The image shows a collection of ceramic art pieces. On the left, a male figurine in a grey suit and red hat stands on a black base. In the center, a female figurine in a yellow floral top and dark pants stands with a smaller child figurine on a wooden base. In the foreground, two circular plaques are visible. The middle one has a yellow crescent moon and a dark center, with the text 'HELEN CORDERO' around it. The bottom one has a dark, swirling pattern and the text 'ANNOUVEROUF' around it. The background is a wall with a repeating star pattern.

TERRITORY OF MAGIC INNOVATION CORRIDOR

Robin Brailsford &
Wick Alexander

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Design Team & Client Scope

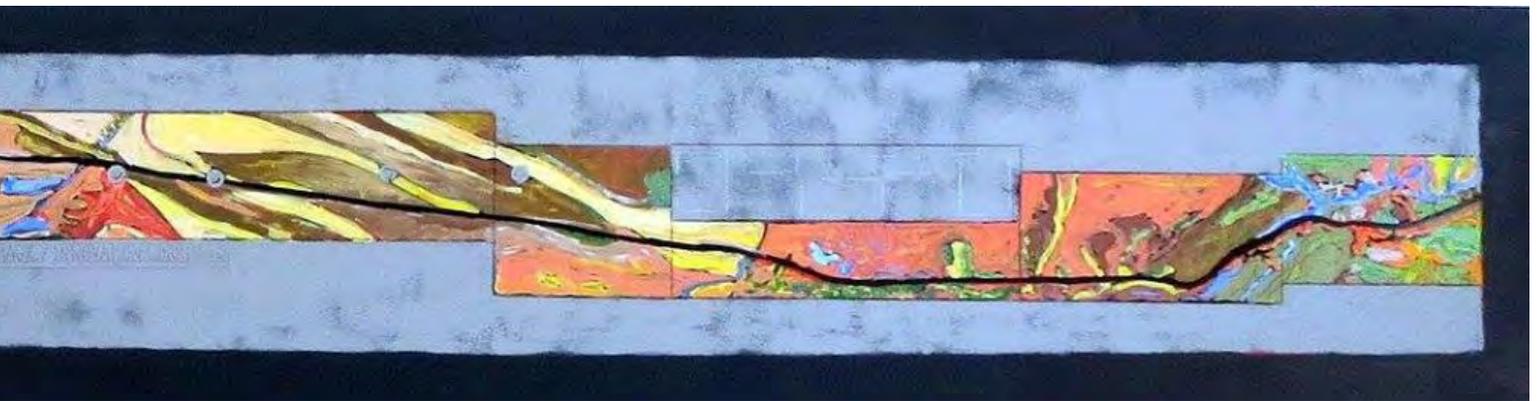
Artists Robin Brailsford and Wick Alexander have created Territory of Magic/Innovation Corridor with Albuquerque Public Art, Urban Enhancement Program; Albuquerque Ride; Dekker/Perich/Sabatini and HDR Engineers, for the new Albuquerque Rapid Transit (ART) route, which is approximately twenty miles and twenty rapid transit bus shelters up and down the center median of Central Avenue. The timeline is fast, the project vast, the potential limitless and the needs specific. Brailsford Public Art was hired to visualize, design and eventually fabricate and oversee installation of LithoMosaic public art for the route, to grace the entire ground plane of a series of large (65' – 130') tensile fabric structure bus shelters.

The Valleys and Mesa Stations are the meat and potatoes of the project - large portraits of Albuquerque Innovators for whom we create beautiful mosaic portraits,

and link them to the Territory of Magin/Innovation Corridor website of other under appreciated but awesome Albuquerque creative individuals who can inspire us to be innovative and creative ourselves.

The four stations downtown form a quadrant in the city center, and are based on native use of color per direction - red, white, yellow, blue and black. The images are of innovations for which there is no known inventor - from a Clovis point to a candelabra.

At Cornell, the University of New Mexico (UNM) and an Antoine Predock building, as well as the world famous Frontier, will be a 130' LithoMosaic map of Route 66 through Albuquerque. The LithoMosaic is based on geologic maps from UNM's MAGIC library, and is an accurate depiction in form and color of the geology and topography of the region about which the whole project finds inspiration.



Model for Cornell Station – 14' x 130' Rt 66/ART line through Albuquerque – from the volcanoes to the Sandias.

Concept

Territory of Magic/Innovation Corridor is a public art project six months in the making. It is the culmination of literally thousands of hours of research, travel, conversation, team, staff and community brainstorming, drawing, photography, mosaics and writing. It is the project of a lifetime for its scope, location, environmentalism and potential. With this document, we are beyond 90% construction completion – with accurate drawings, budget and schedule in place. We are honored to have received unanimous approval from the Arts Board on November 18, 2015 and we are literally ready to start tomorrow, to meet the exceedingly fast construction schedule dictated by the grant.

There are approximately twenty stations. They will run along Central Avenue, from the vicinity of Petroglyph National Monument – the volcanoes; down Nine Mile Hill, across the Rio Grande River, through the valley, across the Old Spanish Trail, past Old Town, Downtown, the railroad tracks, and up the mesa past hospitals, UNM – the largest

university in the state - through Nob Hill, past the State Fair Grounds, Sunport, the International District, and up

towards the Sandia Mountains through the Northeast Heights. Weather rolls regularly across this path, as well as tourists, students, workers, families... and buses.

The twenty stations ordered and varied to create a dynamic trip throughout the ART system. They function seamlessly together, yet individually hold their own. There is no controversy here, just unique, timeless, award-winning public art.



Wick Alexander being interviewed for a TV spot announcing the project and the call for citizens to submit names.

In our first meeting with the Albuquerque Ride and Cultural Affairs staff for this project, the Mayor’s plan “Innovate Albuquerque.” was provided as a potential source of inspiration. Mayor Richard Berry’s concept of bringing the biggest and the brightest thinkers and doers, to the major thoroughfare of the city, immediately caught our attention - and has been the driving force for our public art proposal ever since.



Stakeholders reaching agreement at the ART symposium.

“It comes down to 21st century ideas to recruit the people you want: artists, makers, doers, entrepreneurs who bring a mix of creativity.”

Richard Berry
Mayor of Albuquerque

“As a public artist, my role is to discover the potential in people, places and things and then to help them realize that potential.”

Robin Brailsford
Lead Artist

Concept Origins

Talk about a site! Driving Central we determined that the work should be simple and bold, consistent and uniform, yet as exactly site specific per station as possible. There should be no hierarchy of stations; the work for each neighborhood place should be equally enriching, fun and beautiful.

We knew we must celebrate this crossroads of all crossroads, “the mother road,” in a most memorable work. We also wanted the art to be immensely popular, and to encourage bus travel and even to pull tourists off the Interstates to see.

What imagery could possibly serve all these masters?

I know two helpful facts. When serving on public art juries, I have seen that community members identify with artwork about themselves. ... Who they are and what they look like. Magazine editors know this too – a cover with a portrait far outsells the issue without.

In one of the most memorable books I have read, “Trickster Makes This World,” author Lewis Hyde recounts Greek and Native American myths (among others) to speak of the special places that are crossroads, flexible joints (as in wrist or @) where ideas and mischief occur. Hermes, Coyote and cairns are often found at a crossroads, portals

or doorways; where surprise, intuition and creative leaps occur.

“The road that trickster travels is a spirit road as well as a road in fact.”
(Trickster Makes This World, Mischief, Myth and Art, Lewis Hyde, North Point Press, NY. 1998. p.6)

Albuquerque is nothing if not a crossroads, and there is nothing here if not the creative energy of one culture meeting and being inspired by another. Leaps of faith and educated deductions lead to New Mexican concepts (possibly overworked, yet true enough) of innovation, corridor and enchantment.

So our question is, and it is a very tough question:

“Over the centuries, who are these makers, seers, bridge crossers, fools and wise women, who (in this exact location of what is now known as Albuquerque) have had the instinct and foresight to marry the new with the old, invent, create, signify and fabricate the next generation of artistic ideas?”



Brainstorming with Tey Marianna Nunn, Director and Chief Curator of the National Hispanic Cultural Center.

Mesas & Valleys Stations

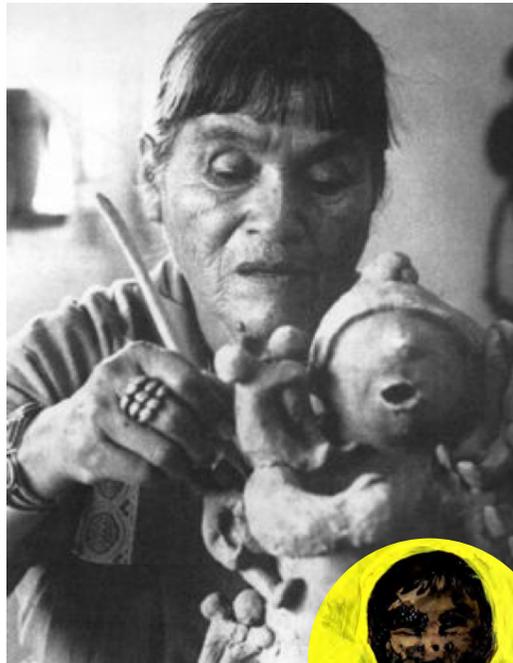
Mesas and Valleys, these are the stations along the east and west mesas, with the biggest views – of mountains, skies and volcanoes – and located primarily in residential/business districts. These stations will also be located in the center of Central, and will have two shelter designs – single or double entry. These are the work horses of the stations – where commuters will access Albuquerque Rapid Transit on a daily basis. A sense of history and family we believe to be of prime importance to these citizens, and

the station art will reflect innovative people - ancestors and former neighbors, whose names we know and stories we can depict, who continue to influence the culture of Albuquerque in a profound and inspiring way. Less bustling than other stations, the idea here too, is that the art will be more contemplative and inviting to further research on a smart-phone, while waiting the short seven minutes for a bus. Examples of the real people we will include are Lorenzo Pimentel, flamenco guitar builder recently deceased but

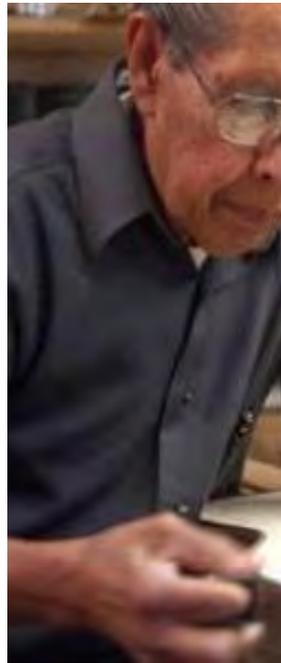
TONY HILLERMAN



HELEN CORDERO



LORENZO PIMENTEL



Examples of Albuquerque Innovators

whose work is being carried on by his sons, or Anita Scott Coleman, whose grandfather was a Buffalo Soldier. Ms. Coleman was a member of the Harlem Renaissance and published in Albuquerque's Black newspapers at the turn of the century.

