

ARIZONA ARTS AWARD
THE GIFT OF TIME AND SPACE

Artists bring a different voice to the table. It's a voice not so much from the establishment but a voice that looks at the world from a different angle. ~ Barbara Grygutis (1998 Recipient)

PREFACE

The story of the Arizona Arts Award begins on the campus of Princeton University in 1942 and culminates in 1987 in the hills of Patagonia, Arizona. Mary Farr and George Bartol, a young couple very much in love, marry in a time energized by America's entry into WWII.

"We met on a blind date at Princeton University. We got married in 1943. Everyone was getting married because of WWII. George hardly knew me. Can you imagine how lucky I was?"

What a pair the Bartols made: Mary - a slim, vivacious girl from Manhattan, and George - an ivy-league, budding entrepreneur with a passion for the arts made a life together near Philadelphia and raised a family of lawyers, politicians, and writers along with eight grandchildren. Their decision to build a home and retire to Patagonia in the 1980's remains a significant marker in the life and work of many Tucson artists.

This story encapsulates the vital partnership between great patrons, the artists they support, and the community that is enriched by this. It dramatizes the essential work of the Community Foundation's vision to cultivate dynamic relationships with members of the community who are big of heart and generous in spirit.

Looking in on the community of artists who have had the distinction of being nominated or received the Arizona Arts Award is akin to diving to a coral reef in a crystal sea. The variety of colors, shapes, adaptations, and interactions among this living community is awesome. I was continuously struck by the level of innovation and evolution of each artist's work.

As an educator, I suddenly realized that here was the missing dynamism in public education: imagination! Here were adults as engaged and excited about their work as the day they set out to be that often misunderstood yet cherished phenomenon in America...an artist.

Here is their story, and the legacy of Mary and George Bartol.

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INTRODUCTION

The Arizona Arts Award supports artists and the arts community of Arizona by awarding a \$25,000 prize to a single artist each year. The Award is based solely on the achievement of excellence in the artist's respective discipline. Initially, five artists are nominated by individuals from the community. Each nominee receives a \$1,000 gift and the chance to apply for the remaining \$24,000. Between 1988 and 2004, eighty-four artists have been nominated across multiple disciplines. Recipients of the Award range in age from 19 to 70. Over its history, the Community Foundation for Southern Arizona has distributed \$510,000 on behalf of Mary and George Bartol.

HISTORY OF THE AWARD

This is a story of vision and sensitivity, and wonderful leadership by stewardship. It describes George and Mary Bartol to a tee. ~ John Peck

Meeting the Bartols in 1986

John Peck worked for the Arizona Daily Star and volunteered at the Community Foundation for Southern Arizona (CFSA). By good luck, he attended a dinner party in Patagonia and sat at a table with this lively couple from Philadelphia, George and Mary Bartol. He remembers them as engaging and delightful. George had just sold his manufacturing business, their daughters were all back east, and George and Mary had just completed remodeling a home in Patagonia. Throughout the evening, John and the Bartols had an energized and fun conversation.

The next day, George called John to talk about some ideas for philanthropy in this region. The Bartols wanted to move some of their charitable giving to Tucson. John put George and Mary in touch with Donna Grant, the Foundation's then Executive Director, who responded positively to an innovative approach to recognizing excellence in art. It was clear that George wanted to experiment with something new, and Mary supported the idea. They asked John Peck to think it over and get back to them with something unique.

The Gift of Time and Space

At the time, John regarded the MacArthur Fellowship as unique among awards and thought it would serve as a model for a new award in Southern Arizona. The idea of buying time and space for artists by gifting a substantial monetary award was compelling. While the MacArthur Fellowship recognizes artists at a point when their work is well established, the Bartols decided their award would be open to artists at any point in their career as long as their work is excellent and of the highest quality.

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No Strings Attached

In the early stage of designing the award program, George Bartol was enthusiastically involved in shaping the discussion about the selection process. Artists would be invited to apply however they wished to present their work. No specific format was required. All agreed that the application process itself should be a *creative* one, joyfully entered into by nominees. Later, Patty Weiss suggested that an award of \$1,000 be given to all nominees with the invitation to apply for the remaining \$24,000. In this way, each of the five would be recognized and rewarded from the beginning.

Uniqueness of the Arizona Arts Award

Some conceptual hurdles had to be cleared related to traditional forms of philanthropy. The idea that the award would not be based on financial need was a problem for some people, John recalled. “The discussion always came down to the idea that this was a gift of time and space, and should not distinguish based on need.”

Not requiring a formal application process is progressive compared to most grants programs as well as the short time from nomination to announcement of the recipient – about a month. These features, and the process described below, make the award popular with the artist community here in Tucson. Today the Arizona Arts Award is highly regarded among foundations that support the arts because of its artist-oriented and creative format.

“That’s the story! But one more thing,” explained Peck. “When George was alive, we had many discussions about the importance of the continuity, the long lasting effect that George and Mary’s continued funding meant to the impact of the award. We discussed that George and Mary may never see the impact in their lifetime. Mary’s commitment to continue funding the Award after George died illustrates what a local treasure she is to the community.”

While 84 artists have been touched by this award since 1988, the gift to the community and to the nation through their on-going work in the communities where they live, work, and exhibit is a gift of immeasurable impact and lasting value.

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Artists think about things no one else is thinking about, and they are things that need to be considered. ~ William Lesch (1989 Nominee)

NOMINATION AND SELECTION PROCESS

Barbara Brown, Executive Vice-President and Chief Operating Officer of the Community Foundation since 2001, explained the process for nomination and selection in the context of its evolution over past years to the present. In the first 12 years, artists' were limited in what they could present to judges due to space limitations. At the current location on Broadway, community meeting rooms provide expanded space for artists to set up displays for judging. This added a more creative element to the process that artists and judges appreciate.

Selection of Nominating Committee

- I. Each year the community is canvassed for individuals who are knowledgeable in various art disciplines. Five nominators are invited to participate. They are anonymous throughout the process and can serve only once on the nomination committee.
- II. Nominators must choose two individuals (a first choice and a back up in case another nominator chooses the same artist). There is a period of two weeks for nominators to do research and consider whom they believe best meets the qualifications.
- III. At a subsequent meeting at the Community Foundation, each of five nominators presents the name of the person they consider best fits the criteria, and describes why. A nomination cannot be challenged.
- IV. Selection is based on quality and excellence only. Need cannot be considered nor community service. Artists can be nominated more than once but may be a recipient only once.
- V. The five artists are notified by letter and each receives a \$1,000 prize for being nominated.

