



THE UETF

RESILIENCE RESIDENCY

**Exhibition
and
Showcase**

Thursday, April 20th 2023

DIGITAL PROGRAM

The UETF Resiliency Residency Program

Exhibition and Showcase

April 2023

The Program:

Born from the loss of income many artists faced in 2020 during the COVID-19 pandemic, the Urban Enhancement Trust Fund (UETF) used a reimbursement from the Federal CARES Act to create a completely new program: The Resiliency Residency Grant. This “at-home” Residency would serve as a boost for ninety artists across Albuquerque and across all art forms. To bring this program to life, the UETF partnered with five local nonprofits centered on arts, culture, and community: AfroMundo/The Dellsly Group, FUSION, Keshet Center for the Arts, The National Institute of Flamenco, and Puha Hubiya. These partner organizations have provided so much to all of our Residency artists—offering their support and guidance to artists of all kinds: visual to performing, emerging to established.

Many of the UETF Residency projects used this small grant as a jumping off point and were able to receive funding from other sources to bring their vision to life. There have been plays, dance pieces, books written, research performed, and festivals produced. This small grant has grown to include so many more people and artists than the ninety who were originally approved. Putting money back into Albuquerque’s artistic community serves all of us.

Please enjoy this sample of some of the artists represented in this Resiliency Residency Exhibition and Showcase.

Exhibition Artists

Brian Stinson
Juliana Coles
Eduardo Gonzales del Real
Eleuterio Santiago-Diaz
Max Woltman

Showcase Artists

Lidon Patino Berjas
Nikki Nojima Louis
Paulette Atencio
Elyse Fahey

The Showcase

John A. Lewis Theatre

Testimonio

By Lidón Patiño

Guitar: Eloy Gonzales, Dance: Lidón Patiño

Music: "Tanto Llamar" Antonio Mairena - Música Popular

After meeting with professional artists, flamenco dancers, people who dance as a hobby, people who lead organizations that promote flamenco, musicians and people who love flamenco in general, I have heard truly inspiring stories that have marked me forever.

I wanted to find the reasons why flamenco benefits people and I have found much more than what I was looking for. Through this piece I seek to transmit the stories I have heard in order to inspire everyone to dance.

I started dancing Flamenco when I was 4 years old and this art have marked my life. I have learned fundamental values that have made me grow as an artist and as a person and dancing makes me feel free and without limits.

If dancing makes us happier and we are more people dancing, the world and society will have won people who seek to enjoy activities or even professions in which they have to share their best version. If we translate this into daily life, we will have a better world.

BIO

Lidón Patiño is a professional Flamenco dancer and Choreographer, faculty member in the Department of Theatre & Dance at The University of New Mexico.

Graduated from the Conservatorio Profesional de danza of Madrid and starting touring the world at a young age. She was trained by the great figures of flamenco and she has worked in large companies as a soloist such as Marco Flores and Rafael Amargo among others.

In 2011, she was awarded the First Flamenco Prize at the Almería International Dance Competition, and at the end of that year, she was awarded as Young Promise of Flamenco at the XX Spanish and Flamenco Dance Contest in Madrid.

Lidón has presented her own shows at prestigious festivals such as "Suma Flamenca" in Madrid, where she premiered "Reflejo", and at "Festival de Jerez" where she took the show "Flamenco". She has also been part of the Festival de los Nuevos Valores de Flamenco "XI Larachí Flamenca" premiering her show in Seville and taking it to Paris and Turkey.

Lidón has danced in the most prestigious Flamenco Tablaos in Spain such as the historical Tablao "Casa Patas", "Corral de la Morería", "Tablao Villarosa", "Corral de la Pacheca", "Las Carboneras" among others. Mrs. Patiño is also part of the Jazz fusion band "patáx" with which she has danced in the most relevant Jazz festivals in the world.

