these days, but maybe we're just getting older.

So we do have an industry, and its product is art. The capital campaign projects being planned or already in motion might test our willingness to invest in an art-based infrastructure, but ultimately, we should be sure that this renaissance is sustainable, and that we're not getting ahead of ourselves or stretching ourselves too thin. — Michael Abatemarco





PAST AS PROLOGUE

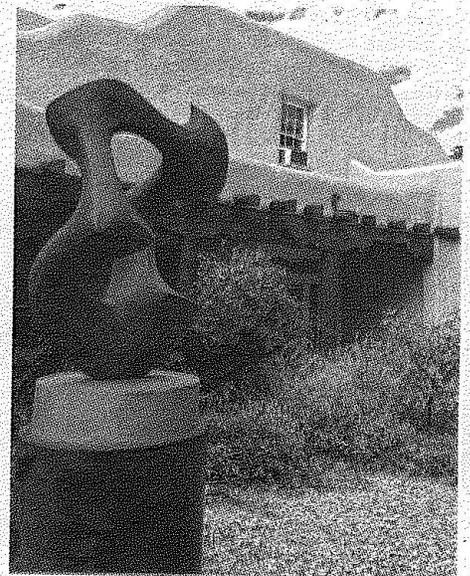
The Halpin Building, at the intersection of Montezuma Avenue and Guadalupe Street, has been put to some good uses over the years. The former home of the state archives housed museum artifacts while the New Mexico History Museum was being constructed and served as a temporary location for archaeological collections until the Center for New Mexico Archaeology opened in 2012. Now the building, which features a quote from Winston Churchill on its crumbling north-side wall, is gearing up for permanent use as a contemporary art museum — a second, satellite location for the New Mexico Museum of Art. The project is part of the museum's Centennial Campaign, a three-year drive that launches early in 2016 and aims to raise **\$10 million**.

The existing museum on Palace Avenue, which celebrates its 100th birthday in 2017, was founded as a contemporary art museum, although it now has a more historical focus on 20th-century art. "To build a contemporary art museum in Santa Fe in 1917 was a really bold move," museum director Mary Kershaw told *Pasatiempo*. "Robert Henri was this major American artist from the East Coast, and he came out here to take his avant-garde ideas and put them into practice," she said. "He found a fertile ground with Edgar Lee Hewett and with the artists living here." Henri (1865-1929) was an influential painter. He suggested that the museum, established by archaeologist Hewett (1865-1946) as an art gallery for the newly formed Museum of New Mexico, create an open-door policy for contemporary artists who could simply add their name to an exhibit roster and show their work. "One hundred years later, where are we?" Kershaw said. "Instead of being this big, fantastic art museum, we're now the tiniest state museum space in Santa Fe."

The plan, made in consultation with Toronto-based Lord Cultural Resources, is to establish one museum at two locations, with the original building exhibiting the historical collections. The Centennial Campaign seeks \$8.5 million to renovate the Halpin Building by installing a climate-control system and making structural upgrades. The funding would create an education suite with classrooms, hands-on art-making studios for students, an artist-in-residence studio, a kitchen and café, a new loading dock, a landscaped exterior-public area, a new elevator, a collection storage area, and exhibit spaces. The repurposed Halpin would add 8,000 square feet of exhibit space to the museum and 33,950 square feet of new space overall — much of it dedicated to the other proposed functions — to the existing museum's 55,125 square feet.

An additional \$500,000 will be used for a bridge fund. "When you're engaged in a capital campaign, it reduces annual support, because you're focused on those major gifts," said Jamie Clements, president and CEO of the Museum of New Mexico Foundation. "So a portion of that money will go into a bridge fund so we can continue to fund exhibitions and programming for the museum during the campaign."