Why Portraits?

The Innovative Ancestors of Albuquerque project, on the ART mesa stations, will be top notch, larger than

life mosaic portraits of locals, set within the landscape that they influenced, and addressing the audience that is most interested in their works. Ground plane mosaic portraits span the world of art, from 1000 BC to Paris, 2014. The tradition of ancient mosaics (Roman, Islamic, Mayan) with the contemporary twist of portraits based on photographs from the UNM and Albuquerque Museums (some of the top collections in the U.S.) will add a dynamic contrast to the contemporary tensile fabric structures overhead.

PIMENTEL



ANITA SCOTT COLEMAN



SARA GISH-BERNASCONI



That noble New Mexico tradition, black and white photography, will give our mosaics a welcome contemporary twist. The grounding of these portraits based on that history will give the ABQ Ride platform mosaics historical resonance to arts, the land, and the physical space of the shelter.

Portraits in floor mosaics are as old as the art form itself. Portraits fascinate, as they reveal who the people were in their time and place (<http://metanoodle.blogspot.com/2014/11/ancient-mosaics-look-like-they-were.html>).

“The content of floor mosaics generally belongs to particular iconographic series, above all the Old Testament, with particular recurring scenes of narrative cycles prefiguring the New Testament. Most floors favor Adam and Eve although the stories of Samson, Jonah or David feature a great deal. The lives of local saints figure largely in medieval floor mosaics, along with themes inspired by ancient mythology, literary cycles, popular legend or history - for example the rise of Alexander, the story of Constantinople, Arthurian legend and various episodes from the crusades.”
(Mosaics, Carlo Bertelli Editor, Gallery Books, New York, 1988, p172.)

Certainly contemporary examples exist as well, as this clip of the floor of the Pantheon covered with photographic self-portraits (<http://www.nbcnews.com/pop-culture/pop-culture-news/artist-creates-portrait-mosaic-paris-pantheon-n121421>).

Or follow Route 66 to the Hollywood, and The Walk of Stars, one of the most visited tourist attractions in the country, because in part is not a static red carpet, but a living participatory memorial to which fans want to return, again and again. In that light, an aspiring architecture student sees our portrait of Alvarado Hotel designer Mary Colter.

Then, as is the case of how most information is gained by young people – he links on his smart phone with the Territory of Magic/Innovation Corridor website, which links to the Southwest Research Archives at UNM’s Zimmerman Library and to the Harvey Girls Facebook page - opening a whole world of influence and possibility. This is the “Forever Now Generation” way of learning.

Our historic portraits will generate contemporary portraits, as riders will take selfies on the platforms with the portrait of their heroes – or a family member. These selfies can be emailed and collected on the project’s website, creating a ripple effect through the generations.

We have set as our goal, art that pulls tourists off the highway for an overnight visit and also art that delights a Sandia Labs scientist– and her grandchild – on their way to school and work each and every day. We want the Pimentel family to see the credit we give to their father and grandfather, and veterans to see the honor we accrue to the founder of the New Mexico Veterans Memorial. A symbol will not do that, in the way that creating and seeing an honest, respectful and artful portrait will. It introduces the generations, and sets these innovators in time and place – and with the best of company – both past and future – as no other means will. Literally and metaphorically, these portrait mosaics will reflect the light of the community and the pristine vaulted canopies above: faces to faces, faces to places.



Four foot Helen Cordero mosaic process in glass smalti and hand cut porcelain. By Wick Alexander.

Albuquerque's Rich History of Innovators List for Potential Portraits

Compiled from the attached bibliography, this unique list of over 500 names, will ultimately be winnowed down for the portraits on the platforms - based on budget and space considerations. The honor to be included will be great and the website will be an integral and on-going list of Albuquerque Innovators.

“Created through months of primary and secondary research, to the best of my knowledge this list is the most extensive on this topic ever assembled.”

Considerations in choosing names: variety, vision, culture, quality, gender, under-recognized, magnetic, inspiring, iconic, hybrid thinkers.

Esteban.

Juana Hurtado De Gavan, La Coyota 1673 – 1753
Zia/Hispanic/Navajo.

Atsidi Santi Old Smith, Learned from Jose Castillo or Ceboletta.
Atsidi Chon taught Lanyade, 1872 Zuni.

Laguna Santero Art of Mexican Independence 1780-1860.

Elena Gallegos – Heir of Capt Montoya's land grant, married Jacques Grolot, Karankawa tattooed cabin boy of La Salle expedition.

Phillip Tollesfrud – Engineer/environmentalist.

Bob Burgan – started the Open Space Program, garnered 8000 acres of federal land.

Ruth Eisenberg, The Volcano Lady – saved the volcanos from development.

Isaac Eastwold – started Friends of Albuquerque Petroglyphs.

Hi and Joan Rosner – wrote and edited Albuquerque's Environmental Story.

Cliff Crawford – Bosque Environmental Monitoring Program.

Kathryn Sargeant – West Mesa advocate.

“Professor” Arthur Van Tassel – launched first hot air balloon – coal fired, from Central Ave.

Margi Scharff – UNM grad in jewelry and piano, fearless world traveler, Mexican auto mechanic, mountain dweller, sculptor.

John Donald Robb – revived interest in the state's Hispanic music heritage, founded the UNM Symphony orchestra and Civic Light Orchestra.

Francis Schlatter – spiritual healer of the Southwest – very good photo from ABQ studio.

Wilson Hurley - American landscape painter, ABQ resident, ABQ Museum and Sunport collections. Fighter pilot WWII and Viet Nam, Lawyer, Sandi Labs engineer – father was secretary of War for Roosevelt.

Henry Roth – writer.

Aldo Leopold -- a name that comes up over and over. Father of Modern Ecology.

Gordon Church – founder of the Abq. Public Art Program.

Creators of The Albuquerque Plan - means of consolidating resources to publish two newspapers from one physical plant during World War II shortages.

Gus Blasidel – UNM Philosophy professor and owner of the independent bookstore, The Living Batch.

Harvey – Fred, Ford or Minnie - Family members that personally were involved in Alvarado and its Indian Room.

James Hubbell - Ganado trader, liaison to Harveys, helped resurrect Navajo rug designs.

Will Rogers – Rte 66 was ‘The Will Rogers Highway’.

Judy Garland - Harvey Girl movie star.

Elle and Tom of Ganado... Asdzaa Lichii and Neiy'ehe' - Navajo couple famous for their work at Alvarado Hotel.

William Henry Jackson - photographer.

William Lumpkins - painter.

Raymond Jonson – painter, UNM, leader of Transcendental Painting Group.

Joe Hilaroio Herrera - painter.

Pablita Velarde - painter.

Alice Garver - painter.

Sarah Garcia - painter.

Charles Mattox – UNM beloved Sculpture Professor, Pioneer computer artist.

Luis Jimenez – Sculptor, El Paso born and UNM collection.

JJ Brody – UNM Maxwell School Director and author.

Hiroshige – Edo era Japanese artist who had major show at ABQ Art Museum in the 1970's.

Clovis Maker – advanced spear point @ east end.

Petroglyph maker – Petroglyph National Monument at west end of project (hand print as portrait).

Agnes Pelton - painter.

Elaine De Kooning - painter.

Garry Winogrand - photographer.

Adam Scott Vroman – very early photographer of Acoma – monograph by Beaumont Newhall.

Lincoln Beachy - aviator.

Rudolf Daniel Cronau – writer and illustrator.

Lucy Lewis – Acoma polychrome pottery maste.r

Helen Cordero – Cochita potter, maker of first story teller figurine.

Juan Tabo – it's a mystery.

Tony Hillerman – writer of popular mysteries – many based in NM and Navajoland.

Ernie Pyle – war correspondent.

Alphonse Gallegos – Bishop born in ABQ.

JB Jackson – writer and thinker about vernacular landscape – UNM ties.

Anne Noggle – UNM photographer, pilot.

Fred Saberhagen – science fiction/horror writer.

Beaumont Newhall – UNM prof, legend in the photography world.

Bainbridge Bunting – the equivalent – in the SW architecture world.

John Gaw Meem – Pueblo architecture revival.

Queen of Spain – land grants changed the face of the land.

Edward Abbey – iconic environmental writer.

Lewis Binford - archeologist.

John EchoHawk - UNM grad and Native American Rights.

Robert Frank - photographer.

Edward Curtis – photographer – after Vroman but more famous.

Franz Huning – Local businessman, Huning Castle.



Photo – Tony Hillerman 4' LM, by Wick Alexander for ART 2015



Lorenzo Pimentel sketch 4" enameled glass,
Robin Brailsford, 2016

Wickliffe Rapiet Miller – Pueblo Linguist.

Virginia Ballou – founder of ABQ's first Afro-American neighborhood.

Esquipula Romero de Romero – painter.

Hermann Schweizer – fabled buyer for The Fred Harvey Company.

Keems – Influential trader – Keems Canyon.

William George Tight – president of UNM, designated Pueblo architecture for campus.

Mary Colter – architect of iconic Harvey establishments
Erna Fergusson - writer.

Atsidi Sani – “First Navajo to make iron and silver”.

Nakai Tsoi – ‘Mexican who taught Atsidi’.

Atsidi Chon –“set first turquoise” - Navajo.