She has danced and taught in more than 27 countries around the world and choreographed for different artists and companies. She teaches at the prestigious Flamenco and Spanish Dance School in Madrid "Amor de Dios" when she is in Spain, at National Institute of Flamenco in Albuquerque and continues to be invited to different festivals and schools around the world to choreograph, give masterclasses and intensive courses. Founder and creator of "Lidón Flamenco Academy" where she has been teaching online to Flamenco students from different countries since 2020. She has built a Flamenco online community through her online courses.

Breaking the Silence

By Nikki Nojima Louis

With the Japanese American Citizens League Players

JACL PLAYERS have excerpted musical, poetic, and dramatic passages from its play “Breaking the Silence” to trace the WWII journey of Japanese Americans from silence and shame to pride and self-determination. Director/Player NIKKI NOJIMA LOUIS was incarcerated as a child in Minidoka, Idaho; her father was held in Lordsburg and Santa Fe camps from 1942-1946.

The multi-talented pan-Asian cast includes AIKO ALLEN, CALVIN KOBAYASHI, GREGORY SUKO, KORI VANDERGEEST, and ROD VENTURA.

They are supported by projectionist RUSTY CHAN, sound designer MIKE SWICK, and tech assistant PAUL MAYER.

BIO

NIKKI NOJIMA LOUIS was born in Seattle, incarcerated during WWII in Minidoka, Idaho, and grew up in Chicago. Her father was taken by the FBI on her fourth birthday, December 7, 1941, and held in prison camps in New Mexico until 1946. As a teenager in the 1950s, she was the only non-white member of several professional dance companies, including one that toured to the segregated South.

Louis became active in multicultural theater when she joined the Northwest Asian American Theatre; a women’s peace show, Word of Mouth; and the Seattle Group Theatre. Meeting Gordon Hirabayashi in 1985 inspired her to write her first oral history play, Breaking the Silence, which benefited the Hirabayashi Defense Fund. Breaking the Silence continues to tour widely and was performed in Hiroshima in 2013 at the invitation of the World Friendship Center.

Louis has received writing commissions from the Smithsonian/Museum of History & Industry-Seattle, Washington State Centennial, Pioneer Square Theatre, Bainbridge Island Performing Arts, Women’s International League for Peace and Freedom, and the World Friendship Center, Hiroshima. In 1989, she traveled to Tashkent, Uzbekistan as a member of the Seattle-Soviet Theatre Exchange where she performed with Russian, Uzbek, and Korean theater artists. She has taught Theater at the University of Washington and Creative Writing at Florida State University, and the University of New Mexico.

In New Mexico, Louis creates “living history” plays on the Japanese American experience for New Mexico JACL, where she is artistic director of JACL Players, a reader’s theater touring company. In 2019, she curated the community portion of an exhibit at the Albuquerque Museum--Courage and Compassion: Our Shared Story of the Japanese American WWII Experience--in partnership with the Go For Broke National Education Center.

As a child in Minidoka, Louis used to sit on the steps of her barrack opening packages stamped “Enemy Alien Mail” from her father in Santa Fe prison camp. She remembers Life Savers, Juicy Fruit chewing gum, Tootsie Rolls, and comic books—but also Pueblo pottery, painted wooden toys, and beaded jewelry. She thought of New Mexico as a magical place. She thinks now of New Mexico as the magical place of serendipity where she has discovered stories--both old and new--that connect the past to present and future generations.

Box of Kisses

Written and performed by Paulette Atencio

Music: Silent Night by Joseph Mohr

My name is Paulette.

I was born in a small community in Northern New Mexico called, Penasco. My love for storytelling began at a very early age.

It is very important for the survival of our cultural tradition and language which seem to be steadily forgotten. I feel that children are not being provided enough in the area of creativity. All of my stories are especially designed to address this critical area.

My storytelling or (cuentos) will challenge the students to hear and learn about how people experienced the hardships of severe poverty, loneliness, tragedies and death.

Unfortunately, not too many things have changed since this is part of life. My performances will challenge the students to compare the past with the present and even make predictions about the future. Each story provides a lesson.