The final million of the \$10 million is for the Shonnard House property; sculptor Eugenie Shonnard (1886-1978) bequeathed her former residence to the foundation, which now leases the old Hewett House on Lincoln Avenue from the state but wants to move all of its staff and departments to a central location. "We've already moved our shops and licensing staff over to the Shonnard," Clements said. "It's a little over an acre of property. There's a main house and a studio, and we need to add a third structure so that

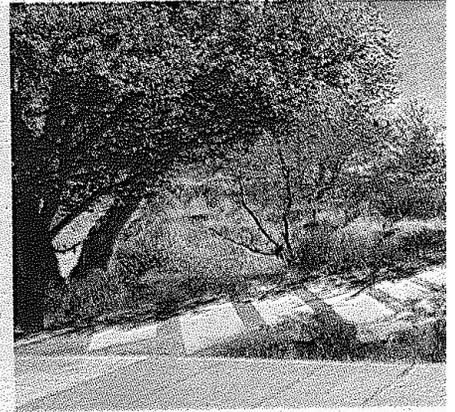


Hewett House; top left, Halpin Building; top right, Halpin floor plans for the New Mexico Museum of Art; opposite page, Museum of Fine Arts (now the New Mexico Museum of Art) under construction, circa 1917, Palace of the Governors Photo Archives No. 013009

the foundation staff here at the Hewett House can vacate and move over there."

In addition to the Centennial Campaign, the museum will ask the state to pay for a downtown campus expansion that has been considered at least twice before under previous directors. After the foundation staff vacates the Hewett House, the museum can incorporate the Hewett into the downtown campus for use as office space and educational classrooms, among other purposes. "The state has already invested about \$1.5 million in restoring the

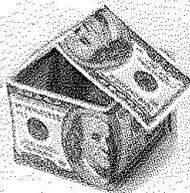
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Capital gains, continued from Page 41

New Mexico Museum of Art," Clements said. An additional \$7.7 million in legislative funds will be sought over the next five years and would allow the art museum to do a complete overhaul of its old and inefficient HVAC system; open the covered skylights in the galleries; strip and refinish the painted cement floors and add more collection storage room in the basement, where staff offices are located; improve the electrical system; and add amenities, such as a café. The lobby also needs new information kiosks and an admissions desk, digital information screens to replace the current signage, and better lighting. "We will be making improvements with the state funding as we go along," Kershaw said. "The concept is really to restore the original elegance of the building."

Meanwhile, the Halpin continues to house some of the Palace of the Governor's collections, and those will have to be moved elsewhere. "Collection storage is a big issue for all four state museums," Clements said. "For all intents and purposes, they've all run out of storage. There is a big solution that would address all the museums, which would be to have the state fund a storage facility at the Center for New Mexico Archaeology out at [N.M.] 599. That Bureau of Land Management land will come into the state's possession, I'm told, over the next couple of years. There's one large storage facility out there. It was built to accommodate an expansion. The Department of Cultural Affairs estimates that it's a \$2 million project to expand that facility to accommodate all four museums." — M.A.



Top left, sculptor Eugenie Shonnard's house on Paseo de Peralta, 1973, photo Hope Curtis, Palace of the Governors Photo Archives No. 055140; middle, Eugenie Shonnard; bottom, detail of exposed adobe, Palace of the Governors

