

# Time

TEMPORARY INSTALLATIONS made for the environment

nm|a  
new mexico arts

Art in Public Places Program



## INTRODUCTION

Each year, the Art in Public Places (AIPP) program of New Mexico Arts partners with a local arts community to commission up to ten temporary, visually engaging, conceptually rich, site-specific artworks to be displayed for a short-term exhibition in that community. New Mexico Arts challenges artists to create environmental pieces that inspire, question, engage, and otherwise influence the citizens of and visitors to the host community. New Mexico Arts is interested in interactive art that encourages an audience response and transforms participants into active contributors to the creative process. At the end of the exhibition, the artworks are disassembled and removed, leaving no trace of ever having existed.

TIME (Temporary Installations Made for the Environment) was inspired by the emerging trend in public art programming to engage artists interested in creating spontaneous public artworks about historic and cultural experiences in the community as well as art that reveals stimulating ideas in innovation. Growing the TIME Exchange Program is the current focus, allowing New Mexico artists to participate with national and international public art programs and enabling host communities within our state to experience artists' works from outside New Mexico.

time



## HARMONY IN THE MAKING

HÓZHÓ NÁHÁSDLÍÍ

***“Harmony in the Making/Hózhó Náhasdlíí is a significant step toward integrating Native and non-Native conceptions of that time and place when/where land and spirit coincide. Coming from very different directions, inventive projects by Diné and Anglo artists in various combinations offer a collage of meaning and intent that should illuminate new facets of where we stand—whether it is Diné Bikeyah or New Mexico.”*** –Lucy R. Lippard

*TIME* (Temporary Installations Made for the Environment) has been a successful New Mexico Arts program since 2005. This year, New Mexico’s Art in Public Places program commissioned eight Native and non-Native artists to make temporary, environmentally based artworks to be installed for public viewing at such raw—sometimes profoundly so—settings as Arizona’s Navajo Nation Museum courtyard and Navajo Nation Zoo in Window Rock, and Canyon de Chelly Visitors Center at Chinle. In New Mexico, locations include Waterflow, Tse-Bonito, and the courtyard at the Museum of Contemporary Native Arts in Santa Fe. Manuelito Wheeler, director of the Navajo Nation Museum, calls *TIME 2012* an expression of “nation building” as non-Native and Native artists from New Mexico come together for the first time at Navajo Nation. Wheeler feels that working with New Mexico Arts has brought impactful new art concepts to the youth on the reservation.

In all of North America, nowhere but the Southwest’s Navajo Nation could serve as such an iconic sign for the mythic West as the last frontier for, paradoxically, rugged individualism and a communal sense of belonging to a place. Art in Public Places was pleased that The Skylark Foundation funded a cultural advisor for each artist. Advisors include

a Navajo astronomer, a medicine man, a family of traditional weavers who dye sheep wool, and an environmental activist from Navajo Nation. Wheeler considers this collaborative nature of *TIME* as “healing” for Native and non-Natives alike. Upon being offered an installation location as suggested by Navajo Nation Museum staff, each of the eight artists’ groups considered how it might engage site-specific concepts to reflect varied aspects of a matrilineal, land-based culture. The results transform would-be art viewers into participants involved in a relational dialog.

The artists’ installations incorporate such diverse mediums and expressions as sound, movement, time and space, locally collected resources, oral history, astronomy, rock cairns, and ecology-conscious architectural and environmental systems. Subjects include the complex nature of issues including Native and non-Native interpretations of the reclamation of a coal-mining site, approaches to Navajo cosmology, and ultimately, artists’ and participants’ contemporary responses to the spirit of living in harmony with nature.

*TIME* operates under the guidance of Eileen Braziel Art Advisors with supervision from Chuck Zimmer, manager of Art in Public Places. Braziel’s firm was hired three years ago to help the already noteworthy program blossom into its potential as a landmark public-arts project.

This year, New Mexico Arts is pleased to announce that each artist’s statement appears in print and orally, via QR codes, in the Diné (Navajo) language, courtesy of translations by Leila Hayes.