People young and old have been intrigued by my storytelling performances. Largely through the memorable experiences of listening to tales of comedy, romance, tragedy, religious, fairy tales, and witchcraft. My stories are embellished with music and dance.

My audiences have come from many parts of the world. They are composed of young and old. school children.

The impact I would like to have on my audiences is to know that many of the cultures, traditions and languages from our past ancestors are still practiced and spoken today.

These events are still related and retold through the oral tradition, just as they did so many hundreds of years ago.

Someday, when my life is over I also want to be remembered as an ambassador of traditional storytelling and a published author of bilingual books.

I want to make an impact by serving to balance the events of our rich culture legacy of generations of Hispanic presence in the American Southwest. Everybody is welcomed.

16°

By Elyse Fahey

Cello: Caitlin Fahey Crow, Dance: Elyse Fahey

Music: Movement 6: "Not Touching" from The Not-Doings of an Insomniac (in the form of a Partita in 7 Movements for Double Bass) by Philip Glass

16° references choreographies from NOVA, an 8-minute piece created for 8 dancers during Elyse's Resiliency Residency.

BIO

Elyse Fahey is a dancer, choreographer, studio owner, and dance teacher in Albuquerque.

Elyse's 33 years of dance training include extensive study in jazz, ballet, modern, contemporary, West African, and Afro Cuban dance. She is the executive director of Studio Sway, where she teaches multiple dance forms, creates choreography, and hosts community dance experiences. In 2022, Elyse received a Resiliency Residency grant through the City of Albuquerque's Urban Enhancement Trust Fund to create an ensemble work of contemporary jazz, and she was a 2023 Keshet Makers Space Experience artist-in-residence. She is a founding and core organizing member of Albuquerque Dance Connect, a networking and advocacy resource for professional dancers in the Albuquerque community.

Elyse has performed professionally for the last 15 years, working with J. García Dance Company, Kelsey Paschich, Pilar Leto, Donna Jewell, and Madrone Matysiak. Her choreographic work has appeared in Albuquerque's SHIFT and Contemporary Dance festivals, and a project for National Water Dance Earth Day 2022. Elyse has been teaching movement and working with bodies for 20 years. Her pedagogical approach to movement is informed by certifications in Pilates, GYROTONIC®, GYROKINESIS®, CrossFit®, and Rolwing® Structural Integration.

www.elysemarinfahey.com
www.studioswayabq.com

Caitlin Fahey Crow is a cellist and artist-teacher in Albuquerque. Performance is her passion, and pedagogy is her vocation. Discover more at www.crowstudios.haus

Thanks to Georgia, Nicolas, and Angela at the John A Lewis Theatre.

Stage Manager: Madrone Matysiak
Lighting Designer and Board Operator: Eric Werner
Sound Board Operator: Nicolas Rose

The Exhibition

South Broadway Gallery

Brian Stinson

For the last three years Brian Stinson has explored the beauty of the Middle Rio Grande in a series of drawings and paintings done in situ. In the course of making these works, larger paintings evolved out of a studio practice in addition to the paintings completed on site. While working initially along the Rio Grande, the artist has recently expanded to other natural habitats within the city. The artist hopes that these works will serve as a basis of reflection and discussion regarding a place experiencing critical change while still exhibiting immense natural beauty for the curious viewer.



BIO

Brian Stinson is a plein air artist painting the New Mexico landscape. He received his M.F.A. in painting from UMASS, Amherst. Following graduate school, he taught at Pratt Institute in Brooklyn, New York before eventually traveling to Europe. While living in Spain, he was selected by the noted realist painter Antonio Lopez for a painting seminar conducted in Santander. Upon returning to the United States he was awarded a residency at the University of Dallas International Residency program Centraltrak. He was recently awarded a Resiliency Residency Grant from the City of Albuquerque, New Mexico. His paintings are included in private collections in Spain, Portugal, Germany, and the United States. His work is currently represented by Meyer Gallery in Santa Fe, New Mexico.

