The following are minutes for the meeting of the City Art Board held at 10:00 a.m. on March 9, 2021 remotely via Zoom.

MEMBERS PRESENT:
Christina Ballew, Chair
Susan Frary, Vice-Chair
Alysa Grayson, Secretary
Saul Ramirez
Chantelle Yazzie-Martin
Katrina Chandler

OTHERS PRESENT:
Ceci Vasconcellos, Art Program Coordinator/Quality of Life Councilor Yvonne Flores

I. CALL TO ORDER
Chair Christina Ballew called the meeting to order.

II. INTRODUCTIONS
Those present introduced themselves.

III. APPROVAL OF THE AGENDA
The agenda was accepted as presented.

IV. APPROVAL of FEBRUARY 9, 2021 MINUTES
The minutes were accepted as presented.

V. PUBLIC INPUT
There was none.

VI. STAFF UPDATE AND ACTION
- Ceci Vasconcellos, Art Project Coordinator
  - Animal Service Center GO Bond Project CaFE Call
Fire Station 3 GO Bond Project CaFE Call
PR, Livestream Website & Social Media
City Hall Lobby Art
Munson Senior Center
Public Art Funding Ordinance Update
EAM System
Public Art Mosaic Damage Repair

The Animal Service Center GO Bond Project CaFE call-for-art went live on March 1st; the press release was sent to the media, added to the hot topics on the City's website, and a two hour web page including the more information on the timeline and maps were added to the site. The call was posted on the City's Facebook and Instagram pages; there is also an ad being run to the City, the county, El Paso, and New Mexico areas to get regional artists. The call is open until March 31st.

The Fire Station 3 GO Bond Project CaFE call has a deadline on April 5th for the three finalist's presentations. Ceci Vasconcellos has April 8th slated for the presentations. Currently they will happen in the afternoon and the selection committee will be in one room as restrictions are more flexible. Ms. Vasconcellos gave the artists the options to travel in person to present or do it virtually; two artists are willing to travel if everything is safe while the third is waiting until it's closer to the date. There is a possibility of doing a hybrid version where the artists present to the selection committee but also have it streamed on the Facebook page. There was excitement on being able to stream the artist presentations. If it is unable to be streamed on Facebook they will look on posting the video later.

Ms. Vasconcellos sent out a press release for the YCC mural project; it should be in the Bulletin. Last week’s Bulletin had an article regarding the City Art Board and will do another article on the Board Members themselves. The last Board meeting has been posted on CLCTV; the Board meetings will be posted there until the Facebook page is up in which case they will be moved to that. The Facebook and Instagram accounts have been created but have not been published yet; Ms. Vasconcellos will create at least three posts before making it live. Once more content is created staff will begin promoting to gain an audience; this will be discussed more in the committees and meetings.

There are no new updates for the City Hall lobby art. Ms. Vasconcellos has asked Mr. Garland to send her the name of the artist for a check in. Susan Frary suggested that when the City Hall art piece is installed the mayor could host a gala or reception with a band depending on the COVID restrictions; perhaps as early as June restrictions will be looser and the installation gala could be used by the mayor as an “open to the public” reception. There was discussion on what kind of reception the Board would like; there will be more discussion during the committees and meetings section.
The signed contracts for the Munson Senior Center have been sent to New Mexico Arts. Once the signatures are done they will contact the artists and transfer the art to the City. Ms. Vasconcellos has been working with Rebecca Slaughter on the Public Art Funding Ordinance. They have contacted the legal firm to view the ordinance and give input. Ms. Vasconcellos also contacted Albuquerque's Public Art Manager for her insight as well. This has brought to light that perhaps the language still needs to be corrected on the ordinance. There is a meeting scheduled with the Assistant Manager and Lynn Gallagher who is the director of Quality of Life in order to get a sense of where the funding can and will come from. Susan Frary commented that originally the park impact fee money was to be included in the ordinance and it isn't showing in the last draft. She also asked who will manage it.

Staff is working on creating an internal Enterprise Asset Management system to tie into Facilities inventory where they can build up the public art inventory; this will allow staff to search the inventory database for specific criteria and find them easily. There was excitement amongst the Board Members. There was discussion on how the inventory will be created; looking through virtual art tours, searching the City for the art, looking at the plaques, checking contracts, checking City records, and etcetera. Councilor Flores suggested reaching out in the media to ask people for information on public art pieces. Ms. Vasconcellos will look at the records first and then ask the community after a baseline of the inventory is done. Saul Ramirez added that they have already begun identifying City art property and surveys to the community to create a reliable list of artwork; methodology and language of the difference of public and private art is still needed. Additional discussion will happen in Saul Ramirez's presentation later on.

La Placita had mosaic art damaged last December by a water main break; the water seeped under the mosaic. When Utilities had to repair the water main they tried to keep the mosaic as intact as possible. Staff had a meeting with the artist to discuss how to repair the mosaic; use the same slab or have the artist recreate it back into the mosaic. It will take time to rebuild the mosaic but staff is working as quickly as possible. It is currently barricaded to make it safe for pedestrians. Councilor Yvonne Flores will forward the e-mails she has received in regards to that to Ms. Vasconcellos for response.

