

# BISBEE ART DROP

NEWS  
TRENDS  
THEORY  
REVIEWS  
COMMUNITY

NEOLETTER

ISSUE:

1

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## MISSION LAUNCH

Greetings Bisbee,   

I'm Chad Avery, local artist and Futurist, and you're experiencing the launch issue #1 of Bisbee Art Drop. This project has been in development for too long. The time to create a centralized portal for Bisbee arts and supply connective tissue to the scene is overdue, and the time to start is now.

Wake up.

Bisbee Art Drop is a news-zine working towards a **MULTIDIMENSIONAL MISSION >**

INFORM > CONNECT > PREDICT > PROMOTE

INFORM BISBEE'S SIZABLE & PASSIONATE ART COMMUNITY OF NEWS & EVENTS BEYOND OUR TOWN, & CONNECT THE INTERNATIONAL  
> NATIONAL > REGIONAL > LOCAL

CONNECT & PROMOTE THE LOCAL ARTS COMMUNITY OF COCHISE COUNTY

PREDICT EMERGING TRENDS IN THE ARTS & SOCIETY

CREATE A CULTURAL WINDOW BETWEEN BISBEE AND THE OUTSIDE WORLD, IN-STATE AND BEYOND, THAT PROMOTES BISBEE'S STORY, BRAND AND STATUS AS AN ART DESTINATION

### SHORT HISTORY OF MYSELF:

First arrived from Santa Barbara, California pre-COVID  
Spent time in LA before/after COVID  
Assisted the short-lived Gallery One Squared on Subway in 2025  
Later assisted Joanne Nohava at The Gallery @ 40 Main until its closure in January 2026  
Painter / writer / graphic designer / event planner / promoter  
Millennial  

INSTAGRAM: CHADAVERYARTIST

# BISBEE ART DROP



# BETWEEN APOCALYPSE & PARADISE

**The World Art Market is in disarray, determined by, but not limited to:**

Massive diversification of media / New and dying art markets / Property rates and overhead  
 Transitional wealth > \$70+ trillion in the next decade / Cultural / generational changes in values  
 Global political / economic instability  
 Reduced government funding  
 The Pandemic  
 Technology  
 Unlisted, lesser known and unknown factors  
 ^ The speed of change affecting all of the above ^

**A quick recap of macroeconomic trends since 2020.** The Pandemic reset the world on all kinds of levels and the art world was not spared. First, a COVID boom rippled from the super rich to the local streets. Art collectors, whether professional or casual, couldn't go out and needed a diversion or obsession to get them through lockdown, and this was true in both big and small markets, even Bisbee.

Art filled the void at the top tiers of society and created a bubble of "ultra-contemporary" artists that popped around 2023 as the world restarted. Art-mageddon ensued into 2024 and 2025, yielding below-estimate auction results, underperforming art fairs and high-profile gallery closures. Confusion, panic and despair made a home in the headlines.

Recently the market has witnessed in-line or above average returns at auctions and leading art fairs, **which serve as key indicators in the global economy.** Blue chip contemporary artists and established masters are back in style, some of them - such as Frida Kahlo and Gustav Klimt - commanding record prices. On the gallery side, more movement away from brick-and-mortar is being reinterpreted as a necessary step in a saturated market. Contraction and streamlining are common phrases of today.

How any of this affects Bisbee is difficult to estimate, but "momentum" is felt across the art world, from the macro to micro.

There is no denying the precarious nature of these times. **BISBEE ART DROP launched in reaction to my experiences** over the last several years, both my personal wanting for more artistic activity and my work in galleries, where I realized the need for greater promotion of the arts. Times were at least somewhat normal when we only confronted a vacuum in tourism direction and traffic-jamming construction on the I-10. Now a widespread international conflict functions as a tornado of disruption and distraction.

Sometimes the clouds do seem dark.

## Yet a radiant light still shines through.

You'd think the end of the world would be easier to identify, but in spite of the seemingly countless threats facing the artist (let alone the human), another fact is no less true. A possibly inconvenient fact for the doomsayers. And that fact is, the present world is bursting with energy, exploding with ideas, blasting headfirst into an unknown Future that challenges the mind and propels the spirit.

**This age provides everything necessary to dream.** The supplies and tools to create almost anything you can imagine. Technology to disseminate. Travel infrastructure to take you anywhere and ship anything. A global middle class and expanding upper class capable of supporting artists across a variety of industries and platforms.

This is no Renaissance because there is no rebirth.