Judging

- I. Three judges are selected after nominations have been made. Care is given to ensure that collectively they are knowledgeable about all the disciplines represented in the nominations. The criteria for judges allows a one-time participation in the selection process.
- II. The artists have three weeks to put together a display or presentation that will give the judges a clear idea about who they are and why they do what they do. Once assembled, the three judges go over each display and select that year's recipient from among the five. Judges must come to an agreement about their selection before they leave the building. If it takes all night, so be it!

ON BEING A NOMINATOR AND A JUDGE

Interview with Laura

Laura is no stranger to the art world. She managed and directed art galleries in Laguna Beach, Santa Fe, and Boulder before returning to Tucson. For most of her professional career she has been both a promoter of the arts and student of art in America. When she was invited to nominate an artist for the Arizona Arts Award, one of the great benefits was becoming far more aware of a larger artistic community in Tucson.

“It made me realize that over the years I had unknowingly narrowed my own focus toward certain mediums, and had excluded others or paid no attention...I was really brought up short when I realized the level they are at. I thought, ‘Where have I been for 15 years!’”

“Then I started reading and watching, going and listening to see...and I began to think ‘Holy smoke, I’m not sure I can really do this!’”

Finally after a week of research and interviews, Laura decided to focus on what she personally knew best: art and sculpture. She came up with two names.

“I tried to be very careful not to let my own personal views about art influence my choice.”

Laura enjoyed the process and was encouraged when another nominator confirmed that her back-up choice had been Laura’s first choice. That was affirming and encouraged her that she didn’t “just make my decision in a vacuum.”

Laura learned about the Award and the Community Foundation for Southern Arizona for the first time after being asked to be a nominator, and later a judge.

“When I was called to be a judge, it just seemed like a natural progression having had the nomination experience and learning about the Foundation. I was entranced with what the Foundation was doing. I thought it was even more exciting to be a judge. “

In regard to the artists’ presentations, “You have to sell the book by its cover,” Laura reflected. For her, the recipient choice was crystal clear.

“One of the things that I love about the Bartol Award is that it includes all forms of art, and that seems far more democratic to me than limiting it to sculpting, painting, or music....”

She believes that it is also easier to lose the award to a fellow artist in a different discipline than to try to classify one’s self with a peer. It seems to make it less competitive.

INTERVIEWS WITH ARTISTS

This publication presents research from interviews with 50 of the 84 artists. Attempts were made to locate all nominees and recipients since 1988. The 2004 nominees could not be included as this was being written at the time of the selection process. Several artists are unfortunately deceased. Where possible, I have included a short description of ongoing exhibitions of their work and awards or scholarships in their memory. Other artists have moved and we do not have current contact information. Interviews took place either by telephone, in person, or by e-mail. Artists were asked a series of questions developed by Susan Williams, the author, and Barbara Brown, Executive Vice-President/COO of the Community Foundation.

RECEIVING THE NOMINATION LETTER/AWARD

Artists' responses to the Nomination Letter and \$1,000 check bear testimony to the stresses of living the life of a full-time artist, and how artists develop a good sense of humor along the way. Below are actual quotes from artists about their reactions when the Foundation's letter came in the mail:

- § I received it on April the 1st and thought it was a joke! Only after I called a friend did I take it for real.
- § I threw it in the trash thinking it was another request for a donation; later I decided I better take a look, and found a check for \$1,000 among lunch leftovers!
- § The day I received notice of the nomination I was hungry. The first thing I did was cash the check and buy a sandwich!
- § I was dealing with a serious health problem. The nomination, then and now, continues to encourage me to keep going whenever I feel discouraged.
- § When Donna called me to announce I was the recipient, she said, "Hey, ____, could you use a little extra money?" I thought it was a loan company and hung up on her!
- § I started crying out of happiness. My children had never seen me do that before...and that was just the \$1,000 award!
- § My hair stood on end.
- § I was shocked! After 25 years of work and 2,000 pounds of beans and rice it was really gratifying to be recognized.
- § It came out of heaven: I would be a little bohemian artist in San Francisco if I had not won the Award! Thank you!
- § It was funny because I have an active dream life and the night before I got the award, I dreamed about these big cranes flying around my mailbox... they were these big blue cranes!
- § When I saw the line-up of other nominees, I thought to myself "Just enjoy the \$1,000 'cause there is not a snowball's chance in hell I can win it!"

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RECEIVING THE AWARD

The work of an artist is quiet, unseen. Its focus is not that of mainstream culture in the sense that it is not based on the economic values that underlie our culture. It is not a tradable commodity.

~ Lisa Bowden (2001 Nominee)

Portrait of an Artist

He lives in a 100 year-old adobe in Barrio Historico. I'm perched on a chair he pulled up in front of the bed which occupies one corner of the front room. His jazz collection, assorted paintings, a lathe, and an iguana named Igless occupy the others. My digital tape recorder seems intrusive in this place of earth, wood, music, and a quiet man with sparkling eyes.

Until the Award, his average yearly income was about \$4,000 per year. Creating art for sale is not his prime focus. Friends tried to get him to sculpt fish to sell for income. But he is a man of conscience:

"My work offends a lot of people...but I make what I see." He shrugs his shoulders to say he has no apologies. We are looking at *Greed*, one of a series of paintings about the Seven Deadly Sins.

He left the financial security of university professorships after eleven years in academia and a tenured position to concentrate on bringing his ideas into visual form. Staying true to his work means he is willing to court poverty.

"To me art is about *doing stuff*. I saw a lot of my friends come into the university eager to do their art. They get involved in committees and class and a year later they haven't done any of their art."

Thinking about the impact of receiving \$25,000 last year he exclaims:

"I bought new tools and really good paint. But the tools...the tools have made it so much easier!"

He points to the front door with its freshly carved and intricately inlaid wood.

"Now I have a nail gun! No more...."

He gestures with a broad grin, and makes a sound like pounding nails by hand.

For Eriks Rudans, the Arizona Arts Award made it possible to consider making a new group of large sculptures that would normally be physically difficult for a septuagenarian. The Award will go a long way for an artist accustomed to a simple life style. However, he allows himself one splurge: shopping at Trader Joe's!

[Eriks Rudans' painting, sculpture, and glass art has been exhibited in galleries and museums across the U.S. He has mentored many accomplished artists including Tom Philabaum, who studied glass art with Rudans at the University of Wisconsin. Eriks Rudans is highly regarded among artists so much so that he is referred to as "the artists' artist".]

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[On being an artist:] It's such an outsider thing to do anyway. It's really nutty . I remember Jim Waid once said to me: "It makes sense in the studio, or it makes no sense at all."

