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Over the years, the concept of what it means to be educated in the arts has changed. For our part, the development and re-evaluation of these concepts stems from a commitment to continually question where we are headed in our discourse and curriculum and, ultimately, how our students will be able to apply the knowledge and skills they have learned after they graduate. We are not here to define art, but to add to the discourse of what art is and what it could be. In the process of providing our students with the tools for self-discovery, the pursuit of knowledge, expression, and possibility, we are building an atmosphere for critical thinking.

As educators, each of us must find ways to provide experiences in our classrooms that offer meaning to our students’ lives. It is through lecture, research, studio practice, and exhibition that we provide a context for our students to emerge as independent thinkers—creative and analytical, with an increased capacity for cultural literacy.

As a public institution, we are positioning ourselves as a community resource that encourages the development of a deeper understanding of, and appreciation for, the arts. Where there is a lack of recognition of the societal value that art has to play, we must engage and inform. Through outreach programs, lectures, and exhibitions, we expose the public to a wide range of artistic research and scholarly presentation.

The School of Art Faculty Exhibition is a bi-annual showcase that offers students and community members an opportunity to discover the explorations, research, and constructs of the dedicated artists and scholars who shape, strengthen, and sustain our programs. Its goal is to open our doors as a forum for dialogue on the value of art. In addition, we invite visitors to become active participants in the exhibition by investigating the significance that each of these scholars, creators, and communicators offer our community.
Kate Palmer Albers

biography

Kate Palmer Albers is an Assistant Professor in the Art History Division, with a specialty in the History and Theory of Photography. Prior to joining the School of Art faculty, she taught at the Massachusetts College of Art and Boston University, and held curatorial positions in the photography departments at the Fogg Art Museum in Cambridge, MA and the Los Angeles County Museum of Art. Her research focuses on the relationship between photography, memory, and history, with specific attention to photographic technologies and ways in which photographs are structured and compiled to produce knowledge. She has related interests in questions of exhibition and display; art and commerce; and museum and institutional histories. Her current book project, “It’s Not an Archive”: Photography, History, and the Limits of Knowledge, focuses on the photographic constructions of Christian Boltanski, Gerhard Richter, and Dinh Q. Lê. Other current projects include curating a show on the intersection of contemporary photography, landscape, technology and mapping at the Sam Lee Gallery in Los Angeles and studying the photographic response to September 11th.
The photographic response to the terrorist attacks of September 11th, 2001 was immediate and overwhelming. Grass roots public projects such as Here is New York and The September 11th Photo Project rapidly gained traction in lower Manhattan in the days following the attacks, giving expression to a popular desire to gather and collect photographs of the events and serving as a way to begin to process and emotionally comprehend what had happened. These largely documentary photographs – both professional and vernacular – showed us the towers burning, the towers falling, the missing towers; people in lower Manhattan covered in dust, thousands crossing the Brooklyn Bridge on foot; spectators looking on with horror, pain, and disbelief; firefighters, police officers, rescue workers; and the horrific ruins of what came almost immediately to be known as Ground Zero, and much more. The photographic outpouring was seen as well in handmade missing signs people made of loved ones who had disappeared that were displayed by the thousands around lower Manhattan, in the New York Times “Portraits of Grief” series, and, in the months following the attacks, in books published by artists, policemen and photojournalists. The journalistic, vernacular, and even artistic photographic accounts in the immediate aftermath have formed an extraordinary archive of material.

Photographic images deployed years later seem necessarily to shift from vernacular and documentary status to re-presentations of a past event, harnessing as much of the intervening period between September 11th and their own present, as of the moment the image was first made. I have focused on Dinh Q. Lê’s 2008 series Portraits, which manage not only to present a temporal spectrum, but a geopolitical one as well. In the series, Lê weaves photographs of the World Trade Center ruins with portraits of Iraqi citizens. In this series, I suggest that Lê provides a rich and, yet, concise engagement with the complex political and humanitarian fallout of September 11th. Further, Lê also advances a suggestion about how to understand the relationship of photography to time, and to the production and understanding of history. The Portraits series demonstrates how our understanding of any particular photographic image is mediated by time and history. As such, we see a way in which photographs operate not as objects that send us melancholically back to a moment sliced from the past, but as objects necessarily intertwined via our perception with subsequent – and even preceding – history.

To contextualize Lê’s series, I have framed it within a discussion of post-September 11th representations of the Twin Towers. These include Art Spiegelman’s black-on-black New Yorker cover from the September 24, 2001 issue, the Tribute in Light (2002-ongoing), Spiegelman’s publication In the Shadow of No Towers (2006), and Lê’s source imagery, notably photographs from photographer Joel Meyerowitz’s 2006 publication, Aftermath: The World Trade Center Archive. Lê’s works, in this context, clearly emerge as neither documents nor memorials, but as works that critically engage the events of September 11th with their ongoing and continually evolving political aftermath.

Much of the work for this article was made possible with the support of a College of Fine Arts Summer Research Incentive Grant.
Sama Alshaibi is an Assistant Professor of Photography. Alshaibi received her MFA in Photography & Media Arts at the University of Colorado at Boulder, and her BA in Photography from Columbia College, Chicago. Born in Basra, Iraq to an Iraqi father and Palestinian mother, and now a naturalized US citizen, Alshaibi's recent work investigates “borderlands”, including her own hyphenated identity, as critical sites in physical and psychological terms. In her work the language of war and exile is prominent, a restless protagonist struggling against the double negation of her homelands. Selecting among her multiplicitous and polarized identities, Alshaibi’s own body puts to test issues of access, privilege and constraint. The work is an articulation of these negotiations between body, disputed land(scapes), and shifting political realities.

A multi-media artist, Alshaibi exhibits internationally including South Africa, The Middle East, the United Kingdom, China, South and Central America and the United States. Her work has recently appeared in Nueva Luz, Frontiers, and Social Dynamics. She is represented in the Middle East by the Empty Quarter, Dubai and in Europe by Selma Feriani Gallery, London.

“The Pessimists” is a project that invites a contemplation of the invisible forces that police behavior of people from the Arab world. These forces are a psychic inheritance that is a mixed-blend of the familial interpretation of its religion, tribal norms and handed-down cultural superstitions. The “pessimists” stifle growth and change by planting doubt, worry and fear, gestures that often engender stagnation. The perpetuation of cultural norms relies on those policing virtue via their agents; the family and friends of one’s inner circle each has a role to play. These archetypes can include the (hypocritical) moral authority, the rumor mill/chatter boxes, the “well-meaning-pass-on-the-warnings” doers, the saboteurs, and the naysayers. “The Pessimists” invokes cultural symbols such as ravens (the naysayer), snakes (in Quaranic scripture, a manifestation of “waswasah” – whisperings of evil), vengeful childhood games, and the ongoing struggle to deceive the Evil Eye. The “Pessimists” is a look at the underbelly of familial social culture in the Middle East.