Slender Maker of Silver – Navajo silversmith “innovator of new forms” (+ excellent photo!).

Valencenio – “leather stamps” – first to use on silver.

Chester Nez- code talker.

Max Evans- author.

Ruben Cobos- linguist.

Carl Von Hassler – artist.

Maria Chiwiwi – Isleta potter.

Jim Morrison – The Doors.

Lorenzo Pimentel – guitarist.

Kathryn Kennedy O’Connor – Little Theatre.

Vivian Vance – ‘I love Lucy’ co-star.

Edmund Cobb – talkies actor.

Joe S. Sando – author and Pueblo Historian.

Helen Hardin - painter.

Francis Montoya – KUNM Singing Wire DJ.

Joe Hilario Herrera, UNM artist, Kiva Club founder, Cochita pueblo governor.

John Steinbeck – author, *The Grapes of Wrath*.

John Ford, director, *The Grapes of Wrath* movie.

Dorothy Dunn Kramer – Teacher who influenced and encourage a whole generation of native artists... with mixed reviews.

Miguel Trujillo - Indian civil rights leader.

Jose Alcario Montoya – first translator for All Pueblo Council, Kosaher Society.

EB Cristy – UNM architect.

Wilfred McCormick – writer of ‘Bronc Barnett’ teen novels.

Ernst S Blumenthal – WPA Sunport architect.

Willis Whitfield - Sandia Labs engineer who invented the first “clean room.”

Robert Oppenheimer - chose NM for love of place, recruited (unsuccessfully) by KGB to be a spy, atom bomb.

Ruben Cobos - linguist 16th century Spanish.

Bernie C. Sanchez – mother, and music producer of Big Al Hurricane. Elvis, Fats Domino etc. at Hurricane Studio in Abq.

Richard A Bice – Engineer, archeologist, author – started 2 downtown museums.

Richard S. Martinez – started Citizen Information Committee in Martineztown.

Carnis Salisbury – civil rights, housing.

Robert Nordhaus – Sandia tram builder and ski slope.

Anita Scott Coleman – Seminole and black ancestry, born in Mexico, father was ATSF porter, Southern NM rancher, Mason. Anita was poet, essayist of Harlem Renaissance, teacher, college educated, foster mother, mother, church goer, pacifist, feminist who wrote positive depictions of black family life in the SW. Published in two ABQ black newspapers. Wrote film scripts for Pathe.’

Francis Boyer – founder of utopian back communities, south of ALB., Blackdom and Vado.

Judge J. Crockett Givens – mine owner, justice of the peace,

“one of the best known colored men in the SW.”

S.W. Henry – publisher of black ABQ newspaper – *The Southwest Review*.

S.T. Richards – publisher of the ‘Southwest Plain Dealer’ – Porter, “progressive group of liberal citizens.”

Yola Black – first Afro-American graduate of Albuquerque Normal School.

Oliver La Grone – photographer and Sculptor – WPA, UNM.

Booker Collins - from Blackdom, played with Count Basie Orchestra.

Helen Chandler Ryan – Head of the New Mexico Federal Music Project.

Russell Vernon Hunter – muralist, first and only State Director of Federal Arts Project. Colcha embroidery, straw inlay, saints, tinwork, weavers, furniture of Hispanics.

E.Boyd – Assembled, researched, painted etc. Portfolio material.

Brice Sewell, Supervisor of Trade and Industry and Leonora Frances Curtin went to DC to convince funding for craft vocational training.

Pedro Cervantez – carvings.

Patrocino Barela – paintings.

Ida Parsons – embroidery.

Dr. Ralph Bunche, Tubercular mother moved family to ABQ, 1950 Nobel Peace Prize Winner, UN Secretary General for Special Political Affairs.

Fred Begay - first Navajo PhD in Physics.

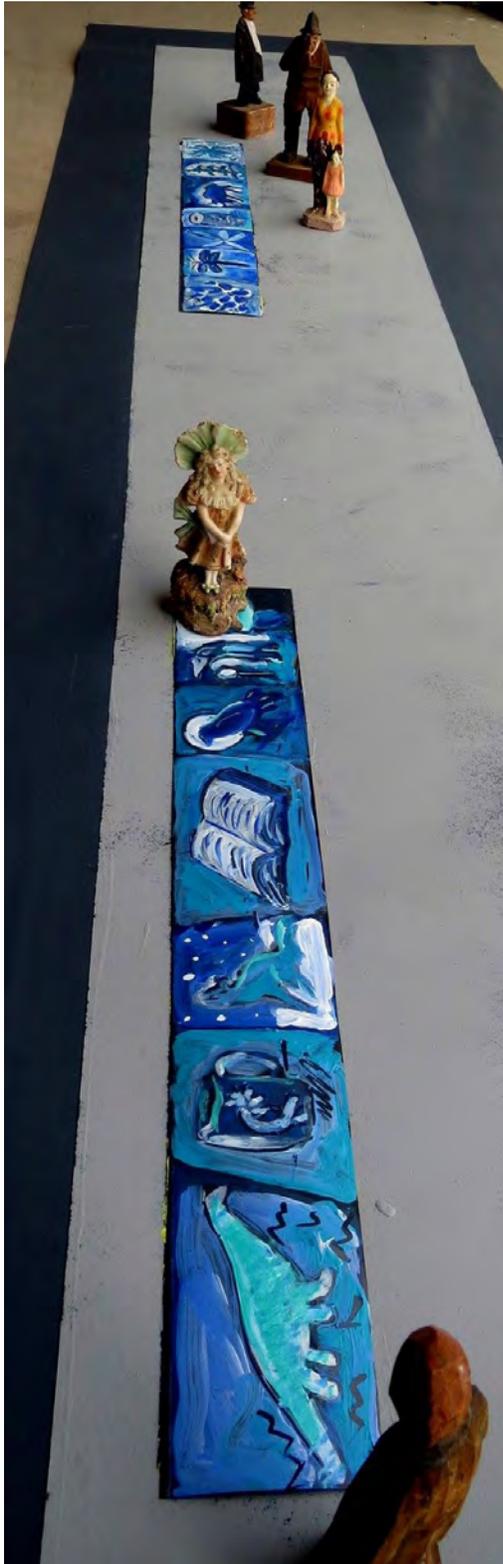
Dean Jackson - Navajo, Indian National Rodeos Finals at Tinquely Colliseum at State Fair Grounds fro 13 years.

Sonny Jim - MODOC Rodeo World Champion, 1970, Musician, played with Waylon Jennings, Willie Nelson and Harlem Globetrotters.

Fred Gladstone - All Indian Rodeo Association in ABQ for 13 years.

This is an active and ongoing list – ABQ Public Art will be the archivists of the incoming names during the design process. After that they will become part of a website.

Quadrant Downtown Stations



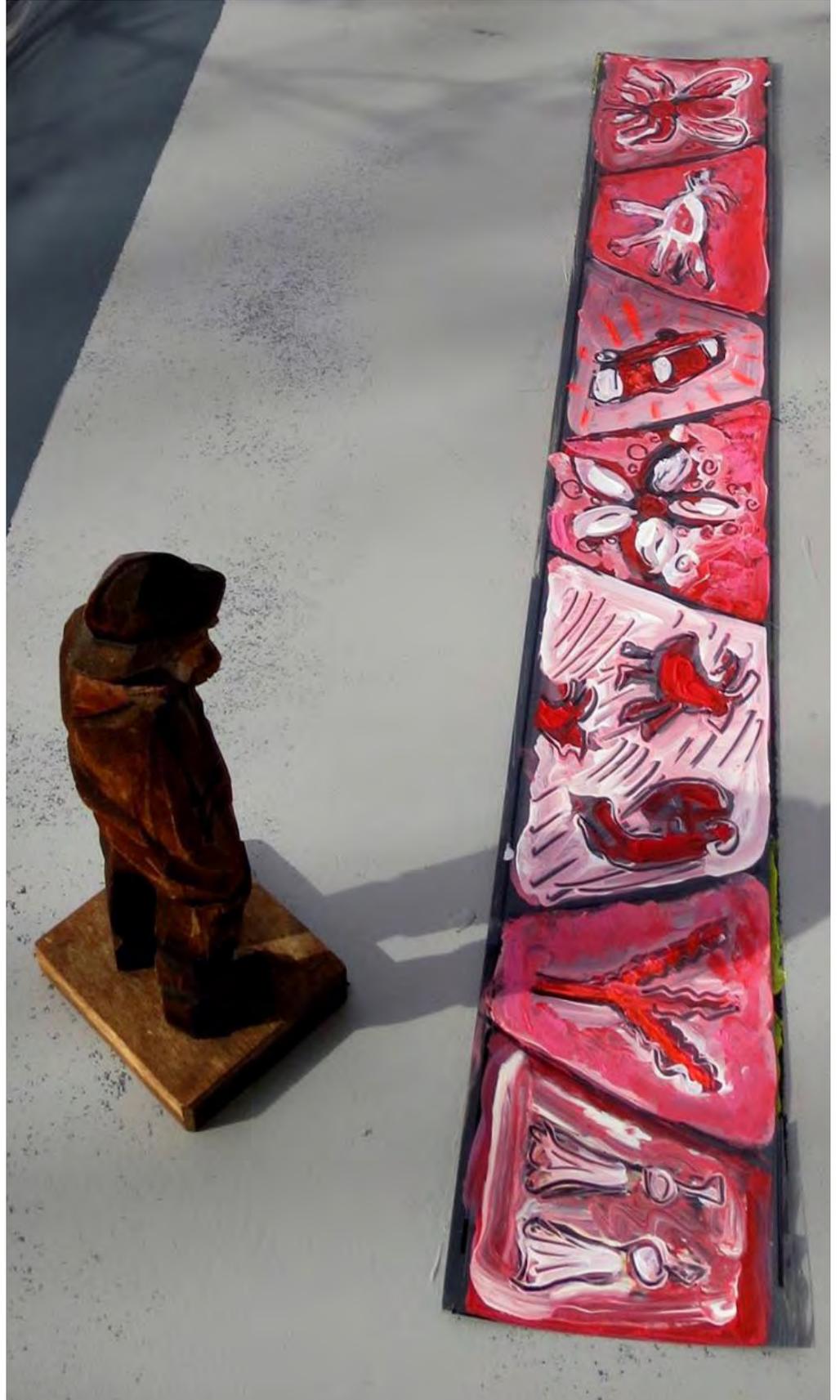
The four stations downtown differ from all the others, they are about the migration of anonymous ideas. They are located one street to the north or south of Central. They are narrower, are located next to right hand sidewalks, and will have pass-through pedestrian traffic. These stations do not have large views, but are part of the built-up, urban environment. Overall, they are smaller, and thus can be more detailed.