~ Cynthia Miller (1990 Recipient)

WHAT RECIPIENTS DID WITH THE AWARD

Learning what artists did with their award is as colorful and creative as their work. Strategies ranged from the very practical to the whimsical:

- § I invested the money in a CD for my sons; today it has grown in value. We use the interest for living costs, and later will use it for college tuition.
- § I paid off my mortgage, car, and bills. Since then I have been able to focus solely on my art.
- § I bought a great instrument, an 1875 French violin and bow.
- § Well, the gift actually resulted in my daughter losing her college scholarship! But the recognition was fantastic and continues to inspire me.
- § It allowed me to purchase equipment and services for a film that was recognized in the Chicago Film Festival, and that resulted in a University position. I also bought a Mustang convertible!
- § I bought tools that I had needed for years and really good paint. Because I am not as strong physically now, the tools make life so much simpler!
- § With the Award money, I built the house I now live in. It changed my life.
- § I hired other people in the art community to help me produce a high quality exhibition that increased my credibility in the community.
- § With the Award I was able to purchase a computer and digital equipment that are helping me make a critical transition into a new medium for my work.
- § I traveled to Italy to study/observe other artists and to absorb great art there.
- § It gave me time; time to think about my work and what I needed to do next. Time and space is what it bought for me.
- § Just lived...we just paid the bills. It lifted the pressure so I could work.

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IMPACT OF THE AWARD

Artists are supposed to be these highly sensitive, other-worldly creatures – when all we're thinking about is money! How am I going to support myself to do the work? ~ Peggy Doogan (Recipient 1996)

The most direct effect of the Arizona Arts Award is economic relief. Artists have described the Award as financial security, either through the purchase of a house, paying off a mortgage, or investments, all of which allowed them to significantly increase the intensity of their work. For those who purchased tools or paints, it increased their capacity to create more work and to refine the quality of work. For example, Simon Donovan used the Award in part to create a more professional presentation of his work. He hired fellow Tucson artists to assist him, and purchased services from a professional photography agency in New York. This led to another public art commission.

Younger artists seem to use the money for basic living expenses, many having young children at the time of the Award, while more mature artists use it for studio improvements, travel, and study. Some spread it out: purchase a car, buy tools, pay bills, and so on.

It is noteworthy that financial need does not end with the Award, no matter how skillful an artist may be with investing it. Many of the past recipients today continue to struggle to stay at their work fulltime. Johna Clark and Mark Rossi both emphasized that what they need most is time to think about their work, time to allow ideas to come forward. Without exception, all the artists interviewed underscored the critical need for Awards of this nature: substantial in support, sustained, and without time-consuming solicitation.

Far-reaching Outcomes

During the interviews it became clear that the Award's impact on the community of artists is only one-half of the story. The Award has a direct influence on the quality of life in the community by *keeping* artists in Arizona and, most often, in Tucson. Alfred Quiroz, a Professor of Studio Art at the University of Arizona, believes the offer for a full-time position near the time he received the Award was not coincidental. At the time, he was thinking of moving to improve opportunities to sell his art. Robert Sabal was able to produce a high-quality film that won him national attention, increased his visibility in the community, and helped him secure his first teaching position at the U of A and launched a career in filmmaking.

Both the nomination and/ or receipt of the full award directly enhance artists' market opportunities. Eriks Rudans was able to sell a significant amount of his work after designation as the 2003 Recipient. For Ned Schaper, the award enabled him to move to a new medium (video and web cam) that greatly expanded his audience and the formats for reaching them. Many artists noted increased commissions, or were selected for public art projects and, as in Carlos Nakai's experience, it allowed him to move from art education into art performance.

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Psychological Impact of the Award

Aside from the importance of the financial support and public recognition, recipients of the Award described renewed self-assurance and a “huge boost” to their mental and physical energy as the most significant impact on their work overall. This is because the Award comes from their community. Many of the Arizona Arts Award nominees have received prestigious awards from all over the country, but it is this award that has the most importance to them. Statements from artists are revealing:

“Recognition for Latino artists is so rare. Often Latino artists are not considered creative enough for top awards. This Award is very important” ~ Elaine Romero

“It is important to the art community to know that this type of award exists – a recognition of the value and dignity of a life in the arts.” ~ Maurice Grossman

“It made me feel I could really do this thing [make art]. I was so grateful that people could see the work. I had been working so hard. I did not know if I was even getting *there*, wherever ‘there’ is!” ~ Cynthia Miller

“It changes your attitude about yourself. I was so used to criticism and then here comes this nomination. ‘Hey! Somebody out there really thinks my work is good, that I am on the right track!’” ~ Alfred Quiroz

“It gave me credibility in the community. I have always felt strongly about my art but it was still great to have all the affirmation from the arts community. It’s hard to do your work in a vacuum.” ~ Eriks Rudans

“The nomination gave me a boost. It confirmed I was on the right trail. It made me feel more committed to the community of my birth that recognized me. It definitely made me feel like I should continue.” ~ Michael Cajero

“This Award gave me so much. It gave me personal assurance and financial freedom. These were true gains.” ~ Silviana Wood

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Unexpected Outcomes

“The application process made me review my work over 30 years and try to pull together representative pieces. What should I choose to convey who I am and the work I do? Because of this I have these wonderful booklets that I continue to use today to advance my work.” ~ Nancy Toklar Miller

“The portfolio process challenged me to talk into the ‘linear culture.’ Artists typically struggle with this translation especially when soliciting funding support.” ~ Andrew Rush

“The Award encouraged me to step up and be of even more service to the artists’ community in Tucson. It makes you feel responsible for upholding your work on behalf of all the artists here.” ~ Tom Philabaum

“It made me realize I could make a difference. This, for me, was not about myself. It is not about the individual but more about giving back to the community. As a result of the Award, I felt brave enough to start my own non-profit for artists.”

~ Simon Donovan

A Remarkable Return on a Great Investment

One cannot readily put a value on the Arizona Arts Award. It lies somewhere in the metaphysical realm with its validation for the artist, and in the community of artists by bringing all the disciplines together for recognition. The Award process has the additional effect of deepening the understanding of nominators and judges about how artists in our community work as a whole unseen, but who nonetheless are influencing thought and perspective through their works.

Because artists supported here teach and mentor students, youth and adults in our community and communities throughout the U.S., the Award investment is multiplied by several factors. If we could do the math, we might discover that a reasonable scenario would be that over a 20-year period, 80 artists could easily influence 16,000 people directly through their work as teachers and mentors.