On the lighter side of the spectrum, charms, amulets, proverbs and rituals provide a perceived layer of protection from the negative thoughts of others. On the other end of the spectrum, violence enforces the will of others. But what takes place in between two extremes are the every day actions, talk, and body language emitted from the guardians of the status quo, the unthreatening but demoralizing attitudes dropping hints of disapproval and contempt. They mask its true source, envy, shame or fear of Occidental agendas in disguise, in cloaks of “harem” and “honor”. The project also encompasses the representation of a yearning to break free from one’s skewed internal compass fostered by the psychic forces of pessimism. Often pessimism is so completely reinforced, its transmission is almost invisible, yet its effect is palpable and writ large across our attitudes and approach to the world. As is often the case in my artwork, the mediation occurs between the body and the external tyrannical forces that propagate fear and police my actions. My work is extension of my own confrontation with pushing through the illusion of limitations set by others whether they are real, as in the case of political borders, or imagined.
Sissy My Enemy, Archival Print on Cotton Rag, 14" × 32.5", edition size of 7, 2009
Lynn Beudert’s research interests focus on the pedagogical aspects of art teacher education, specifically in terms of preparing pre-service teachers from national and international perspectives. At the heart of her current research is a focus on faculty art teacher educators and the complexity and depth of their work. In her recent book, *Work, Pedagogy and Change: Foundations for the Art Teacher Educator* (2006), she explores the ongoing professional and personal concerns that art education faculty encounter as they go about their daily lives during the cycles of their careers. The two recently published book chapters listed below, and available for review in this exhibition, examine how the influences of other art teacher educators have contributed to Lynn’s own working life as a researcher and teacher.


and

This excerpt is taken from “Our Past, Present and Future: Enid Zimmerman’s Influences as an Art Teacher Educator” (2009) in R. Sabol & M. Manifold (Eds.) *Through the Prism: Looking into the Spectrum of Writings by Enid Zimmerman.* National Art Education Association: Reston, VA. It is an invited tribute to Enid, who taught at Indiana University, on her retirement and draws on her important chapter “Whence come we? What are we? Wither go we? Demographic analysis of art teacher education programs in the United States” (Zimmerman, 1997a) as its starting point and primary focus.

*Art teacher educators as observers and biographers.*

Gauguin was a great observer of others and his interpretations and writings allow us to think, dig deeply, and reflect as we grapple with understanding the meanings within his art. As viewers we are able to recognize the complexity of his work and to remember how he believed that essential to his paintings is that which is not actually expressed. Gauguin wrote that, “My technique... perfectly wayward and elastic..., is meant to express my mind and takes no account of the truths of nature as she outwardly appears” (cited in Estienne, 1953, p. 14).

As teacher educators, we also express and convey what is within our minds, namely our own beliefs and practices within the daily-ness of our teaching and scholarship. Our pedagogical work is rarely observed and documented by others, especially by other art educators within the field (Beudert, 2005). Such pedagogical solitude is worrisome, not only because we seem unable to share our work within the profession, but also because this opacity prohibits the general public, especially administrators and other campus-wide faculty, to understand that teaching and [art] teacher education are truly challenging, complex, and multifaceted undertakings (Cochron-Smith, 2001). Thus, we must be witnesses to the teacher education practices of our colleagues, even those who teach studio classes. We must become their biographers and write down their stories.
Jackson Boelts

Jackson Boelts is a Professor of Visual Communication. He served as head of the Graphic Design and Illustration area, from 1982-89, and has won numerous international, national, and regional awards for his design and art work. His work has been exhibited in the Czech Republic, Moscow, Mexico City, Poland, The Colorado International Invitational Poster Exhibition, and has been included in Graphis, Novum, Print, How, and Studio magazines as well as Trademarks and LogoTypes of the World. He was recently awarded the Tucson Advertising Professional of the Year by the Tucson Advertising Federation. His recent work depicts abstract shields as metaphors for the personas we affect in order to interact with the world. Our ever-changing existence throws new obstacles in our path that we must either defend ourselves against, or challenge. This work is an exploration of these protective personal devices.
Black Shield: Backed by Various Kushns Credit, Watercolor/Digital print, 40" × 60", 2009
Carlton Bradford earned his MFA in sculpture from the University of Arizona in 1986, married Lisa Sheldon, and moved to San Rafael, California in 1989. He taught as an adjunct instructor of sculpture at the College of Marin for the next 6 years and exhibited in the Stephen Wirtz Gallery in San Francisco from 1992 – 1995. He and his wife returned to Tucson, with their first son Ben, in November 1995. Their second son, Cooper, was born in 1997. Bradford began working with the School of Art in 2001 as an adjunct instructor, then spent two years as an instructor and studio technician. He is now beginning his fifth year as an Assistant Professor of 3-D Studies.

I like making objects that look as if they have a function. I respond visually to implements that already exist and remove their original intent, function or meaning in my sculpture. In my studio practice, I work with wood or metal and try to allow their inherent traits to enhance the work as seems appropriate to me. I like to create visual surprises that seem to make sense in an odd sort of way.
Proclamation, Honduras mahogany, ebony and viola strings, 17" × 2" × 2.5", 2008
Larry Busbea is an Assistant Professor of Art History. He received his PhD from the City University of New York Graduate Center in 2003. His research focuses on both normative and exemplary aesthetic practices in Post-World War II Europe and the United States with special emphasis on the intersections of art, architecture, and design. He focuses especially on those practices that sought to revisit strategies of the historic avant-garde in order to implement a new kind of environmental design. This aesthetically and technologically-integrated mode of design often involved the translation of the visual and spatial languages of movements such as Neoplasticism and Constructivism to a world characterized by the rise of global communications and a post-industrial culture.

During the 1960s, the sublatory project of the historic avant-garde seemed to be transforming from a revolutionary utopian dream into a counter-revolutionary cultural inevitability. The breakdown of the ideological barriers separating the arts, and moreover those separating art from the “praxis of life” was being effected, not by artistic visionaries, but by mass culture, by a society caught up in a seemingly ineluctable movement toward an urban, networked, multi-media, spectacular existence. Of course, under these conditions, the sublation could only be seen, in Peter Bürger’s terms, as “false.” In this sense, artistic sublation came into perfect alignment with what another great critic of the post-industrial society, Herbert Marcuse, had described as “repressive desublimation,” in which “higher culture becomes part of the material culture.”