—Kathryn M Davis



## raven chacon

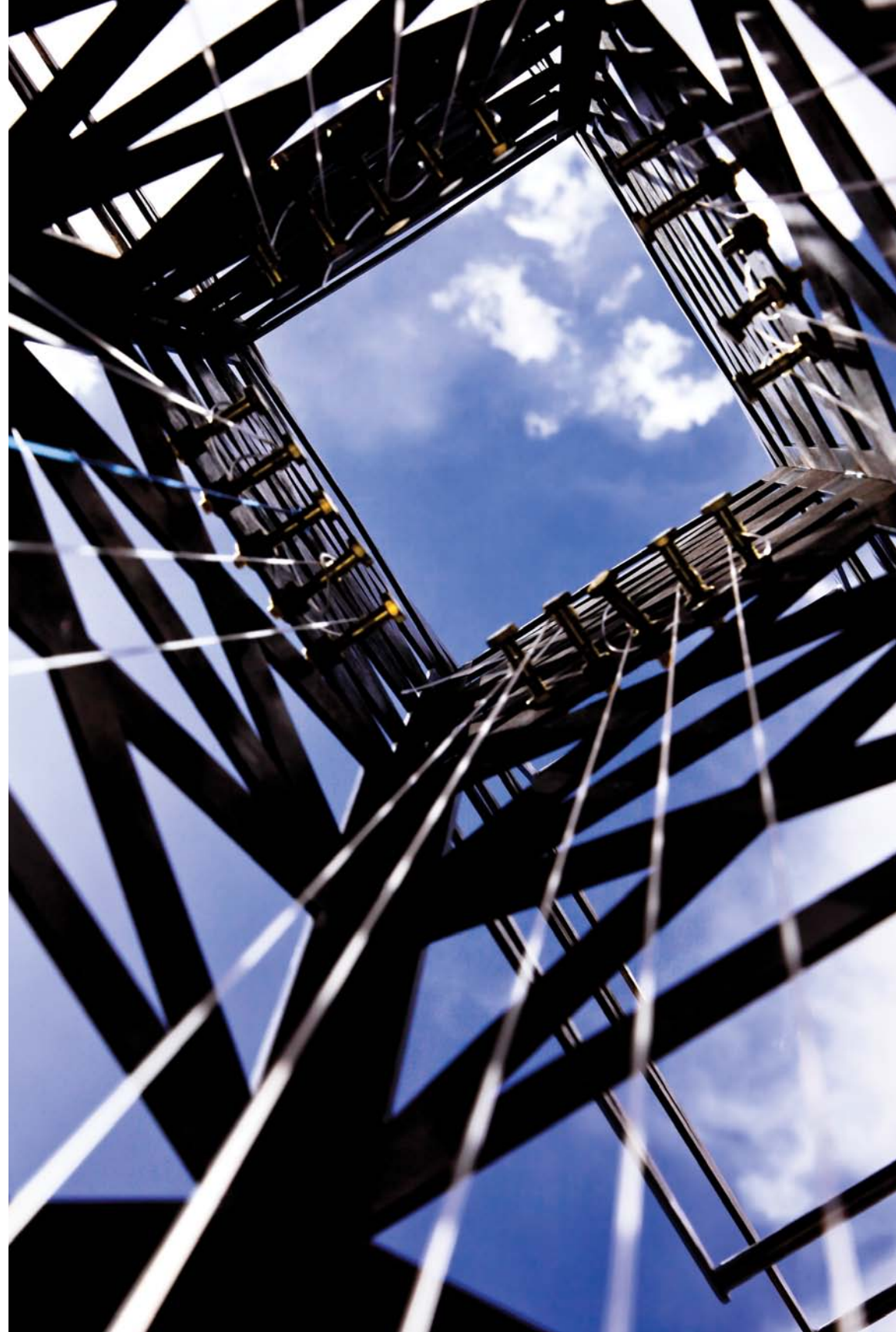
**K'ad Níyol dóó Jóhonaa'éí bich'í' hashtaat** - Béesh díí'go idaa' ahígíí éí yé'ii bichei déyíkááh nidahalingo atsinilt'ish bádaneel'zhee'ígíí disqós nahalingo níyol beediits'a', béesh ahidít'náago bita'nidaaz'áhígíí éí diyogí naashch'aa' nidahalin. Éí diits'a'ígíí Diné naadąą' yik'áájí sin danít'i' k'ehgo dadiits'a'. Naakigo éí shánídlín bee hazhóó'ígo náábał, atsinilt'ish diits'a'ígíí éí nì'bikáá'góó hózhóníyęę bee' oonish ádaaniidíí hadahałníhígíí yik'íjii' nílįh. Yé'ii éí t'áa'atł'idąą'yęę t'ąą' nihít anéít yíitkeed, yéłłti' dóó hwíitaatígíí yee nanihxilo'/nanihilo'.

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Raven Chacon's piece, *Singing Toward the Wind Now/Singing Toward the Sun Now*, comprises four metal sculptures which function as musical instruments played by the natural elements. Each sculpture is designed to appear as an electrical utility tower, but incorporates Navajo geometries from traditional weaving and painting designs. Two of the towers function as harps: Their strings are activated by the wind, producing a soft, singing drone tuned to the key of Navajo corn-grinding songs. The other two are solar-powered oscillators producing a faint electronic beating sound. *Singing Toward* recognizes natural beauty within encroaching technological enemies. The geometries of the Diné people reclaim these monsters and shift them back into Talking and Singing Guides for our people.



