<table>
<thead>
<tr>
<th>Table of Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword</td>
</tr>
<tr>
<td>Sama Alshaibi</td>
</tr>
<tr>
<td>Jackson Boelts</td>
</tr>
<tr>
<td>Carlson Bradford</td>
</tr>
<tr>
<td>Auron Chabot</td>
</tr>
<tr>
<td>Dr. Jacqueline Chanda</td>
</tr>
<tr>
<td>James Cook</td>
</tr>
<tr>
<td>Joanna Fush</td>
</tr>
<tr>
<td>Moira Geoffrion</td>
</tr>
<tr>
<td>Lawrence Gipe</td>
</tr>
<tr>
<td>Frank Gohlke</td>
</tr>
<tr>
<td>Charles Guern</td>
</tr>
<tr>
<td>Mike Holcomb</td>
</tr>
<tr>
<td>Dimitri Karpov</td>
</tr>
<tr>
<td>Joseph Labate</td>
</tr>
<tr>
<td>Kelly Leslie</td>
</tr>
<tr>
<td>Dr. Keith McElroy</td>
</tr>
<tr>
<td>Ellen McMahon</td>
</tr>
<tr>
<td>Barbara Penn</td>
</tr>
<tr>
<td>Sheila Pitt</td>
</tr>
<tr>
<td>Andy Polk</td>
</tr>
<tr>
<td>Ahmed Quincz</td>
</tr>
<tr>
<td>Barbara Rogers</td>
</tr>
<tr>
<td>Carne Salid</td>
</tr>
<tr>
<td>Gary Seter</td>
</tr>
<tr>
<td>Dr. Maurice Sevigny</td>
</tr>
<tr>
<td>Ken Shorr</td>
</tr>
<tr>
<td>Cassie Vaden</td>
</tr>
<tr>
<td>Will Wilson</td>
</tr>
<tr>
<td>Karen Zimmerman</td>
</tr>
</tbody>
</table>
Since its beginning, the School of Art at the University of Arizona has been a center of scholarly research, creative production, and collaboration of artistic disciplines. At once reverent and exploratory, the faculty and students at the School of Art work together to continually expand, develop, and understand the role of art, artists, and art scholars in a context that is both traditional and contemporary. All studio and scholarly divisions—2D, 3D, Photography, Visual Communications, Art History, and Art and Visual Culture Education—are essential to the whole of the School of Art, adding particular elements that serve to invigorate our mission, reputation, and spirit as we move forward into an exciting and promising future.

In addition to the regular facilities, by 2009, students in the MFA program will have the opportunity to develop their work in the new School of Art Graduate Research Studios, which will offer private graduate spaces, a wood fabrication shop, a metal fabrication shop, a foundry, classrooms with digital capabilities, and lounge and exhibition spaces. Experimentation and interdisciplinary collaboration will be naturally encouraged by this new facility, which gathers under the same roof all School of Art graduate students with a studio concentration.

In addition to this new facility, a doctoral program in photographic history and modern art provides candidates with instruction of the highest caliber. Students also have the opportunity to prepare for a museum or academic career by gaining direct and involved experience studying original materials through internships at the Center for Creative Photography and the University of Arizona Museum of Art, among others.

At an institution like this one, it is no wonder that The School of Art continues to expand, explore, and develop its reputation as a nationally-recognized leader in arts education. Essential to our growth is our diverse faculty who teach and mentor our undergraduate and graduate students as they create and understand their artistic and academic identities. Each member of the faculty at the School of Art is dedicated to his or her life as an educator—and is equally dedicated to his or her life as a working and productive artist or scholar. Involved in constant exploration, research, travel, and exhibition, the creative lives of our faculty are active, rich, and dynamic, helping to establish the programs at the School of Art as among the country’s strongest.

This catalogue, created in conjunction with the 2007 School of Art Faculty Exhibition displayed in the University of Arizona Museum of Art, presents an overview of the recent works made by our most valued and distinguished faculty.
Sama Alshaibi is Assistant Professor of Art in the Photography division at the School of Art. Born in Basra, Iraq to an Iraqi father and Palestinian mother, her work negotiates the shifts between personal, familial and official history, creating a context to understand the impact of war and exile through her family stories. She is co-founder of the 6+ women’s art collective. A multimedia artist, Alshaibi’s photography, video, and installations are widely exhibited in international locations, including South Africa, The West Bank, Israel, Jordan, Guatemala, Mexico, China, Colombia, and the United States of America. She is represented by La Fabrica, Guatemala.

I am an artist born in Basra, Iraq to an Iraqi father and Palestinian mother. My work negotiates the shifts between personal and family history, creating a context to understand the impact of war and exile. It serves as more than an historical archive and authoritative record. My mother and her family were displaced to Iraq nearly 60 years ago as a consequence of Al-Nakba. For over 23 years now, the members of my mother and my father’s families have been fleeing Iraq one by one. The effects of three wars have dissolved our collective will to stay in our country. Today, only a handful of family members remain, trapped in a violent conflict, unable to find a country to let them in.

In my work, I use the first person narrative to perform individual and communal memories that help inform my audience of our collective identity, one that renews our humanity and resists the injustice of our past and present. My work honors the lives of the “characters” I perform—such as mother and grandmother—who, with strength and resilience contributed to the survival of the family and defies stereotypes of the oppressed and weak Arab woman.

My creative research also extends into areas of collective trauma and how the role of memory containers (such as art and memorials) are used as vehicles to resist the effacement and obliteration of that history. As a Palestinian-Iraqi, my identity is rooted in a violent and traumatic past that is still being afflicted. To situate that history in the present not only provides context to my audience, but also connects me from my safety zone in the US back into the red zone of Iraq or Occupied territories of Palestine. Even when I’m performing events past, such as our escape from Basra in 1981 in my film Goodbye to the Weapon, there is a sense that this story is ongoing; there are only circles, no lines to a path out.
Jackson Boelts
Professor, Visual Communications division

BIOGRAPHY

Jackson Boelts has been an educator, designer, and artist for over 25 years, and has won over 500 awards for his work as an artist and designer. He has exhibited his work in Moscow, Mexico, Poland, Germany, and numerous locations nationally. As a full Professor at the University of Arizona, Jackson's love and mastery of teaching is made evident by his network of thousands of accomplished graduates across the world.

Jackson's strengths lie in the visual realm. He is an accomplished illustrator and painter and has led his firm to be one of the leading destination design firms in the country. The Tucson Advertising Club has recognized Jackson's work over the years with numerous top awards including 2003 Advertising Professional of the Year. He was recently nominated for a National Design Award from the Smithsonian Cooper-Hewitt, National Design Museum—the highest honor given in the United States for design.