On the Mesas and Valley stations are the named Albuquerque Innovators of the past few hundred years, Downtown we have four stations for the more ancient innovations, for which we have no named or single author. Such as those who created the Clovis Point or Kokopelli petroglyphs. As this will be an audience of workers, entertainment district visitors and tourists, there is a way-finding aspect to these four stations. Each will be color coded – based on a Isleta Pueblo medicine wheel – red, yellow, white, ink blue. The art will consist of two 18' x 2.5' color bands of fourteen images per station. In LithoMosaics these images will be brilliant, colorful, durable and fun.





Isleta Pueblo medicine wheel



Scale model photos – downtown stations - overall and detail by Brailsford.

Cornell Station at UNM

Cartography

Robin Brailsford has been making desert landscapes in glass since she first came to the Southwest, in 1977, for that express purpose. The work that she created at that time, layered sheet glass, topographical USGS maps, and photorealist of sage green vegetation on ochre hillsides, has been shown widely and deeply appreciated. Her transit projects have maps and mapping too – as in **Transit/urban/garden** for Valley Transit in Phoenix, **Time and Presence** at Convention Center for the LA Metro, and **River of Life** for the Big Blue Bus in Santa Monica.

She also has used the platforms and plaza as wayfaring tools – which by itself is a form of cartography.

Los Pioneros de la Rivera San Gabriel, for the LA Metro comes to mind, as well as **Pioneer Modernism** for the City of Lemon Grove.

Albuquerque’s history *more than all these others*, is tied to the exact spot on the map that it occupies. Our land is beloved, varied, sacred, a crossroads of river and mountain and eons and people and conquest and poetry. And this project literally spans that lineage, as it is Central Avenue, the motherlode.

As luck would have it, the largest station is on RT 66 at UNM, and flanked by two other cultural icons - The Frontier Restaurant and the Antoine Predock, Architecture and Planning Building. And if you believe in luck, you will



Cornell Station section overlay on ART Route Map.



Tensile structure for Cornell (Design Team Rendering).

see that the layout of the station, perfectly – and I mean perfectly – accommodates the line of Central Ave and the ART route through the City. Perfectly. So on visiting the MAGIC department at UNM, (Maps and Geographic Information Center) an image of geology along the route was captured, and will be made into the ground mosaics at the Cornell Station.

“Albuquerque is almost entirely a product of its geographic setting and cultural history. No other location in the country has a comparable geography – with mountains rising 5000 feet above it to the east, one of the longest rivers on the continent running through its heart, and a

string of volcanoes framing its western horizon. The same is true of the areas’ deep cultural legacy. Native peoples have lived here from a time when glaciers were found on Sandia Crest and when extinct creatures such as mastodons and camels drank from shallow lakes near the volcanic peaks.”

(Albuquerque’s Parks and Open Space, Matt Schmader, Arcadia Publishing, Charleston, 2011, p.9)

“The Sandia Mountains contain granites over a billion years old, and the Rio Grande Valley, one of the five rift valleys of the world is filled with sediments two miles deep. The lava flows, volcanos and basalt escarpments of the West Mesa are much younger at about 200,000 years old but contain as much structural geology as any volcanic landscape

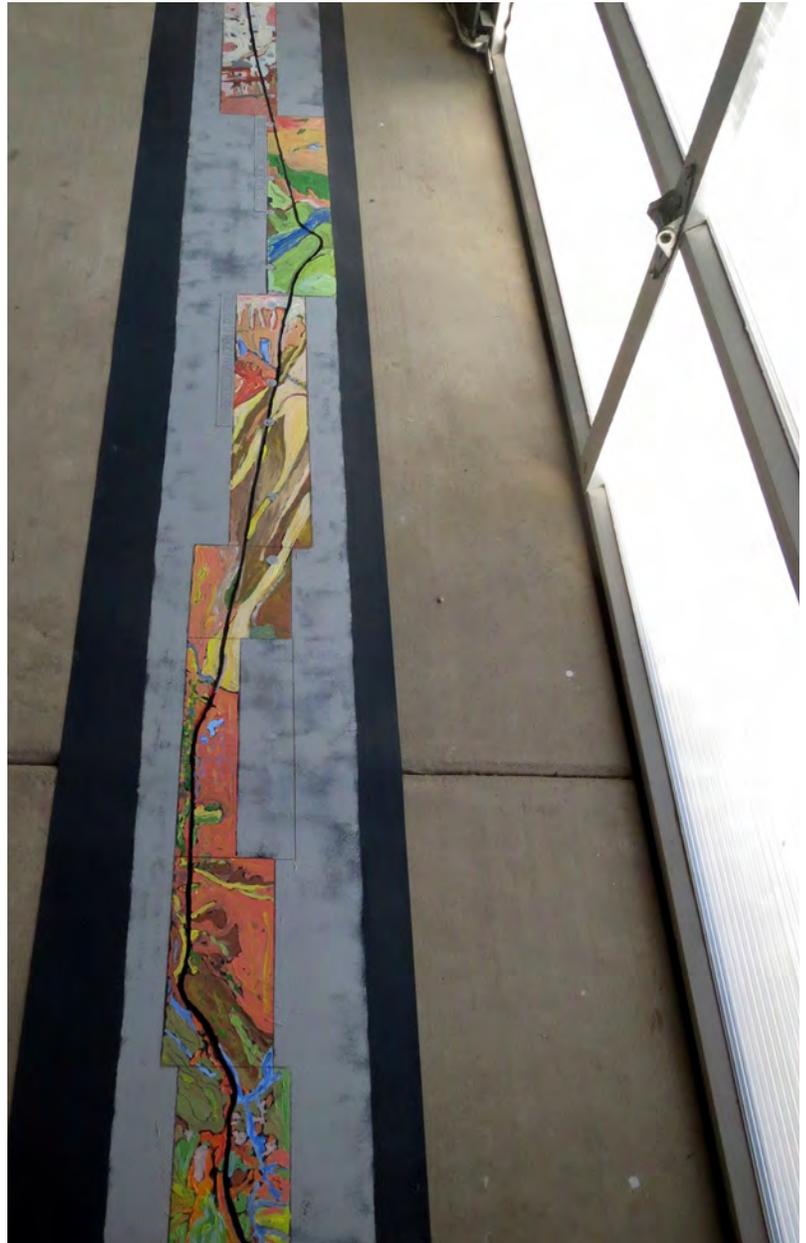
on the continent. All of these incredible landscape features are as much a part of Albuquerque as the skyline is to New York City. Into this setting came the first peoples in the New World, leaving behind a cultural sequence over 12,000 years long and filled with momentous developments such as the creation of thousands of sacred petroglyph symbols, the arrival of the first European led expeditions in the Southwest, colonization, revolt and resettlement through land grants.”

(Albuquerque’s Parks and Open Space, Matt Schmader, Arcadia Publishing, Charleston, 2011, p81)

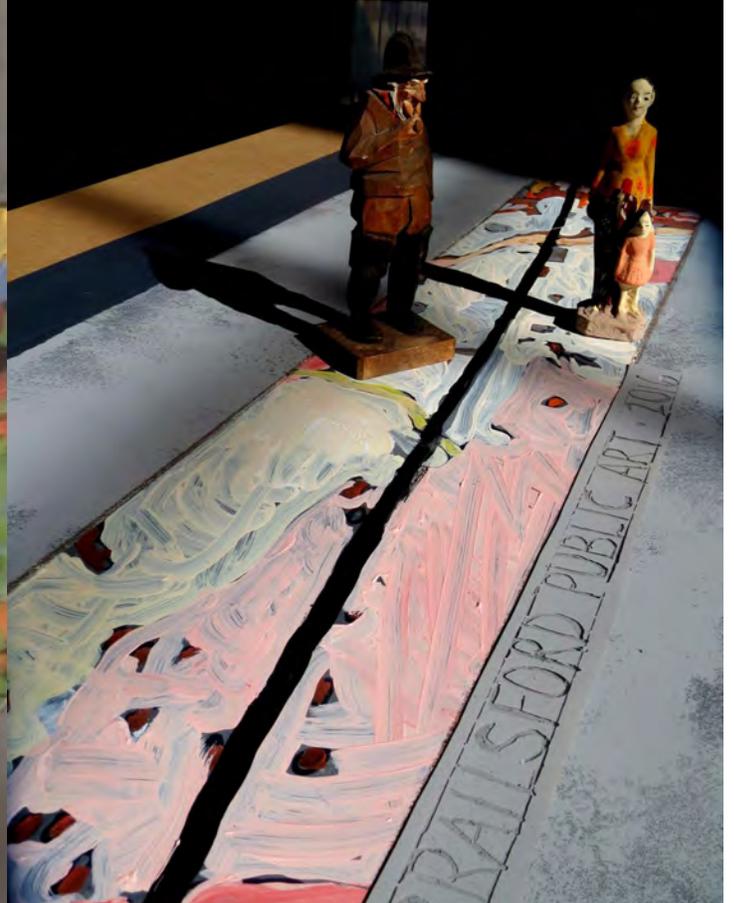
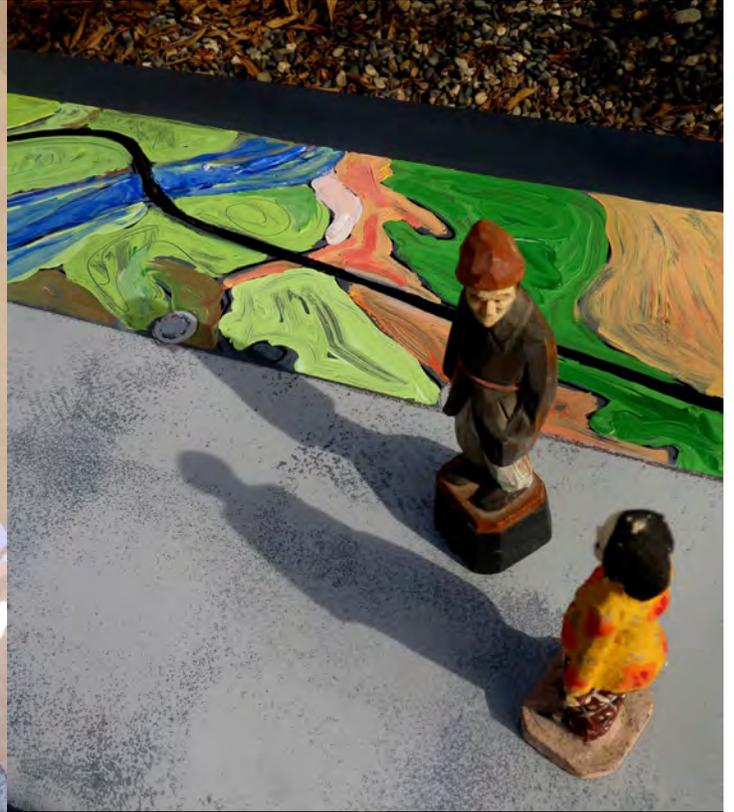
It sets the stage, literally for the entire public artwork, and the play of actors, dramas and progress upon it.