In truth, it is probably far greater than this. Geographically, several recipients of the Award are directors of art programs at major universities, and eight are fulltime art instructors at colleges or universities. All the artists interviewed teach in some form through workshops, residencies, private art schools, and in K-12 schools. We could account for nominated authors the millions of readers of Barbara Kingsolver, Chuck Bowden, and Tom Miller. Filmmakers like Robert Sabal and Victor Masyesva both influenced the understanding of millions of viewers about the American Indian struggle for sovereignty. A performer like Carlos Nakai impacts millions of fans at concerts worldwide. Mark Rossi’s sculptures are an integral part of the on-grounds exhibits at the Arizona-Sonora Desert Museum where annual attendance is over 500,000 visitors per year with about two-thirds of visitors coming from countries all over the world.

FINAL REMARKS

Barbara Brown
Executive Vice-President/COO
Community Foundation for Southern Arizona

The Community Foundation's mission – to work with charitably-minded individuals and organizations to strengthen southern Arizona communities, now and for generations to come – is epitomized by the Arizona Arts Award. I have learned through experience the power a grant or scholarship – even a small one – can have on an organization or in the life of a student, so I innately sensed that an award of this type had to be meaningful. But until I read Susan's interviews, I had no idea how significant the Arizona Arts Award has become. In some sense, it now has a life of its own.

I'm sure that back in 1986, George and Mary never realized how important their conversation with John Peck would be to talented artists struggling to express themselves and share their gifts with others. It is my privilege and honor to work with the nominators, judges and artists that together make the Bartol's philanthropic dreams come true.

WHAT ARE ARTISTS DOING TODAY?

1988

RECIPIENT: STEPHEN SHIPMAN, VIOLINIST

Stephen is an Assistant Professor of Mathematics at Louisiana State University at Baton Rouge. He is not currently playing the violin due to dystonia in his left hand. Stephen explained that he developed the condition when he was at Duke University, and believes it resulted from over focus on strengthening and isolating the movement of the third finger on that hand. "This is not uncommon for professional violinists, guitarists, and pianists." In the meantime Stephen pursues the esthetics of mathematics, and hopes to return to playing his circa 1875 Charles Jacquot violin purchased with the Arizona Arts Award.

NOMINEES:

MARY BETH CABANA, DANCER AND CHOREOGRAPHER

Ballet Tucson and Ballet Arts School has set the standard for excellence in dance in Southern Arizona since 1986 by providing the highest quality training and professionally-produced performances. Former students have gone on to prestigious careers with the likes of New York City Ballet and American Ballet Theatre. Now ending her second decade as founding artistic director of Ballet Tucson, Mary Beth has taken the organization to a fully professional level, hiring dancers full-time for the 19th season. Tucson will finally have a resident, professional ballet troupe to call its own.

MICHAEL CAJERO, SCULPTOR

Since 1971 Michael has taught art at Pima Community College. His own art has evolved but he still uses materials that are impermanent "to suggest the ephemeral nature of life." However, a current exhibition at the University of Arizona's Joseph Gross Gallery motivated him to pursue funding to cast the figures in bronze and "pepper them" along the Santa Cruz river. The idea for working in a more lasting material emerged from Michael's desire to leave a lasting legacy of his work in Tucson.

LUIS CARLOS BERNAL, PHOTOGRAPHER

Luis Carlos Bernal died in 1993. He left a priceless legacy of photography that captures the essence of Mexican barrio community-life of which he was a part. For 17 years Luis taught photography at Pima Community College, richly contributing to Tucson's art community. The Luis Bernal Memorial Gallery at Pima Community College (PCC) was dedicated in 2002 to Bernal's legacy of photography and art instruction in Tucson. He was acclaimed for his documentary photographs of life in the Chicano community of the Southwest. A scholarship fund in his name helps support a photography student at PCC each year.

VICTOR MASYESVA, JR., VISUAL ARTS, PHOTOGRAPHER, FILMMAKER

Victor is currently working on a new film about the 1895 internment of nineteen Hopi prisoners at Alcatraz. The film documents the Hopi struggle for sovereignty under the pressure of the U.S. government's Manifest Destiny policies which sought to send their children to boarding schools and dismantle Hopi cultural practices and beliefs. Over the past sixteen years he continued to create a rich body of video and photographic work that represents the culture and traditions of Native Americans, especially the Hopi of Arizona.

1989

RECIPIENT: ALFRED QUIROZ, PAINTER

In November of 2004 Alfred completed a mural on the campus of the Universidad Tecnologica de Nogales, working with three undergraduate students through a Fulbright fellowship. He recently completed sixteen milagros for the Border Wall as part of an Artist's Project Grant funded by the Arizona Commission on the Arts and the H. Ayuntamiento de Nogales, Sonora. The wall was recently dedicated and the Mayor of Nogales, Sonora was in attendance. Alfred has been working full-time in his studio while on sabbatical from the University of Arizona. He is completing several paintings in his studio before leaving for Orvieto, Italy this summer to teach two courses for the University of Arizona. He will return to teaching at U of A in the fall.

NOMINEES:

WILLIAM LESCH, PHOTOGRAPHER

Aerial photography is Bill's latest pursuit due in part to the fact that his son is now a pilot! He is creating a series of landscapes of Southern Arizona that include mining, housing developments, reservoirs, and abandoned home sites. He is experimenting with an encaustic technique that involves hand-painting the photographs with a tinted wax coating to give them a skin-like quality. Bill is interested in creating photographs that make a connection for the viewer between the human and the natural landscape, and to stimulate viewers to consider "that what humans do to the landscape they also do to themselves."

R. CARLOS NAKAI, FLUTIST AND COMPOSER

Over the last 15 years Carlos Nakai has performed worldwide, concretizing his work as well as lecturing and conducting demonstrations for universities and the public. At present he has produced thirty-seven albums with over 2 million copies sold. He composes and performs musical compositions for flute and symphony, and is working with musicians representing many genres. His work includes advocacy for contemporary American Indian artists around issues of intellectual property and performance opportunities. He serves on a National Endowment for the Humanities panel and advisory boards for many organizations. Carlos will perform at the World Music Forum in Adelaide, Australia this year.

ERIC JON NICHOLS, VOCALIST

SHAHROKH REZVANI, PRINTMAKING AND DRAWING

1990

***RECIPIENTS: JOHNA CLARK AND CYNTHIA MILLER**

JOHNA CLARK, SCULPTOR AND PAINTER

About her current sculpture, Johna offers this description: "Whenever I walk through a museum and see artifacts from ancient cultures, I feel the power of time. Time and the elements add mystery to the objects. Artifacts have become fragments, and I feel a sense of its journey. Images and questions arise, which challenge and enrich me. Objects contain unspoken narratives and I become connected with their humanity. As an artist I am trying to incorporate this sense of magic I feel with the universal simplicity of color, texture and form."