Top middle and opposite page, renderings of SITE's exterior and interior gallery



Other museums queue for cash

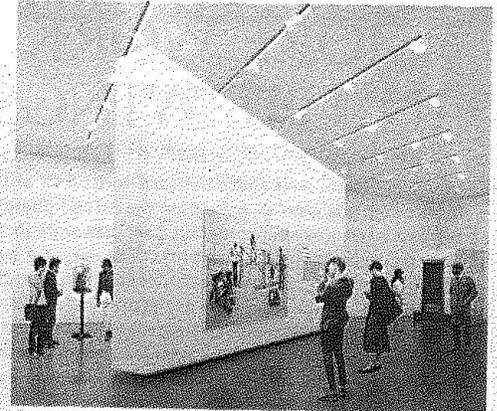
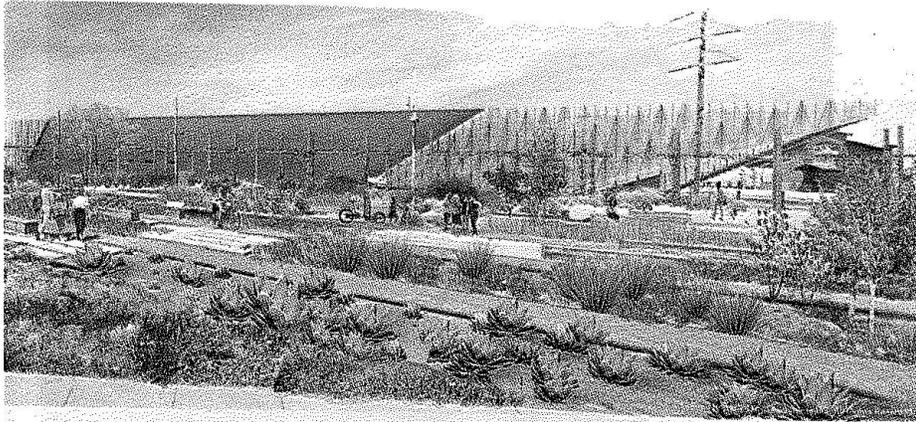
In addition to the New Mexico Museum of Art's Centennial Campaign, slated to last through 2019, the Museum of New Mexico Foundation is contemplating future capital campaigns for the other institutions it supports in the state museum system. All the initiatives will need the approval of the foundation's board. "We started this process with the Shape the Future campaign for the **New Mexico History Museum**," said Jamie Clements, the foundation's president and CEO. That campaign was to help build the History Museum, which opened in 2009. "Everyone at the foundation at the time agreed that, once that campaign was completed and knowing that the Museum of Art centennial was on the horizon, [the art museum] would be next."

After making improvements to the Museum of Art, the foundation will start a campaign to renovate the interior of the Palace and its permanent exhibitions. In the meantime, the foundation is pressing the state to fund structural upgrades at the Palace. "That's about \$1.5 million," Clements said. "We got \$680,000 in the last session, and we're hoping to receive the balance over the next two sessions." The funds would pay for a new fire-suppression system, exterior stucco work, roof fixes, and refinished floors.

The foundation is also asking the state to continue funding a renovation of the **Museum of Indian Art & Culture's** permanent exhibit *Here, Now and Always*, for which the foundation received about \$665,000 from the state in the last legislative session. A portion of that was matched with \$300,000 in private funds. "We're going to continue to advocate for state funding. That whole project is somewhere around \$2 [million] to \$2.5 million," Clements said.

The **Museum of International Folk Art**, meanwhile, is working with Gail Lord of Lord Cultural Resources on a master plan for a new textile center that would require a physical expansion of that museum. But the foundation is years away from starting a capital campaign for what will undoubtedly be an expensive project at MOIFA.

Currently, **Santa Fe Botanical Garden**, also located on Museum Hill, is seeking **\$1.5 million** to fund the second phase of its development, *Ojos y Manos* (Eyes and Hands), for a new ethnobotany center. — M.A.



A SITE FOR SORE EYES

SITE Santa Fe has already raised \$6.2 million of the **\$8.5 million** sought from its SITE Tomorrow Campaign, a fund drive for an anticipated museum expansion. “That’s pretty good,” SITE’s Phillips Director and chief curator Irene Hofmann told *Pasatiempo*. “The building will cost \$6 million, but we also raise the money we need to run it.” SITE’s endowment is close to \$7 million, but the institution wants to increase the endowment to \$10 million over the next three years. The remaining balance from the campaign, minus a \$500,000 operating reserve, will go toward increasing the endowment. “An operating reserve for a small nonprofit means we have cash on hand when we need it. You may remember the time part of the roof caved in here. Things happen.”