Chair Christina Ballew reminded those listening that there are open positions available on the Board and this is Susan Frary's last meeting. Susan Frary is sad to leave but excited for the new Board Members. There was discussion on why Board Members can only serve two terms; other groups have members for 25 years and the group never changes or moves forward and the City Art Board doesn't want that to happen. Susan Frary would be able to attend as a member of the public but won't speak up as often. Councilor Yvonne Flores commented on how wonderful the new Board Members are and thanked Susan
Frary for her contribution. Alysa Grayson suggested having a Q&A where the public can type in questions during the meetings. Chair Christina Ballew suggested next meeting they could hold nominations to replace Susan Frary as vice-chair or move the titles around; nominations can be e-mailed to Chair Christina Ballew.

VII. DISCUSSION AND ACTION
- Committees and Meetings
- Klein Park
- Rotating Art Project
- LCPA: City Histories and Economic Development

The shared Google Drive has a spreadsheet titled Public Art Committees; the document states who is on what committee. Sub-committees in regards to the City Art Board is also being created based off of Alysa Grayson’s presentation last month. The possible sub-committees will include a lead to facilitate meetings and keep communication going. Some projects such as the rotating art project has challenges in getting them off the ground but once it’s been voted on it will become a project for Ms. Vasconcellos. Chair Christina Ballew listed the sub-committees created with members.

The Communications Committee has Chantelle Yazzie-Martin and Katrina Chandler; this committee is to help promote the City Art Board with creating content, finding content, taking photos, etcetera then putting the content into the shared folder called Social Media for use on the social media pages. Both Board Members agreed to their roles. Katrina Chandler asked if there were parameters or guidelines in respect to the content and pictures. Chair Christina Ballew suggested that Ms. Chandler and Ms. Yazzie-Martin create those parameters together with a monthly check in meeting with Ms. Vasconcellos to anticipate and plan future needs. The shared drive is for everyone on the Board for whoever wishes to add to the content. Alysa Grayson offered her availability with organizational management. Katrina Chandler was assigned as the lead for the committee. Ms. Vasconcellos uploaded the City’s guidelines to the Google Drive.

Susan Frary stated that according to the City’s rules and the bylaws the Chair is always a member of the committees, informed when the committee is meeting, and told afterwards what happened at the meeting if unable to attend. She suggested that before the committees become active in the community they come to the Board to explain what their plans are. Ms. Frary reminded the Board they are an advisory Board and a City government agency. Chair Ballew asked for the committees to prepare their plan for the next meeting as a benchmark; she is also available for the committees. Alysa Grayson suggested that the committees look at their ideas as a 30, 60, 90 plan to be brought forward to the Board. The Rotating Art Project Committee is in a pre-production stage; once it’s put to a vote then it will move to Ms. Vasconcellos. Chantelle
Yazzie-Martin and Saul Ramirez in on the committee with Ms. Yazzie-Martin as the lead. The Market and Research Committee is Alysa Grayson and Saul Ramirez with Saul Ramirez as the lead.

The Program Development Committee doesn’t have assigned members as of yet; this would be educational outreach such as the gala or quarterly farmer’s market outreach. There was discussion on the difference between the committees. Each committee should have some intersection so that no one committee is a full time occupation. For example the ‘market and research’ could do surveys and connect with ‘communications’ to create a post on ‘social media’. Then ‘program development’ could set up a process to make it easier, possibly by connecting with people at a market to inform them. Susan Frary asked who will watch the national scene and who will watch the up and coming art forms; response - it will be Market and Research Committee. Chair Ballew suggested renaming Program Development as Public Outreach Committee; there was general consensus. Saul Ramirez volunteered to be a part of the Public Outreach Committee. Katrina Chandler volunteered as well. Chair Ballew suggested that Saul Ramirez be switched out of the subcommittee once other Members join so as to not overload member on committees. The lead will be determined later.

Chair Ballew added that the Board may also be a liaison for a partner agency or art organization within the community; Katrina Chandler is liaison for Film Las Cruces. Susan Frary suggested agencies to liaison with: Doña Ana Arts Council, NMSU Art Department, several local art groups such as Art Forms, Arts Association, the Potters Guild, weaving, and etcetera. She suggested getting a list of the local art groups to find information and have someone be the liaison who reads e-mails they send out and keep information flowing. Chair Ballew and staff will build the list of groups to keep in contact with such as signing up for their newsletters and keeping abreast of what they’re doing as well as sharing information with them. Alysa Grayson suggested having the Communications Committee contact agencies and having the Board Members sign up for who they wish to work with. Saul Ramirez added that in his presentation he discusses the idea of creating lists of community leaders; such as power mapping to map different organizations and communities are involved.