*Singing Toward the Wind Now/Singing Toward the Sun Now*;  
2012; Steel, wire, solar cells, speakers, electronics; Four sculptures,  
each 5 by 3 feet on stone base; Canyon de Chelly Visitor Center, AZ



## MATTHEW CHASE-DANIEL

T'áá náhwíiz'áánít'ée' daakéyah adahwíis' áágóó tsin adéiz'tsi, t'áá diné bitahgóó daahólónígíí yee hadéidiilaa. Díí nihí nihikéyah bikáá'gi éí díbé dits'ozí bighaa' dǫ́' at'q̄'át'ée'go yee héidiilaa, nihidibé bighaa' chiyoos'jíd; aghaashzhíin, aghaatgai, dibét' ch'í'í, áádóó aghaatbéí. Tsin nq̄ash k'aazhgo aghaa' bíníist' q̄go bit'í'áago héidiilaa. T'áadoo lé'í nzhónigo aghaa' bee yist' q̄go hadil'jh nidi tt'óó'j'í niilyéé'go éí biních'i dóó nq̄hattin, níchíil, níyol ádaat'ei, áádóó bíyoolkáát dóó bit nináhá'hxááhgo néigah dóó nínq̄sdóó yíibah dóó nídít'o'. Éídí kéyah biyi'ji' teezh nq̄adleet. Díí tsin hadil'jyēē t'óó hwónízahíí' nzhóniyee' teh, teezh dóó kéyah biyi'ji' nídahoodleet. Áádóó Diné ádéít' ínígíí t'áá'at'too nídahidit'ood/ nídahidizháash dóó nídahodleet, iiná bit athq̄q̄ nq̄haalye'go, nihe'iiná dó' t'áá'ákót'éh. Jóhonaa'éí bishánidíin nahasdzáán bikáagi iiná t'áá náhoodleetgo áyósín, ni'iichííh, inda aniné, náásgóó'oochíí, iiná ahxééhwiil'zhíishgo náhoodleet.

*Wool Pole* is part of Matthew Chase-Daniel's ongoing series of site-specific pole sculptures placed in diverse environments around the world. Works in the series are made from locally collected materials which are part of each region's culture and ecology. *Wool Pole* uses Churro sheep wool, from local Navajo herds, in the four traditional colors. Over time, the sculpture will be affected by the elements. The balls and strands of wool will break down in a natural process of decomposition and redistribute their bounty into the surrounding landscape. The artwork speaks of the cyclical aspect of nature; of the relationship of the earth to the sun; of birth, death, and regeneration; and of our human relationships to these cycles.



*Wool Pole*; 2012; Churro sheep wool, four traditional dyes, wood pole; 26 feet by 16 inches; Navajo Nation Museum, Window Rock, AZ





## SHANE HENDREN

**Tsé ninájihi** - Nahasdzáán bikáá'góó t'áanahwiiz'áqá nít'ée' bíla' ashla'ii, Diné bikéyah bikáá'góó dóó idahwiis'áágóó, da'nítiin tahgóó dahodiyingo tsé ninádaajih nahaz'áago át'é, tó hadasts'á'gi kéyah hadahwiisdzohgóó t'áá'áníltso baa' ákoniidzindoo biniyé. Tsé ninájihi t'áá yigáátshíí tsé bit' ahéehwiindzingo sodilzindoo, ákwe'é hasodizin diits'ííh. Tsé éí hool'áágóó dahiná, iiná doo bee ninit'i'da, díí shíí bilagáana t'ahdoo ta' yíghááhdáq', t'áá bee dahozdísín nít'ée'. Diné niidlínígíí nihiláqji' diné yildee'ígíí áhtéedi tsé niini'ánígíí éí bee háát'i'go dííjígóó t'ahdii yit'ih, dahodiyin góó dahodílzingo sodizin bee ahéehdaniidzin, tsé t'óó'ahayoi sinil téh, heishíí yíghah deeyááshíí ákwii tsé niidoo'áát dóó náás'oochííltígíí bee naniitindoo áádóó díníilzindoo, tsé sinilgi bee'ééhózin.

Shane Hendren, *tse ninajhi (Cairn)*: Cairns have been employed by the Navajo people since time immemorial. Noted for their spiritual purposes, cairns function as identifiers of water sources and as guide markers. They are still found and used throughout the Navajo Nation and beyond its borders. Cairns constructed of stone have the longest physical life span, but what really ensures their significance is their continued use by the people. Maintaining the cairn provides a continued connection to its place by passing on to future generations its purpose and relevance. In this way the cairn becomes an entity that ties the people to the place and connects all who recognize and maintain it, providing a physical marker for all to reference and relate to.