In France this emerging social situation was a particularly vexing problem, and was given systematic theoretical elaboration by Edgar Morin at the beginning of the sixties. Morin’s 1962 L’esprit du temps became a sociological touchstone for those seeking to understand the cultural vicissitudes of the post-industrial world, one in which the “uninterrupted progress of technology” was beginning to have observable effects on humanity. Just as significantly, he described the new global situation as a network—or even “nervous system”—in which “there is no longer a single molecule of air that is not vibrating with messages that some apparatus, a gesture, does not render immediately audible or visible.” Using an incredibly charged metaphor, Morin described this new world as a “second colonization” (the first being the literal colonization of the globe), in which the human soul became a “new Africa” penetrated and filled by the products of the culture industry. But for Morin, the “strange noosphere” of the post-industrial world in which, quoting Clement Greenberg, “there is no discontinuity between art and life,” was not a purely negative development. Indeed, communications technologies, according to Morin led to the “democratization of culture,” and to potentially more participatory forms of cultural production. For Morin, modern culture tended toward the spectacle, which encouraged the “consumer imaginary” into a mode of aesthetic engagement and participation.

Morin’s technological agnosticism and his willingness to recognize some positive aspects to the “integrated society” as he often described it makes his work resonate strongly with that of the Groupe de Recherche d’Art Visuel (GRAV), whose experiments with kinetic art, spectacle, and participatory environments often found themselves occupying a gray area between technological integration and social intervention. Several key works and essays of the GRAV will constitute the main objects of analysis of this essay, as well as their theoretical inflection by writers such as Pierre Restany, Abraham Moles, and especially Frank Popper, whose 1968 exhibition Cinetisme-Spectacle-Environnement has provided a more eloquent title than I could have devised on my own. As Popper’s sequence of terms suggests, the present analysis will move quickly beyond the simple device of kinetic art, suggesting that kineticism itself maintained at best a metaphorical relationship with its true raison d’être: the highly charged spaces of the post-industrial environment.

The problem of the environment and the architecture that often structured it was one of the key problems of postwar art and design, from the formulation of a synthèse des arts majeurs by Le Corbusier and his colleagues, to the rise of institutional critique in European and American conceptual art. Commenting recently on Daniel Buren’s artistic development from the moment of the Hommes/Sandwiches (1968) sign boards comprising his “signature” vertical stripe compositions held aloft and circulated around the Palais de Tokyo, to his later works in which these same stripes are applied to existing architecture and public spaces, Benjamin Buchloh was moved to ask a question that could very easily be applied to the work of the GRAV as well:

At what precise historical moment will artistic practice have declined to such an extent as to fully fuse with the very mechanisms of ideological suture that it supposedly critiques? That decline was at first hesitantly, and then enthusiastically, embraced by Buren in his transition from conceiving spatial structures as analytical and phenomenological situations for the viewer’s self-determination to thinking instead of spatial experience as an art consumer’s celebratory disco design.
Aurore Chabot

biog r Aphy

Aurore Chabot is an internationally known artist who was awarded the National Council on Education for the Ceramic Art’s (NCECA) Fellow of the Council in 2005. She completed two national public art commissions installed on the University of Arizona’s Marley Building and at Sky Harbor International Airport, Phoenix. Her work has been included in over 100 exhibitions and reproduced in 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 artworks are in major collections, including the Mint Museum; The Taipei County Yingge Ceramics Museum, Taiwan; The Tucson Museum of Art; and the Pushkin Museum, Moscow. Professor Chabot has taught ceramic art at the University of Arizona since 1988 and her former students have gone on to teach at Scripps College, Florida International University, Washington State University, Pullman, and SUNY, Oswego. She was juror of the All Arizona Clay Exhibition 2008 at The Shemer Art Center, Phoenix, exhibited work in two national exhibitions during the 2009 NCECA conference in Phoenix and will be a panelist at the 2010 College Art Association conference, Chicago. Currently she is exploring Tibetan Buddhist iconography in her sculptural and 2-D artwork. Images of her work can be viewed at http://www.u.arizona.edu/~aurorec.
MC3 (Detail), porcelain with metallic stains, c. 42" × 20"
As a writer and amateur musician I’ve relished the use of the fictional persona narrator to tell a story. Recently, I’ve employed that approach to my visual work by imagining I am someone else making the picture—someone with a different history and a different point-of-view.

This work is the last panel from a triptych that uses this devise to describe a fatally stubborn man and his relationship with an ex, two other loved ones (or things) and between them, a third body. The notion of a “third body” has been a thread in my work for some time. I borrow the term from Robert Bly’s poem wherein he describes “someone we know of, whom we have never seen” that is fed by a man and a woman who are close. In an earlier work I depicted it as something tender and vulnerable suspended by two partially characterized people. This version, however, is part of a larger story—one where the body between the couple has suffered, weakened and broken. In this situation the nourishment that the third body once processed has been supplanted by the flotsam of its ugly demise.

Part of this work is a song composed by the man in this painting. Whether or not his song is sung does not seem as relevant to me as the fact that it exists. Perhaps his song is, as Emily Dickinson wrote “…a Hymn that no one knows but us.”
Five and Dime, Egg tempera on panel, 16" × 20", 2009
James A. Cook is currently Chair of the 3-D Division in the School of Art. He received his BFA degree from the University of California at Berkeley and MFA degree from the California College of the Arts. His sculpture and video work have been extensively exhibited nationally and internationally, and he has participated in residencies, conferences, and symposia in the United States, Spain, India, Nepal, Japan, and Bulgaria. He has received numerous grants and fellowships, including the Fulbright Regional Research Fellowship to the Middle East, North Africa and South Asia, the Freeman Foundation Fellowship to India and Nepal, and the Asian Cultural Council Fellowship to Japan.

My research involves two distinct approaches that are unified by the investigation of particular philosophic systems and an abiding interest in ritually charged loci. The first approach involves activity as a studio artist in which I strive to materialize ideas that are grounded in ontological inquiry with particular emphasis upon the orientation strategies we implement in relation to ideas of time, ephemeral existence, decision-making, as well as the veracity of mediated data. It is contextualized to critically examine (with some humor) Western cultural conventions and practices. The products of this research are most often sculpture, videos, and installations. The second approach entails the pursuit of corollaries between traditional Asian iconic forms generated for sacral use and the formation of secular, modern/post-modern objects. This second vein has thus far included five periods of field research in South and East Asia.

My studio work has become increasingly more time-based with the use of audio/visual media and with the implementation of variable, interactive environments. This has in turn stimulated a keen interest in the devices and strategies intrinsic to theatrical traditions, particularly Japanese noh theatre. In the Fall of 2008 I received an Asian Arts Council Fellowship to do research in Japan and am fueled in the studio with a great deal of information regarding theatrical movement as it pertains to ontological provocation.
Tokyo Bardo: Night Flight, HD video, 2009
Elizabeth Garber’s research engages the arenas of social justice art education (encompassing feminist and multicultural art education) and issues of contemporary craft. The role of craft in our lives as visual and material culture, and questions of craft as arts-based research characterize her current research in craft. Associations of craft with ethnic minorities, tourism, amateurism, taste and class status, a pastoral aesthetic, and tradition play into this exploration. (Arts-based research is a developing body of theory about how research in the arts contributes to knowing in ways different from those of the social sciences.)