There are no updates to Klein Park at this time. The committee currently involves Susan Frary, Katrina Chandler, and Chantelle Yazzie-Martin. There was a discussion on what Ms. Frary’s role will be after she leaves. Ms. Frary commented that there isn’t a specified maximum size of committees and she doesn’t see a reason why she can’t be a community member at large on the committee as she is willing to be on the committee and continue to participate. There was a question as to whether a subcommittee can have a chair that isn’t a City Art Board Member. Saul Ramirez would like to be involved in the Klein Park committee as well; it is the pre-selection committee that is helping develop
the community bonding but not the art selection committee. Susan Frary can continue to be the lead on the committee for the next three to four months. Once it is changed to an art selection committee she will no longer be on it as she helped develop the rules. Chair Ballew suggested reaching out to Sonja and viewing the location again. There are no updates on the Rotating Art Project at this time. There should be an update at the next meeting; the committee is discussing the most visited bus stops and what things could be seen on them.

Saul Ramirez gave a presentation on the histories and economic development of the area. Various conversations with Board Members and community include things that need to be addressed regarding what type of art should be in the City as well as how the decisions will be made. Mx. Ramirez stated that it was difficult to define what public art is in the Public Art Master Plan. During the interview that Ms. Vasconcellos had at Café con Leche it is mentioned that public art is any art work on City property but the Master Plan includes public art in private development section which brings an ambiguity as of what property is actually public and what is considered fully private. Norma who is a curator at a gallery has also discussed the ambiguity as pertains to the murals; she defines public art as any mural in the public right of way. There are some common items covered in the Master Plan having to do with the community, improving quality of life, and language about improving the City’s investments.

Mx. Ramirez shared a quote from the Master Plan that encapsulates how the Board should engage with the public and emphasizes how important the Board is as a middle ground between the government and community. They also shared Norma’s definition for murals. There is still unclear language about how the decisions will be made. The Master Plan does have visions and goals which include improving the visual identity of public spaces as well as creating opportunities; Ramirez believes the goals are vague and need to be more defined. During research the main issue has been gentrification. Las Cruces is in a unique position of not being a gentrified space but in the midst of it. There have been many public arts in historical places being remodeled within the last couple years. Various public art works in the City are even inaccurate of the histories and how it represents the community.

A study was published in Santa Fe in 2015 about the risk of displacement and how gentrification affects the community highlights how the population shifts have a lot to do with the effects. A lot of the language in the Public Arts Master Plan deals with bringing in tourism and retirees populations but there are places where there is no consideration as to how the community will benefit from the incoming population. A section discussing the importance of infrastructure, transit, and affordable housing was shown; in this community during the COVID pandemic there has been an increase in housing prices as well as homeless rates. Mx. Ramirez suggests important language in regards to gentrification
includes the process of dispossession in regards to property; people's rights
tend to be defined by property owned. Therefore dispossession can be an
important civic issue in communities that are growing; especially quickly
urbanized areas.

Mr. Ramirez gave historic accounts of the background of New Mexico and the
cultural challenges of politically displacing during colonization as well as
development disparity. New Mexico is unique as many indigenous people
haven't been displaced from their ancestral homes. The impact of colonization
has been long lasting. Quotes from Judith Butler who is an important theorist
who discusses art and politics relationship with civics and citizenship, Michael
P. Todaro and Stephen C. Smith who wrote a book on economic development,
and Irene Gomez Franco who wrote a book on wrote a book on economic
growth and development were shown. Mr. Ramirez believes these are
important issues to consider when discussing the choices of art in public
spaces. The economy has ideas on who benefits from certain projects and is
often based on who invests, owns the property, and participates. The book
Development Economics believes economics should be redefined under
happiness and community health.

In Santa Fe between 2000 and 2013 there was shift of population; Latinos
moved away from one area to another. The homes were deemed uninhabitable
and then sold to mostly rich or famous people to remodel as a summer home.
A map of the current population was shown; where the Latinos are now living
as compared to income. Mr. Ramirez added that in Albuquerque the landscape
is segregated by wealth; you can have one side of wealthy and one side of
poverty. Some indicators of displacement was shown such as vulnerability of
housing. Mr. Ramirez commented that according to certain specifications he
could be considered as living in poverty due to living paycheck to paycheck but
feels he is more privileged as he knows there are more others struggling more
than he does.

Mr. Ramirez suggests that when discussing who benefits and participates in
art you need to ask what it takes to participate. Certain concerns that need to
be addressed is who they're working for in the City and what it means for the
City Art Board to do community surveys; what are the actual goals to improve
the City. Rankings of median household income and unemployment of Las
Cruces was shown. The Las Cruces community is around average compared
to the nation; most jobs being NMSU and government. Even though there have
been businesses being built over the past couple years and applying for
licenses a number don't seem to be staying.