Sequences: Orange Maize over YOrange, Giclée Print and Watercolor, 19” x 13”

STATEMENT

The landscape has always been a part of my art, whether as a watercolor or an abstract interpretation of a landscape. Inspired by Adolf Gottlieb's paintings of the 1950s, this series of works integrates an abstract sphere—symbolizing the life-giving forces of the sun—and landscape concept, showing our biological world. These part-digital, part-watercolor works on paper contrast the digital genre with more traditional media. In these pieces, a photograph of maize is overlaid with a DNA sequence for corresponding strains of maize. The rectangle of digital code is then contrasted with an expressive watercolor sun, bringing emotion to technology.
Carlton Bradford
Assistant Professor, 3D Division

BIOGRAPHY

Though he was born in Corinth, MI, Carlton Bradford’s artistic training took place predominantly in northern California and Arizona. After earning his MFA in Sculpture in 1986 from the University of Arizona, Bradford worked as an assistant to Dennis Jones, fabricating many large stainless steel sculptures that are now located around the country. Before teaching at the University of Arizona, Bradford taught sculpture at the College of Marin (CA) and worked as a sculptor and fabrication supervisor on many private and public projects at various locations, including The Museum of Science and Industry and the Shedd Aquarium in Chicago. His work can be seen in many prominent spots in and around Tucson.

STATEMENT

In my work, up to this point, I have liked using recognizable imagery (i.e. musical instruments, silverware, or firearms) as a starting point for making sculpture. I have an interest in bringing common, recognizable objects into an art experience through some manipulation on my part. In this manipulation of typically well-made objects, I feel I am able to consider good craftsmanship (something I enjoy) an integral part of the content. The sculpture becomes believable in this new manifestation and requires some consideration from the viewer, who might ask “What in the world does this thing do?” I am trying to create a reason for someone to view common objects in a new light.
Aurore Chabot was Director-at-Large from 1999 to 2001 as well as Publications Director of the National Council on Education for the Ceramic Arts (NCECA) from 2001 to 2004, becoming a Fellow of the Council of NCECA in 2005. She has completed two major national public art commissions, including five large murals on the University of Arizona’s Marley Building and a 10’x14’ tile mural at Sky Harbor International Airport in Phoenix. Her work has been included in over 100 national and international exhibitions and reproduced in prominent ceramic art books and periodicals, including the Sculpture Reference Illustrated by Arthur Williams and Ceramics, Ways of Creation, An Exploration of 36 Contemporary Ceramic Artists & Their Work by Richard Zakin. Her work is in the collections of the Mint Museum, the Taipei County Yingge Ceramics Museum, Taiwan, The Tucson Museum of Art, The University of Arizona Public Art Program, the Sky Harbor Airport Public Art Program in Phoenix, and the Pushkin Museum, Moscow. Most recently, she juried the 2007 students’ exhibition at Yavapai College, Prescott, Arizona.

STATEMENT

I am constantly striving to discover and expose the inner workings of my mind or subconscious as I manipulate clay into forms. To that end I have developed a range of processes during which a kind of mindlessness—to avoid self-consciousness and allow my subconscious free reign—occurs in the initial stages of construction. The relationships and meaning within and without my work become more apparent over time, after the piece is completed. My goal is to create sculptures that are distinct in form, yet ambiguous in origin and meaning, as often are our dreams, the elusive stories from our subconscious. I view my creative process as an ongoing journey of discernment and revelation.

I make most of the clay forms by combining pinch/coil construction with what I call reverse inlay, achieved by laying leather hard tile fragments and fossil-like shapes backwards or upside down against a flat surface or in some kind of press mold; then pinching plastic clay into and around them to make a conglomerate slab on which I pinch or coil construct the walls of a piece. I laboriously construct work this way because it is parallel to the accumulation of bits of experience that make each of us unique individuals. Later, when the piece is leather hard and the construction is completed, I carve into the surface to create a hide-like or bark-like texture, its “lining” skin. Then paint the surfaces with layers of slips and stains and fire it. Giving the piece up to the fire of the kiln is like giving myself up to sleep for dream work; one can never be sure what kind of metamorphoses will take place there. Once I fire the piece, I can reveal, by repositioning the piece, the inlaid side that has been “buried” during construction. I construct most of the pieces one way, but display them in another position, sometimes on fabricated or found object bases to add psychological dimension.

I am guided by the seemingly disjointed sensibilities of architectural or geometric and organic systems to create hybrid forms of sculpture. I use the idea of windows or doorways in that there are negative spaces that pass through and into a sculpture, yet the shape of the sculpture may feel plant or pod-like rather than strictly architectural. The pieces are simple in form yet contain compositional elements in complex arrangements, including layers of tile and fossil-like fragments, carved and distressed surfaces, bright colors, solidity versus hollowness, and the etched text of personal dream stories. This complexity comes out of my meditations on time, past and present, on the making and unmaking of the earth, and on what we can and cannot know from the bits of tangible, paleontological, geological, and archeological clues left from the earth’s constantly changing cycles. Furthermore, I have found powerful source material in contemporary Mexican cemeteries where the past and the present, constantly in tension, feverishly coexist. Such a cemetery, constantly in a state of decay and construction, evokes one large, constantly metamorphosing organism. This is the kind of breathing energy I strive to bring to my own work in which the layers of fragments and combinations of forms serve as metaphor for passage of time, experience, and memory.
Jacqueline Chanda is a Professor of Art Education and Associate Dean of the College of Fine Arts. She obtained her BA in drawing and painting from the University of California at Los Angeles, her MA in Art Education and Ph.D. in African Art History from the Sorbonne University in Paris, France. She is the author of three published books, African Arts and Cultures, Discovering African Art, and Harcourt’s Art Everywhere (co-authored). She is currently working on a fourth book that looks at educational benefits of studying images using authentic art history practices. Recent publications include “Understanding the Cultural Meaning of Selected African Ndop Statues: The Use of Art History Constructivist Inquiry Methods” in Studies in Art Education 42(1), “The Cognizing Works of Art: The Essence of Contextual Understanding”, Art Education 53(2), and “Learning About culture Through Visual Signs”, in Smith-Shank, D. (Ed.) Semiotics and Art Education: Signs, Sign and Significance, Reston, Virginia: National Art Education Association, “Learning from Images: A Source of Interdisciplinary Knowledge”, International Journal of Education Through the Arts: Intellect Ltd. Bristol, United Kingdom, and a forthcoming article “Achieving Social and Cultural Educational Objectives through Art Historical Inquiry Practice”, to appear in the Journal of Aesthetic Education. In addition to her numerous publications, she has presented extensively at national and international professional conferences. Most recently she was a keynote speaker at a conference in Salvador, Brazil; Barcelona, Spain; and Rio de Janeiro, Brazil. Her research interests focus sin areas of pedagogy, cognition, teaching art history and non-Western art in the pre-K-12 classroom and the community.
James Cook
Associate Professor and Chair, 3D Division

BIOGRAPHY

James A. Cook is currently Chair of the 3-D Division at the School of Art. He received his BFA from the University of California at Berkeley and his MFA from the California College of the Arts. His sculpture and video work has been extensively exhibited nationally and internationally, and he has participated in residencies, conferences, and symposia in the United States, Spain, India, Nepal, and Bulgaria. He has received numerous grants and fellowships, including the Fulbright Regional Research Fellowship to the Middle East, North Africa, and South Asia, and the Freeman Foundation Fellowship to India and Nepal.