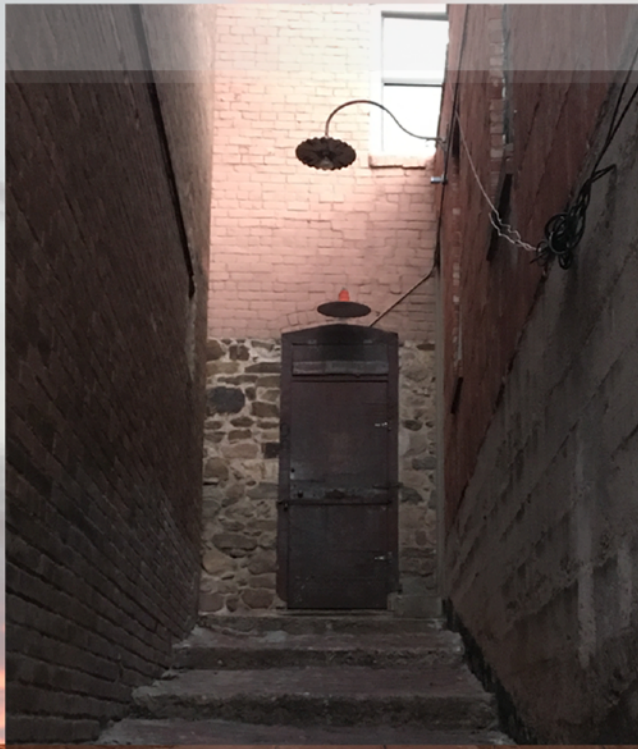
Art has not fallen or gone "dark." It does not need to be revived from the 20th Century. Art has become too big of a monster, hydra-headed and unwieldy. **At no time in human history have more people worked as artists or claimed to be artists.** Opportunities are everywhere. We are in acceleration rather than renaissance.

Unfortunately this continually rapid growth gives rise to a paradox. Vast quantities of artists are competing for a sizable pie, but this pie remains relatively small compared to other economic markets such as dining, entertainment, sports and travel. Arts funding comes last, and whether governments or people are slashing budgets, the arts are always chopped first.

A wealth of artists and a glut of artists, if we are being honest, can be felt in Bisbee, where hundreds of us compete for wallspace in a handful of galleries and non-art locales. There is simply too much art and not enough art buyers, even though many artists are necessary to create an art colony! **This dilemma contains the essence of Postmodernity: that so much has simply been done.** So much is being copied and rehashed. So much is available. So much value has been rendered cheap or free. So much so that question of "The End of History" materialized decades ago, although clearly we are still here attempting to create new concepts.

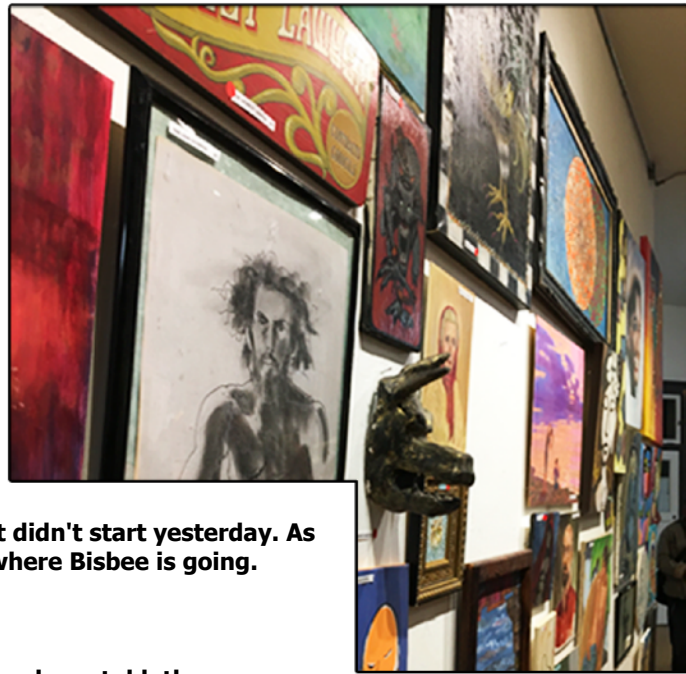
I find myself trapped in the duality of times, facing an End of Days nightmarishness mixed with bright and speedy glamour. Technopop dystopia. Everything I want, and nothing I want.

I would say the choice is yours - **that The Future is yours to decide** - but I'm not sure about that either.