Mr. Ramirez discussed Andrew Yang who ran for president in 2020; he created
a grassroots campaign centered on the humanizing of capitalism. Mr. Yang's
belief is that the social institutions aren't evolving fast enough with the economy
and technology; the old habits are phasing out but the economy isn't evolving
with it. Places are beginning to phase out positions such as assistant managers which computers are now doing. This creates a great risk of economic displacement. People over the age of 40 have difficulty returning to the job market. Mr. Yang proposed the freedom dividend which is the model for the stimulus check; securing the citizens economy. People who work full time and have a scarcity mentality do not feel they have the capacity to think about added things like art.

With Las Cruces growing the City Art Board would like to invest in the interest in art and the artists. Therefore the Board needs to ask who has access to the development being brought into the City and how the Board can work in terms of those questions about development. Some questions include what is meant by increased community engagement, what is meant by making art a way of life, who sees the benefits of raising art capital, what is meant by beautify, what ways are they real improvements in people's lives, who benefits from public art, how they benefit, as well as other civic improvements and responsibilities which are implied in management of a city public art collection. Sometimes beautifying a city makes it hostile to homeless, loitering, or indigenous people; it pushes out certain activities and controls what is viewed as appropriate. A presentation done by Norma at the Las Cruces Museum discussed art work in town that was put up and then taken down for being controversial.

Art representation and their definitions was shown; classical art, modern art, and postmodern art. One development through public art increase is the artist citizen. Mr. Ramirez will share the research and essays with the Board. He suggests one book in particular to be referenced when discussing public art called Future Publics (The Rest Can and Should Be Done by the People) published in 2015 by various global artists. These artists are concerned with how civics and art are evolving and entangling in the political field. Empowerment and evolution is what the Board is essentially trying to do for the community; empowering through a civic voice and evolution through the empowering of oneself. When discussing public art the Board needs to not make choices and speak directly for communities. Some questions to ask is what roles do they want the artists to play in the community, what is expected from the artists, what do they want the artists to expect from the City, and how can the Board make the relationships more reciprocal and equitable overall.

Mr. Ramirez discussed an essay published by J. Gary Sweeney regarding cowboy art. It was for an exhibition at UNM regarding Oklahoma City Museum of Cowboy artists that criticized how cowboy art perpetuates manifest destiny ideologies and conquest of the west. It was pulled from the museum for being unpatriotic and instead published with the Oxford Publication of Art. Many of Las Cruces art tends to be cowboy art which can be problematic as it falls into the colonized narrative. Artist Anthony Pennock mostly depicts artwork of Oñate and the colonization from the Spanish but has many inaccuracies. A member of the community brought up the inaccuracies to Pennock who stated
that "he knew his history". Mr. Ramirez believes that the way they are glorifying these artworks that aren't done by the indigenous people in the community can be problematic. The stories told in art tends to be with the Spanish and the military coming to the region. Mr. Ramirez commented that it's difficult to be proud of history centered on glorification of violence.

Another artist discussed is Sebastian Vela who is currently caught up in controversy; he did the Rio Grande Theater mural. Some women he has depicted in his murals have come forward to remove their images due to specific history. Mr. Ramirez commented that it's problematic to have his artwork so prominent even with the allegations. He believes they should ask who is being represented and what the community feels when they see the artwork when picking an artist for public art. He added that they need to decide how to assess the collection considering the different problematic artworks. The Board's civic responsibility includes "identifying and prioritizing project opportunities, to managing artist selection processes and individual projects, to carrying out ongoing care and maintenance of a growing collection" as well as staying "relevant and responsive to the community's needs". Mr. Ramirez would like to have better understanding on how they are responsible to the City by ordinance but also privately responsible as artists to give advice and opinions on choices.

Some questions Mr. Ramirez believes should be asked include how the input they've received in previous surveys are being used, the goals for the community engagement with art in the City, and how they will address the institutional inequity of access and choices in art. Recommendations he suggested include expand the collections through proper consultations with local leaders, define clearly the roles and functions of public art and important presence in the community, invest in cultural centers, hold public panels and proper outreach in the community for more frequent and meaningful ways to voice opinions, correct local histories and representations of the landscape, and decolonize the records. Meg Garing is an art history professor at NMSU who is working on a project to decolonize the surveying of murals on NMSU campus. A list of further readings was shown.

Councilor Yvonne Flores thanked Mr. Ramirez for his comprehensive presentation. She mentioned some work being done for affordable housing and more jobs. She added comments on how the history has been misrepresented. She suggested bringing the presentation to the City Council; she will talk with the mayor and City Manager to find time for the presentation, possibly a condensed version. She went on to explain the importance of art especially with her youngest son. She asked Mr. Ramirez to contact her at yflores@las-cruces.org so they could meet together and introduce him to the City Manager. There was discussion on how powerful art is.