Cairn, 2012; Local rocks, found objects; Historic site in Chinle, AZ





## CHRISSIE ORR, SUSANNA CARLISLE & BRUCE HAMILTON

**Sq' Bik'ehgo Na'adá** - Nahasdzáán Nashch'qá'ígíí bee

hadilyaai nihinaa'góó dahólóonii dóó nihe'ó'ólníít bit nahaz'qáqgi dahinii'ná.

Yádithit bii' sq' dahiníjaa'ígíí éí Nahasdzáán dóó nihikéyah bikáá' góó nida'ach'qáqhi nihe'iina' yit ahqah nidei'nilgo nizhónigo ahit hinií'ná dóó nihit beehózinii, bée' diyii'tííhii dóó dadílzinii bit yit'íh. Dííjįįdi ídahooníítgíí dóó t'áá' atk'idáqá' sq' nidaakaaígíí bik'ehgo nihá yit'íní nídoodleet biniyé.

Chrissie Orr, Susanna Carlisle and Bruce Hamilton with Robert Johnson's *Sq' Bik'ehgo Na'adá (We Live in Accordance with the Stars)* takes place on June 20th, at 16:09 MST in Window Rock at the coordinates 35° 39' 52" N 109° 03' 02" W, an earth drawing inspired by the stars and created with materials and images appropriate to the unique environment and cultural communities of the Navajo. By bringing the constellations to the earth, the artists aspire to reconnect the earth with the sky and reflect unity, beauty, mystery, and sacredness. Through thoughtful collaboration and the convergence of cultures—contemporary and traditional—the project is meant to shift our ways of viewing the world, reconnecting us to what the stars have always been trying to tell us.



*We Live in Accordance with the Stars; 2012; Composted earth, local colored earths, mica, local stone, pumice, chile, corn meal, turmeric, seeds, petri dishes, and steel; Navajo Nation Museum, Window Rock, AZ*