Exploring the platform, pedestrians will be able to orient themselves to mountains and the rising sun, or track their route, find their home or hotel, see artistic influences in the colors and forms. They will cast their own shadow onto the ground plane that their culture and their studies reveal.

We see this as a wonderful component – the endless dance of people and shadows created in real time – moving across the depicted landscape. This timeless cartographic image, literal yet metaphoric, will make a connection to every department in the university (from Engineering to Anthropology to Mathematics) and every business, home and vehicle on the route.



UNM Station groundplane LithoMosaic scale model



Color & The Lack Thereof

Shell jet, coral and turquoise mosaic jewelry, along with architecture, weaving and pottery are some of the most highly regarded arts of ancient peoples in this region. All attain a highly sophisticated understanding of color, form, texture and utility. Mosaics on the platforms will continue and pay homage to these iconic New Mexico art forms. Our color palette will relate to Chief's blankets and Zuni inlay as well as cartography and photography.

As to black and white, the ancient peoples of the Southwest are internationally renowned for their graphic images on pottery. Raymond Jonson was taught two dimensional design via a Japanese system called Notan, involving the bold dance of black and white foreground and background. Lithograph, glass

plate negatives, etchings; all specialize in a unique New Mexico view of black and white. For this reason we have chosen to produce the portraits in primarily black and white with a bright colored background and encircled by silver text of their full name and the caption "Albuquerque Innovator". This frames the portrait adding dignity, and anchors it aesthetically to the community and the platform.

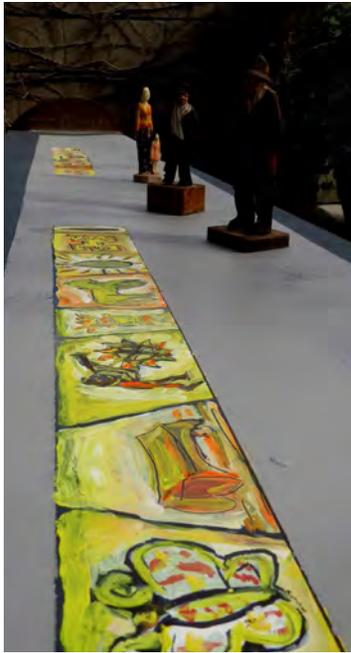


Mimbres pottery.



1940's Santa Domingo Mosaic.





Four inch schematic model by Robin Brailsford, 2016.

Downtown station detail by Robin Brailsford, 2016.

LithoMosaics in Place

The LithoMosaic process marries skilled concrete artisans with visionary artists. This innovative process imbeds quality mosaic materials, embeds them into structurally sound concrete surfaces via a patented process. Using sustainable materials such as glass and concrete, LithoMosaic creates a lasting and low maintenance artistic surface. Over the decades, the colors, paving and artwork will not fade or deteriorate, even with heavy use.

As LithoMosaics is a revolutionary public art

process that Robin Brailsford invented, Albuquerque Territory of Magic is the perfect place to tie the innovation concept to her patented technique. To see LithoMosaics in person visit Hahn Arroyo in Albuquerque or check the website for projects throughout the US.



Long B

Icons of San Diego sketch and two day installation, 2001 by Wick Alexander.



each Transit CEO at Grand Opening.

“Our public art must engage as many people as possible, in an honest, recurring way giving it integrity, intrigue and timeless beauty.”



Long Beach Transit tensile roof shelters, night view, Detail of 3000 sq. ft. of LithoMosaic overall.

Budget

Over the past six months the budget has taken some major twists and turns. We are very pleased to provide the numbers below that will deliver work that will come in within budget, on time, and to the highest aesthetic and technical expectations of the City of Albuquerque.



Note: Station budgets show \$30,000 for art per station - for an overall budget of \$600,000. In the USA – a standard for public art is +/- 2% for art. With ART budget of 100 million, that would make the public art budget a whopping two million dollars. As there is a superb licensee for LithoMosaic in El Paso, and LithoMosaic requires no construction drawings, engineering or foundations, as well as no special maintenance, we are able to meet the required budget of under \$350,000 for fifteen stations – and leave money on the table!

TOTAL \$251,000 This is a preliminary DRAFT number only, and does not reflect ongoing changes to the scope and schedule or installation.

LithoMosaic licensee: 1549 sq.ft. x \$50/sq.ft. = \$77,450 (Cost of Installation)
\$251,000 + \$77,450 = \$328,450

RT. 66 MAP

One at Cornell at UNM – the central, pivot station for the entire line. The 14' x 130' Largest canopy, backed by impressive UNM architecture, the Frontier, and views of mountains and volcanoes – sunrises and sunsets. Active, changing, young, smart audience.

- a. Map, 6' x 130', in six sections, of Rt. 66/Central Avenue from the Sandias to Petroglyph National Monument. LithoMosaic stage for the future innovators of the Albuquerque Region. Bold, colorful, fun, historic, scientific, current. LithoMosaic.

Budget: \$65,000

CORRIDER INNOVATIONS FOR WHOM WE HAVE NO AUTHOR

Four Downtown stations with canopy on sidewalks, quadrant of downtown area. Side loading stations, along sidewalks, canopies mount off of seat wall. Tourists and business people, event attendees and Civic Plaza. Restaurant and concert goers. Farmers market.

- a. 5th and Gold – yellow
- b. 5th and Copper – blue
- c. 2nd and Copper – white
- d. 1st and Gold – red

Two LithoMosaic bands per station, 2.5' x 18' of innovations for whom we have no author – Kokapelli, metate,

squash blossom beads, Clovis Point, Chaco roads, As in Isleta Pueblo four direction motif, colors, monochromatic bands with approximately fourteen images per station.

Budget: \$9000 per station, all four: \$36,000

CORRIDOR of INNOVATION - People

Nine stations, on the mesas and valleys, with the biggest vistas, in the neighborhoods where people, and their grandparents and ancestors, live and work. Inspiring citizens who with creativity and generosity uplift the culture and region of Albuquerque. Two LithoMosaic medallions per station, 5' x 5', of people nominated by community members and verified in research, who have made Albuquerque a better place to be. For example Tony Hillerman, Lorenzo Pimentel, Anita Scott Coleman, Helen Cordero. Archived list on City website of all nominees, bibliographies, links to area museums and community groups. Extensive research, top materials.

- a. Coors
- b. Yucca/Old Coors
- c. Atrisco
- d. New York
- e. Cedar
- f. University
- g. Bryn Mawr
- h. Solano
- i. Washington

Budget: \$10,000 per station x 9 = \$90,000

ARTIST INSTALLATION LINE ITEMS

- a. Travel/ Per Diem: at least 30 trips – two people, casita, car, food... Air fare quadruples in tourist seasons.
- b. Communication with Team, City staff, Subcontractors – on a daily basis for three years
- c. Shipping: San Diego to Albuquerque – insured... Heavy, valuable, fragile.
- d. Storage: here and there
- e. Insurance: project, vehicles, self
- f. Installation oversight: For every station. – ten hour days.
- g. Design Budget

Budget: \$50,000

NARRATIVE

Four with no canopy and uncertain issues with platform size and construction:

- a. Walter - 12' x 65'
- b. Rio Grande – 10' x 130'
- c. 15th Street – 14' x 65'
- d. Alvarado Transit Center – 10' x 65'

Create separate, post construction, contract to work with existing conditions. Tourist, convention, shopping audience.

Budget: 0

Note: References for large LithoMosaic transit projects can be provided for project owner and general contractor in Los Angeles, Santa Monica, San Diego, Phoenix, Tucson, and Houston.

Project Artists

Wick Alexander

Painter, Sculpturer, Landscape Designer

My early work is influenced by the social and political landscape of the U.S. and Mexico border region. The sharp contrast of north and south, Spanish and English, rich and poor coexisting at the borderline creates a friction. This friction of two diverse cultures is most evident in my hometown San Diego and neighboring Tijuana to the south. My paintings capture the unique subculture of the border region that is a result of the collision of two cultures. Border culture and the cross-fertilization of influences (ideas, language, mythology, aesthetics) continue to evolve and change.

in the late eighties i discovered the writings of J.B Jackson which helped to clarify my own observations about how landscape and culture are interconnected. Before reading Jackson, my paintings already utilized garden design influences; particularly with a reliance on a bird's eye view--a geometric compositional grid--and I used the road as primary subject matter. His insights helped me to interpret the landscape not merely as scenery outside ourselves, but that humans are integral to landscape and beauty. his essays address how landscape seen from above reveals patterns and

human organization. The road, Jackson argues, has become more than just a metaphor for life's journey, but it is increasingly where most of us live out the majority of our lives. he coined the term "vernacular landscape" to describe how contemporary landscape is shaped and molded by the regional needs and desires of its temporary occupants. it was a revelation for me to realize that every landscape—forest, river or mountain—is a work of the mind, a repository for the memories and obsessions of the people who gaze upon it. when once asked to define himself and his work, Jackson declared, "I see things very clearly, and I rely on what I see . . . and I see things that other people don't see, and I call their attention to it." (Note: there is an Endowed Chair at UNM, named for Jackson in the School of Architecture and Planning.)