SITE’s expansion plans call for a new, dedicated space for SITElab, its ongoing exhibition series; a lecture and event space; educational facilities; a courtyard and sky mezzanine; an expanded lobby; an outdoor sculpture space; and a dynamic new front entryway. The expansion and renovation design is the work of New York-based SHoP Architects, the firm behind the Barclays Center arena in Brooklyn and Google Inc. offices in Mountain View, California. “They’ve never done a museum building before, and that’s pretty special for us in Santa Fe,” Hofmann said. “They understand function, how people move through buildings, and how offices work. We were looking for a firm that had a lot of the same qualities as the artists that we show: innovative, experimental.” SITE plans a SHoP show next spring that looks at the architecture firm’s projects and includes renderings of the SITE expansion plans.

SITE runs several educational programs, the Young Curators and SITE Scholar Program among them, but the existing building has no adequate space for classes to meet. “We’re just creating the space that they need,” Hofmann said. The campaign funding would also pay for an upgrade to a more efficient climate-control system. SITE sponsors its own contemporary art exhibits and hosts traveling shows, but inadequate humidity and temperature controls limit its ability to bring in shows from other institutions. “There’s a lot of

art we haven’t been able to bring,” said Hofmann. “Even borrowing from an artist’s studio — there’s work we know we just can’t bring here.”

SITElab, which exists now as a small alcove space at the far end of the lobby, would have 1,800 square feet of exhibit space in the renovated building. SITElab stays open year-round to offer visitors something to see when the main exhibitions are being changed out, but the new space permits fuller-scale exhibitions or more than one exhibition thanks to the addition of a movable wall. “With just a few changes to the wall, you can walk in and every show looks different.”

The lecture and event space planned for the back end of the building can seat about 250 people or accommodate 400 people who are standing. The space is multipurpose and brings another 3,000 square feet to SITE. The sky mezzanine adds exhibit space for works that can be displayed outside, such as outdoor sculpture and sound installations.

Plans for the building’s exterior include construction of a prow-shaped, perforated, anodized aluminum structure under which visitors pass to get to the main

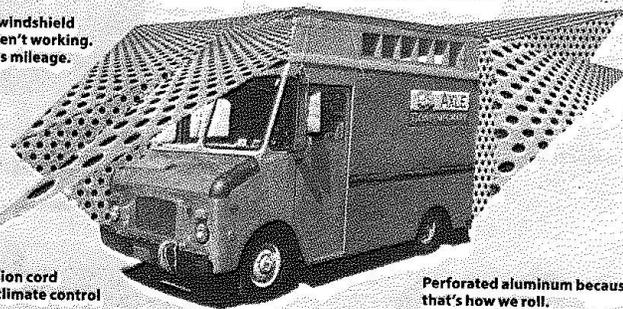
entrance. “What we asked SHoP to do was help us make the building more welcoming,” Hofmann said. “We wanted what SITE is to be revealed. We wanted to really rip the front off the building and let people look in.” The front wall of the building will be moved closer to the street and be replaced with glass so people can see inside. Aluminum cladding, matching the prow, covers the rest of the building. “What’s really nice about the cladding is that the old building stays here,” she said. “We’re upgrading the electrical and all the mechanicals we need for this building to last and adding onto the front and back, but the cladding is what’s unifying it.” SHoP’s design for SITE is sustainable and green, incorporating recycled materials, reduced-water-use fixtures, and a stormwater design for the exterior courtyard.

The second iteration of SITElines, the biennial exhibition series, opens in July, and SITE breaks ground at the back of the building in August. When SITElines closes in January 2017, work begins at the front of the building. “We hope to reopen by end of summer, early fall of 2017,” Hofmann said. — M.A.

Axle Contemporary Reveals Plans for Renovation and Expansion

Increased shading of windshield because the wipers aren’t working. It will also improve gas mileage.

A roof deck for those treasured Santa Fe sunsets



Longer extension cord for increased climate control

Perforated aluminum because that’s how we roll.

Axle Contemporary’s expansion plans for its mobile gallery include education classrooms, a café, a 14-screen cinema, and lots of shiny metal. OK, Axle may not really be expanding, but donations and grants provide 70 percent of its operating budget, so the gallery always needs your money. Visit www.axlecontemporary.com; image courtesy Axle Contemporary.