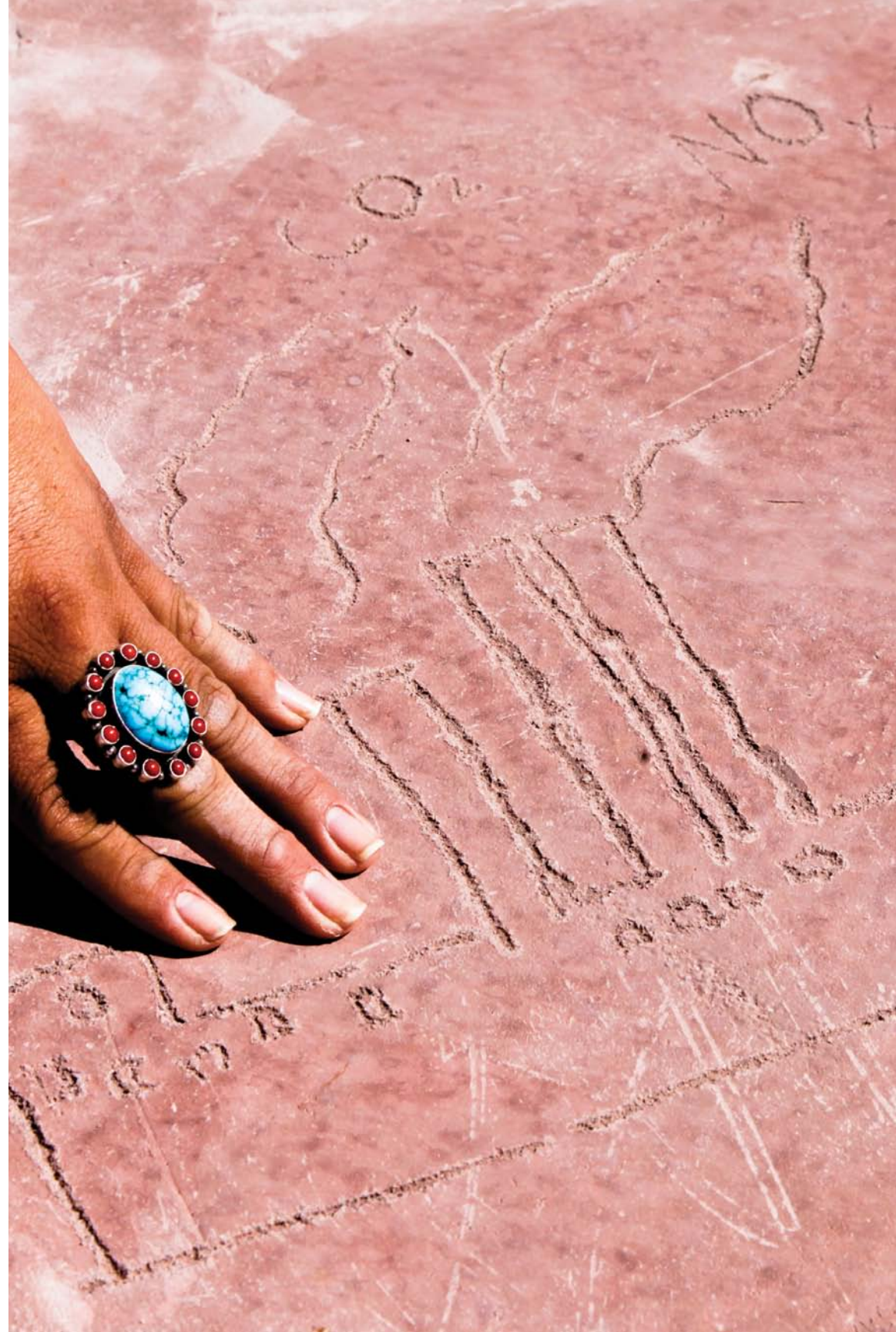
## Andrea polli

**Yádilthit be'astł'óh** - Táa'go ahqáq náníldéélgo bits'qáqdóó óhoo'aah;  
ahit hwiilne' dóó nihina'nitin dóó ídahwiil'aah t'áá'át'é hóneetehdii nihit  
nibééhwhiyoozjǫ́h, atł'idqá' dahane'yéé dóó íhoo'aah, Dinék'ehjí hane' dóó  
nát'qá'náháne' dóó bihwiidoo'átigíí t'áá'atłsogóó t'áánáhwíiz'áánít'ée'  
dóó Diné bikéyah díjǫ́di t'óó'ahayoi'at'qá'át'éégo bee dahane', dóó  
t'áá'átahji' attah'ánáá'níit, béésh bee hane' dóó hodees'ááji' dóó  
t'óó'ahayoigóó bee'ahitwiilne', nihe'oodlqá' dóó ninit'síis dóó bee  
yá'át'ééhdoó, nihinahagha' dóó nihits'íis nihit niljidoó biniyé, bee hózhqogo  
yiiidáátdoó biniyé. Díí bee'ééhózin dóóígíí éí niléí Díí'go ahihodiidzoojǫ́/  
Yootó Hahoodzohji Diné ta' yiniyé nida'askáá' díí kéyah t'áá'  
Náhwíiz'áánít'ée' łahgo ahoonítigíí hadeiyíísid.

**Binding Sky** by Esther Belin, Andrea Polli, and Venaya Yazzie is part of a three-fold experience that uses radio, oral history and education to bring greater public attention to the complexities of the inter-relationships between air, people and technology on the Navajo Nation and beyond. The project uses the medium of air to convey its stories, and brings audiences on a journey through Navajo country through broadcast radio and smart-phone apps. The oral history component explores, through interviews with tribal members with varied expertise, how the changing cultural landscape transforms spiritual and physical health. Site-specific components include the construction of benches—placed in the Four Corners region of New Mexico—which allow participants to personally observe this transforming biosphere.



Binding Sky; 2012; Sound/radio, smartphone app, video, stone/  
metal benches; 8 by 5 feet, male and female cloud shape: One bench  
at Sweet Meat Market, Waterflow, NM; One bench at Diné College  
in Shiprock, NM