CYNTHIA MILLER, PAINTER

Cynthia's work incorporates natural and human-made elements in complex compositions that still retain the whimsical beauty of her previous work, the *Domestica Series*. She is developing new markets for her work in Midwestern galleries, and exhibiting new work at the Etherton Gallery in Tucson. Cynthia continues to teach at the Tucson Museum of Art School (22 years) as well as at the Extended University, the Learning Curve and The Drawing Studio. She mentors eleven serious private students who study mixed media painting with her.

*This was the only year the Award was shared by two artists.

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NOMINEES:

JEFF HASKELL, JAZZ MUSICIAN AND COMPOSER

RUBIN F. GARCIA, EDUCATION IN THE ARTS

FELIPE S. MOLINA, AUTHOR AND DEER SINGER

1991

RECIPIENT: ROBERT J. SABAL, FILMMAKER

Shortly after receiving the award, Robert began teaching at the University of Arizona. He made a film short with a multidisciplinary team of faculty while he taught in the visual arts program. Later, he accepted a position at Emerson College in Boston where he has served as Chair of the Film Department for the last four years. Robert is currently writing new shorts and feature scripts. His award winning film, *Indian Summer*, is still shown internationally.

NOMINEES:

DAVID RIFE, VIOLINIST

David is a successful full-time musician with the Tucson Symphony where he is a violinist. He currently has twenty-eight students. David also plays in the Tucson String Quartet. He continues as a water colorist, and has recently learned to tune pianos which requires an excellent musical ear. David has two daughters who are budding musicians, a fact that pleases him greatly.

KEITH JOHNSON, PERCUSSIONIST AND DRUM MAKER

LAURA ROSENFELD, DANCER

ERIKS RUDANS, SCULPTOR (SEE PAGE 28)

1992

RECIPIENT: CHARLOTTE ADAMS, CHOREOGRAPHER AND DANCER

Charlotte is the Chair of the Department of Dance and Performing Arts at Iowa State University but Charlotte returns to her home in Tucson each summer where she participates with NEW ARTiculations, FUNHOUSE Productions and the Sonoran Summer Dance Festival. At Iowa State, her work has evolved and changed, and she is exploring new intents/themes. When she was younger, she relied more on music and thematic intent to inform her choreographic choices; now the movement itself is primary - then the music gets layered on. She recently presented two performances in New York at the Joyce Soho Dance Theater, and choreographed a performance "The Poetry of Physics" in *Crescendo*, a NEW ARTiculations production.

NOMINEES:

GARY BENNA, CERAMICS AND SCULPTURE

Gary's work continues to arise from his deep interest in the human condition, love of the human body as art form, and passion for clay. His explorations of figures in relationship to a vessel have continued to evolve to the present where his new experiment places the vessel as head and more integral to the figure. Three clay figures of his work are exhibited at the Tucson Museum of Art. As a full-time 3-D art instructor at Saguaro High School, Gary's is producing nine educational videos for his students that demonstrate key steps in working with clay. They represent a semester-long 3-D curriculum for beginning art students.

ANDREW W. POLK, PAINTER

Shortly after being nominated for the Arizona Arts Award, Andrew became Chair of the University of Arizona Art Department (1994 - 2001). During this time, he devoted himself to administration and building the art program. He recently handed over the reins, but continues to teach classes. Currently he is focused on new thematic ideas. In contrast to his earlier work about contemporary issues in human culture (satirical paintings about negative aspects of society), his current work is non-representational, incorporating nature, physics, and metaphysical themes into the paintings. "These are not about people so much as about existence in general." He is enjoying the discovery process, and marvelling over a series of paintings emerging from this fresh, new perspective.

**SHERYL ODEN, DANCER, CHOREOGRAPHER
GIBB WINDAHL, POET**

1993

RECIPIENT: SILVIANA WOOD, PLAYWRIGHT AND ACTOR

Silviana is currently performing with the Borderlands Theater, and is working on her first novel. In the fall she will begin a long trip by bus with elderly Mexican women to explore small towns in Mexico. She will use this experience to write short stories, her next endeavor. Silviana has eight grandchildren and is fully immersed in her life as an actor, playwright, author, and grandmother.

NOMINEES:

CHARLOTTE BENDER, PAINTER

Charlotte Bender is a full-time studio artist. She describes a transition in her work away from works that make commentary on contemporary politics and culture to paintings with a more mysterious quality. For example, she is preparing a large public art painting for a hospital that incorporates copperleaf to create a reflective quality. The viewer's own shadow interacts with the image as they pass by or stand in front of the painting which makes the experience more dynamic. Charlotte is also collaborating with several Tucson artists on public installations.

TOM MILLER, WRITER

Tom is still writing about the American Southwest and Latin America, much as he was when nominated for an Arizona Arts Award. His writing is still for a wide range of publications, from *Smithsonian*, *Natural History*, and *LIFE* to *The New York Times* and *Christian Science Monitor*. He published nine books, including anthologies of literature about Cuba, the Mexican border, and also Arizona. His papers are archived in Special Collections at the University of Arizona Library where, in March 2004, the library staged a two-month long exhibit of his work.

REBECCA NEIL BYRKIT, POET

WERNER ITEN, HARPSICORD MAKER AND MUSICIAN

1994

RECIPIENT: HASSAN AL FALAK, CHOREOGRAPHER AND DANCER

Hassan continued choreography work with a.k.a. Theater, at the John Coltrane Festival in Philadelphia. With Dance Southwest, he choreographed a full evening of artistic pieces in which Hassan danced in a solo piece choreographed for him by a San Francisco artist. After this he retired from dancing in 2003. For the past year he has been involved in culinary arts and gardening, recharging his creative energy. He will return to choreography in the fall of 2004 with some new ideas.

NOMINEES:

JIM WAID, PAINTER

Jim's work "involves the study of the processes of growth as observed in and revealed by nature". However, he explains it is more literal now, not so abstract. But he does not question why. "It's just on the path, developing as I go along." Jim works daily in his studio and is a full-time painter. He exhibits at numerous galleries nationally, including the the Riva Yares Galleries, Scottsdale and Santa Fe, Jean Albano Gallery in Chicago and the Dennis Morgan Gallery in Kansas City, and galleries in California and New York. His son is a painter, his daughter a poet, and his youngest son is studying massage therapy.

NANCY MAIRS, POET AND AUTHOR

The new book she has begun reflects her effort "to come at the foundational ideas that set Christianity in motion and to conceive a world based on their implementation. Because I'm not a Biblical scholar, I look to *The Five Gospels of the Jesus Seminar* and the reconstructed Q sayings to reveal what an itinerant Jewish teacher on fire with a vision of a transformed reality might have said to his followers-both then and today. I will focus, much as I did in my earlier volume of spiritual reflections, *Ordinary Time*, on the quotidian elements of human experience."