MORE WORK IN THE WINGS

Santa Fe Opera, well along the road to its **\$45 million** fundraising goal, has embarked on the second phase of a substantial improvement program. Last year, work focused on stage right, including the wings. The dressing rooms were gutted and rebuilt, and crews put in a new wardrobe facility upstairs, on the same level as the dressing rooms. Out front, the gift shop and box office were enlarged and the number of bathrooms bolstered. “We also enlarged and enhanced the bars out front, and we created an eating terrace where people can pick up their box dinners for tailgating or eat there,” said Paul Horpedahl, SFO director of production and facilities. “That’s been a smash hit for our audience.”

Now attention is focused on the other side of the stage. The Opera Club building was razed, and a replacement — with a bridge to the pavilion and the complex’s second elevator — should be ready by April 1. The new building was designed by MAD (Matiz Architecture & Design) in New York City; Juan C. Matiz, principal of the firm, worked with architect James Polshek on the opera’s signature Stieren Orchestra Hall. “Also this year we’ve been working on expanding the stage-left wings and rebuilding our scene shop/prop shop space that will be larger and have a paint-shop space,” Horpedahl said.

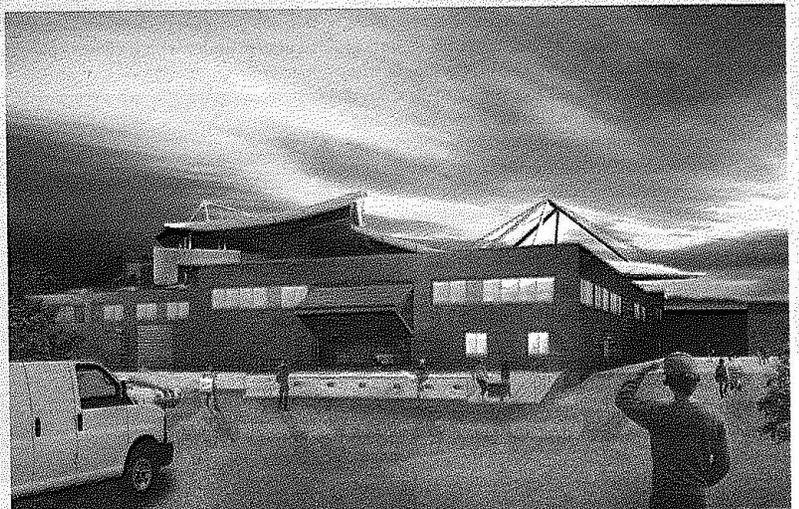
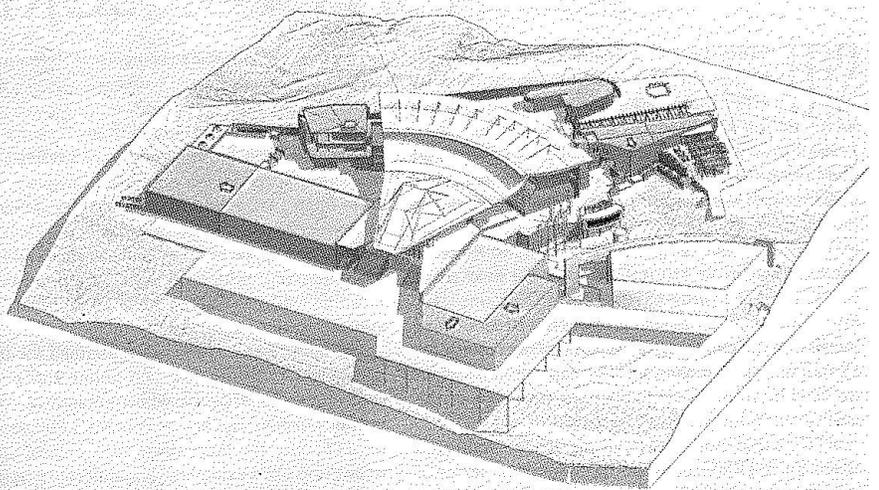
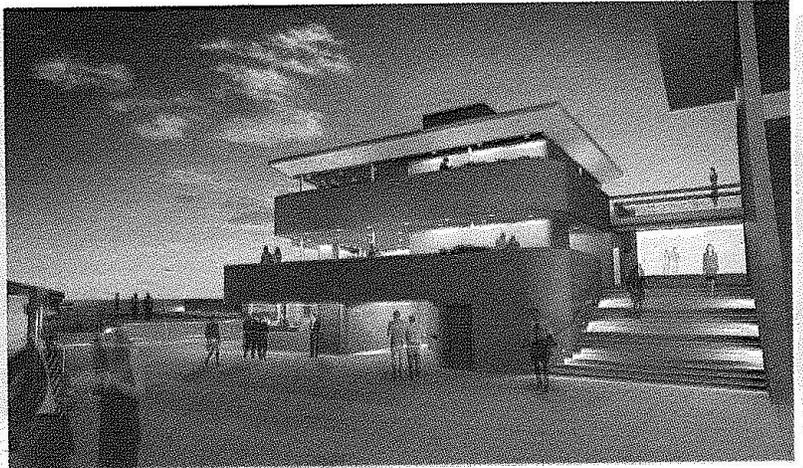
The third phase of the program, which could stretch out over a couple of years, includes redoing the patron parking lot for better drainage, replacing lights with LED fixtures, building on-site storage for props and scenery, and upgrading the access road.