Juliana Coles



As a student at the Academy of Art University in San Francisco in the late 80's early 90's, my education was influenced by Bay Area Figuration artists and the New Contemporary Figurative Movement. My artwork itself was inspired by the German Expressionists as well as post war Pop Artists who were revolting against pretentious or "High Brow" Art. This was the time of Desert Storm and the Rodney King trial when we took to the streets and were arrested under martial law. While San Francisco was a mecca of social activism, I was intensely engaged with the second wave feminist ideal that the personal is the political. Beginning with the vulnerability of the figure and adding hand-written narrative, my art is a raw investigative expression of personal reality where, as an epileptic, seizures interrupt recall and alienate concrete memory. My mixed media paintings, drawings and artist books are never preconceived but spontaneously emerge from the unknown through a unique multi-layered process of breaking down and rebuilding.

BIO

Award winning artist Juliana Coles received her MFA from the Academy of Art, San Francisco. Coles developed "Visual Journaling" in 1992 for the Epilepsy Society as an active meditation technique that is now used by therapists, teachers, and professionals around the world. Her Visual Journals have been featured in over 30 publications and as part of the "1000 Journals Project" her work was exhibited at the SFMOMA. Coles, a teaching artist since 1997, presents workshops nationally as well as in Mexico, Greece, Egypt, and Portugal. Coles' work has been licensed by Warner Brothers for their "Roswell" and "Longmire" series. Juliana is a Clark Hulings Foundation Fellow and residencies include Green Olive Arts in Morocco and Otis' inaugural Residency program in LA. Most recently Coles received the NM Purchase award, a grant from the Andy Warhol Foundation, and the City of Albuquerque's Urban Enhancement Trust Fund.

Eduardo Gonzales del Real

I don't set out to recreate specific places, scenes, or memories. Painting for me is an act of synthesis of my experiences and my imagination - a voice for my subconscious. While wholly unique expressions of myself, I view my paintings as open windows in which viewers engage with and experience in ways completely foreign or different to how I imagined as I created them. I like how they evoke emotion and memories specific to the viewer.

I enjoy experimenting and working with different mediums but prefer to work in oil on canvas. I used brush strokes and spatula to create my paintings on display for this show.

BIO

Eduardo Gonzalez del Real (1955) was born in Ecuador to Argentine parents. He began painting at an early age and traveled to Bolivia, Venezuela, and Peru to continue his studies. He has lived in Albuquerque since 1983 where he completed his Bachelor of Arts from UNM. He has held exhibitions in the US and in Ecuador.



Eleuterio Santiago Diaz

The ninth of ten children of a carpenter and a homemaker, Eleuterio Santiago Diaz was born and raised in the rural southeastern coast of Patillas, Puerto Rico. From an early age, he was exposed to poetry through school and community gatherings where diverse forms of artistic performance were a mainstay of communal life. Upon graduation from the University of Puerto Rico, he worked for seven years as a teacher of Spanish, physical education, and industrial arts, and as an elementary school librarian in Puerto Rican public schools. He earned a master's degree in Spanish from the University of California at Santa Barbara and a Ph.D. in Hispanic Studies from Brown University. Since 2003, he has been a resident of New Mexico, where he is currently an Associate Professor at the UNM Department of Spanish and Portuguese.

Eleuterio Santiago-Díaz is a poet, professor, and literary critic. He is the author of *Árbol de plaza talado en su novena edad*, a poem in 33 parts with xylography by Puerto Rican Master Antonio Martorell (San Juan, PR: Publicaciones Gaviota, 2023); *Breaths* (University of New Mexico Press, 2012), and the scholarly book *Escritura afropuertorriqueña y modernidad* (Pittsburgh, PA: IILI/University of Pittsburgh, 2007). Pending publication, he has several creative projects. Among them, the poetry books *Kernel* and *The Mollusk and the Thumb*, a collection of short stories titled *El circo*, and a body of essays on various subjects.

His teaching and research center on Afro-Caribbean and Caribbean literature examined in light of theories of race, writing and modernity; Latino-Caribbean literature in the United States; and Modern Latin American poetry. Before joining UNM, he taught language and literature in the departments of Spanish and Portuguese and African and Diaspora Studies at Tulane University, and at Cambridge Community College and St. Cloud State University in Minnesota.