Professor Garber’s awards include Distinguished Fellow, National Art Education Association (NAEA), the Pacific Higher Education Art Educator Award, a Fulbright to the University of Art and Design Helsinki, election to the Council for Policy Studies in Art Education, the Kenneth Marantz Alumni Award given by Ohio State, and the Mary Rouse Award from the Women’s Caucus of the NAEA. Dr. Garber publishes widely and has served on many journal review boards and in numerous leadership positions.
In this paper, we explore whether or not arts-based research engages different ideas and processes (different nouns and verbs) when the art form is understood as design, craft, or “fine” art through six aphorisms. Below is an excerpt from one of the aphorisms.

Nouns and ghosts that lead to verbs. My friend Rory is a ceramic sculptor. Unlike many academics he makes friends with local artists. One of these community people, a retired art teacher, “so very nice, delightful”, decided to make him a gift. In the tradition of good gifts, Emersonian gifts that are “a portion of thyself” (Emerson, 1903, p. 310), the teacher lady made her house numbers with blue flow- ers. Now Rory is a recognized artist. A well educated artist. He travels to New York, Chicago, London for shows several times a year, takes artist residencies in Europe. He’s sophisticated. And he can’t put those house numbers up. They’re a little too cute, their association with scented candles a little too strong. Too, he worries about what is signaled by such adornments.
Moira Geoffrion received her BFA in painting from Boston University and then served in West Africa in the Peace Corps. After receiving her MFA in Sculpture and Fibers at SIU, Edwardsville, she taught at Notre Dame University for 13 years. She came to Tucson in 1986 as head of the University of Arizona’s Art Department.

She has exhibited nationally and internationally in museums and galleries including Soho 20 Gallery, 14 Sculptors Gallery, Pleiades Gallery and Lerner Heller Gallery in New York City. She also exhibited at galleries and museums in Washington, D.C.; Los Angeles; Omaha; Corvallis; Fort Worth; Indianapolis; South Bend; Denver; Terre Haute and internationally at museums and galleries in Russia, Australia, Bulgaria, Sierra Leone, Malawi, Germany and Hungary. She was represented by the Sonia Zaks Gallery in Chicago for 20 years and is now with Sublett Modern in Tucson.

Geoffrion has received grants for her creative work and research from the Indiana Arts Commission, Arizona Arts Commission, Tucson Pima Arts Council, Fulbright and Mellon Foundations and the National Endowment for the Arts. Her commissions include works for: Tucson, Oro Valley, Notre Dame University, Northern Indiana Brass, Borge-Warner, MacDonalds and Crowe Chizek. Her works are in museum and corporate collections throughout the United States, in Europe and Australia.

This work is from a series that explores concepts of placement, isolation, interrelatedness, illogical connections, overlays, life, death and issues of fragmentation within our society. Important to the work is the artist’s own physical relationship to the cycles of nature/earth. Elements within the art are conglomerations and arrangements of lush crystals, polished stones and cast and transformed parts of nature that become human references through the incorporation of tools cast in plastic.

Each element is intentionally out of place in the natural order of things—creating visually inviting, sensuous and lush forms that are symbolic of a time before. Tools and polished stones remind us of the absence of “she whose desk this was”. Cut flowers (thus dead) are piled in memory of those who have died and gone before us and of those who have disappeared in political conflicts or as a result of violence. We as viewers become participant voyeurs through the dust-laden mirror. The arrangement of the parts is meant to be beautiful, intriguing and at the same time disturbing.
She Who Went Before II: Gertrude’s Desk, Mixed media, 64” × 48” × 36”, 2009
Statement

I derive my paintings from an “irredeemable” image pool of photographs. Since the 1980’s, every work I’ve made has come from a personal archive of propaganda tracts, social realist photography books and other art “approved” by a totalitarian authority.

I’m fascinated by the visual culture of societies that have imposed “loyalty” tests and censorship on artists and their practices. The artistic results of an ideological-based government are inevitably overly optimistic, self-promoting and lacking in provocation. In my drawing, “Prague, 1938”, I re-represent an “approved” image originally staged by propaganda photographers working for the Nazi Government. In this instance, a young Czech girl has been posed in 19th century garb that reinforces the traditional values endorsed by the German occupational authority. While nothing could be less offensive than this picture on the surface, once the viewer discovers its origins, a perceptual shift occurs.
Prague, 1938, pencil on paper, 16" × 11", 2009
Frank Gohlke

Biography

Gohlke grew up in Wichita Falls, Texas. He received his BA from the University of Texas in 1964 and his MA in English Literature from Yale University in 1966. He came to national prominence in 1975 when his Midwestern photographs were selected for the influential George Eastman House exhibition *New Topographics: Images of a Man-Altered Landscape*. That display instantly overthrew the prevailing modernist photographic aesthetic of celebrating only the undisturbed landscape. Gohlke received a Guggenheim Fellowship in photography that same year and a second Guggenheim in 1984. He also has received numerous other fellowships and commissions over his career including requests to contribute to the Seagram’s Corporation’s renowned “Court House” project (1976-77) and the “Contemporary Texas” photographic project (1984), co-sponsored by the Amon Carter Museum. More recent photographic commissions include projects for Cleveland's Gund Foundation (1997), and for Queens College in New York (2003-2004). He currently lives in Tucson, Arizona and teaches photography at the University of Arizona.

Gohlke has had numerous exhibitions across the United States and Europe, and has work in the collections of many major museums across the United States, including New York's Museum of Modern Art, the Art Institute of Chicago, and the Amon Carter Museum. His books include *Landscapes from the Middle of the World* (Friends of Photography, 1988); *Measure of Emptiness* (Johns Hopkins, 1992); *The Sudbury River* (Decordova Museum, 1993); *Mt. St. Helens* (Museum of Modern Art, 2005); and *Accommodating Nature* (Amon Carter Museum, 2008).

Statement

TE (photographer): “...I realized as I watched that in all your work, it is the formal components that attract you the most, whether they are telephone poles or Mt. St. Helens timber or folded cardboard box pieces. It seems like in those cardboard pictures, you have stripped the image down to being just about lines and structure, your primary interest always. What do you think?”

FG: “…As for formal issues, who can ever pick apart the concatenation of elements that have to come together to make a picture possible? When I try to reflect on the experience, I hit a wall; do I approach the subject because of what it is, or because of how it looks? Because of who I am, or how I see? …They all exist simultaneously: I am the person for whom that particular thing interests me because it looks a certain way, and it looks that way wholly because it is that particular thing and no other that looks that way at that moment, entirely because that’s who I am at that moment and that’s how I see things right then… So the cardboard pictures are very much about the shapes in them, but those shapes arise from the fact it’s cardboard that makes the shapes, and it’s very important to me that it’s just plain old double corrugated (or single) cardboard, bent and beat up because of what it was used for; and that repertoire of shapes was something I wanted to work with, in part because most of it was the cardboard and paper that protected my work when it was shipped from the east, and it was bent and crushed and torn because that’s how the bins and boxes were packed.