VIII. BOARD COMMENTS
Katrina Chandler thanked Saul Ramirez for his presentation; it made her question the role of the Board and their social responsibility. Alysa Grayson thanked Saul Ramirez for his presentation as well. She offered to help condense the presentation if he would like it; a triple bottom line of economics, community, and environment. She added that Mr. Yang supports universal income and suggested people look at what President Biden is doing with housing and infrastructure where they can separate the lines of definition. Susan Frary commented that she's excited about the energy of the Board and direction it's moving in. Ceci Vasconcellos thanked Saul Ramirez for the presentation as well and is excited to move forward with the Board. She also thanked the attendees who joined the meeting. Saul Ramirez appreciated the comments made. Chair Christina Ballew thanked Saul Ramirez as well and really appreciated the discussion on gentrification, artist citizens, and cowboy art. She mentioned the Vela issue and she is unsure what her role as Chair versus her role as an artist is. In terms of art purchasing the Board should reach out into the community to gain insight. She added that there was an artist being represented in the Rio Grande Theater who was known for plagiarizing artwork but the City didn't realize that. Susan Frary stated that she will sit in on future meetings but will try to listen instead of talking; they will keep their goodbyes until another time. Greg Smith thanked the Board for including him and appreciates the presentations.

IX. NEXT MEETING, April 13, 2021

X. ADJOURNMENT

Chairperson
LCPA: City Histories and Economic Development

Arts, Civics, and Decolonizing Local Spaces
PUBLIC ARTS MASTER PLAN

• What is Las Cruces Public Art?
  • A “mechanism” (4 & 15) for increasing access and engagement with Art in the city that reflects a “growing art community” (3).

• What is Public Art?
  • Café con leche, it is mentioned that it is any artwork on city property.
    • Master Arts plan includes a Public Art in Private Development section
  • The Master Plan fails to provide a clear definition of Public Art and as such, any clear responsibilities or functions but here are some common themes:
    • Public and community engagement, improving quality of life, beautifying our city (4), improving the city’s investments (9).
PUBLIC ARTS MASTER PLAN

“Las Cruces Public Art should build on existing interest and understanding in the community and within City departments that art can be used to help achieve community development goals. LCPA should work with other City departments as well as community organizations as active partners in public art projects that are beneficial to both partners and to the public.” (LCPAMP, 7)

PUBLIC ART: Any piece of art in the public right of way.

(inspired by

• VISION
  • “improving the visual identity of public spaces,” and “creating opportunities”

• GOALS
  • Elevate Las Cruces as the Arts Capital of Southern New Mexico
  • Add Visual Interest and Beauty to the City
  • Activate Public Spaces
  • Improve Visual Identity
  • Make Art and Culture a Way of Life
ART AND GENTRIFICATION

- In a study published by the Human Impact Partners (HIP) in 2015 titled 
  Equitable Development and Risk of Displacement: Profiles of Four Santa 
  Fe Neighborhoods, it says, 
  “Population shifts in cities don’t happen by accident. Federal, state, 
  and local decisions all encourage or 
  discourage people’s choices of where 
  to live. A city’s choices on where to 
  put infrastructure, transit, affordable 
  housing, and other resources 
  significantly influence shifts in 
  population, which can occur 
  unequally across income, race, age, 
  and other demographic 
  characteristics. Where people live— 
  whether by individual choice or 
  influenced by resource allocation— 
  has serious, long-lasting impacts on 
  health and well-being.” (4)

Gentrification is the process whereby the character of a poor 
urban area is changed by wealthier people moving in, 
improving housing, and attracting new businesses, typically 
displacing current inhabitants in the process.

Judith Butler: “dispossession is precisely what happens when 
populations lose their land, their citizenship, their means of 
livelihood, and become subject to military and legal violence. 
(Dispossession: The Performative in the Political, pg. 3) 
“property relations have come to structure and control our 
moral concepts of personhood, self-belonging, agency, and self-
identity.” (Dispossession, 13)
DEVELOPMENT DISPARITY

Paul Goldberger, senior architecture critic of the New York Times who championed the architectural development projects of New York in the 80s which exemplified the large corporate culture divorcing social conditions form the “circumstances of architectural production...detaching himself from questions of housing and focusing on what he deemed proper architectural concerns he also impeded the more basic recognition that the destruction of low-income housing was no accidental by-product of the decades’ architectural expansionism but was, along with unemployment and cuts in social services, an essential component of the economic imperatives that motivated the new construction in the first place.” (Rosalyn Deutsche, Evictions: Art and Spatial Politics, 4)
INSTITUTIONAL INEQUITY

- A final portion of New Mexico was added to the United States in 1853, when southwestern New Mexico and Arizona were purchased from Mexico (the Gadsden Purchase). Anglo-American political, economic, and social institutions were superimposed on the two "native" cultures, but lightly so, as New Mexico did not have the attractions of wealth that might bring in hordes of Anglo-American settlers. (Paul L. Hain, New Mexico Government, 14).