Nancy envisions this project as "a thought experiment based on the premise of the Good News: The Kingdom of God exists right here, right now, among us. Jesus is not making a promise here. He's stating a reality: the Kingdom of God is in our midst, whether we can perceive it or not. We may dwell in it; we may not; or (and I think this is the most likely scenario) we may drift in and out of it depending on our current level of consciousness. Jesus' teachings provide a way (although I'm not sure he would claim it the only way) to achieve and sustain it. What I'm wondering is how the world might be altered if we responded to its vagaries according to his basic precepts: faithful tranquility, forgiveness, generosity, love. •

BARBARA KINGSOLVER, WRITER

Barbara was in the process of moving her family permanently to Virginia when we contacted her. Here are excerpts from her good-bye essay in the Arizona Daily Star on May 9, 2004: *I never meant to stay. I kept telling my family I'd come back East in a year or two. But here, meanwhile, I had rent to pay, a job with benefits, and before I knew it, I'd fallen in love: with a landscape, a culture, a new family of my own. I gave birth to one, then two Tucson natives, along with eleven books, and I've had Tucson's wind under my wings the whole way....I believe in Tucson, and cannot measure my debt to the friends, teachers, colleagues, booksellers, artists, fellow travelers and kind strangers who have become my surrogate family. Into your hands I commend my stake in Tucson's future: Please take care of it. For me, it's time to go home.*

SUSAN CLAASSEN, ACTOR AND DIRECTOR (SEE PAGE 29)

1996

RECIPIENT: (PEGGY) BAILEY DOOGAN, PAINTER

Peggy describes her work then and now as "trying to find beauty." Her recent exhibition at the Etherton Gallery presents thirteen monotypes of women and men in which she continues this investigation. The images in the Etherton exhibit derive from sessions with the photographer, Ann Simmons-Myers. Their collaboration produced some of Peggy's most powerful work to date. In 2005, The Tucson Museum of Art and Etherton Gallery will concurrently exhibit a thirty-year retrospective of her paintings and drawings, accompanied by a full color catalog. She is currently working on a series of large drawings and paintings in which she is the subject, examining what Shakespeare eloquently describes: "My glass shall not persuade me I am old"

NOMINEES:

ANDREW RUSH, VISUAL ARTIST

Andy's focus is still on art and the community. He continues to direct The Drawing Studio in Tucson, now in its thirteenth year: "I am interested in art as practice, and art's role in developing visual intelligence." At the Studio people from non-art disciplines learn art practice to develop three-dimensional, spatial thinking. Andy believes that visual intelligence will continue to grow in importance for students learning in the 21st century.

In the years since the nomination, he has been engaged on several fronts: a) Public art activity, including architectural design (St. Francis-in-the-Valley Episcopal Church), Terra Cotta Sculpture and art tile (e.g., St. Francis Stations of the Cross, and the Santa Catalina Catholic Mission Baptismal Fountain), and several major site designs in collaboration with RLVARTS artists (e.g., Sentinel Plaza Monoliths and park, an ADOT project at Congress Street and I-10); b) Several exhibitions, including a retrospective of his career as an intaglio printmaker (U of A Museum of Art, October 2003 through January 2004), and a show of new ethchings (Erotica, at the Davis Dominguez Gallery, October – November 2003).

THOMAS BREDLOW, METAL SCUPTOR

GAIL HEWLETT, MIXED MEDIA

FOX JOY MCGREW, CERAMIC SCULPTOR

1997

RECIPIENT: MAURICE GROSSMAN, SCULPTOR AND CERAMICIST

After a lifetime of teaching, Maurice continues to work in his studio producing and exhibiting work inspired by his world wide travels. Among his many awards, the Fulbright to Japan was the most influential because it introduced him to Japanese ceramic traditions, tea ceremony, and Buddhism - a practice he still follows. Maurice is deeply involved within the community through both art and politics. He often teaches children in the public schools, homeless persons at Primavera, and remains in contact with ceramic students at the U of A.

Arizona Arts Award

NOMINEES:

PAULA FAN, PIANIST

Paula is a full-time musician with the Tucson Symphony, and Chair of the Piano Program at the University of Arizona. She performs world wide (recently in Cremona, Italy on the 4th of July with a program of All American music, and later in Sarajevo). Paula performs a concert with Ensemble Amabile to benefit the Under-Insured Cancer Patients Endowment Fund of the Academy for Cancer Wellness. She currently teaches sixteen students at the University, a vocal music seminar, and coaches chamber music. She has performed as a soloist and chamber musician on five continents.

TODD WALKER, PHOTOGRAPHER

Todd Walker died in 1998. He remains an internationally known artist whose nontraditional, photography-based work is an inspiration for generations of artists. *Desert Walk*, a collaborative art installation between Walker, George Peters, and Melanie Walker, was installed in the Spring of 2002 at the U of A Main Library. The same year selected photographs from the permanent collection of the High Museum of Art were exhibited in Atlanta. The U of A photography program has an annual Todd Walker Scholarship, an endowment started when Todd retired from the U of A Art Department in 1986. At that time, Walker requested that the award always go to a junior who has the most innovative body of work.

BARBEA WILLIAMS, DANCER, CHOREOGRAPER

Barbea is “going full steam ahead” with many opportunities in dance, choreography, and theater in the schools. The Barbea Williams Performing Company has designed and performed in *Once on This Island, Beyond Borders* (Borderlands Theatre/Teatro Fronterizo), *Viva Arizona* (Baille Foklorico de San Juan, Ododo Theatre), *Something Old, Something New* (Barbea Williams Performing Co.), *A Midsummer Nights Dream* (Arizona Theatre Co.), and more. She completed residencies, and gave workshops and performances with UApresents, Tucson Arts Connection, T.U.S.D., and Young Audiences. Her company performed at the U.S./Africa Energy Ministers Conference in Tucson in 2000. Barbea is committed to developing cultural arts opportunities for children in our community, and to educating the public about African art and culture.

NANCY D. SOLOMON, VIDEO, DESIGNER, PAPERMAKING

1998

RECIPIENT: BARBARA GRYGUTIS, SCULPTOR AND PUBLIC ARTIST

Barbara is currently working with a design team on a project for the city of Las Vegas, creating a path on a thirteen-mile trail. Called the *Intermodal Trail*, it will connect the city to wetlands on the outskirts of town. Barbara has completed numerous public art projects across the nation since the award. Here in Tucson, she is collaborating with the new arborist at the U of A to create a shade canopy with trees at the site of one of her previous projects. Barbara is very interested in planting trees in downtown Tucson as a way of making it more appealing and liveable.