Well I think that’s somewhat confusing, but it ought to be because part of the value of what we do lies in the fact that it’s hard to think clearly and definitively about it. The only clear thing is the thing itself. What and why it is always eludes the systems we create to pin it down.”
Untitled (Cardboard) #1 and #2, Pigment print, 2007–08
Charles A. Guerin is the Director of the University of Arizona Museum of Art and the Archive of Visual Art. He is also a tenured full professor in the School of Art, with BFA, MA and MFA degrees from Northern Illinois University. Throughout his career, his studio activities have remained at the forefront of his professional interests.

His paintings, drawings and prints emerge from the Photo Realist tradition and contribute to the current dialogue of contemporary realism as he continues to re-define the concerns of serious artists engaged in new interpretations of realism in American art.

Guerin’s works of art are represented in over 20 public and corporate collections including the Art Institute of Chicago, the Colorado Springs Fine Arts Center, the Illinois State Museum, Sohio Petroleum Corporate Collection and Lloyds of London. He has exhibited in over 130 museum and gallery exhibitions and has been represented successfully by galleries in Houston, Denver, Chicago, Santa Fe, Scottsdale, Palm Springs, Sedona and Colorado Springs.
The Visitor, Prismacolor on paper, 22" × 30"
Dimitri Kozyrev

**Biography**

Dimitri Kozyrev was born in 1967 in Leningrad, USSR. He moved to the United States in 1991. Kozyrev received his MFA from the University of California, Santa Barbara in 2000, and his BFA from Ohio University in 1997. Kozyrev has had multiple solo shows at Cirrus Gallery in Los Angeles and at Mark Moore Gallery in Santa Monica, California. He has also been in a number of group shows in New York, Chicago, San Francisco, Amsterdam, London, and Dubai. His upcoming next solo show will be at Mark Moore Gallery, Los Angeles and in 2009 his drawing project Black Square will be a part of VIII International Krasnoyarsk Biennale. Reviews of his work have appeared in *The Los Angeles Times*, *The Chicago Tribune*, *Artsweek*, and *Artforum*. He is an Assistant Professor of Art in the 2-D division.

**Statement**

My recent work stems from observations based on the driving experience. Using freeway systems as the investigative constant, these paintings and drawings attempt to recreate the pure structure of urban landscape. In recreation, the original experience is replaced with the image of “lost” landscape. The environment along the freeway structures is essentially lost for the driver in the fast movement of the vehicle, because the driver’s attention is always directed forward; the landscape disappears on either side of the driver, and only fragmented elements of it imprint in the driver’s memory. Fast driving reduces the visual experience from detail to generality and we never can reproduce the whole picture of the trip, only scattered elements as if they had been caught by a strobe light.

These pictures are not meant to be a representation of the urban landscape, they are landscapes: landscapes for the speeding driver or landscapes for gallery goers. Moreover, these images have the potential to become a part of the road “language,” they may serve as information signs for a specific point of interest or they may be entertainment pictures to break the dullness of commuting.

The formal resolutions of these pictures are influenced by the ideas developed by Russian Constructivists and later by Bauhaus scholars. Only minimal elements are chosen for my pictures in order to affect the viewer in a matter of seconds; these images must have only that amount of information, which is essential for the message I am about to deliver.
**Joseph Labate**

**Biography**

Joseph Labate is an Assistant Professor and the Chair of the Photography Division. 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 the 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. He has exhibited and taught photography nationally and internationally. His work is in many private and public collections including the Art Institute of Colorado, Denver, Center for Creative Photography, Tucson Museum of Art, Snell Wilmer Collection, Streich Lang Collection, Weeks Gallery and Roussenski Lom National Park in Bulgaria.

**Statement**

#5247081 is from a series of photographs that examine who we are and how and where we live. They also explore the narrowing distinction between the “real” and the “made-up” and digital technology’s role in that dynamic.
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.

By virtue of the inevitable entropy caused by exposure to the elements, this once homogeneous lawn ornament, is an ironic testament to our foolish human attempts to arrest and idealize the natural environment. Its once solid concrete form has cracked and decayed. The rusted skeleton and pitted flesh along with its gazing eye render it more pathetic than at any point during its stay on a manicured lawn. The empathic response that this subject elicits only serves to underscore our own vulnerability. The extent of our desire to understand our own position in the world is evidenced by our need to identify with this inanimate creature – regardless of the absurdity of such an anthropomorphic fallacy.

My own anthropomorphized empathy rests simultaneously with the abandoned statue and those who shunned their responsibility as caregivers. For the latter I seek forgiveness. Although other forms of representation may elicit similar empathic responses, it is drawing, for me, that becomes an act of contrition that reifies the idea of absolution.
Contrition, Charcoal on paper, 48" × 36"
Marissa McClure has taught at the elementary and preschool levels throughout the United States in urban and rural schools and museums as an art teacher, a reading teacher, and a general classroom teacher. As a researcher and teacher, she is interested in contemporary and historical theories of child art; constructions of childhood; children and visual and media culture; children as individual and group learners; relationships between art, play, learning, and teaching; critical theory in art education theory and practice; early childhood education; and pedagogical documentation as research methodology. In particular, she has studied the Reggio Emilia Approach to Early Childhood Education and its ateliers and the ReMIDA creative recycling center. She has presented at various national and international conferences and her articles appear in Visual Arts Research, Cultuur & Educatie, Visual Culture and Gender, and the Frontenac Revue. She has written chapters for Visual Culture in the Art Classroom, the International Encyclopedia of Early Childhood Education, Digital Visual Culture, and Practice Theory. She currently serves as president-elect of the Early Childhood Issues Group of the National Art Education Association, as a columnist for the Caucus on Social Theory in Art Education, and as a member of the Tucson Children’s Project.

Digital visual childhood: Preschoolers and the new narratives of digital video in the blogosphere

“It’s a Sandro Caper with 45 legs!” Non-linearity and a new narrative of development

A blitz of hand-drawn monster footprints in our preschool classroom (Figures 1 & 2) coincided with the disappearance of a fat stack of drawing paper squares. As five-year-old Sebastián exclaimed, “I found another one,” a newly four-year-old friend crouched to the floor with a magnifying glass to verify its authenticity. “It’s it!” he squealed, noticing that I was just above him with a digital video camera. As quickly as they had initiated the narrative, the boys gathered up their stack of evidence and gave them to me for safekeeping. “Put these in the project room,” they demanded.