- Colonization has had a deep impact on the development of those nations subjected to colonization, "because colonialists would have had little incentive to uphold property rights, encourage investment, or allow broad access to economic opportunities or political participation." (Michael P. Todaro and Stephen C. Smith, Economic Development, 265)

Felipe Gonzales (Sociologist from UNM) shows a complex political history in this state that is defined by a violent political dispossession. He states these reasons for the uncertainty Nuevomexicanos felt about their annexation into statehood at the end of the nineteenth century: "First, a new breed of aggressive Euroamerican politicians arrived in the 1870s...took hold of the newly established Republican Party and controlled it for the interests of themselves and their mostly Euroamerican allies to the point of statehood. Second, the Euroamerican population dramatically increased once the railroad crisscrossed New Mexico in the 1880s...[and] the American newcomers settled in the southeastern corner of the state where they predominated among the electorate and came to dominate the Democratic Party." (New Mexico Statehood and Political Inequality, 32)
INSTITUTIONAL INEQUITY

• “It is imperative to recognize the excessive emphasis that many economists place on economic growth as the only driving force for development, and the corresponding belief that growth axiomatically results in the benefit of all population sectors.” (Irene Gómez Franco, Sustainable Integral Justice and its Ends, 168)

• Development Economics: “In addition to being concerned with efficient allocation of existing scarce (or idle) productive resources and their sustained growth over time, it must also deal with the economic, social, political, and institutional mechanisms, both public and private, necessary to bring about rapid (at least by historical standards) and large-scale improvements in levels of living.” (Michael Todaro and Stephen Smith, Economic Development, 10)

Celia Alvarez Muñoz (El Paso Artist), Enlightenment #4: Which Came First? 1982
DEVELOPMENT DISPARITY (SANTA FE)

1980s, 1990s and today: By the 1980s suburban development furthered the creation of new subdivisions throughout Santa Fe. With a growing population, rising middle-class incomes driven by government and tourism, and a growing retirement and second home market spurred by arts and culture, a new market for upscale housing took hold. There was a proliferation of housing along the ridge tops, outside the city boundaries. Within the city, old neighborhoods were bought up and houses remodeled. Lower income residents continued to move away from downtown or were forced into apartment complexes developed along the south of the city. One example of this came from a lifetime Santa Fe resident, who said, “My cousin’s family lived on West Alto Street for generations; then their house was condemned by the city, bought out, and now it’s a casita/B&B. They all now live on the Southside.” (Equitable Development and Risk of Displacement, pg. 8)

Figure 4: Change in Latinos as a Percent of Total Population by Census Tract from 2000 to 2009-2013

Source: U.S. Census 2000; American Community Survey 2009 - 2013
MAPPING GENTRIFICATION

Figure 3: Percent Latino Population in Santa Fe by Census Tract, 2009-2013

Source: U.S. Census; American Community Survey 2009 – 2013

Figure 5: Median Income in Santa Fe by Census Tract, 2009-2013 (2015 dollars)

Source: U.S. Census; American Community Survey 2009 – 2013
Over 20 indicators of gentrification, displacement, and investment are used to describe existing conditions in these neighborhoods, considering change from 2000 to the present. Tracking displacement explicitly is challenging because it requires individual household level data, along with reasons for moving, which generally only exist in private datasets. Therefore this report relies primarily on examining changes within neighborhoods that are likely to indicate gentrification and displacement. This methodology is designed to assess susceptibility to gentrification and anticipate potential market changes by focusing on a small set of indicators that measure vulnerability to displacement, recent demographic changes, and housing market conditions. For example:

- **Vulnerability to housing displacement.** Neighborhoods where there are larger proportions of people for whom resisting displacement is difficult. Specifically, if there are more renters than homeowners, a higher proportion of communities of color, residents without college degrees, and lower incomes. These measures indicate a reduced ability to withstand housing price increases.

- **Demographic changes.** Increases in White residents, homeowners, college-educated residents, and household incomes over the last decade capture both the in-migration of “gentrifiers” and the out-migration of previous residents.

- **Housing market appreciation.** This measures the increase in median home values (relative to the citywide median) and appreciation rates for owner-occupied units. While increasing values in already high-value neighborhoods is also a type of neighborhood change, it is not associated with gentrification, as gentrifying neighborhoods start with low or moderate home values, compared to citywide averages.

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<td>American Indian and Alaska native alone</td>
<td>1,706</td>
<td>1,756</td>
<td>262</td>
<td>1.53%</td>
<td>422</td>
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<tr>
<td>Asian alone</td>
<td>541</td>
<td>509</td>
<td>32</td>
<td>1.04%</td>
<td>695</td>
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<td>Black or African American alone</td>
<td>2,385</td>
<td>2,441</td>
<td>56</td>
<td>2.44%</td>
<td>635</td>
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<tr>
<td>Native Hawaiian and Other Pacific native</td>
<td>106</td>
<td>111</td>
<td>55</td>
<td>4.97%</td>
<td>61</td>
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<tr>
<td>Some other race alone</td>
<td>4,913</td>
<td>15.28%</td>
<td>16.37</td>
<td>21.23%</td>
<td>-1.22%</td>
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<tr>
<td>Two or more races</td>
<td>3,406</td>
<td>3,511</td>
<td>105</td>
<td>4.11%</td>
<td>408</td>
</tr>
<tr>
<td>White alone</td>
<td>73,543</td>
<td>79,311</td>
<td>5,768</td>
<td>8.44%</td>
<td>22,410</td>
</tr>
</tbody>
</table>