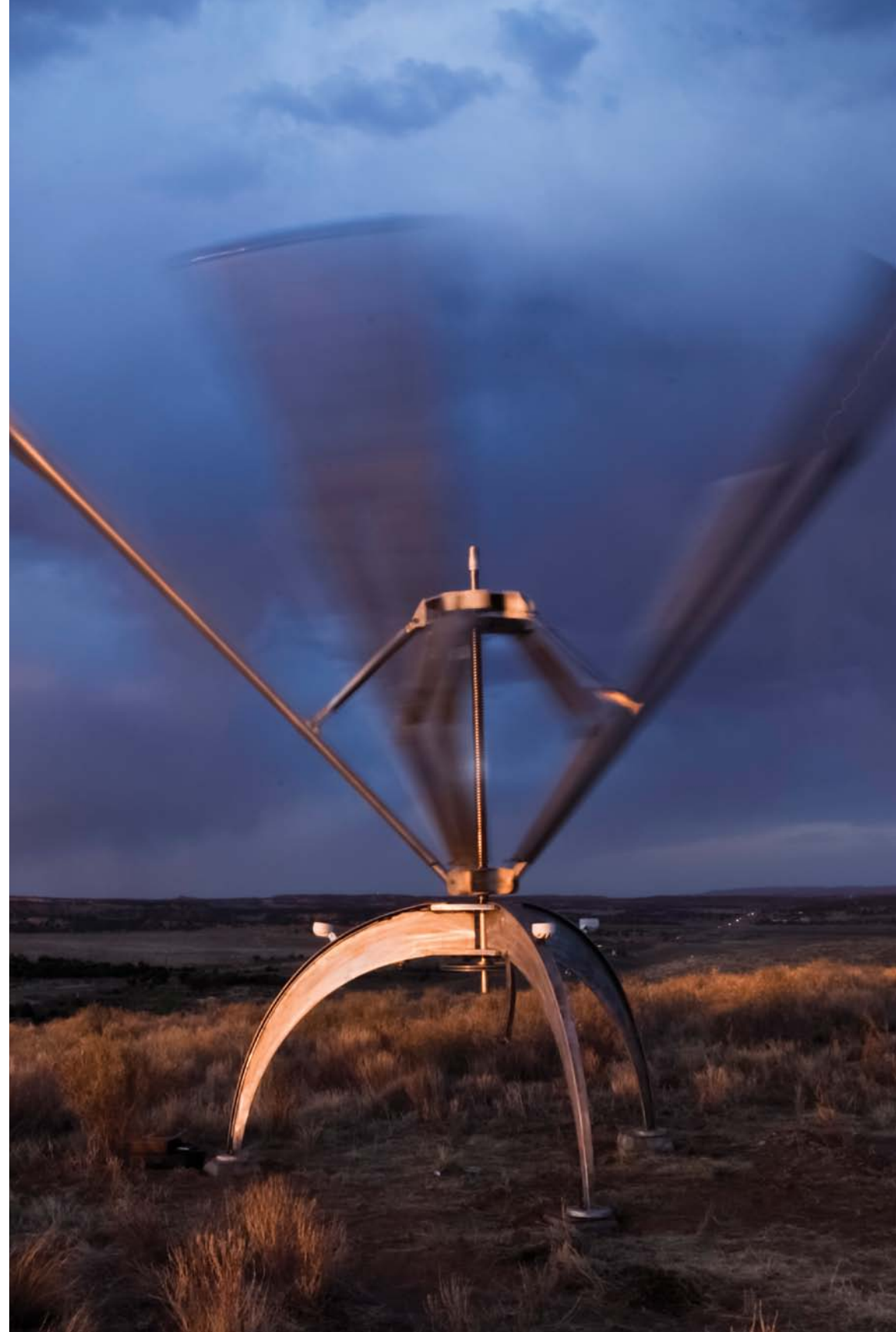
## DON REDMAN

Tsin íí'á nq̄sh k'aazh bee hane' dóó nákéé' náháne' binah'ji' na'nitin, tsin bits'ádaaz' áhígíí éí biłh daazhch'idoo biniyé atk'idastasígíí níyol yídiilnááh áádóó nábat, éídí biniyé, éí náabatgo shádáahjigo náyootbat teh. Itníí'gi bá'íí'áhq̄ bíya'diıyołgo yéégo náabatgo áyíit'jįh dóó dah yidiitgis, yéégo náabatyeę yidinjįt t'óóhgo yaakót'jįh. Yéégo níyolgo yéégo náabat teh, doo níyolgo éí t'óó nįłtt'i'. Kéyah bikáá'gi níyol chq̄'igo atsiniltt'ish bee nida'deezdíin dóó teejin hadahas'geedgóó kéyah éí nídahiilnq̄ah.

Don Redman's *Storm King* is a kinetic experiment. His wind totem is designed to make the invisible visible. When the wind pushes upon the airfoils, the object rotates. At a certain point, centrifugal force pushes the airfoils out from the axis of rotation, which reduces the speed. Working with the three natural laws of gravity, centrifugal force, and lift, the airfoils propel the object in a counterclockwise rotation. Depending on the velocity of the dominant wind, one law will override another, creating a harmony of movement. This movement will harness the wind to produce electricity which will power LED flood lights to illuminate the object. It is important that viewers know this piece is located on top of a coal-reclamation site.