Despite their affectation of secrecy, my assistant teacher and I were convinced the other children would usurp this new idea of the monster footprints and weave it with haphazard eloquence into the ongoing array of spiral storylines that buoyed classroom social and intellectual life. The two friends, caught in a momentum that would betray them, spoke of “the monster” often as they ran around the room making “scaring” arms and curating footprint exhibitions. The Sandro Caper, a monster suddenly endowed with a name, became the buzz of the classroom.

Sandro gained narrative velocity as larger subgroups of the twenty-one three-, four-, and five-year-old children in our multi-age class succumbed as provocateurs. Playing babies became “feeding monsters” and any drawn footprints “found” were attributed to Sandro itself. A self-perpetuating, site-specific aesthetic was developing; some Sandro footprints were formally distinctive, marked by a kind of spiral fingerprint even when Sebastián didn’t draw them. This familiar rhizomatic (Deleuze & Guattari, 1987) seepage of multiple, overlapping, and contradictory stories deep into the fabric of classroom social and intellectual life fits Corsaro’s (1992) idea of interpretive reproduction. Within this framework, he describes “development as productive-reproductive process of increasing density and a reorganization of knowledge that changes with children’s developing cognitive
and language abilities and with changes in their social worlds” (Corsaro & Eder, 1990, p. 200). He makes public and collaborative Piaget’s (1945) internal concepts of accommodation and assimilation to position children’s development as a publically negotiated process through which they produce and reproduce culture, knowledges, languages, and symbols as they amass kinder-cultural capital (Bourdieu, 1984). In my conjecture, this description of child development corresponds to Manovich’s (1995) definition of digital cinema. He explains,

We no longer think of the history of cinema as a linear march towards only one possible language, or as a progression towards more and more accurate verisimilitude. Rather, we have come to see its history as a succession of distinct and equally expressive languages, each with its own aesthetic variables, each new language closing off some of the possibilities of the previous one -- a cultural logic not dissimilar to Kuhn’s analysis of scientific paradigms.

Within this chapter, I use the Sandro narrative as a lens through which to discuss the educative and discursive properties of digital media as they intersect with emerging conceptions of children’s multi-modal development in overlapping symbolic languages as mapped by the process of pedagogical documentation. I am interested in how qualities unique to digital media allow it to both function as a “more capable peer” in a variation of Dyson’s (1993, 1997, 1999, 2003) neo-Vygotskian conception of how children learn to use language to make meaning. While Dyson’s work concerns children as writers, her conclusions are apt for an understanding of how children use graphic and visual language to make meaning. Paraphrasing Vyogtsky, Dyson explains that children grow into (i.e. produce and reproduce) the intellectual life that surrounds them. Educators working in preschools in Reggio Emilia, Italy, who document children’s use of the “visual” and “digital” “languages” (Reggio Children, 2004), describe Dyson’s structural view of language development. In this chapter, I propose parallels between the process of children’s development in writing and in visual languages that challenges still dominant ideas in art teaching practice that development is linear, individual, and internal—the residues of developmental stage theories of children’s art. In conclusion, by referencing our classroom blog (a visual and aural memory of our work), I position children’s development in visual symbolic language as non-linear, rhizomatic, collective, collaborative, and public. Throughout, I position pedagogical documentation as a decolonizing research methodology through which adults and children co-construct narratives, meanings, and representations. In conclusion, I call for further research that investigates how children’s making in digital languages contributes to new narratives of child development, early childhood art education, and young children’s media literacy.

1. Children’s names and images are used with permission from their families.

2. Other Sandro footprints were not necessarily formally similar to those first footprints. Nevertheless, the boys welcomed these footprints and the children who made them into their play. In this way, making a footprint was a “ticket” (Dyson, 1997) to play and to reproduce this site-specific aesthetic.


4. Pedagogical documentation, as conceived by educators in Reggio Emilia, is a complex process that involves documenting of children’s words and actions, continuous and dynamic interpretations of classroom situations, and installation of documentation for further dialogue. Documentation takes on the forms of a variety of media, including but not limited to photographs and transcriptions of children’s dialogues and increasingly, digital media including digital photograph, digital video, and scanned reproductions of children’s work in multiple media. The process is decolonizing because can be an approach to research with children.
I perceive no boundary between studio and historical research for both require the suspension of conditioned presumptions, definitions, and categories. The constancy of cultural mutation in response to previous experiences can only be understood by challenge and reinterpretation.

Intuition and disassociation are prerequisites for deconstruction, discover, and re-assimilation of meaning. We cannot escape the past or ever wholly reclaim it.

This miniature is an acheiropoietos, a self-manifested image, not made by human hands. A natural revelation, it appeared spontaneously on the ground, fully formed, awaiting to be unveiled by cleaning away visual noise. It arose out of my unconscious mind and the hidden accumulation from years of absorbing the history of art and visual culture.

Revelation, The Apocalyptic Vision of St. John of Patmos, narrates the rapture of the woman clothed in the sun with the moon at her feet, who gives birth to a child that is rescued from the dragon, and the triumph of the archangel Michael who consigns Satan for eternity to the abyss.
Vision of St. John of Patmos, Watercolor on wooden panel, 19 × 22.5 cm, 2009
I lived alone for four months in a small studio built into the side of a dune on the shore of the Gulf of California in Mexico. Every afternoon I swam lazily, suspended in the warm hyper-saline water peering through goggles. Every dawn and dusk I walked the beach looking at the shore birds and the array of dead, dying and discarded things brought in by the tide. As the days of solitude stacked up behind me, my eyes recalibrated to the stingrays hidden just under the sand, the tiny fish camouflaged against the underwater rocky reef, and the subtle markings that distinguish Sanderlings from Sandpipers as they ran by on invisible legs. When I sat on the beach motionless for long enough, the birds began to extend their bright yellow eye contact with me. The mutual recognition I imagined between us provided a refuge from my efforts to communicate in Spanish, a language proving to be harder to learn than I expected. My silent collusion with the animals allowed me to slip between and beyond language into a transitional space in which I could see their shapes in the patterns created by the incompatibility of oil and water.
Dr. Mikelle Omari Tunkara is a Professor of African and Diaspora Art History, Methods, and Theory in the School of Art, where she has taught since 1991. Funded by Fulbright-Hays, the Ford Foundation, National Endowment for the Arts, among other agencies, her past research and publications questioned global artistic-religious imbrications and hybridity, especially in the Yorùbá-based candomblés of Bahia, Brazil. She has also widely researched Yorùbá art, gender, and religion in Nigeria. In North America, her interest has centered on Oyo Tunji and neo-Yorùbá visual expression. She has lectured regionally, nationally, and internationally and is presently documenting the participation of European descendants in African arts and religion. Her current research is the arts and festivals of migrants from other African countries in contemporary Ghana, West Africa.