Las Cruces 2000-2010 census
CITY RANKINGS

- 4th Best Run City in the U.S. (Wallethub.com, 2020)
- 9th Highest Budget Per Capita City in the U.S. (Wallethub.com, 2020)
- 4th Best Place to Retire in the Southwest (thestreet.com)
- 7th Hardest Working City in the U.S. (Parade Magazine, 2012)
- 11th out of 150 Best Run City in America (Wallethub.com)
- 14th of 184 Small Metro Area (Forbes Magazine)
- 3rd out of 182 Lowest Average Wedding Cost in 2018 (Wallethub.com)
- Top 25 Cities for Jobs (CNBC/Money Magazine)
- Best Small Metro Area for Business and Careers (Milken Institute)
- Top 10 Places To Live in the U.S. (Milken Institute)
- Top 100 Places to Live in the U.S. (Relocate America.com)
- Top 20 Towns of the Future (Sunset Magazine)
- Runner Up, Best Sustainable Community (Sunset Magazine)
- Best Sunny Places to Retire (Forbes.com)
- Next Big Retirement Destinations (U.S. News & World Report)
- One of America’s Top Places for Boomers to Retire (CNBC)
- Las Cruces Farmer’s Market is ranked No. 1 in New Mexico, and No. 9 Nationally

Source: City of Las Cruces Economic Division

SNAP Cases by Sum of Doña Ana Administrative Offices (In Thousands)

Source: City of Las Cruces Economic Division
RESHAPING OUR ECONOMY

• Ran for US President in 2020 in a surprisingly grassroots candidate who ran on a platform of *humanizing Capitalism*.
  • Work forces are evolving faster than our various social institutions are capable of keeping up with.
  • Technology is the true outsourcer of our economy’s jobs.
  • Most people don’t have the means to meaningfully participate in the market and sees the current state of wealth disparity as a social failure, not an economic one.
  • There are various public health issues tied with our current economy that doesn’t prioritize human health or happiness.

• Economic Displacement:
  • "One Department of Labor survey in 2012 found that 41 percent of displaced manufacturing workers between 2009 and 2011 were either still unemployed or dropped out of the labor market within three years of losing their jobs. Another study out of Indiana University found that 44 percent of 200,00 displaced transportation equipment and primary metals manufacturing workers in Indiana between 2003 and 2014, and only 3 percent graduated from a public college or university in Indiana during that time period. The study noted, ‘Very few went back to school, and relatively few seemed to avail themselves of a lot of the government programs available to assist displaced workers.’" (Andrew Yang, *The War on Normal People*, 42)
WHAT DO WE MEAN BY ECONOMIC DEVELOPMENT?

• Las Cruces is “growing”:
  • Industrially: AEROSPACE, WORKFORCE PROGRAMS (NMSU & DACC), DIGITAL MEDIA, HEALTH CARE, AGRICULTURE, RENEWABLE ENERGY

• What is Development and who has access to it?

• “...many people who have come out of poverty remain vulnerable, the natural environment is deteriorating, and national economic growth remains uncertain.” (3)
  • Despite massive leaps in technology and improvements in quality of life, poverty continues to be a real issue.
  • The main systems of economic classification we use is the International Bank for Reconstruction and Development (IBRD) which measures a country’s Gross National Income (GNI). (43-44)
  • Traditional modes of classification that are centered on financial measurements of “stock and bond markets” (45) but which are actually very limited in telling us how prosperous a community actually is or reflecting what a community needs.

• What do we mean by increased community engagement?
• What do we mean by “Making Art a Way of Life”?
• Who sees the benefits of our “raising arts capital”?
• What do we mean by “beautify” and in what ways are those things real improvements in people’s lives?
• Who benefits from our Public Art and in what way?
• What other real civic improvements and responsibilities are implied in the management City Public Art Collection?
DEFINING OUR COMMUNITIES

- What do we mean by increased community engagement?
- What do we mean by “Making Art a Way of Life”?
- Who sees the benefits of our “raising arts capital”?
- What do we mean by “beautify” and in what ways are those things real improvements in people’s lives?
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Luis Tapia (Santa Fe), *Untitled*, 2002
ARTS AND CIVICS

- Art as activity and Art as representation
  - Classical art is about *representation*:
    - Emphasizes institutions of power such as History Painting, Cartography, or Portraiture which are art forms which arise out of particular social and cultural needs of (civic) representation.
  - Modern art is about *expression*:
    - Emphasizes individual freedoms such as Cubism, Expressionism, or Pop Art which all grew out of a desire for self-empowerment and indulgence which grew out of the many desires for revolution since the 1800s and is anchored on the ideologies of Western Science and technology.
  - Postmodern art is about *re-integration*:
    - Still an extension of Modernism, Postmodern art seeks to close the gaps in the promises made by Modernity and opens out of Modernity’s own inflexible and self-critical values; the Postmodern is a horizon of theory that emphasizes Modernity’s ends and contradictions. Associated with Postcolonialism, Postnationalism, and various types of anti-Modernism.