STATEMENT

I have been developing a body of research that involves two distinct approaches. The first is philosophically-based work as a studio artist in which I strive to materialize ideas that are grounded in my own ontological inquiry. This philosophically-based work is contextualized to critically examine (with some humor) Western cultural conventions and practices. The products of this research are most often sculpture and installations. Second, I seek to discover corollaries between traditional South Asian iconic forms generated for sacred use and the formation of secular, modern/post-modern objects. This second vein also includes research into the process of traditional icon-making and has thus far included four periods of field research in South Asia. The scholarly research feeds directly back into my own studio production.

My studio work is conducted by using the visual vocabulary I believe will most effectively bridge rational, linear modes of experience with those that are intuitive. In our culture’s prevailing environment of data accretion, with a pronounced reliance upon mediated information, I feel it is important to understand the impact these conditions have upon our cognitive experience: linked to our appetite for topical, mediated information is the diminishment of our sense of a collective mythos, or in Heidegger’s terms, our ability to “dwell in the presence of being.” My work explores this apparent attrition with particular emphasis upon the orientation strategies we implement in relation to ideas of time, ephemeral existence, decision-making, as well as the veracity and longevity of data. There are specific practices that help me to think about these issues and how they might be given artistic form. I work contemplatively in the studio, employing traditional esoteric strategies to experience more subtle conscious states, and I am an enduring student of diverse philosophic systems.
Joanna Frueh is an art critic and art historian, a writer, an actress, a singer, and a multidisciplinary and performance artist. Her most recent book is Swooning: Beauty: A Memoir of Pleasure (2006). There her trailblazing consciousness continues the exploration of love, eros, sex, and human relations that appear in her previous books, Monster/Beauty: Building the Body of Love (2001) and Erotic Faculties (1996). Clairvoyance (For Those In The Desert): Performance Pieces 1979–2004, a collection of her essential performance texts, will be published by Duke University Press in December 2007. Frueh’s performance texts and her writings on contemporary art and women artists have appeared in numerous books and journals. Recognized as a powerful, provocative, and articulate performer, she has presented her one-woman shows—as well as lectures—at museums, galleries, universities, and conferences in the United States, Canada, Australia, and the UK. She is a Professor Emerita of Art History at the University of Nevada, Reno.

We all have many identities, and I speak in different voices and personas—all of them me. These identities include but are not limited to: seer, goddess, little girl, lover, scholar, oracle, elegant, elder, art critic, daughter, mythmaker, wife, singer, siren, friend, and prophet.

Writing is foundational to all of my work. In my writing I develop the ideas that drive and permeate my performing, my art, and my teaching. Many of my writings serve as texts for my one-woman shows. My writing is serious, poetic, and embodied, personal and philosophical. Sexual intimacies and intellect, prose and poetry, critique and romanticism, high emotion and scholarly persuasion recur, as do friends and family’s words from conversations. Personal reflection, autobiography, and lyricism are paramount. Graphic and sexual language are embedded in the lush terrain of words that convey an embracing—and bracing—intensity of feeling and thinking.

My performances are characterized by my rich, graphic, and lyrical language; my resonant voice; and my interweaving of research and personal experience, scholarship and poetics. Often I sing, sometimes my own lyrics. Singing extends the emotional range of connection between the audience and myself. In some pieces I revel in rich, delicious foods: I dig into a huge chocolate layer cake with a fork and then my fingers, I eat slow spoonfuls from a pint of chocolate ice cream.

The visual aspect of my performances is simultaneously spare and voluptuous. The staging is minimalist—a music stand, a pedestal that holds a glass of water and perhaps a cake, sometimes a vase of flowers. My costumes are elegant, simple, and conventionally sexy.

My art consists of photographs, primarily self-portraits that are nudes or that show me in performance costumes. The work partakes of erotica, high art, and family photos. My self-imaging enters into my reputation for being a trailblazer: I am a midlife woman and a scholar who represents herself with self-loving integrity and sensuality, in other words, erotically.
Moira Geoffrion’s work combines painting with casting and fabrication of found and sculpted forms often in large installations. Her work has been exhibited throughout the USA including in New York, Boston, Los Angeles, Chicago and Denver. She has exhibited internationally in St. Petersburg, USSR, Zurich, Switzerland, Sydney and Perth in Australia, Oryahovo, Balchik and Rousse in Bulgaria, Győr, Hungary and in Africa in Sierra Leone and Malawi. Geoffrion has public art works in Indiana and Arizona, with recent commissions for the Town of Oro Valley and for Tucson in Arizona. Geoffrion has worked with graduate students on all of her public projects for Phoenix, AZ and for Sydney, Australia. Her numerous grants include a Mellon grant, AAG, USA and IFF Fulbright grants.

**STatement**

These works explore concepts of placement, isolation, interrelatedness, illogical connections, overlays, transparency, and opacity—all suggestive of issues of fragmentation within our society. Important to the work is the artists’ own physical relationship to the cycles of earth and nature.

Elements within the artwork combine conglomerations of found and transformed nature (roots, dried and aged plant fragments), painted forms and textures and elements cast or sculpted from the human body.

These assemblages are photographed and printed on POLY-FLEX in multiples of varying scale, which are suspended in groupings that become installations of visual complexity and depth. Movement, transparent illusions, and an inner glow empower the installations. Thus, the two-dimensional art form creates a sense of the infinite, the cosmic. This work expresses opposites at the same time—regeneration and decomposition, meditative and explosive, beautiful and bizarre. Ultimately, the physically real and imagined realities become one.
Lawrence Gipe began his career in Los Angeles with a series of exhibitions addressing the themes of industrialization, progress and ideological photography. He has had 35 solo exhibitions in US galleries and museums in New York, San Francisco, Chicago, Boston and, internationally in Munich, Berlin, and the Kunstverein Düsseldorf.


Gipe’s work is collected by individuals and institutions all over the world including the Los Angeles County Museum of Art, Norton Museum of Art, Palm Beach, Florida and the Brooklyn Museum, Brooklyn, New York.

BIography

My work derives from propaganda and other ideologically framed sources. My paintings and drawings are informed by images found in advertisements and posters, “fine art” photographs, and tourist ephemera published under the auspices of totalitarian/monolithic political movements (ranging from mid-1930’s Nazi, WPA, and Stalinist “Five-Year Plan” imagery to recent-day military recruiting and corporate web-based “motivational” materials). For the past 15 years, I’ve pursued a project concerned with demonstrating the porous and interchangeable nature of authoritarian tropes throughout the 20th Century and addressing how these tropes manifested visually in mass-produced propaganda by re-enacting them in the context of painting.

In my latest show, One Picture and the Next Three, I re-represent four archival photographs as oil paintings, continuing my strategy of severing historical images from their original, politically-charged contexts. The “Next Three” paintings are sourced from a compilation of photographs by David Douglas Duncan titled Yankee Nomad. Famous for his association of Picasso in the 50’s, Duncan called Yankee Nomad “Famous for his association of Picasso in the 50’s, Duncan’s lesser-known journalistic corpus for Life magazine from 1945–1949 was a sweeping document of Europe, the Middle East, and Indonesia in transition just after World War Two; in the narrative sections of Yankee Nomad, Duncan casts himself as a jaunty American witnessing the final gasps of the old British and French colonial powers dissolving while the United States simultaneously prepares to step into the role of dominant world power.