Dr. Omari earned her PhD and MA in African art history at UCLA with minors in Islamic and Native North American arts in 1984 and 1979. Her MFA in painting and printmaking was awarded in 1974, from Washington State University, Pullman. She was an Arizona Humanities Council Scholar from 1994–1997 and lectured throughout Arizona on African and African-American arts and societies. She received grants from Arizona Humanities Council in 1997 and numerous University of Arizona small grants. She served as a grant reviewer for the Social Science Research Council, American Council of Learned Societies, National Endowment for the Arts, and Ford Foundation. She also served on the Editorial Board—NKA Journal of Contemporary African Art from 1998–2004. Dr. Omari has been a Faculty Fellow Coordinator for the School of Art since 2007 and has been a Faculty Fellow since 1996.
Dr. Omari has published numerous articles, book chapters, and two books. Her most recent book, *Manipulating the Sacred—Yorùbá Art, Ritual, and Resistance in Brazilian Candomblé*, was first published by Wayne State University Press, Detroit, in October 2005 and has been very favorably reviewed. The second edition was printed in 2006, and was a finalist for the 2007 ACASA Arnold G. Rubin Outstanding Book Award (nominated for works by a single author published in 2004-2006). The project *Manipulating the Sacred* considered contemporary African-Brazilian ritual art objects and their creators, within the socio-political history of Yorùbá and other African-derived religious frames. Her main focal point was how practitioners of these traditions manipulated the “sacred” to encode in life, creative acts, and rituals, critical epistemologies, values, and past events. Of concern, as well, was how these practitioners situated and maneuvered themselves in relation to the Portuguese-Brazilian socio-political hegemony. Her monograph *From the Inside to The Outside: The Art and Ritual of Bahian Candomblé*, University of California Regents, 1984, remains a classic pioneer.
Barbara Penn uses literary, poetic, and everyday sources in her paintings, drawings, and combined media installations to consider personal and socio/political themes. Exhibition cities include—Phoenix, San Francisco, Chicago, New York, Miami, and Berlin, together with various venues in Poland, Canada, Belgium, and Sweden. Penn received her MFA at the University of California, Berkeley, joined the faculty in 1991, and teaches courses in painting, drawing and combined media.

Life’s journeys are often “written” at birth or in childhood. At a young age, I recognized my brother’s inventive, artistic spirit, which preserved a strong bond between us. In this painting, the child’s silhouette is from an image I once made of him. Other images (on the left) were generated from my brother’s childhood art that I saved over the years. The clover that adorned the paper hat he wore once in a school play now stands as a symbol of “pilgrimage”.

The meaning in undertaking a pilgrimage or journey—to literally or figuratively ‘go far afield’, presents itself in this work. One either “signs on” or “signs on and learns from” each life circumstance. The considerable distance traveled can be physical, psychological, or both.

In concrete terms, humanity never seems to be fully finished “doing battle”. Be it drug war, war on terror, imperial war on nations, art wars or other internal wars, we sign on to life’s circumstance, consciously or not. Collectively and/or habitually, we may agree to these trials as acceptable and essentially, non-terminating processes—or we may gain a fresh perspective at a certain moment of the journey, and identify a new approach.
...And so proceed ad infinitum, Acrylic paint on Pellon, 112" × 140"
Andrew Polk's prints, paintings, drawings, and video works have been exhibited throughout the United States, and in such other countries as England, Wales, Ireland, India, Bulgaria, New Zealand, Australia, and China. Polk has served on the faculty of the School of Art since 1984 where he holds the title of Professor of Art. Together with his wife, Kathryn, he is co-owner of Lvis Press.

From a distance,
From far away,
Things are less personal,
One can look the other way.

Using a satellite photograph of Manhattan taken on September 12, 2001, this lithograph explores the “distant perspective”. It is the first of a group of works depicting major surprise attacks against the United States.

Does looking at an event like the 2001 World Trade Center attack or the 1941 bombing of Pearl Harbor from a distant perspective make it more or less clear? More or less relevant? Or more or less important?

Unlike other countries, ours has not suffered many foreign strikes at home. On those occasions when it has happened, we have been taken by total surprise. This is even when there were various warnings that should have been seen. We citizens of the United States too often insulate ourselves from the rest of the world and don’t know how to relate to the kinds of horrible events that are common elsewhere. Perhaps, if more of us could learn to better interpret things seen from the perspectives of time or space, we might become better at securing and promoting peace.

From a distance,
From far away,
Things are less personal,
One can see the better way.
From A Distance #1, 20" × 28", Lithograph, 2009
Alfred J. Quiroz

biographical


 Accepted at the San Francisco Art Institute in 1968. Mentor Peter Saul. Early graduation in 1971. BFA Painting.


1979 moved to Tucson and established current studio. Accepted into the MFA program at the University of Arizona in 1982, MFA in 1984, mentor Robert Colescott.


1988 received the Arizona Arts Award. Hired as Assistant Professor at the University of Arizona in 1989. His “Medal of Honor Series” toured nationally.


1993 promoted to Associate Professor and appointed to the Board of the Western States Art Federation. Completed a commissioned mural for the inauguration of San Francisco Center for the Arts 1993. Began his “Presidential Series in 1994 to the present.

Invited to work with mural groups in Oaxaca and Chiapas Mexico (1995-96). He initiated the exchange program with the Academy of Art and Design in Bratislava, Slovakia in 1998.

Promoted to Full Professor in 1998. 1999 participated in an art exchange program in Beijing, China.

2001-2003 elected to CAA Nominating Committee.

In 2003, awarded a Fulbright Fellowship to conduct a mural project in Nogales, Sonora, Mexico. Initiated the art component of the Orvieto Program in Italy, 2004. Awarded an Artists Project grant for a collaboration project with two artists from Mexico to install his large-scale “Milagro” pieces on the Border wall from the Arizona Commission on the Arts (2004-present).

2006 coordinated a large student mural project for the Phoenix Mars Mission. 2007 awarded the LULAC Latino Artist Lifetime Achievement Award. Faculty Fellow since 2007.

2009, his “Invisible Wall” a 12’ X 60’ photographic project was installed on the Border wall in Nogales, Sonora, funded by Mexico.

ArTisT sTATe menT

The work itself is of a socio-political nature that involves extensive research. I select historical subjects that have direct relevance to contemporary issues, especially the abuses of power. I find that truth in history makes for a far better narrative than does anything fictional. Reading inspires my concepts and my aim is to engage the viewer with the utilization of satirical humor, vivid color usually on large tableau formats.
FDR, Presidential Series, Oil on Panel, 108" × 144", 2008
biography

Carrie Seid is originally from Chicago and 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 Flowing 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 human emotions and sensations 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 solidify and objectify ephemeral qualities of light.

The tension between geometric and biomorphic forms in my work allows me to explore the tension between order and chaos, constancy and change.