“The cash portion of the overall fundraising goal is \$38 million, so we’re seeking \$7 million in planned gifts,” said Robert K. Meya, director of external affairs. “Of the \$45 million, \$31 million is for construction, \$4 million is for future programming, and \$10 million is for a reserves fund for future upkeep and maintenance, and we’re calling this new group of people who designate their funds toward that ‘The Crosby Society’ [after founder John Crosby]. It’s a rainy-day fund. More and more, when you fundraise these days for big capital projects, you try to put some matching portion to the side so you’re not going back to donors who have just helped to build a new building, for example, and 10 or 15 years later saying, ‘This broke and has to be fixed.’”

The Crosby Society planned-giving campaign rolled out in late November. “We’re hopeful that people will see this as an opportunity to participate in the campaign without necessarily having to make an up-front cash gift, but that they can include the opera in their future estate plans,” Meya said.

Santa Fe Opera has raised \$33 million of its \$45 million goal. It is hoped that a seat-naming campaign in the 2016 season will raise another \$2 million or so. About 300 seats have names already, so more than 1,700 are available for the project.

— Paul Weideman



Top to bottom, proposed Wyncote Opera Club, viewed from the Stravinsky Terrace, Santa Fe Opera; overview of proposed additions and existing opera grounds; proposed Suzanne Hanson Poole Production Center; renderings courtesy Matiz Architecture & Design



Growing plans: Local institutions look to the future

The five-year-old **New Mexico School for the Arts** plans to substantially increase its enrollment after it moves to new digs at 500 Montezuma Ave. That address holds the 88,000-square-foot Sanbusco Market Center, which the school's nonprofit partner, NMSA-Art Institute, recently purchased for \$7.3 million. NMSA-Art Institute Board Chairman Ned Bennett (owner of the Zane Bennett Gallery with his wife, Sandy Zane) said, "The acquisition of the Sanbusco complex is the culmination of years of searching for a suitable location for a home for NMSA." The school's theater department chairman, Joey Chavez, added that the Sanbusco spaces — which include Cost Plus World Market; the empty Borders bookstore space; and more than a dozen merchants and restaurants — will provide the school with a performance facility and exhibition studios, as well as classrooms.

NMSA opened in 2010 with an enrollment of 138. It now serves 215 teenage students from nearly 40 New Mexico communities, and the school plans to grow to serve 300. A statement from NMSA said the NMSA-Art Institute "has a lot of planning, permitting procedures and fundraising to complete before Sanbusco can be converted into a high school campus, and at this time we do not have a precise schedule of when the Art Institute will transfer ownership to New Mexico School for the Arts."