STATEMENT
Frank Gohlke
Professor, Photography division

Frank Gohlke, the first Senior Fellow at the Institute for Photographic Research at the Center for Creative Photography, and Professor of Photography at the School of Art, is a primary and internationally-acclaimed figure in American photography.

Gohlke has received two fellowships from the National Endowment for the Arts and two Guggenheim Fellowships. Exhibited internationally and included in the permanent collections of, among others, the Museum of Modern Art and the Metropolitan Museum in New York, his work is best known for large format landscape photographs covering a geographical territory that includes New England, the southern and Midwestern United States, a post-eruption Mount St. Helens, and central France.

Gohlke has taught at Harvard, Princeton and Yale, as well as at the Massachusetts College of Art, the Art Institute of Boston at Lesley College and the School of the Museum of Fine Arts in Boston. His B.A. is from the University of Texas at Austin, and his MFA is from Yale University. It was at Yale that he met Walker Evans and became the private student of Paul Caponigro.


From September 2007 to January 2008, Gohlke’s work will be exhibited in Accommodating Nature: The Photographs of Frank Gohlke, at the Amon Carter Museum in Fort Worth, Texas. The Museum, established by the Amon G. Carter Foundation and opening in 1961, has become recognized as being one of the most influential museums to house and exhibit American art. After its stay in Fort Worth, Accommodating Nature will be exhibited at the Center for Creative Photography from August through October 2008.
Charles Guerin has been an active painter and printmaker for over 30 years. He is the Executive Director of the UA Museum of Art and as such, a Professor in the School of Art. He holds BFA, MA, and MFA degrees from Northern Illinois University. Guerin has exhibited extensively in Museums and galleries throughout his career, and his work is represented in numerous museum and private collections.

**STATEMENT**

My work evolved from the Photo Realist tradition, and continues to rely in part on the perspective of the camera for subject matter. Although my approach to laying paint on canvas is very painterly, and decidedly not Photo Realist in approach, I rely on the camera as a sketch book, and as a means of distorting reality in a manner that suits my vision. Mine are not paintings of photographs; rather they are derived from dozens of photographs and memory and impression of a place and time.
Mike Holcomb’s work as an artist and designer (including work on interdisciplinary teams) has been presented in galleries, museums, conferences, and publications in the United States, Canada, England, France, and Japan, and has been included in exhibits at the Smithsonian National Center for Design, the Wired Worlds Gallery of the British National Museum of Photography, Film and Television, and the New York Exposition of Short Film, Video, and Interactive Media. He is represented in both public and private collections and his work has been published and/or reported by Prentice Hall, Addison Wesley, SIGGRAPH, ID Magazine, Print Magazine, and Rolling Stone. He has also designed and collaborated on large arts/technology exhibits, most recently, “From the Other Side, 2002,” a media installation by Chantal Akerman for DOCUMENTA 11, Kassel, Germany.

**STATEMENT**

These personal works are concerned with discovery through formal invention. I’m interested in the power of images to manifest and express sensory relationships to experiences that are fundamentally beyond words. I work with computers and various 3D modeling and graphics software in a process that brings me surprise and a sense of possibility.
BIography

Born in 1967 in St. Petersburg, Russia, when the city was still named Leningrad, Dimitri Kozyrev had a typical childhood in the Soviet Union, which included field trips to the Hermitage and many of the other amusing museums located in this city. A few years after serving in the Soviet Air Force, Dimitri moved to the United States, where he completed a BFA at Ohio University in 1997 and received his MFA from University of California Santa Barbara in 2000. Dimitri's paintings are comprised of synthetic landscapes inspired by Constructivist ideas. Originally, subjects for these paintings were drawn from the California driving experience, and were made up of the landscape images first compressed and then “lost” to the driver as the car hurtles down the highway. More recent works layer information from road trips with aerial and other landscape views. Dimitri showed at Cirrus Gallery and will show at Mark Moore Gallery starting in 2007. He has been in a number of group shows in Los Angeles, New York, Chicago, San Francisco, and most recently in Amsterdam. Reviews of his work have appeared in The Los Angeles Times, The Chicago Tribune, Artweek, and Artforum.

Statement

These two projects titled Cutting Edge and Lost Edge focus on the use of the word “avant-garde” and the meaning it bears in the military sense as well as the artistic sense.

In Lost Edge, modernist, constructivist methods of re-arranging pictorial space are used to reflect on what happened to the Avant-garde artists of the early Soviet Union. These artists, such as Malevich, Rodchenko, and Lissitzky, created some of the freest, most forward-looking art of the early twentieth century, but in short order were crushed by the growing Totalitarianism embraced by the Soviet government at the time.

The traditional, almost “romantic” drawings in the Cutting Edge series utilize images of ruins of the once mighty fortifications of the Mannerheim Line which was built to protect Finland from the advances of the Soviet military avant-garde. Finland’s attempt was valiant, but in vain, and sadly this war and the lives that were lost in 1939 are largely forgotten.

These two bodies of work are my contemplations on these distant events in an attempt to critically view the current state of affairs in both the military and artistic spheres.

Dimitri Kozyrev
Assistant Professor, 2D Division

Lost Edge 1, 2005, Oil, Acrylic, Pen, Pencil on Canvas, 48” x 48”
Joseph Labate is an Assistant Professor and the Chair of the Photography Program in the School of Art at the University of Arizona. Labate’s artwork and his teaching focus on the use of digital technology as applied to the medium of photography. He has a BS in Engineering from Clarkson University, a BFA in Photography from Massachusetts College of Art, and an MFA in Photography from the University of Arizona.

Labate is a recipient of a Visual Arts Fellowship from the Arizona Commission on the Arts, an Artist’s Grant from the Contemporary Forum of the Phoenix Art Museum, and an Artist’s Grant from Polaroid of Tokyo, Japan. His work is in many private and public collections including the Center for Creative Photography, the Tucson Museum of Art, the SnellWilmer Collection, the Streitch Lang Collection, the Weisaek Gallery and Roussenski Lom National Park in Bulgaria.

Digital technology has rapidly changed how we make and how we think about photographs. It is arguable that since photography’s “invention” over a century and a half ago, nothing has had such a profound effect on the medium as the new digital technology. How does this affect our understanding of photographs? Are there new aesthetics? What is lost? What is gained?

I learned and practiced photography in the era before the introduction of photographic digital technology. I exposed film in a camera and then proceeded to my darkroom to develop the film and make prints. I studied the art of photography at university programs learning theory and critical thinking based on the medium as we then understood it. As an artist, I immersed myself in that world and as such, was challenged to explore its potential.

When along came Photoshop. A few years ago, after long and serious deliberation, I closed down my darkroom and sold my darkroom equipment. I replaced the darkroom with a computer, software, inkjet printer, and a few other new digital wonders and set off to explore their impact on my practice of photography. I am fortunate to have a history with chemical darkroom photography and now have available to me this new digital technology. I have a foot in both worlds.