- Art as private practice or public practice
  - The arts have increasingly been pushed into the private sphere (a microcosm of various other economies) which prioritizes its value in relation to its value to private individuals (usually implied in the form of capital).
  - Modernity freed the Arts from an aristocratic model of value into a democratic one which was more categorical; the rise of the private individual and the role of the private citizen grew out the increasing bureaucratization and institutionalization of various parts of life in which the Artist wasn’t valued by an institution, but rather was an institution in their own right.
  - Postmodernity is an ongoing process that untangles the many categorical assumptions of Modernity and emphasizes the thin line between art and life in our cultures and institutions.
ARITST-CITIZENS


- Devolution as opposed to Empowerment: “Empowerment implies that the artist-citizen can help those lacking economic, cultural, or political opportunities and entitlements without giving up any of her own privileges. This gesture betrays a residual paternalism with its emphasis on the munificence of the donor, and produces no genuine transformation in what remains an asymmetry of cultural, social, and political capital. Devolution, on the other hand, implicates the artist-citizen substantially and viscerally in the act of giving. It implies that as a precondition to the development of a more equitable social relationship, she will give up some of the privileges and claims to expertise that reside with her under an inequitable system, and transfer these to colleagues who lack them; after which redistribution, in full awareness of the potential for failed communication as well as for productive mutuality, she collaborates with them in an as-yet-unmapped space of praxis.” (29-30)
COWBOY ART

• Racism, Nationalism, and Nostalgia in Cowboy Art by J. Gary Sweeney, 1992
  • “This essay is concerned with an American fantasy of history that first emerged in the late-nineteenth century and is perpetuated by association of contemporary painters known as the Cowboy Artists of America.” (67)
  • Sweeney reveals very real political motivations, underlined by a racial and economic pressures, to tell very specific narratives about colonization saying that its “assiduously marketed.”
  • This essay was originally written for the Albuquerque Museum of Art exhibition from the National Cowboy Hall of Fame Museum in Oklahoma City, and the Museum ended up removing the essay for being unpatriotic, threatening to pull the exhibition all together. (67)

Fig. 4. Frederic Remington: 'Battle of Wici 'Bannock Creek', after 1900, oil on canvas, 69.8 x 102.6 cm. Thomas Gilcrease Institute of History and Art, Tulsa, Oklahoma.
SETTLEMENT AND COLONIALISM IN LAS CRUCES

• Las Cruces History in Public Art:
  • Cowboy Art in our Collection
    • Various works by Anthony Pennock depict romanticized depictions of the Las Cruces Landscape against settlerist narratives about the Colonization of this landscape by the Spanish.
    • La Entrada (2008) specifically depicts Manso people doing a snake dance which is incorrect both in content and in representation.
    • It glorifies the entrance of the Spanish into this region despite the colonization and genocide (physical and cultural) which they represent.
    • These are issues also present in many of his water towers as well as an evident aspect of his mother’s work, Carolyn Bunch, which comprises of genre paintings, mostly of Native American people, seen through a romanticized colonial and anthropologic gaze.

Anthony Pennock, La Entrada, detail, 2008, relocated 2017

Carolyn Bunch, Sierra Madre
REASSESSING OUR COLLECTION

• Sebastian Vela, local muralist has been wrapped up in various domestic abuse accusations and as the women are beginning to come forward with their stories and confronting him about it, we have to address the wide visibility his artworks has.

• How should Public Art function?
• Who should benefit from Public Art?
• What should Public Art represent?
CIVIC RESPONSIBILITIES

• Art Board Responsibilities
  • “LCPA is responsible for building and caring for the City of Las Cruces Public Art Collection” (6)
  • “The tools provided in this plan can be used by City staff and the City Art Board on an ongoing basis – from the early stages of identifying and prioritizing project opportunities, to managing artist selection processes and individual projects, to carrying out ongoing care and maintenance of a growing collection.” (11)
  • To stay, “relevant and responsive to the communities needs.” (15)

• The Art Board is made up of private individuals who are supposed to represent the interests of other private citizens.
• Our civic duty is unique as an advisory board, we are both voting citizens who are represented by members of the City Council and are given the privilege of directly voicing our concerns that other private citizens do not have.
SOME QUESTIONS, SOME GOALS

• How is the input we have received from previous surveys being used?

• What are our goals for our community’s engagement with our art in the city?

• How are we addressing our various forms of institutional inequity, even in the simple question of access to Public Art?

• Expand our collections through proper consultations with local leaders.

• Define more clearly the goals and functions of Public Art and its important presence in the community.

• Invest in cultural centers and artworks by and for local indigenous artists.

• Hold public panels and outreach to various communities and its members.

• Correct our local histories and representations of the landscape.

• Decolonize our records and our survey methods.
BIBLIOGRAPHY


FURTHER READINGS

- Pablo Helguera, Education for Socially Engaged Art.