In my own attempt to reveal how our surroundings reflect our culture, I rely on humor to communicate my artistic vision. Contrary to the dour dryness of much contemporary art, my paintings are fun, entertaining, busy and dense with sensation and burlesque humor. I want to represent my personal vision of the spectacle of life in this time and place and express it in my own

perspective. To study the relationship between man and environment, my paintings examine culture in context. increasingly, the boundaries are blurred between pop culture, subculture and mass culture. In this hazy area i find clarity. Within the larger grid of mass culture exists a smaller grid of many subcultures. And within the smaller grid of subcultures exists the individual. The grid example helps to illustrate the individual versus the mass, or the microcosm and the macrocosm, but we have all experienced the unnerving sensation of being totally alone in a crowd. Each of us in our own search for meaning struggles to connect to someone or something outside ourselves. This is the journey on the road to self-discovery. in this uncharted territory, my paintings explore the nature of culture. My art is fun, even if what we ultimately discover about ourselves within them is disheartening, embarrassing or something altogether unexpected.



Wick with Head Librarian at UNM's MAGIC library.

Robin Brailsford

Lead Artist, Inventor, Aesthetic Engineer, Silversmith

PUBLIC ART – SELECTED Transit oriented

ALBUQUERQUE PUBLIC ART, New Mexico. Lead Artist for Rapid Transit Buses the length of Central Avenue. Concepts center on the theme of crossroads and on the people of Albuquerque. 2015-2017

METRO GOLDLINE, Los Angeles, CA. For the Irwindale light rail public art commission, my Los Pioneros de la Rivera de San Gabriel, tells the ballad of this unique Chicano community through my corrido, “ Axis Mundi, A Song for Irwindale.”

The names of all the city’s residents from a 1950’s census are also cut into shadow-casting steel railings and there are hundreds of of LithoMosaic pavers set on the station platforms - with an image relating to family trees and alluvial fans. \$350,000. 2010-2015. Dedication 8/18/15
La Luna Del Sol – LithoMosaic threshold for the parking garage – arabesques in gold and silver, \$12,500. 2014 - 2015

CITY OF LEMON GROVE, Lemon Grove, CA. PIONEER



Robin relaxing at a friend’s studio

MODERNISM PARK- With artist Wick Alexander, KTU+A and Kimley-Horn, we created art for the Main Street Promenade - involving low-income housing, a mass transit plaza and LEED Gold certification. Our work includes anamorphic

wind turbine tower with interpretive LithoMosaic ground plane elements, a solar tree, tractor slide, bovine balancer and recreational opportunities for Senior Citizens. 2009 - 2013. \$500,000.

LONG BEACH TRANSIT

GALLERY, Long Beach, California. AhHa! Shoreline Stroll, with MIG Landscape Architects, Eli Noar Architecture and Brailsford Public Art collaborators Wick Alexander and Bhavna Mehta, 3000 square feet of LithoMosaic at eight bus transit stops over four contiguous blocks in downtown LB. At the terminus of the Metro Blueline and within walking distance of the Long Beach Aquarium. Multiple award winner, \$750,000 art budget, 2010-2011.

PHOENIX ARTS COMMISSION, City of Phoenix, AZ. The 12

bus bay, Ed Pastor Transit Mall was a collaboration between myself as Lead Artist and DEA Planners and Engineers, and Durant Architects. My artwork transit/urban/garden considers 10 million years of the site's natural and agricultural history, and includes fountains, a Lithocrete 'river' and a 545' x 30' x 18' canopy. \$3.5 million construction budget. Dedicated 2/22/03.

BIG BLUE BUS and the **DEPARTMENT OF CULTURAL AFFAIRS**, City of Santa Monica, CA. Working with Amphion, this 11 block urban bus transit mall - River of Life, explores Pacific Rim connections, and includes custom shelters, Yuzen mosaics, Lithocrete intersections and Robert Lang origami bronzes. \$13.3 million construction budget. Dedicated 6/22/02. Many Awards.

PUBLIC CORPORATION FOR THE ARTS. Long Beach, CA. Street Park Parable, with Jon Cichetti- landscape architect, and Frances Wosmek poet. Landscape, poetry, mosaics and reflective vinyl animals as symbols of our humanity. Project budget: \$300,000. Commissioned, designed, built and installed in one year - 1997.

METRO ART, Los Angeles, CA. Time and Presence. Pierced/

painted steel canopies about life on earth before man - for the Staples Center/Convention Center, light rail station. \$50,000. 1991.

LITHOMOSAIC

PATENT, US Patent Office, Washington, D.C. I am the inventor of LithoMosaic, a process for setting mosaics in monolithic concrete pours. Collaborating with Lithocrete, Shaw & Sons and T.B Penick, we are now training and promoting internationally, this new art process, which liberates creativity and budgets for public art, landscape architecture and architecture. See: www.lithomosaics.com ... but the LithoMosaic page on Facebook is even better.

LITHOMOSAIC PRESENTATIONS and Workshops in the Southwest.

SALT RIVER - MARICOPA INDIAN COMMUNITY, Scottsdale, AZ. 2009.

NATIONAL HISPANIC CULTURAL CENTER, Albuquerque, NM. Sponsored by the City of Albuquerque, Public Art Commission. 2009.

HUBBELL TRADING POST NATIONAL MONUMENT, NATIONAL

PARK SERVICE, Ganado, AZ. Artist-in-residence creating work and teaching LithoMosaics to Navajo artists. 2009.

NAVAJO NATION, Rough Rock Chapter, Rough Rock, AZ 2009. EL PASO PUBLIC ART COMMISSION, EL Paso, TX 2009.

ALBUQUERQUE CITY FATHERS, Albuquerque, NM 2009. and 2012.

HARWOOD FOUNDATION and **CITY OF ALBUQUERQUE**, training **Rain to River** artists for the Hahn Arroyo Project, a 1/2 mile long water sustainability demonstration park in the foothills of the Sangre de Cristo Mountains. 2011 and 2012.

WORK EXPERIENCE - Selected

UNIVERSITY OF NEW MEXICO, Albuquerque, NM.

Teacher: undergraduate 3D Design and Sculpture. 1981-1985

Larry Bell, archivist, Taos, NM. 1983-1984.

Maxwell School of Anthropology, forensic sculpted portraits of Anasazi family, 1986.

RALPH LAUREN, NYC and Wyoming, southwestern rug and antiques scout for Mr. Lauren's homes and stores 1983-1985

CHRISTO, Umbrellas Project California and Japan, installation crew, 2001.

EDUCATION

UNIVERSITY OF NEW MEXICO, Albuquerque, NM.

MFA in Sculpture, 1985.

MA in Sculpture, 1983.

SYRACUSE UNIVERSITY, Syracuse, NY.

BFA in Sculpture and Metalsmithing, Minor in Art History, 1975.

TYLER SCHOOL OF ART, Temple University, Philadelphia, PA.

Metalsmithing and blown glass. 1974.

Brailsford Public Art is a certified DBE and we carry two million dollars in project insurance.

Contact Info:

Brailsford Public Art
PO Box 426
1116 Marron Valley Road
Dulzura, California 91917
619-468-9641

Email: robinbrailsford@yahoo.com

<https://www.codaworx.com/browse/people?name=brailsfordpublicaddress.us>

<http://www.LithoMosaic.com/>

LithoMosaics Facebook page - updated daily

At a Glance

Potential Titles

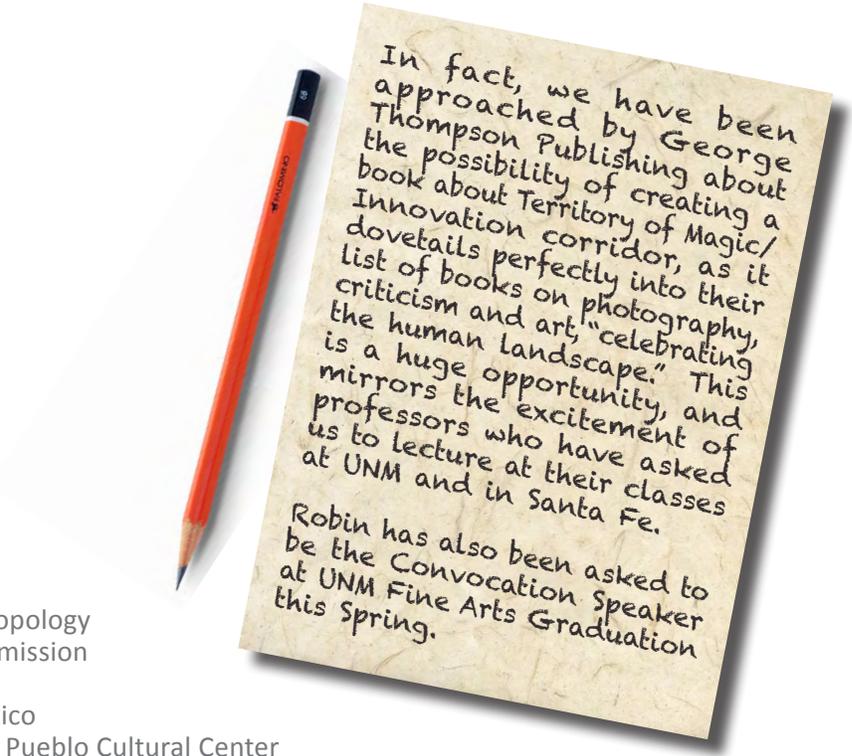
Actualize Albuquerque
Albuquerque Pioneer Modernists
Albuquerque Set Theory
One Space, These Visions
Face to Place
Place to Face
Albuquerque Luminaries
Luminarias de Albuquerque
Territory of Magic
Albuquerque Anecdotes
People@ART.com
Portraits@ART.com
Who are we? Albuquerque!
Albuquerque Innovators
Albuquerque Medina