I am most interested in that space between the traditional definition of photography and the imagery of the newly emerging digital arts. I am not trying to replicate traditional photography with the now available digital tools, yet am trying to maintain some connection to it. My work draws on both the history and practice of traditional photography and the language and the potential of the new technologies.

This work is from a series of “Landscape” with the term referring to both its use in the history of photography and to the horizontal format for digital printing. The images first begin as photographs I made with a digital camera. The pictures are then opened in Adobe Photoshop and manipulated. The “natural” color is replaced with an “artificial” one, and I add a few simple digitally drawn components. Exhibition size prints are made on cotton rag paper using an Epson 7600 and ImagePrint software.

On one hand, an image closely resembles a “straight” photograph, yet on the other, appears to be an obvious contrivance. The work treads the boundary between traditional photography and new technology and examines the landscape of my life.
Kelly Leslie
Assistant Professor, Visual Communications division

**Biography**

Kelly Leslie received her BFA from Tyler School of Art in Philadelphia and her MFA from the University of Arizona in Tucson. She has also taught at The Hartford Art School in Connecticut and Texas Tech University in Lubbock.

Her print and monitor-based work addresses cultural, social, and personal perspectives on aging, the environment, and consumerism. She is currently exploring the processes of digital printmaking as a means of documenting domestic ritual.

**Statement**

*Domestic Spin #1,* 2007, Giclée Print, 28” x 28”

*Domestic Spin #1* is part of a series of digital prints that investigate the possibilities of finding sublime beauty in domestic chores. Acting as portals, Domestic Spins become vehicles of escape from the simultaneous responsibility for, and guilt associated with, my attraction to the maintenance of a household.

In this print, plastic grocery bags collected and stored from daily grocery shopping converge to become the passage for my transcendence from feminist mandates.
Dr. Keith McElroy  
Associate Professor, Art History Division

McElroy’s book, Early Peruvian Photography: A Critical Case Study, was published in 1985. He received a 1992 UA Research Grant for his current project on a 19th century Hispanic artist. His primary research and teaching interests are history of photography and prehispanic art.

**BIOGRAPHY**

As a visual historian and an artist, my work is highly eclectic and not about style. I move freely from one artistic idiom to another; often producing, simultaneously, works that appear to most observers as unrelated and probably by different hands. Abstraction, Photorealism, and Pseudo-Folk Art; drawing, sculpture, and painting, found object, installation, and bookmaking are all ongoing projects. I was first trained as a graphic designer and most of my images have an underlying flat graphic quality. I most admire the purity of drawing, like a solo musical instrument, the artist and artistry are transparent in the product. I like to see evidence of spontaneity and relish unfinished clues to the artists process rather than flawless finish and illusion. I do not seek a “market niche” or a “personal style,” and I can’t distinguish my studio production from the way I approach everything else.

**STATEMENT**

Los Siete Senores (from La Capilla Rojiza), 2007, Acrylic on Wood, 96” x 60”
Ellen McMahon is an Associate Professor of Art and Design in the School of Art at the University of Arizona. She has an MS in Scientific Illustration from The University of Arizona and an MFA in Visual Art from Vermont College. Her visual work has been exhibited in solo exhibitions Redressing the Mother at AIR Gallery in New York, Maternal Matter at Cal State San Marcos and in numerous group exhibitions. Her artist books are in the collections of UCLA, Scripps College, Occidental College, Texas Tech University, the Center for Creative Photography and The New York and Boston Public Libraries. Her work is featured in Clean New World: Culture, Politics, and Graphic Design by Maud Lavin and “Maternal Rites: Feminist Strategies” by Andrea Liss in the international journal n. paradoxa. Her essays are published in Mother Reader: Essential Writings on Motherhood edited by Moya Dolsay and The Oldest We’ve Ever Been: Seven True Stories of Middle Transitions forthcoming from University of Arizona Press and edited by Maud Lavin. Now that her daughters are older she is returning to her earlier interest in the world outside the family. She is the recent recipient of a 2007 Fulbright Scholars Grant to contribute as a writer and visual artist to an interdisciplinary conservation project in Puerto Peñasco, Mexico.

BIOGRAFÍA

Ellen McMahon es una profesora asistente de Arte y Diseño en la Escuela de Arte de la Universidad de Arizona. Posee una MS en Ilustración Científica de la Universidad de Arizona y un MFA en Arte Visual de Vermont College. Su trabajo visual ha sido exhibido en exposiciones individuales Redressing the Mother en AIR Gallery en Nueva York, Maternal Matter en Cal State San Marcos y en numerosas exposiciones de grupo. Sus artist books están en las colecciones de UCLA, Scripps College, Occidental College, Texas Tech University, el Center for Creative Photography y The New York and Boston Public Libraries. Su trabajo figura en Clean New World: Culture, Politics, and Graphic Design de Maud Lavin y “Maternal Rites: Feminist Strategies” de Andrea Liss en el internacional journal n. paradoxa. Sus ensayos aparecen en Mother Reader: Essential Writings on Motherhood editado por Moya Dolsay y The Oldest We’ve Ever Been: Seven True Stories of Middle Transitions a la venta en la Universidad de Arizona Press y editado por Maud Lavin. Ahora que sus hijas son mayores está volviendo a su interés anterior en el mundo fuera de la familia. Ella es la más reciente beneficiaria de un 2007 Fulbright Scholars Grant para contribuir como escritora y artista visual a un proyecto interdisciplinario de conservación en Puerto Peñasco, México.

STATEMENT

Over the past several years I have used drawing, photography, found and fabricated objects, books, letterpress printing, video, and text, as one way to come to terms with the politics of intimacy within the domestic realm. Most of this work is about my experience of mothering and my relationships with my two daughters. Now that they are getting older and moving out, I am beginning to sort through years of accumulated stuff, deciding what needs to be archived and what can be thrown away. My studio has also become congested over the years with boxes of left over pieces from past letterpress printing projects. These “make readies” are like test prints made as the press is being adjusted for the final run. They were not used for the finished projects because they are over inked, under inked, not lined up, smudgy, crooked, or the impression is too heavy or too light.

I’m using up all of these imperfect parts—to get them out of my studio—and also to make this body of work that seems to be coming from a distinctly middle aged perspective. Because perfection is so clearly out of reach, striving has finally given way to the pleasure of playing around with things.

STATEMENT

In the early 1990s, my work began to bridge the personal with the political via installations and combining media. The work was prompted by the poetry and comparative biographical background of Emily Dickinson. Examining it, I could view Dickinson’s relationship to her mother, and recognize familial patterns somewhat like my own.

In the next decade I returned to my early love of painting, departing from the installation work I made in the ‘90s, using acrylic paint on stretched and un-stretched surfaces. The more direct, spontaneous, and intense nature of paint allowed me to tap into subjects and emotional content closer to my immediate experience.

I continue to examine the link between “the maternal and culture” through some of my current paintings, and consider both poetic and everyday sources as important influences on my work. Locating ironic associations and at times, humorous connotations, I play off the layered images that come to be. I practice a combined-media mind-set of image making, and grab whatever stays with my associative thoughts while I paint. The paintings combine text with elements of drawing and collage and I use a bold yet subtle application of paint.