# 2nd SATURDAY

[REVIEW]



Debate spreads through the lands of Bisbee. There's no denying it. And it didn't start yesterday. As people have wondered for decades, we still wonder. I wonder. Wonder where Bisbee is going.

Whether it's alive or dying. If it can survive The Future.

I wish I was an expert on the Bisbee Art Walk, but I'm not. From what I've been told, the experience - launched by Jane Hamilton with assistance from galleries and active studios at the time - has witnessed up and downs over 30 years. Active eras punctuated by low energy, a cycle that is not unexpected in the art world, where people and spaces come and go, and things don't stay the same for long. Things were happening pre-COVID. Then, of course, COVID, and after that a fire in the heart of Tombstone Canyon.

Not the recipe for a monthly public art event.

Art walks hit and miss even in larger cities and established markets, so they are never guaranteed fulfillment. The more organized ones, with dedicated galleries, alternative spaces and artists, put out a more consistent product, but sometimes the calendar aligns to a dead spot. I've seen enough After 5 nights bounce between extremes to make deducing the strength of Bisbee's art walk a difficult task. Winter 2025 felt down. Summer 2025 was down. Late 2025 felt up. January 2026 was way down. Fueled by Valentines and President's Day, February 2026 trended back up.

And March 2026 was alive enough.

Yes I'm stating the obvious, but an art walk is one of the most efficient ways of being social. If you like going out, an art walk is a must. And if you don't like going out, you can see almost everyone you need or want to see once per month. In an art setting, no less. Not Safeway.

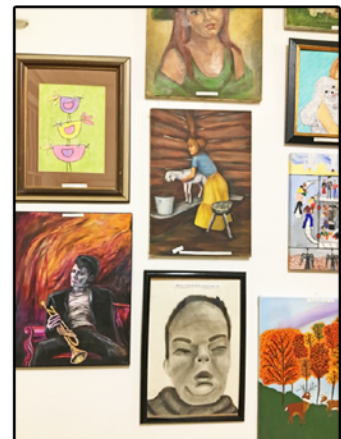
I intended to start at **Subway Gallery's** yearly Members Exhibit and work my way up canyon, but only managed a few minutes inside before I was lured out by someone on their way to somewhere else. When we were done chatting it was past 6:30, and while art walks should be leisurely, they can become exhausting relay races if you want to see everything. So off I went to Central School, the temporary home of **Tales from the Trash**, courtesy of Curated Mayhem.

No false advertising. Mayhem is what you got. →

At times I was fully aware that I was focused only on navigating the capacity crowd and not bumping into someone. This problem doubles if you're holding a drink. But when you drill down and get the right angles, you find a great quantity of half decent art mixed with some gems. Serious art minds are more likely to turn away from a show like this, and I wasn't overly impressed, but energy is something else and this exhibit was good for a big shot.

What couldn't be ignored is the Postmodernity of it all. Several hundred pieces of reclaimed art, pulled from thrift stores and wherever else, then sold for dirt cheap. These walls alone are enough to ask what hasn't been done already. And they do this every year.

Eventually I extracted myself as both the crowd and available paintings dwindled, sucking some of the energy out of the room. More pleasant conversation ensued on my way towards Main and the clock was creeping closer to 8 when I stopped into **Gallery Belleza**, which feels a little cleaner due to freshly painted indigo walls. Some curious floral and curvilinear abstractions graced the floor and immediately captured my attention. These were works from the late **Leon Booth**, who painted on location in South America, and his abstractions were a twist to the night. They are also reasonably priced and on display all month. →





**MahaVia** was winding down by the time I stepped into **Chimera 27**. Fortunately I've seen them before and didn't need to wonder how good the whole show must have been. A few closing songs later and I peeked into the springtime "Goddess" exhibit in Chimera's pop-up backroom. A small show to be sure, but this room is an active small room. Photographer David Day recently hosted his first show here and open-call events are always being planned.

Two hours, it turns out, was not enough time to see all of this month's art walk, and on this night I wanted more. Aiming towards the Gulch, I gave Subway Gallery another chance in case they stayed late, but the place had cleared out (I'll go back), so I wandered further into the night, searching for a particular photogenic spot I've been meaning to capture. I didn't get past Carley's Bar though. As soon as I saw her white-clothed figure and the psychedelic lights behind her, I knew I had found Carolyn Toronto and **Frank Tornoe**.