Potential Experts/Essays

Marta Weigle, UNM Regent, Anthropology
Ramona Sakiestewa, NM Arts Commission
Ted Jojola, UNM Planning
Merry Scully, Museum of New Mexico
Travis Suazo, Director of the Indian Pueblo Cultural Center
Lee Marmon, Laguna Pueblo photographer
Bob Tilly, community activist
Dr. Matt Schmader – Open Space Division Superintendent, City of ABQ.
VB Price – journalist/author
Dr. Tey Marianna Nunn, National Hispanic Cultural Center
Dr. Laura Harjo, U.N.M. School of Architecture
George Thompson – GT Books
Diana Dorn-Jones – Exec. Director. United South Broadway
Enrique La Madrid
Andrew Conners, curator at the Albuquerque Museum

Ideas & Things Transported Through Albuquerque - for Downtown Stations

MACAWS- SCARLET	ART	INDIAN CORN	BARLEY
SHELLS	TABERNACLES	BEAN	METATE
TURQUIOSE	SPICES	SQUASH	IRON
CROSS	SILKS	BOTTLE GOURD	TURKEY
CONCHA	POCELAIN	COTTON	SPINDLE
SQUASH BLOSSOM	SILVER	TOBACCO	MUSICAL INSTRUMENTS
POMEGRANITE	CHOCOLATE	WHEAT	BOATS
DRAGONFLY	SOCKS	LEGUMES	POTTERY
HORSES	HAIR COMBS	LETTUCE	GAMES, PLAYING CARDS
SHEEP	SALT MEAT	CABBAGES	BELLS
ROOSTER PULL	INDIAN COTTON	BEETS	SHAWLS
BOOKS	BIBLES	PEACHES	HORNO OVENS
FURNITURE	BUFFALO HIDES	WATERMELON 1540 A.D.	MOSAICS
LANGUAGE	PINYON	CHILE	TEXTILE DYES



Bookshelf - Books Read and Assembled in Search of Albuquerque Innovators

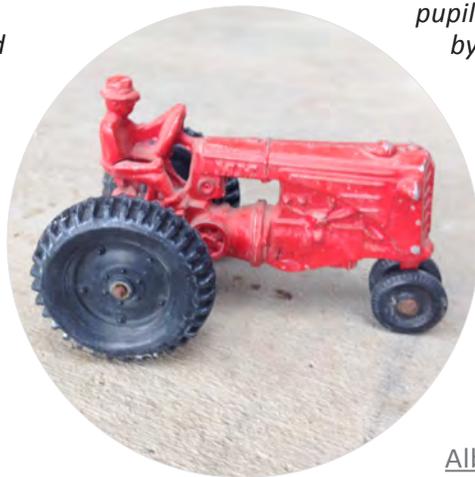
Note: It has been suggested that this reading list be made available to an interested public.

American Signs – Form and Meaning on Rt. 66, by Lisa Maher, The Monacelli Press, NYC 2002.

A Sense of Mission: Historic Churches of the Southwest, Thomas Drain, Chronicle Books, 1999.

A Sense of Place, a Sense of Time, JB Jackson, Yale University Press, 1994.

“Odology is the science or study of roads or journeys and by extension, the study of streets and superhighways and trails and paths, how they are used, where they lead, and how they come into existence. Odology is part geography, part planning, and part engineering – engineering as in construction, and unhappily as is social engineering as well.”
pp 191.



African American History in New Mexico – Portraits from Five Hundred Years, Edited by Bruce A. Glastard, UNM Press, Albuquerque, 2013.

A Spy’s Guide to Santa Fe and Albuquerque, EB Held, UNM Press, Albuquerque, 2011.

Albuquerque, Erna Fergusson, Knopf, NY 1947.

Albuquerque, 2000, by Douglas Kent Hall, Albuquerque Museum Catalog, 2000.

Albuquerque, A City at the End of the World, VB Price, UNM Press, 2003.

“1200 AD ... Albuquerque can make the claim of being the longest continually inhabited major urban area in the United States.” pp12.

“More important than even the city charter, the Comprehensive Plan is the Magna Carta in a town in which land use issues are the bedrock of public activism.” pp19.

“By refusing to make the Spanish Pueblo revival style and ‘archeological’ building type, Meems led the way for it to become a medium of integration between the functionalist spirit of the modern age and the traditional and symbolic forms of vernacular architecture.”
pp 69.

“By mirroring the shape of sun, moon, navels, pupils and the natural roundness of holes made by digging sticks in which corn is planted, the round Anasazi kiva connects within itself a symbol of unification, of a common identity among humans, plants, earth, wind and the heavens.” pp 108.

Albuquerque Deco and Pueblo, Paul R. Secord, Arcadia Publishing, Charleston, SC, 2012.

Albuquerque, Spirit of the New West, Albuquerque Chamber of Commerce, 2000.

Albuquerque’s Parks and Open Space, Matt Schmader, Arcadia Publishing, Charleston, 2011.

“Albuquerque is almost entirely a product of its geographic setting and cultural history. No other location in the country has a comparable geography – with mountains rising 5000 feet above it to the east, one of the longest rivers on the continent running through its heart, and a string of volcanoes framing its western horizon. The same is true of the areas’ deep cultural legacy. Native peoples have lived here from a time when glaciers were found on Sandia Crest and when extinct creatures such as mastodons and camels drank from shallow lakes near the volcanic peaks.” pp 9.

“The Sandia Mountains contain granites over a billion years old, and the Rio Grande Valley, one

of the five rift valleys of the world is filled with sediments two miles deep. The lava flows, volcanos and basalt escarpments of the West Mesa are much younger at about 200,000 years old but contain as much structural geology as any volcanic landscape on the continent. All of these incredible landscape features are as much a part of Albuquerque as the skyline is to New York City. Into this setting came the first peoples in the New World, leaving behind a cultural sequence over 12,000 years long and filled with momentous developments such as the creation of thousands of sacred petroglyph symbols, the arrival of the first European led expeditions in the Southwest, colonization, revolt and resettlement through land grants.” pp 81.

All Aboard, Images from the Golden Age of Rail Travel, Lynn Johnson and Michael O’Leary, Chronicle, San Francisco, 1999.

Albuquerque’s Huning Castle Neighborhoods, Jane Mahoney, Arcadia Books, Charleston, South Carolina, 2013.

Albuquerque in Our Time, 30 Voices, 300 Years, Debra Hughes, Museum of New Mexico, Santa Fe, 2006.

“The name Albuquerque dates from Roman times, when the original site in Spain was named Albaquercus, a derivation of the Latin albus quercus or ‘white oak.’ The Spanish municipality’s coat of arms, a white oak in a crimson field uncannily resembles the Rio Grande cottonwoods.” Pp 49.

Another America, Native American Maps and the History of Our Land, Mark Warhus, St Martin’s Griffin, NY, 1997.

The Art of Small Things, John Mack, Harvard University Press, Cambridge, 2007.

Appetite for America, Fred Harvey and the Business of Civilizing the Wild West – One Meal at a Time, Stephen Fried, Bantam NY, 2010.

Atrisco to Zena Lona, Albuquerque Street Names, Judy Nickell, Rio Grande Books, Los Ranchos, NM, 2012.

Ceremony, Leslie Marmon Silko, Penquin Classics, New York, 200.7

Concrete and Culture, Adrian Forty, Reaktion, London, 2012.

Contemporary Southwestern Jewelry, Donna F. Pardue, Gibbs Smith, Santa Fe, 2007.

Converging Streams. Art of the Spanish American Southwest, edited by William Wroth and Robin Farwell Gavin, Museum of Spanish Colonial Art, Santa Fe, 2010.

‘Who?... A term that embraces tension between being and becoming. Medina is a common Hispanic surname, but its roots lie in the Arabic Madinah, which means ‘city,’.... A Medina is recognized in several countries as the central market, a labyrinth on which people, ideas and objects merge and are exchanged.” pp 15.

‘The intercultural legacy of New Mexico/// even in conflict, cultural traditions draw from and nourish each other. As people find common ground in their humanity, they converge in the practical realm of survival, just as they syncretize in the spiritual. Although these cultural processes are largely intangible, a few ephemeral artifacts are left behind. The intercultural legacy of New Mexico is as expansive as its horizons, emerging and evolving with each new generation. A new sythnesis has been born and shows the world that cultural hybridity is not the exception but rather the essence and future of humanity.’ pp 154 Enrique LaMadrid.

E Pluribus Unum/Albuquerque, Hakim Bellamy, Axle Contemporary, Albuquerque.

Early 17th Century Missions of the Southwest, Francis B Parsons, Dale Stuart King Publishers, Tucson, 1975.

Early Architecture in New Mexico, Bainbridge Bunting, UNM Press, Albuquerque, 1976.

The Essential Landscape, The New Mexico Photographic

Survey, with Essays by JB Jackson, UNM Press, 1985.

From the Pass to the Pueblos, El Camino real de Terra Adentro National Historic Trail, by George D. Torok, Sunstone Press, Santa Fe, 2012.

Following the Sun and the Moon, Hopi Kachina Traditon, Alph H. Secakuku, Northland Publishing, Heard Museum, 1995.

From this Earth, the Ancient Art of Pueblo Pottery, Stewart Peckham, Museum of NM Press, 1991.

The Golden Geography, A Child's Introduction to the World, Elsa Jane Walker and Cornelius de Witt, Golden Press, New York, 1961.

The Hero's Journey, Joseph Campbell, New World Library, Novato, California 1999.

Hiroshige, The Albuquerque Museum, 1983

The Hopi Villages, Major J.W. Powell, Filter Press, Palmer, Colorado, 1972.

Impressions of Native American Faces, Weyerhaeuser Promo, Valley Forge 1996.

Indigenous Albuquerque, Myla Vicenti Carpio, Texas Tech University Press. Lubbock, 2011.

"Twelve Indigenous nations, mostly Pueblo, are within a 50 mile radius (of Albuquerque... urban Indian experience cannot be viewed as distinct from the reservation because it is integrally connected not only through cultural, religious, political and economic spheres, but also through federal reservation policies." XI.