*Storm King; 1990-2012; Aluminum, stainless steel, fiberglass, epoxy resins, LEDs; 24 by 28 by 24 feet; Chevron reclamation site on HWY 264 at Tse-Bonito, NM*





## anna TSOUHLARAKIS

**Ayídíji' nidi Nízaagóó Áhoonítígíí Bibqahdi** - Hane' dííjįdi bit nihit hazh'ánígíí éí béesh tichíí'ii nitsékeesígíí biyi'ji' nél'jįgo, t'áá' anínígíí dóó t'óójinínígíí athiih yi'nilgo, éídi saad yik'iyoozohígíí dóó naach'qahígíí náasdi ahodoonítígíí yihoolneh. Ákqonidi Anna yeenaalnishígíí t'áá'atk'idáqá' áhoot'éhéé nákéé'násdláa nidi néich'qahígíí naanish dabidzillii hooleetgo néich'qah. Ólta' bidzilídóó t'ááyéégo yaa'ífta'lá. Binaanish éí adahwiis'áágóó bádanél'jįh.

*Edges of the Ephemeral* is an installation by Anna Tsouhlarakis reflecting on interpretations of the Navajo creation story and our place within our current domain, the fourth world. Through a minimalist lens, Tsouhlarakis creates spatial constructions of reality and myth that converge at moments of pause where text and object illustrate predictions of the Navajo future. Her materials suggest a hindered return to the natural while her palette subtly evokes the industrial. Tsouhlarakis studied at Dartmouth College and received her MFA from Yale University. She has upcoming exhibitions at the Thunder Bay Gallery in Ontario and the Smithsonian National Museum of the American Indian in New York.



*Edges of the Ephemeral; 2012; Aluminum signage, reclaimed wood, found wire and other found objects; Museum of Contemporary Native Arts, Santa Fe, NM*