I must admit bias for these two; I organized their first performance in January 2026 as part of Ambient Art at 40 Main Gallery. With almost no rehearsal, they proceeded to blow the audience away for over two hours, with Carolyn diving into trance-like poetics in front of Frank's ambient and bass-fueled lightshow. Since then the duo has performed a handful of times at the Grand and Chimera 27, and are scheduled at the upcoming **Pedal Power Fest** at **The Jonquil Motel** on March 28th.

We are planning something big together so watch out when we finally make it happen.

Finally satisfied and ready to go, I cruised back down the Gulch and stumbled across a magic show within 100 feet. Not exactly my interest, but impossible to resist in the moment. And several doors down from that, the Bisbee Science Lab's dark sky viewing party was still going strong at The Courtyard. I wondered what other street in America, at that exact moment, could you find an electronic lightshow, a magic show and a telescope party.

The lesson of this night: if you are active, stay as active as you can. And if you aren't active but want to be, get active. Get out After 5. Keep the art walk pumping. If you keep that level of energy constant, people will feel it. Reputation will spread. Credibility will rise, and with it, Value.



## ↓ FIBER ARTS GUILD AT THE CARRIAGE HOUSE

The fiber arts, like most female-dominated arts, have fought X times harder to gain formal recognition in the art world. The road is long and twisting, and even the automatic association of femininity and weaving was called into question in the 20th Century. Indeed, in many cultures men traditionally assumed the role of weaver, throwing the discussion on its head.

But space for a history lesson is limited and I'll skip the stereotype, although the majority of Bisbee Fiber Arts Guild members are women.

A more interesting focus in the moment is the show itself, along with its home, **David Neufeld's** Carriage House in Warren. The fiber arts slid perfectly into this quaint and rustic setting, an ideal venue for delicate creations. A small grouping of colorful tapestries was amongst the first installations to welcome me - a loom was included - and the creators knew their worth because most were marked NSF, reinforcing the need to view an art show in person and catch what you can before it's gone.

Despite being relegated to secondary status, fiber arts can achieve true art while also possessing advantages that serve them well in the 21st Century, including wearability, durability and versatility.

Rugs are simple dual-use technology, as much a statement piece on your wall as a means of keeping warm. Fiber arts can assume the form and function of clothing, toys, ornaments or purely expressive arts, such as the fabric abstractions composed by Cynthia Sequanna. They become vessels like Gretchen Michaels's *Gourd*, perfect for an atmospheric e-candle on a shelf or nightstand. They are animated into characters and guardians: *Narcissa* by Falma Moye, Leonardo De Greco's *Robin Goodfellow* (**De Greco's studio is located on Shearer Street between Central School and Subway**) and Kate Bishop's intricate *Rosie the Spoonbill*, crafted from the silk scraps of previously-designed wedding dresses.

Combining ancient traditions with modern techniques and tools, fiber arts are a catch-all of possibilities.

If you are interested in joining the Bisbee Fiber Arts Guild or using it as a resource, you can find them online at **Bisbeefiberarts.com**. Better yet, go visit the non-profit in person at the basement of the Community Y and get the tactile experience. Formed in 1999 with assistance from the Women's Foundation of Southern Arizona, the Guild now counts over 90 members and maintains an active schedule of demonstrations and classes. This show reflected their passion, requiring months of preparation and three long installation days.

A very basic principle for supporting the arts: when you see an art show, go to it.