NOMINEES:

SUSAN B. CONAWAY, PAINTER

She is a fulltime studio painter. She just completed an exhibition of new work at the Davis Dominguez Gallery. Her paintings play on the contrast between the feminine and the masculine in the current show. Susan is experimenting with painting from digital photos. She is interested in what the viewer brings with them when they view a painting, and how much information to provide in an image. Susan plays with these two levels of the viewers' experience: knowledge and the visual image.

PATRICIA PRECIADO MARTIN, WRITER

Patricia is very active reading from her fiction and non fiction and making presentations at educational, community and literary conferences and events. Her seventh book, *Beloved Land: An Oral History of Mexican Americans and the Land*, which she collected and edited, was released in March by the University of Arizona Press. The focus of the book is the history and presence of Mexican American pioneer ranching and farming families. The book is illustrated with vintage historical photographs which she collected as well as contemporary photographs by Jose Galvez. Patricia's focus remains to broaden the understanding of her readers about Mexican American history.

CAROL McLAUGHLIN, HARPIST

KEVIN OSBORN, POTTER

1999

RECIPIENT: HOMERO CERON, PERCUSSIONIST

Homero has been a fulltime percussionist with the Tucson Symphony since 1979. With the symphony, he visits at least 42-50 schools each season. As a member of the Wolf Trap Institute Artist-in-Residence program, he presents programs twice a year at Head Start Centers in Southern Arizona with low-income and disadvantaged children. Every other week, he mentors four middle school-aged youth in a Folk Marimba Band that he formed. He recently adjudicated in the Southern Arizona Jazz Festival's annual competition, and is an adjunct faculty at Pima Community College. At PCC he holds a week-long percussion summer camp for youths each year.

NOMINEES:

ELAINE ROMERO, PLAYWRIGHT

Since being nominated for the Arizona Arts Award, Elaine remains committed to writing universal plays relevant to the Latino experience and to the human heart. She takes both political, feminist, and scientific turns with such new pieces as *Before Death Comes for the Archbishop*, *The Sniper*, *Secret Things*, *Catalina de Erauso: the Man Inside of Me*, and her play-in-progress, *Virus*. She completed residencies at the Sundance Playwrights' Retreat at the Ucross Foundation in Wyoming, the Williams Inge Theatre Festival, and was selected for the upcoming Lanesboro Residency Program in Minnesota.

Romero's plays have won awards such as the Sprenger-Lang New History Play Contest, the Arizona Commission on the Arts Playwriting Fellowship, and the Arizona Playwrights Award. Her number of productions and publications have grown in number, with recent up-coming pieces by Smith and Kraus, Vintage Books, and Samuel French.

ALBERT TUCCI, SET AND COSTUME DESIGNER

Albert is still the Director of the School of Theatre Arts at the University of Arizona and a practicing theatre artist. This year he designed costumes for *Hamlet*. "I had designed costumes for the *Hamlet* production twice before over a thirty-three year period. This design and production was the most exciting and fulfilling. Theatre designers are asked to create the visual world of the play and it was my costume design that opened the door to the concept for the production." Since being nominated for the award Tucci received the Buffalo Exchange Arts Award in 1999. His work continues to grow and expand "especially my desire for detail. I have taken on the illustration of a children's book, and have branched out beyond theatrical design to paintings that are both lyrical and theatrical that use the human form and clothing to tell a story. •

ROBERT H. COLESCOTT

KATHERINE JOSTEN

2000

RECIPIENT: TOM PHILABAUM, GLASS DESIGNER AND ARTIST

Tom is working on several large-scale projects. At South Mountain College Performing Arts Center, Tom created a 30' X 30' glass sculpture that was dedicated in October of 2003. He is a finalist for an art installation at the new Phoenix Convention Center. In addition to the Philabaum Gallery and Studio, he was a founding member of the Sonoran Art Foundation which houses facilities for glass blowing and flame-working. A recent workshop presented by the Sonoran Art Foundation created holograms suspended in space by projecting them onto glass through lazer technology. The Foundation's students come from around the world. Tom is also an Adjunct Professor at Pima Community College.

NOMINEES:

JOSE GALVEZ, PHOTOGRAPHER

Jose has been working all across the nation since 2000. As he travels to conferences and events, he takes time to photograph Latino communities. His work is currently featured in three traveling exhibitions: *Vatos* and *Beloved Land*, available through him, and *Americanos*, organized by the actor Edward James Olmos and the Smithsonian Institution. His work also illustrates *Chicano Now!* a traveling exhibit organized by Cheech Marin, as well as a geneaological exhibit at the Immigration Museum at Ellis Island. He contributed photographs for *Beloved Land*, an oral history collected and edited by Patricia Preciado Martin.

NANCY TOKAR MILLER, PAINTER

In addition to paintings based on her travels to the far east, Nancy is focusing on the local environment in her latest series. Works inspired by Agua Caliente Park were recently exhibited at Etherton Gallery. She not only paints images closer to home but she is returning to calligraphy (oriental brush work) a kind of "coming home" to a medium she was doing in 1978. She feels renewed by it as if she is refining something significant. "This feels natural to me." There is a meditative quality about her paintings, a mix of the real image and what lies behind the image, which is why *Vision Quarterly* named her "the painter of middle space."

SINCLAIR BROWNING, WRITER

Sinclair Browning is best known for her Trade Ellis series of mystery novels. After publishing *Tragedy Ann* in 2003, the fifth in the series, she thinks it may be completed. One of the series, *The Sporting Club*, was nominated for a 2001 Shamus Award by the Private Eye Writers of America. Sinclair recently moved to Sonoita after her Tucson home of 26 years was destroyed in a flash flood. Resilient as ever, she says Sonoita gives her a new setting for her novels. In 2002 she published a nonfiction book, *Feathers Brush My Heart*, for which she interviewed seventy women who experienced after death “gifts” from their deceased mothers.

HECTOR AYLA, ACTOR

2001

RECIPIENT: NED SCHAPER (AKA MATT BEVEL), MULTI-MEDIA ARTIST AND ACTOR

Ned Schaper’s dynamic Bevelvision is a performance-based, video production featuring kinetic sculpture, original poetry and music, and imaginative characters. With funding from the Arizona Arts Award, Ned created a video and web cam productions lab to broadcast performances on television and over the internet. Ned’s focus is to engage viewers in art as a problem-solving activity and breakthrough medium to understand the world around us anew. He strives to spark the imagination of audiences through good humor, plain spoken truth, color, lights, and the Show! Ned is producing video shorts to secure funding to broadcast Bevelvision nationally. He is also completing an outdoor sculpture garden in front of Mat Bevel Institute on Stone Avenue.