"All indigenous communities of the region were connected by an intricate network of trade routes. Albuquerque is situated roughly in the center of this old native kingdom."

Marc Simmons pp 31

"Among the Spaniards to reach this region was Fray Marcos de Niza. His travel guide and companion. Esteban, a black Moroccan slave from Azamore was one of four survivors of a failed attempt to settle Florida in 1528. The survivors told stories of riches to be found at the mysterious seven golden cities of Cibola....de Niza sent Esteban on... to seek treasure... Esteban insulted the Zunis... and the Zunis killed him to protect their location and themselves. The Pueblos say." The first white man our people saw was a black man." pp 32.

"By 1960, Albuquerque had the highest percentage of doctorates of all US cities." Pp 47.

"The petroglyph area encompasses five volcanoes aligned north to south forming and escarpment of lava beds that Indigenous spiritual leaders have described and a spine or backbone of the earth. Indigenous people consider this a living memorial to the communities relationship with the Earth. Moreover, the Earth's crust is so thin in this area that in wintertime... one can see steam rising from the Earth, they can see the Earth breathing." pp 121.

Individuality Incorporated, Indians and the Multicultural Modern, Joel Pfister, Duke University Press, Durham, 2004.

Larger than Life, New Mexico in the Twentieth Century, Ferenc Szasz, UNM Press, Albuquerque. 2006.

Laughing Boy, A Navajo Love Story, Oliver LaFarge, Mariner Books, Boston , 2004.

Legendary Locals of Albuquerque, Richard Melzer, Arcadia, South Carolina, 2015.

The Monumental Impulse, Architecture's Biological Roots, George Hersey, MIT Press, Cambridge, 1999.

The Mythic World of the Zuni, Frank Hamilton Cushing, UNM Press, 1988.

Navajo Medicine Man Sandpaintings, Gladys A Reichard, Dover, NY, 1939.

Navajo and Pueblo Earrings, 1850-1945, by Robert Bauver, Rio Grande Books, Albuquerque, 2007.

The Navajo and Pueblo Silversmiths, John Adair, University of Oklahoma Press, Norman, 1944.

"Atsdi Sani was a great man. He was a leader and spokesman of his people. He was also a medicine man, and he knew the Mountain Chant and the Shooting Chant." pp 5.

Appendix, "Timeline and Complete List of Smiths' Names." Pp 193-195.

Navajo Weaving Tradition, 1650 to the Present, Alice Kaufman and Christopher, Selser, Council Oaks Books, Tulsa, 1999.

New Mexico Cocha Club – Spanish Colonial Embroidery and the Women Who Saved It, by Nancy C. Benson, Museum of New Mexico Press, Santa Fe, 2008.

New Mexico Style, A Sourcebook of Traditional Architectural Details, Nancy Walter Warren, Museum of New Mexico, Santa Fe, 1988.

New Mexican Tinwork, 1840 – 1940, by Lane Coulter and Maurice Dixon Jr., UNM Press, Albuquerque, 1990.

The Narrative of Owl Ear, Incidents from the History of the Pima Indians as Recorded on a Calendar Stick, Phoenix Museum of History, 1997.

Native American Songs and Poems, An Anthology, Brian Swann, Dover, Mineola, NY, 1996.

Notan, the Dark Light Principle of Design, Dorr Bothwell and Marlys Mayfield, Dover, NY 1968.

Marlene Dumas, Barbara Bloom. London, Phaiden 2005.

Navajo Stories of the Long Walk Period, Brodereick H. Johnson, editor, Navajo Community College Press, Tsaile, Arizona 1973.

New Mexico, Celebrating the Land of Enchantment, Richard Melzer, Gibbs Smith, Utah, 2011.

Nuevo Mexico Profundo, Rituals of a Indo-Hispano Homeland, Miguel Gandert, Museum of New Mexico Press, Santa Fe, 2000.

Photographer of the Southwest, Adam Clark Vroman, 1856 - 1916, Ruth Mahood, Bonanza Books, NY 1969.

The Post Modern Trickster, Valerie K. Veruh, El Palacio magazine, Museum of New Mexico, Summer 2015.

“A trickster counterpart in the contemporary world is the artist who challenges society’s rules and thereby instigates change. Both the trickster and the artist reveal hidden truths, compelling us to acknowledge a world in which there are no absolutes, just multiple perspectives.” pp 43.

Pueblo Profiles, Cultural Identity through Centuries of Change, Joe. S. Sando, Clearlight Publishers, Santa Fe, 1998.

Primitive Art in Civilized Places, by Sally Price, University of Chicago Press, 1989.

One Space/Three Visions, Dextra Frankel, Albuquerque Art Museum, 1979.

“There is perhaps no place in the world with a more interesting history of craft production than the state of New Mexico. Here, under the blue skies, in a remarkably varied and beautiful

landscape, three distinct cultures have flourished and, until very recently, maintained their distinctive and separate craft traditions. All have origins as old as the history of mankind, but in New Mexico they make up three successive chronological occupations: The American Indians, who entered the scene some 12,000 years ago, the Hispanos (Spanish Americans) who arrived late in the 16th C; and the Anglos, who arrived in numbers towards the end of the nineteenth C. Because of isolation from the larger centers of civilization, the relatively small numbers of people, and the size of the area, the first two groups were able to resist the pressures for assimilation found so strong in other parts of the country. Quietly passing through the cycles of an agrarian society, the Indians and the Hispanos preserved almost intact their traditional values and lifestyles. For many of the Anglo-Americans the area was a haven, free from the pressures of a modern technological society. Here they could return to the basic relationships of man to society and seek inspirations from the societies which were their neighbors.”
Suzanne de Borhegyi-Forrest pp 5.

Picassos Concrete Sculptures, Sally Fairweather, Hudson Hills Press, NY, 1982.

Potential Images- Ambiguity and Indeterminacy in Modern Art, Dario Gamboa, Reaktion, London, 2001.

Pueblo Birds and Myths, by Hamilton A. Tyler, Northland Publishing, 1991, University of Oklahoma Press.

Pueblos, Pre-Historic Indian Cultures of the Southwest, Maximillian Bruggemann and Sylvio Acatos, Facts on File, NYC, 1990.

Public Art and Architecture in New Mexico, 1933- 1943, A Guide to the New Deal Legacy. Compiled by Kathryn A. Flynn, Sunstone Press, Santa Fe, 2012.

Rainbow Yarn, Navajo Weaving , Germantown Yarns and the Pennsylvania Connection, Brant Mackley, Quilt and Textile Museum. Lancaster, PA 2009.

Readings: The Rio Arribo – Rio Abajo in New Mexico, Various Authors, UNM Southwest Institute, June 1985.

“Among the elements to watch for, are stylized relationships of windows to important land forms or landmarks. Another concerns the orientation of symbolic importance of entryways. Yet another regards the interplay of light wells and solstice events, still others are forms that can be attributed to legends, particularly those regarding creation or migration. These entail the conscious detailing

of color and geographic direction, as well as the interplay of geometric planes and dimensions. A center point or space and the use of texture and mass to denote crucial earth and metaphysical elements are also important."

Ted Jojola, UNM Planning Dept., Native American Architecture and Social Change.

"Was it only yesterday that man sailed around the moon.... And is it tomorrow they will stand up on its barren surface? You and I marvel that man should travel so far and so fast... Yet, if they have traveled far then I have traveled farther... and if they have traveled fast then I have traveled faster... for I was born a thousand years ago... born in a culture of bows and arrows but within the span of half a lifetime I was flung across the ages to the culture of the atom bomb... and from bows and arrows to atom bombs is a distance far beyond a flight to the moon."

Chief Dan George, Banff Canada, 1970 Cooperative Extension Service, Montana State University, Bozeman.

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"Since long before it was paved, Route 66 had attracted people with ideas and imagination and energy. Through the 1920's and early 1930's they built new kinds of businesses on the edge of the road; through the Depressions the road and those businesses kept people fed and kept them from having to join the great migration out of the farm belt of the great Plains; through the war years the highway continues to provide a living by bringing military recruits and their families; but it was after that when highway life truly lived up to dreams of those who had cast their lot with the Route 66. In those years there was no better place to be than on the edge of the crammed, cracking highway. Like any boom, it could not last forever." pp 161.

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"A trickster does not live near the hearth; he does not live in the halls of justice, the soldier's tent, the shaman's hut, the monastery. He passes through each of these when there is a moment of silence, and he enlivens each with his mischief, but he is not their guiding spirit. He is the spirit of the doorway leading out and of the crossroad at the edge of town... He is the spirit of the road at dusk, the one that runs from one town to another and belongs to neither. There are strangers on the road, and thieves, and in the underbrush a sly beast whose stomach has not heard of your letters of safe passage."

“The road that trickster travels is a spirit road as well as a road in fact.” pp 6.

“But these themes themselves do not interest me as much as their conjunction with the final thing that must be said to round out an initial portrait: in spite of all their disruptive behavior, tricksters are regularly honored as the creators of culture. They are imagined not only to have stolen essential goods from heaven and given them to the race but to have gone on and shaped the world so as to make it a hospitable place for human life.....Trickster the culture hero is always present: his seemingly asocial actions continue to keep our world lively and give it flexibility to endure.” pp 9.

RE: Flexibility and Agility:

“There are two Greek words that can mean, ‘joint.’ The first is ‘drthron’. ‘The drthron connecting the hand and arm is the wrist,’ says Aristotle. A drthron can also be a connecting word in language, an ‘and’ [or @... ed.] or a ‘but’ for example, as if the flow of speech required its own little wrists and elbows to become intelligible. The second word, ‘harmoi’, also means a joint in the body (especially the shoulder joint), but more commonly it denotes the joints made by artisans, the mason building a wall, the shipwright fitting planks, the metal worker soldering a seam, the carpenter fastening a door – all those craftsmen are making ‘harmoi’.” pp 254.

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A selection from the bookshelf.



Cover
Photo: Albuquerque Innovators
for Mesas & Valley Station
example model by Robin Brailsford,
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