In Her Voice, (acrylic paint on pelon), I examine the personal aftermath of my mother’s death, and her contribution to the others she lived next to in the small Memphis nursing home, during her last two years. Younger than her newfound companions, she voiced her dismay about the change of menu on her daily food orders, noting the deterioration of the quality and choice of offerings. She spoke up at food service meetings, questioning why the prior excellent hot meals had turned to sandwiches as the new mainstay. In most of her early life my mother took a less active approach to change, but here in the safety of the environment of family support and infirmed others, the situation gave rise to a very impassioned concern while at the same time she was able to find a peaceful acceptance of her inevitable death. The women my mother had become closest to at Wesley Highland Place said that her actions and words rewarded them, due to her willingness to speak up. They confirmed that the food service returned to a healthier standard after my mother’s death.
Sheila Pitt
Associate Professor, 2D division

BIOGRAHY
Associate Professor Pitt joined the UA Faculty in 1990 and teaches courses in printmaking and drawing. A member of the California Society of Printmakers and Boston Printmakers, she has participated in over 150 group exhibitions throughout the world, and she has had solo exhibitions in such places as the International Gallery of Contemporary Art in Anchorage, Alaska, and the Casa De La Cultura in Oaxaca, Mexico. As an artist, Pitt works in the media of woodcut, intaglio, Xerox transfer and drawing. At the University of Arizona, she is the person primarily responsible for the Relief Printing program.

STATEMENT
My lifelong interests include anatomy, relief prints, art history, and the horse. Using the horse as a metaphor for human issues and conditions I make these prints using woodcut and ink jet transfer techniques. The inspiration for some specific imagery is taken from 16th century German, French, Italian, and English equestrian manuals. The text, which is transferred backwards, is either a quotation from a book, from the internet, or something I write. Each text in my prints relates to or adds information about the meaning of that print. The text may be read by looking at it with a mirror, if the viewer is so inclined.

Training I, 2006, Woodcut, Inkjet Transfer, 30” x 18”
BIography

Professor Polk joined the UA Faculty in 1984 and teaches courses primarily in printmaking and drawing. His art has been exhibited throughout the United States, as well as, in other countries such as Australia, India, New Zealand, Slovakia, China, and Bulgaria. As an artist, Polk works in a wide range of media that includes lithography, digital imaging, painting, and drawing.

STATEMENT

Bodily fluids are generally viewed with disgust and revulsion by the world’s cultures. Yet, we are like the earth. The fluids that run through our bodies are what give us life. For the past several years, I have used my work to investigate and to reflect on the awesome dynamics of nature, but my previous works always referenced the world in which we live—the earth, its skies, and the events that manifest its cycles of devastation and rejuvenation. This painting continues my preoccupation with nature, but its macro to micro shift represents a biological look inward.

The metaphor, that the body is the universe, intrigues me, but I am especially excited by the implications that our foul stuffs can be objects of beauty.
BIOGRAPHY

Graduating in 1974 with an M.A. in Art Education from the Rhode Island School of Design, Alfred Quiroz joined the School of Art faculty in 1989. In May 1998, Quiroz was invited to the Academy of Art and Design in Bratislava, Slovakia, as a guest professor. In 1999, he participated in Vision 21 Art Exchange Program, Legends of China Foundation, Beijing. That same year he had his first international solo exhibition at Gallery B.A.I in Barcelona. In 2003 Quiroz was awarded a Fulbright-Garcia Robles Grant as part of the Fulbright Border Program Award in Mexico, among other awards. During Quiroz’s awarded full-year sabbatical, he completed a mural as part of his Fulbright project at the Universidad Tecnologica de Nogales in Sonora, Mexico, and the Collaborative Artist Installation Project entitled Parade of Humanity, which was installed on the border wall in Nogales, Sonora, with two artists from Nogales, Sonora. In the Fall of 2006, he coordinated a student mural project at the Mars Lab for the Phoenix Mars Mission and has been invited to watch the launch at Cape Canaveral.

STATEMENT

My work deals with the hypocrisy that exists in the history of the United States of America, especially the military and the executive branches. The work covers historical events, archaic drug laws, and sexuality.
Barbara Rogers
Professor, 2D division

Biography
Rogers has exhibited widely both nationally and internationally, including one-person exhibitions at major galleries and museums in San Francisco, Seattle, New York, Chicago, Pittsburgh, Scottsdale, Germany, South Korea, and the United Arab Emirates. Her work is in major public and private collections including The San Francisco Museum of Modern Art, The Scottsdale Museum of Contemporary Art, The Oakland Museum of Art, and The San Jose Museum of Art.

Rogers was born and grew up in a small town in Northern Ohio and graduated with a B.S. degree in Art Education from Ohio State University. In California she studied painting at The San Francisco Art Institute with Richard Diebenkorn, Elmer Bischoff, and Frank Lobdell. She studied life drawing with Nathan Oliveira at California College of Arts and Crafts. She received the Eisner Prize and her MA in Painting from the University of California at Berkeley. At UC Berkeley she studied with New York painters Michael Goldberg and Angelo Ippolito. Her major professor was the Chicago painter, Felix Rusolo.

Rogers has been a faculty member or visiting artist at the University of California, Berkeley, CA, University of Chicago, San Jose State University, The San Francisco Art Institute, Cooper Union, New York City, NY, University of Washington, Seattle, WA, University of California, Santa Barbara, CA, Pusan National University, Pusan, South Korea and Zayed University in Abu Dhabi. In 2007, after numerous mentoring and teaching awards, Rogers retired from the University of Arizona, and is now Professor Emeritus of Painting and Drawing in The School of Art at The University of Arizona in Tucson, AZ.

Statement
Every day, as we try to stay informed, we read or watch the news. Occasionally there are reports of the contributions, achievements, and courageous acts by people that make us feel pride in being human. More often, though, we are bombarded with images of misery, cruelty, devastation, deception, and greed. These images are ubiquitous reminders of the ugliness that can be created by humans. I make paintings to transcend daily life and the six o’clock news, to evoke the sublime, to reaffirm the existence of beauty and the critical importance of cherishing the earth.

News reports are presentations of moderated truth. We are given versions of reality—one truth, but not too much, for the truth might be too much to bear to continue on with business as usual. I paint because the act of painting is direct—it is another truth—you make a mark and there it is, just you and this act of creation.

When I paint, I am an explorer in the terrain of my own psyche, discovering what relationships will emerge as the work develops. I depart from representational accuracy to select and then exaggerate or simplify the stunning botanical forms that are present in the world around me.