NOMINEES:

LISA BOWDEN, BOOK ARTIST AND BOOK PUBLISHER

Lisa discontinued printing of books after developing sensitivity to the chemicals used in the process. She now works closely with printers to achieve the same high quality production of Kore Press books. As a result, she is able to distribute authors’ work more widely. Kore Press celebrated its 10th anniversary in 2002, and inaugurated a national book award competition for a full length book of poetry by an unpublished woman writer. “I can now give back in a way not possible before. It’s thrilling!”

Arizona Arts Award

STEVEN DERKS, SCULPTOR

Stephen describes his current work as more conceptual and theme-based. He explains that while creating work for a previous exhibition, the process brought up a lot of personal feelings. He realized it was every bit as valuable as doing therapy! This led him to focus his current work on stages in his development, from baptism and his subsequent development as a young boy in the Catholic Church, to the period of his life when baseball became his religion. He most recently exhibited his work at the Liz Hernandez Gallery.

ANNE SIMMONS-MYERS, PHOTOGRAPHER

Anne's work is described in over 20 publications, is contained in many museums including Bibliotheque National de France, the High Art Museum in Atlanta, and The Museum of Fine Art in Houston. She has been Chair of the photography program at Pima Community College since 1993. Current exhibitions include works in ABSOLUT VISION, A World of Art in Chicago. Anne has created a body of work called Shrouded, a series that emanates from her response to censorship of the human body as art form. She regards the human figure as sculpture. On Memorial Day 2004, she gave a tribute to the U.S. troops who died in the Iraqi war by inviting hundreds of community volunteers to be photographed *en masse* shrouded in American Flags and lying in the Sonoran Desert landscape. Anne is collaborating with Peggy Doogan (AZ Arts Award 1996) to present an exhibition that features a 30-year retrospective of Doogan's work. The exhibition will open in fall of 2005 at the Tucson Museum of Art.

ALISON HAWTHORNE DEMING, POET

2002

RECIPIENT: SIMON DONOVAN, PUBLIC ARTIST

Simon is still competing for public art commissions and is currently working as a team member on a number of projects. He is also starting his own non-profit as a result of the Award. When he realized the potential of philanthropy to change people's lives. His new venture, *The Quarry—Artist's in Recovery*, will be a residency program for 30 artists in an alcohol and drug -free environment for work and reflection. Simon continues to teach art at Tucson Union School District's alternative high school Art Works Academy.

NOMINEES:

MATT FINSTROM, MUSICIAN AND DRUM MAKER

Matt built an eight piece band, *Sruti*, with his wife Holly and fellow musician Don Reeve. *Sruti* performs a variety of Indian vocal styles, both Hindustani and Carnatic. They performed at the University of Arizona's Crowder Hall in 2003 and numerous venues in the Southwest. Matt and his wife launched a full-time botanical business growing bamboo commercially which allows them more time for music performance and production.

LISA OTEY, JAZZ ARTIST AND COMPOSER

Lisa is still putting her dream out there. "I have been able to do everything I set out to do: composing, producing, and singing. I feel very fortunate for this." Although she is performing more in Europe now, she is in production of a DVD by the *Desert Divas* (named by Susan Claassen). The 10th Anniversary of her company, Owl's Nest Productions, will take the *Divas* to France. Lisa recently sat in for Pine Top Perkins after he was injured, and will appear on his group label, a great honor. In May of this year, she and Kathleen Williamson performed at the Temple of Music and Art. She will perform with the Invisible Theater in a jazz production in July at the Arizona Inn.

CATHERINE EYDE, PAINTER

Catherine Eyde has exhibited her paintings in Europe and across the U.S. *Chaos of Now* created in 2002 - 2003 comments on fear and uncertainty of the times. Inspired by the art of Persia, India and Arabia, Eyde's paintings continue to evolve in eastern oriented work. This new series entitled *Land Escapes 2004* is Eyde's first body of work without the figure as a central focus of the picture. In these new paintings of idealized landscapes, Eyde has omitted the figure to encourage the viewer to escape to her surreal places of mystery, beauty and intrigue. These new paintings of Catherine Eyde's Land Escapes are enchanting and will undoubtedly create the desire for a wondrous visual departure! Her work can be seen at Bohemia Gallery, Deadwood Framing, Hotel Congress, The Arizona Women's Foundation, and Aladdin Restaurant in Tucson.

MATT MITCHELL, JAZZ GUITARIST

2003

RECIPIENT: ERIKS RUDANS, SCULPTOR

After a brief but serious illness, Eriks is back at work. With new tools purchased with the Arizona Arts Award, he is embarking on a series of larger sculptures as well as developing a new series of paintings. Eriks plans to produce new art to replace works sold as a result of the Award and other promotion at the time. For his grandchildren, he is writing a book that will be part cookbook. It is the story his life in Europe and experiences during Nazi Germany. Eriks' work can currently be seen at the Etherton Gallery.

NOMINEES:

MARK ROSSI, SCULPTOR

Mark is working on numerous commissions for public spaces. Recently, Mark was commissioned by the directors of Centerpoint Plaza, a 21.5 acre revitalization project in downtown Tempe to create an exterior site-specific sculpture based on the natural history of the Phoenix Salt River Valley. He currently exhibits at Cambria Fine Arts Society in California, Clarke Gallery in Vermont, Davis Domingues in Tucson, Gale Severn in Idaho, Mitchell Brown Fine Art in Scottsdale, Red Fern Gallery in Laguna Beach, The Frank Waters Foundation in Santa Fe, and the Arizona Sonora Desert Museum in Tucson. Mark is producing life-sized sculpture of mammals from the west. These are currently his most popular pieces with art buyers.

CHUCK BOWDEN, WRITER

Chuck just completed three months of "exile into himself" while writing his next book, an exploration of evil for Harcourt. He's leery of the word artist because he thinks it expresses a hope more often than a fact. "We are craftsmen, and sometimes, if we are lucky, we produce art."

Chuck is author of 17 books, including this year's *Blues for Cannibals* and *Down by the River*. His articles regularly appear in *Harper's*, *Esquire*, *GQ*, *The New York Times Magazine*, and other national publications.

SUSAN CLAASSEN, ACTRESS /ARTISTIC DIRECTOR OF INVISIBLE THEATER

Susan continues as the Managing Artistic Director of the Invisible Theater (IT) celebrating its 33rd season. Invisible Theater is a tour de force of theatrical innovation in our community. *Route 66 - a Musical Journey Down the Mother Road* is the latest production in Tucson. Susan and IT continue to be involved in the Literature to Life project with the American Place Theater in New York that brings works of literature to life for high school students. Susan was awarded the City of Hope's Spirit of Life Award in 1999 for her long career of artistic contributions and philanthropic work in the community.

MARSHA BAGWELL, ACTOR AND THEATER ARTS

Arizona Arts Award

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