Max Woltman

#WhatWeSee began as a compilation of photographs I took of acquaintances, friends, and family throughout the years. It has grown to include hundreds of portraits of members and allies of Albuquerque's LGBTQ+ community. This project evolved as I saw the need for us (myself included) to celebrate ourselves and recognize our bodies, faces, feelings, and dreams as valuable and worth sharing. I encourage volunteer subjects to express themselves in ways that reflect their desire to be seen. In my approach to portraiture, I offer direction, while also allowing people to be themselves and enjoy the process of self-discovery. I often ask questions such as "What makes you feel proud?" or "What makes you feel alive?" to initiate a conversation. Individuals are encouraged to smile or not smile, laugh, use their hands, wear their favorite outfit, show off their body, or communicate through another preferred choice of self-expression.

BIO:

Max Woltman (b. Albuquerque, NM) is sought for his observant eye, passionate voice, and gift for seeing beauty in everyone. Locally, Max has exhibited works at Sumner Dene Gallery, Mariposa Gallery, New Mexico Cancer Center, The New Mexico Museum of Natural History and Science, The University of New Mexico, and EXPO New Mexico. Ongoing projects include #WhatWeSee, a portrait series celebrating diversity, body positivity, and self-expression.

The Ninety Artists

Grey Blanco, Rhiannon Frazier, M. Elizabeth Garland, Tatiana Gil, Stephanie Hainsfurther, Julianna Kirwin, Sarah Loeppke, Keely Mackey-Gonzales, Kristine Maltrud, Felicia Masias, Jesus Munoz, Jaimie “Jai” Myer, Alex Paramo, Adrian Pijoan, Keith Sanchez, Daniel Solares, Meghan Armstrong, Ellen Babcock, Pat Berrett, Raven Bright, Jen DePaolo, Andrew Fearnside, Lindsey Fromm, Rodolfo Gonzalez, Sarah Groth, Alexander Knight, Meg Leonard, Miranda Marselle, Julianna Massa, Naomi Elizabeth Montoya, Margarita Paz-Pedro, Endion Schichtel, Shereen Zangeneh, Joeseeph Arnoux, Jason Asenap, Helen Atkins, Matthew Bollinger, Carlos Contreras, Chris Easley, Courtney Gale, Brionna Garcia, Kim Gleason, Maggie Grimason, Gabriela Guajardo, Tiffanie Irizarry, Angel Lopez, Morgan O’Donnell, Joseph Stacey, Christopher Walsh, Gabriel Carrion-Gonzalez, Camelia Caton-Garcia, Nevarez Encinias, Sophia Fricke, Vicente Griego, Karen Hernandez, Roxana Jian, Andrea Lozano, Jessica Lozoya, Christopher Martinez, Carlos Menchaca, Gerome Olona, Lauren Poole, Jamie Rose, Fabian Sisneros, Ysabela Trujillo, Arnaldo Acosta, Pico del Hierro-Villa, Mai Doan, Shane Fox, Fidel Gonzalez, Alonso Indacochea, Karen Jones Meadows, Nate Lemuel, Antonio Leon, St. Levi, Jon Paz, Elliot Pending, Pedro Raposo, Raquel Z. Rivera, Sandi Shelby, Maria Terrero

The Five Partners

AfroMundo/The Dellsly Group
Keshet Center for the Arts
FUSION
The National Institute of Flamenco
Puha Hubiya

The UETF Committee

Committee that approved the Residency Program:
Stanley Allen (Chair), Nancy Zastudil (Vice-Chair), Ashley Richards, Joshua Hoffman, Andrew Lipman, Gabrielle Marie Uballez, Julia Youngs, Madalena Salazar

The current committee:
Andrew Lipman (Chair), Julia Youngs (Vice-Chair), Stanley Allen, Joshua Hoffman, Madalena Salazar