The organization expects to launch a fundraising campaign in early 2016.

A new performing arts/lecture hall is next on **St. John's College's** wish list. The building will probably be sited against the hill adjacent to the Faith and John Gaw Meem Library, but the timing of the construction project is unknown. For now, the college is focused on endowment. "We did a mini-campaign that ended in June," said Victoria Mora, senior vice president for development and alumni relations. "We raised \$32.5 million on a \$20 million goal. It was a test, in a way, because in the next several years, the whole college — the Annapolis and Santa Fe campuses — will be embarking on a very large, comprehensive campaign."

"The recent campaign in Santa Fe, which was to celebrate our 50th anniversary, was a wonderful opportunity to test whether people, after 2008, were ready to start opening up and giving. We presented it as an opportunity to build endowment. Of the \$32.5 million, a little over \$22 million went toward that. And I think we're better than \$20 million in cash already. Some of it was pledges, but a good deal of it came in cash." Mora said the funds came primarily from alumni of St. John's Santa Fe, but other donors were friends of the college and key alums from the Annapolis campus.

Endowment building will be a key objective of the larger campaign to come. Enrollment saw "a small decline" during the global financial downturn; two important goals today are increasing the school's visibility and access to financial aid "so that anybody who really wants to be here can come," Mora said. She added that St. John's is also prioritizing opportunities for internships, "so that when students do come, they also are exploring career opportunities even as they're doing this incredibly wonderful, pure form of a liberal-arts education."

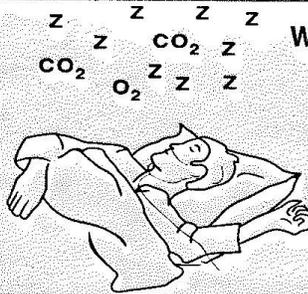
The **Lensic Performing Arts Center** has nowhere to build additions, but that doesn't mean capital campaigns are unnecessary. "We are beginning to explore a campaign that will be for our education programs and all of our community programs, but it will also be about preserving the building," said general manager Bob Martin. The Lensic, a historic landmark, will be eighty-five years old next year. The building is in good shape since a comprehensive, \$8 million refurbishing program carried out in 2000 and 2001, but it still needs a lot of attention.

"We usually have to put in over \$100,000 every year for improvements and new technology," Martin said. "It's about keeping it state of the art and in great shape. In our operating budget every year, a big chunk is for day-to-day operations, and that's everything from utilities to insurance to upkeep and new equipment. Technology is changing so fast, and when a group comes in, we have to be able to accommodate the light plot they need to put in or what the sound engineer wants. Also, the HD system that we use for *The Met: Live in HD* has to be upgraded."

"For us, more than dreams of expansion, our capital needs will be focused on the programming we do, having 10,000 kids coming to see the theater, our internship program, and just maintaining the space. We get some support from the city, the [Santa Fe] Arts Commission. We will look for any grants that may be available, but it really will depend on individuals in the community who feel that the Lensic is important enough to maintain."

Martin said the capital campaign will be for about \$6 million, to be raised over five years. — PW.

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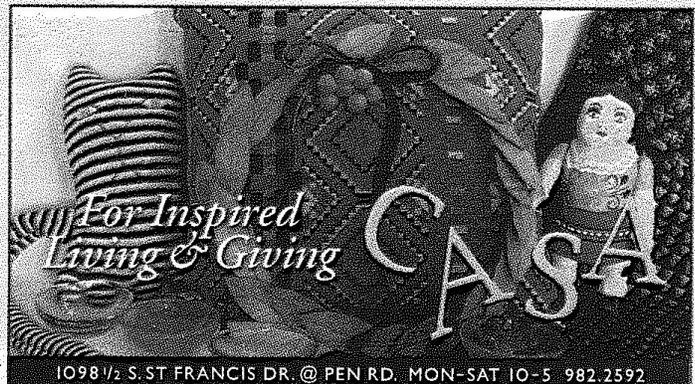
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