If your art work is not readily identified as art that challenges the status quo or is in support of social change then you run the risk of being labeled the maker of beautiful and harmonious paintings. Some call beautiful, abstract painting mere decoration, as if decorative is a pejorative. Yet, every person, every culture beautifies in its own way. Even in the most modest settings, people look for ways to bring beauty to their surroundings, to create a sanctuary. Making something beautiful is a necessary act of ritual for many people in the world. This act, in and of itself, has function and meaning. Through my paintings, I am reclaiming a space for beauty, in the midst of everyday life. I seek to create a place of repose, reflection, and contemplation. Sometimes we just need to recover by looking at something beautiful in silence, allowing us to think and feel.
Originally from Chicago, Carrie Seid maintains a full-time fine and public art practice out of her studio in Tucson. Her works are made primarily of metal, wood, and silk, and incorporate illumination and pattern investigation to conjure various states of being.

Seid received her BFA from The Rhode Island School of Design in 1984, then went on to receive her MFA from Cranbrook Academy of Art, where she was a Merit Scholar. She has taught at numerous universities, including the School of The Art Institute of Chicago. Winner of the Purchase Award in 2003, her work is part of the permanent collection of The Tucson Museum of Art. In February 2006, her work was featured on Arizona Illustrated, hosted by Sooyeon Lee of KUAT television. Her public commissions in the Tucson area include the reception area of the Udall Senior Center and numerous projects at the Northwest Medical Center in Oro Valley. Seid is currently developing two public projects for the new Flinging Wells Community Center and the Phoenix Arts Commission.

Carrie Seid is represented by Bentley Gallery in Phoenix and Scottsdale, Arizona, and Hunsaker Schlesinger Gallery in Santa Monica, California.

STATEMENT

In my work I attempt to convey the anatomy of a feeling through form, structure, and the glow of saturated color. The human experience of being simultaneously tenacious and vulnerable is referred to through the use of silk, a material which is delicate yet possesses a tensile strength greater than steel. Tension is built, both physically and metaphorically, as two elements quite opposed in character meet to form the surfaces and contours of the work. By combining these translucent and reflective materials, I am able to solidity and objectify ephemeral qualities of light.

My approach to structure reflects the progression and transformation seen in natural growth systems such as the chambered nautilus, which leaves an ordered record of its development, organic yet regular in design. The work captures the evanescent, while at the same time offering glimpses of that which is emerging to take its place.

The pieces are constructed using a plywood base, cut and formed sheet metals (copper, brass, and aluminum), and silk. The metal forms an understructure that supports a stretched layer of silk. Modulated color (in the form of under-painting or dyed silk) is sometimes used to enhance depth, structure, and dimension. The additional step of oiling the fabric “skin” creates various degrees of translucence, allowing the outer layer to be visually penetrable—a watercolor rendered in three dimensions.
Gary Setzer is an interdisciplinary artist who was born and raised in Ohio. His performances, installations, and videos have been exhibited and screened regionally and nationally. In 2006 he received the prestigious Ohio Arts Council Excellence Award, a grant for individual artists. Always interested in blurring the disciplines, he is also an active experimental musician, most notably serving as the front man of the electro new wave project, Canada’s Electric Tiger Machine (2003–2006). Setzer serves as a collaborator at the Gallery Project in Ann Arbor, Michigan, where he also exhibits. His work has been featured at the Wexner Center for the Arts (Columbus, OH), 450 Broadway Gallery (NYC), the Sacramento Center for Contemporary Art (Sacramento, CA), the Artemisia Gallery (Chicago, IL), the Cincinnati Art Museum (Cincinnati, OH), Future Tenant Gallery (Pittsburgh, PA), A.R.C. Gallery (Chicago, IL), the Thirteen Hundred Gallery (Cleveland, OH), the Esther Allan Greer Museum (Rio Grande, OH), and the Akron Art Museum (Akron, OH), among others. Setzer taught previously at Bowling Green State University, since 2001.

My most recent performance works are distilled non-narrative gestures that seek to refine themselves so as to conceptually exist within the “singularity of the image.” While the work is inevitably time-based, the mode of delivery is more akin to viewing a drawing, painting, or sculpture. Like a painting can be received immediately, these works exist immediately. The “looped” gestures are aggressively discernable and the audience identifies the action instantaneously. In effect, the audience can be subjected to the “image” of the work in a number of seconds even though duration is an inseparable part of the project’s rhetoric.

For this performance work, I am stationed atop a ladder that is situated in a circle comprised of blank cotton paper. From the top of the ladder I am carefully crafting paper airplanes out of loose dictionary pages. Once constructed, the planes are dropped in a tumbling manner negligent of both their function and their aerodynamic design. A monitor is nested within the circumference of the blank paper below and the “wrecked” planes begin piling about it. The monitor also features me, in a raw and markedly different state, writhing slowly without composure, with red light emitting from my mouth.

The word, “plane” serves as the metaphoric point of departure for this work. Here one form of the homonym is mistakenly used as a surrogate for the other. The picture plane (in essence a potential sign-to-be) becomes site to persistent and reoccurring plane crashes—as the two are haphazardly conjoined. As bricoleurs, salesmen, and terrorists, we storm the Tower of Babel hoarding, selling, and hi-jacking signs to our own exegetic ends. This revolution is not without poetry.

My work frequently celebrates the humor and poetry of language’s inconsistencies. I use performance, installation, and video as tools to plot different functions of representation. I am interested in an art that is self-conscious of its limitation as a representation—and that simultaneously champions its inevitable dissolve into the phenomenological field. I am awestruck with the effort and implication of “the text” in the face of inscrutable ineffability.
Dr. Maurice Sevigny is the Dean and chief academic officer of The College of Fine Arts. He has served as the Dean since 1991.

Sevigny is an alumnus of the Massachusetts College of Art and earned his MA and Ph.D. degrees in Art Education and Instructional Foundations from The Ohio State University. His dissertation was recognized with the “National Award for Excellence in Dissertation Research” by the Review of Research in Visual Arts Education. He taught art and art education at Western Kentucky University, and, from 1977–85, he was Director of The School of Art at Bowling Green State University. His public school teaching experience was in Plymouth, Massachusetts where he taught high school art and also served as the Summer Director of the Head Start Program.

Prior to coming to Arizona, Dr. Sevigny was the Chairman, Department of Art, and Marguerite Fairfax Centennial Professor of Art at The University of Texas at Austin. He served during those years as the Project Director for the Critical/Creative Connections Leadership Institute for the Texas Education Agency. He is a recognized leader in Visual Arts education, having served several state art education groups as an officer and having completed a two-year term as Director of the Division of Higher Education and Chair of the Publication Committee for the National Art Education Association. He has been a featured speaker and has published extensively in such journals as The Journal of Aesthetic Education, Studies, and NAEA News. He was the Director of the Second Invitational Symposium for the Getty Center for Education in the Arts. In 1996 he was chosen as the Pacific Region Higher Education Division’s Educator of the Year. In 2003 he was selected for the Annual Arizona Governor’s Art Award for Excellence in Arts Education and Leadership.

Dr. Sevigny has served two terms on the National Council of Art Administrators Board and is an elected member of the National Council for Policy Studies in the Arts. He was appointed to the NAEA Distinguished Fellows in 2005.

He has been a member of the International Council of Fine Arts Deans for the past fourteen years, serving three terms on the Board’s Executive Committee. He currently serves the organization as its President.