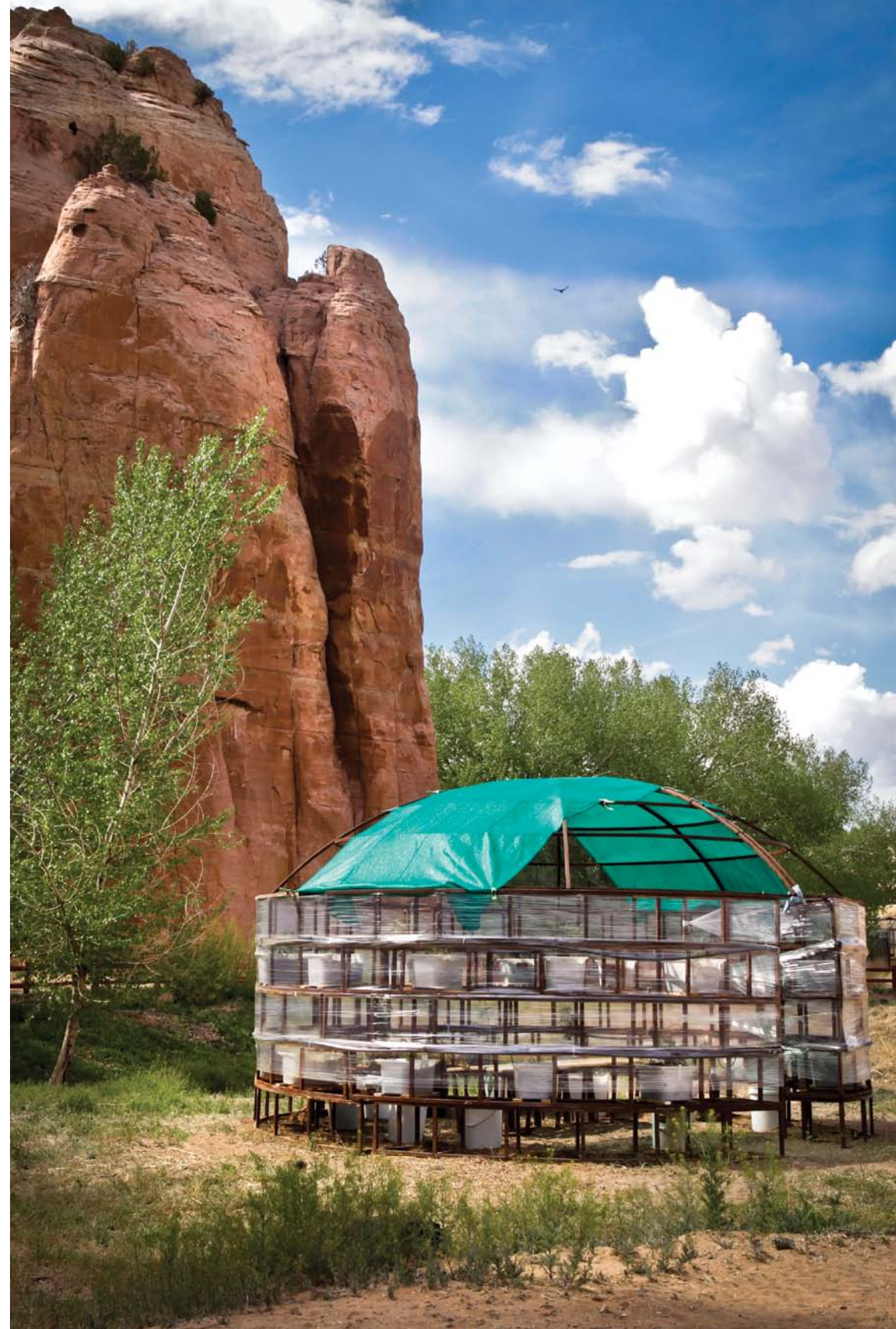
## WILL WILSON

**Nítch'i Bilyaa'iz'q̄h** - Naakidimiil yáázh bi'q̄an ashlla' yihayéedq̄á' yaahalne'. Doo'ohodéétníida doo biniyé na'ach'q̄q̄h atkéé'noodahígíí áádóó nihit hoogáatdi bílghahí diné adeit'ínígíí ta' ati' doolíííi nítch'i dóó ch'il bih dahwille'. Éí biniinaa nihe'iina' tahgo ááníígíí dóó tsxíígo bee hasht'e'niná'doodáát. Yá'át'ééhgo Diné yigáátdoo áádóó binahagha' naashkaahgo iiná tahgo ááníít nidi as'ah bee náás yiidááldoo. Ákq̄ doo'ohodéétníida doo baayásh'ti'ígíí éí hooghan nímazí tózis bee'ályaago biyi'na'nilt'q̄' doo biniyé. T'áá Diné bineest'q̄' nihwiileeh doo náhwiz'áq̄góó dóó náhxinoot'íítdoo áádóó shánidzin daats'i dooleet dóó ta'daats'i nihíkéyah bikáá'góó chidéniil'íítdoo?

**AIR LAB project** by Will Wilson: Since 2005, Wilson has been creating a series of artworks entitled *Auto Immune Response*, which takes as its subject the quixotic relationship between a post-apocalyptic Diné man and the devastatingly beautiful but toxic environment he inhabits. The series is an allegorical investigation of the extraordinarily rapid transformation of indigenous lifeways, consequential dis-ease, and strategies of response that enable cultural survival. The latest iteration of the *Auto Immune Response* series features an installation of a hogan greenhouse, the *Auto Immune Response LAB*, in which indigenous food plants are grown. This project serves as a pollinator, creating formats for exchange and production that question and challenge the social, cultural and environmental systems that surround us.



Auto Immune Response Laboratory 2; 2005 to present;  
Steel, automated polyvinyl irrigation system, earth, indigenous  
food species; 12-foot diameter dome; Navajo Nation Zoo,  
Window Rock, AZ





## programs, funding & support

**Art in Public Places Program** The Art in Public Places (AIPP) program was established through the New Mexico State Legislature in 1986 as a means to administer 1% of capital outlay projects for the acquisition of public art. The 1% for Art or Art in Public Places program has expanded and diversified over the years to provide a greater variety of services and tailor new programs and initiatives to better meet the needs of New Mexico's communities.

**Art in Public Places Mission Statement** AIPP successfully integrates community involvement as its cornerstone, resulting in cultural, aesthetic, and economic enhancement for all of New Mexico by presenting an excellent, challenging, and diverse collection of public art that improves the quality of life experience.

**One Percent For Art** State agencies receiving capital outlay appropriations for construction or renovation of public buildings exceeding \$100,000 are required to set aside 1% of the funds to acquire public art to be placed in, on, or around that building. There is a \$200,000 cap on any one public art appropriation.

**New Mexico's Public Art Collection** Over 3,000 works of art have been placed in public spaces across New Mexico through the AIPP program. Artwork ranges from realistic to abstract, traditional to contemporary, and includes a broad spectrum of art forms such as painting, sculpture, photography, textiles, mixed media, and cutting-edge technology-driven works. The collection is comprised of artists from a myriad of backgrounds and cultures representing the highest quality artwork that reflects the rich diversity of the state, the region, and the nation.



### SPONSORS

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Navajo Nation Museum

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Robert Johnson

Curtis Yazzie

### NAVAJO TRANSLATION

This year, New Mexico Arts is pleased to announce that each artist's statement appears in print and orally, via QR codes, in the Diné (Navajo) language. Translations courtesy of The Skylark Foundation.

Navajo written translations ©2012 Leila Hayes  
(Western Navajo dialect)

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Photo: hogan at Navajo Nation Museum





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