ROSIE THE SPOONBILL



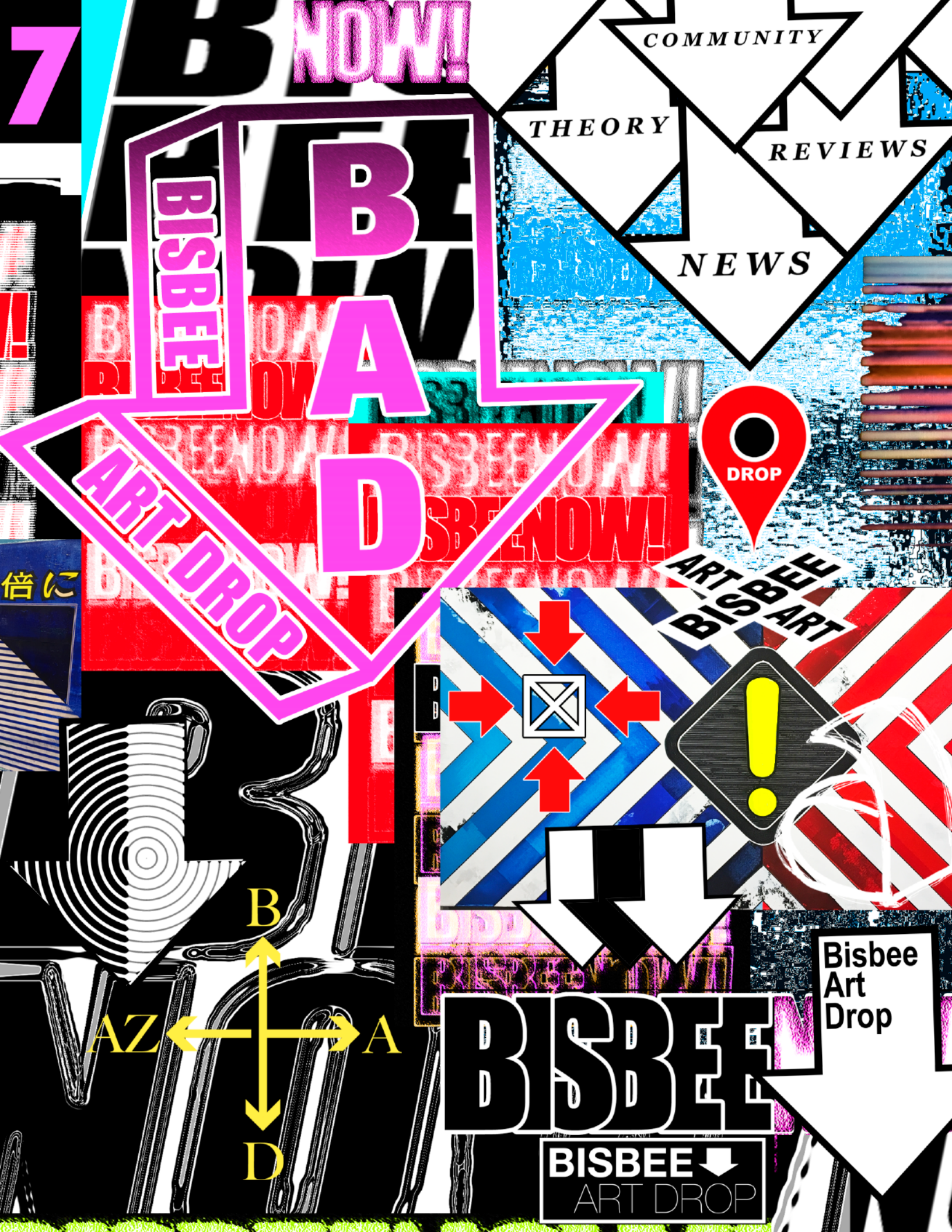
MARTY WINTERS  
BEACHY TEXTILE



NARCISSA



FEB / MARCH 2026



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NOW!

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IMAGE MATERIAL COURTESY OF THE BISBEE MINING & HISTORICAL MUSEUM

The **BISBEE ART DROP** is intended to be a community resource that is interactive and experimental.

Content is designed for an art-oriented audience and is contemporary-driven, but not to the point of excluding the casual observer (and visitor to Bisbee). The theme of one issue may contain off-the-wall or technical jargon - artspeak or industryspeak - and the opposite may follow next issue. That unpredictable dynamic, hopefully, will keep both you and I looking forward to the next drop.

Each issue may contain a main focus covering a big topic, story or emerging trend. Cultural critique or pure theory might stand alone. Other interesting topics will follow, including exhibit highlights and notes from the art-business world. Announcements, artist interviews and reviews of local exhibits / events will also be included. Graphic design and photography are part of the package.

There is a template and there is no template. Each issue will be unique. Expect something new every Drop.

Despite its inherent notion of design, the Bisbee Art Drop mission remains ad hoc and subject to interruption from my other activities. The intention is to publish bi-monthly, but issues may not arrive on schedule. In the event that a month or months are skipped, the next issue will be released when complete. Conversely, special issues may be released in response to particular events or for no reason at all.

Alerts will be issued online, through email blast and release fliers, so watch out.

**All content will be generated by myself at first, and without the use of AI. Limited physical copies will be made available at shops, restaurants, hotels, the Bisbee Library and other locations that accept them. They are intended to spread the message outside the box. Over time the project will expand digitally and in size as it opens to community input from artists, writers, designers, poets and whoever else has something to drop.**

Thanks for reading this far and don't miss the next Drop.