His current research interests include: teacher training for discipline-based art education, gender variables in aesthetic language, aesthetic learning and critical thinking, and multi-cultural education. Sevigny also maintains an active visual arts studio. His mixed media paintings have grown out of recent experimentation in using the computer as a creative painting, design, drawing, and distortion tool.
**BIography**

Born in Goodyear, Arizona, c. 1952, and graduated with an MFA from UCLA in 1978, I have taught at the University of Illinois, Champaign-Urbana (1978–1981), The Art Institute of Chicago (1981 to 1984), and at the University of Arizona from 1985, until the present. I received four National Endowment for the Arts fellowships and was selected to exhibit my work at the 1983 Whitney Biennial. I have had one-man shows in Chicago, Los Angeles, and New York. My most recent show was this April at the Pierogi Gallery in Williamsburg. My work has been reviewed in Art in America, Art Forum, and The New York Times. My work is in the permanent collection of the Jewish Museum in New York City, the San Francisco Museum of Modern Art, and the Center for Creative Photography.

---

**STATEMENT**

“The guy who was the former chef at the White House has written a tell-all book. He says Dick Cheney’s favorite recipe is Chicken Gitmo (Guantanamo). It’s chicken bound and gagged on a bed of rice.”

Ken Shorr
Associate Professor, Photography division

Staring is caring, 2007, Mimaki Print on Vinyl Scrim, 48” x 60”
Bout the Frantic Whisper, 2006, Relief, Silkscreen, Encaustic, Assemblage, 36" x 53"

BIOGRAHY

Raised on a rural ranch in central Idaho, Cerese Vaden established early her interest in constructions and natural forms.

Drawing on her insular upbringing she incorporates the juxtaposition of three-dimensional objects with what have traditionally been two-dimensional works; paintings, prints, and drawings. Vaden's artwork merges and presents these elements within three-dimensional structures.

An Associate Professor of Art, she has been at the University of Arizona since 2000. Vaden teaches printmaking, watercolor, drawing, and mixed media book arts courses.

In 2001 she took a hiatus to serve as Director of Landfall Press in Chicago, IL. Her prints and mixed media works have been shown in solo, invitational and juried exhibitions throughout the United States and many locations abroad.

STATEMENT

My creative research challenges widely-held concepts of media-specific contexts while still honoring traditional printmaking, book arts, and painting. My research explores the intricate and fluid margins of memory and identity, and addresses the nature of interpersonal connections. Drawn from my rural upbringing, my work attempts to investigate social and familial constructs, as it questions and illuminates shared identity and individual autonomy.

The content of my work is expressed by a similarly complex formal treatment of materials and techniques. The juxtaposition of two-dimensional and three-dimensional elements mirrors the difficulties and unease of personal and shared identities. Two-dimensional media—such as paintings, prints, and drawings—are combined with three-dimensional objects within boxlike structures. As such, my work constructs not only a formal dialogue, but also a larger metaphysical dialogue between tangible and intangible, past and present, reality and illusion. Culturally familiar objects perform as metaphors and entry points into more personal insights. Within precise formal structures I impose order on a reality that is quite the opposite. Paradoxically, the familiar objects and formal structures allow me to communicate the work’s chaotic, intimate subject matter.
Will Wilson, Navajo, was born in San Francisco and moved permanently to the Navajo Reservation at the age of 10. He attended the Bureau of Indian Affairs Tuba City Boarding School from 1978 to 1983. He holds a bachelor's degree in Art History and studio art and a Master of Fine Art in Photography. Wilson has worked in a variety of media and has produced large-scale multi-media installations that incorporate photography and sculpture, monumental art pieces, and intimate photo essays. In addition to his profession as an artist and photographer, he is also an arts educator and community organizer. Wilson has taught sculpture at the Institute of American Indian Arts in Santa Fe, NM, and he served two years as a photographer in Central America for the Associated Press. He currently resides in Tucson, Ariz., where he is the co-director of the Barrio Anita Community Mural Project, the largest public art commission in Tucson's history. Most recently Wilson's work provides a glimpse into the complex contemporary negotiation with a land we have become alienated from, our disease in understanding who we are, and possible paths for healing. Wilson's work focuses on Navajo people and their relationship to the land. Wilson's recent solo shows include the Heard Museum and the National Museum of the American Indian. He is the recipient of the 2007 Eiteljorg Fellowship and will be guest curator for the Seminole Tribe of Florida's Okalee Museum in 2008.

Throughout my work I have focused on photographing Navajo People and our relationship to the land. While portraying this relationship I have always been aware of how our representation has never been without consequence. Historically, photography as a scientific means of categorization cannot be made separate from the social, political, economic, and ecological colonization of Native North American. Photography has been used to classify and reinforce theories of racial superiority and strengthened anthropological discourse positioning American Indians as primitive others. More commonly, it has been used to reinforce negative stereotypes of Indians, pervasive throughout American culture.

My work is a response to the ways in which photography has been used as a mechanism of colonization. Decolonizing photography for the use of American Indians has to occur through the articulation of a Native representational subjectivity. In the place of colonizing representation, I want to produce images and sensory experience that convey representation of, by, and for American Indians. This means developing a methodological practice, a framework from which to draw upon. It is toward these ends that I see my work progressing.

In my work there are stories that I grew up with that bring together the cultural weave from which I come. These stories are personal to me as an individual and a member/citizen of a people; therefore, they must be presented and received with respect. In a way it is a ceremony about exorcising discursive demons that have been planted in our minds, and about the processes of remembrance and continuance that enable us to keep functioning.

For Indians, I want to produce experiences that bring us close to home, while unsettling us with the evidences of colonization. I want my work to strengthen Indians with examples of resistance and the possibilities of controlling one's own representation. For non-Indians I want to call into question the uncritical consumption of images of American Indians both positive and negative. This is to be done by presenting experience that articulates a history of life constantly remembered, strengthened, and continued in the face of colonization.
Karen Zimmerman
Associate Professor and Chair, Visual Communications division

BIOGRAPHY

Karen Zimmerman is a designer, artist, educator, and writer. She is the Chair of the Visual Communications division at the School of Art. She has received numerous grants and awards including an Arizona Project Grant by the Arizona Commission of the Arts. Her writing has been published in The Education of a Graphic Designer, The Education of an E Designer and Inform, AIGA-Chicago. She earned her MFA in Visual Communications from Virginia Commonwealth University and her BA in Computer Art from Rutgers University. She has taught at the University of Hawaii and Virginia Commonwealth University, as well as at the University of Arizona.

STATEMENT

My work examines the relationship between art, design, culture, and technology within the context of my environment. Through my visual work, I strive to interpret the idea of place through the analysis of information derived from my site-specific research. I am intrigued by the relationship between typography and photography and have been exploring this relationship through my artwork. My ongoing research and study of that relationship has produced visual works that examine, compare, and contrast visual and typographic signs in public and private spaces from both sides of the Arizona/Mexico border.

Karen Zimmermann
Associate Professor and Chair, Visual Communications division

No Counting Thoughts, Encaustic and Mixed Media, 12" x 12"
Absence, Encaustic and Mixed Media, 12" x 12"