The pieces are constructed using a hardwood base, cut and formed sheet metals (copper, brass and aluminum), and silk. The metal forms an understructure, which 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.

“The physical description reduces their ephemeral qualities unjustly, failing to re-create the diaphanous veils of melting color, fusing from one space to the next. A simultaneity of resilience and vulnerability is created through the metal and membranes, like scars emerging from the interior of a cloud…”

Painting and sculpture are too categorically limited for the emotional states of being that Seid so elegantly conjures up. Smoke and shadow, dissipation and loss, energy and anatomy- these physical references bring us closer to the ineffable life forces at the core of these mysterious assemblages.”

-Gerry Craig, Sculpture Magazine July/August 2000
Gary Setzer is an interdisciplinary artist who was born and raised in Ohio. His performances, installations and videos have been exhibited and screened nationally including, New York, Chicago and Los Angeles among others. In 2008, Setzer’s performance work, Simultaneous Repellents (Repressed Sentient, Oppressed Séance), debuted in London at the Slade School of Fine Art. In 2006 he received the Ohio Arts Council Excellence Award and in 2009 was honored with a fellowship from the Institute for Integrative Teaching. Always interested in blurring the disciplines, Setzer is also an active experimental musician. He currently lives and works in Tucson where he is an Assistant Professor of Art and Division Chair of the First Year Experience at the School of Art.

Production is not necessarily progress. We talk for hours on end and we say nothing, yet if our mimicry is worked at hard enough it aspires to fumble through some semblance of brilliance. In this installation, the viewer is immersed within the horizon of a yellow field. A framework of exposed timber is filled with a cacophonous pile of whitewashed signs that spew out of the structure’s mouth assembling into a meandering river of signs. Its trajectory pressures the apparently semi-permeable membrane of the yellow horizon, which results in a cyst. A video situated above this swollen lump displays saturated hues sweeping through the color spectrum, slowly gradating around the color wheel. In this work, “creative” production gives rise to questions of mimicry, authenticity and self-initiated tire spinning. Roland Barthes differentiates a split between “works” and “texts”—and here, a superfluous quantity of work is going through the motions, reaching and stretching to become text. My current and previous works diagram the politics of experience, treating epistemological function as location. Fascinated with the clumsy hermeneutic dance at hand in the face of phenomena, I respect the voices of logic and the flights of alchemy as equitable harmonies at the heart of creative research.
The Shift From Green And The Quiescence Of The Swallowing Ground, Mixed-media video installation, 2008
Maurice J. Sevigny is a digital and mixed media artist. He recently completed an eighteen-year term as the dean of the University of Arizona College of Fine Arts and holds advanced degrees from the Massachusetts College of Art and The Ohio State University. He completed post-doctoral residencies at Harvard University and has completed repeated painting residencies in France, Greece, and Italy. Sevigny has taught art and administered visual arts programs at Western Kentucky University, Bowling Green University, The University of Texas at Austin and The Roehampton Institute, London. He is one of several artists who work at the Arts District Partnership Studios on 7th Avenue in downtown Tucson. Images of his work can be viewed at www.artbymaurice.com.

My current body of work has grown out of world travel and experimentation with digital images that are generated with digital software enhancement and manipulation programs. These first generation images are printed with archival inks on watercolor papers and serve as under paintings for enhancements with traditional artistic media. These second generation images are often scanned once again, digitally manipulated, layered electronically and reworked in the traditional studio with a variety of mixed media applications. The end results are one-of-a-kind digital mixed media paintings.
Summertime Vineyard, Mixed-media painting, 26" × 26"
Martina Shenal is an Assistant Professor of Art teaching in the Photography division. She earned her MFA from Arizona State University and a BFA from The Ohio State University. Prior to relocating to Tucson, Shenal was an Assistant Professor of Art at the Memphis College of Art from 1998–2004. Since 2005, she has also served as the assistant director of the School of Art.

For her professional work Shenal has received numerous grants and fellowships including two Professional Development Grants from the Arizona Commission on the Arts; a Visual Art Fellowship from the Tennessee Arts Commission, a Western States Art Federation / National Endowment for the Arts Regional Fellowship for Visual Artists in New Genres, and a Contemporary Forum Artist's Materials Grant from the Phoenix Art Museum. Solo and two-person exhibitions of her work have been held at the UC Berkeley Extension Gallery, San Francisco, CA; Phoenix Center for Contemporary Art, Phoenix, AZ; Second Floor Contemporary, Memphis, TN; Tower Fine Art Gallery SUNY-Brockport, NY; and the Scottsdale Museum of Contemporary Art, Scottsdale, AZ. Her work is included in the permanent collections of the New Mexico State University Art Museum, Scottsdale Museum of Contemporary Art, and the Center for Creative Photography, among others.

This recent series focuses on the constructed narrative, borrowing freely from both literary and cinematic structures. With the persistent expectation of a beginning (introduction), middle (plot development) and end (resolution), these works function as a loop, cycling the viewer back through each in a search for coherence. The resulting diptychs and triptychs comment on ideas of displacement, inherent in the very nature of still photography—and its practitioners long history of documenting place.
Displaced Topographies, Archival inkjet print, 14" × 41", 2009
My current research interests lie in the area of Asian visual culture, East Asian folk arts, and ethnic minority culture. As a Korean native and U.S. resident, I have used my personal experience in these two cultures to explore these areas theoretically and practically for art and visual culture education.

My current focus on Asian visual culture is an emerging research area that continues to garner much scholarly attention in this era of globalization and international trade. My research examines Asian historical objects and visual images, as well as cultural practices that are ubiquitous in any neighborhood and community in North America, studying their presence and meanings in various North American diasporic settings. My main research sites have been Asian markets, restaurants, culture centers, and houses where I have observed rich cultural objects and traditions acquired and adopted by Asian immigrants. My ultimate goal is to help art teachers and students see the value of these unnoticed and unattended art forms and cultural objects that exist in their community. I also explore ways to appreciate and teach Asian art and visual culture as an important aspect of art curriculum content.

Another expertise of mine is Korean folk arts and performance arts. My most recent research examined Korean folk painting, called Minhwa, and focused on its formalistic and contextual aspects as well as its relationship to native religions. I am working on developing how to introduce this art form in PK-12 schools in the U.S. A. I also explored Korean mask dance drama as an interdisciplinary multicultural study in theory and practice. I am interested in how arts educators can understand this multicultural art form and embrace it as an ethnic art form in any community setting.

Additionally, I am very interested in introducing new digital technologies in art instruction, helping teachers and students see the potential of technology as an educational tool. Avatars, blogs, wikis, flickers, and facebooks are a few examples art teachers and students can use in art production, research, and communication. In this regard, I am trying to address educational intersections related to what teachers and students do outside of school and what they teach and learn in school. I am looking for ways to address how students use these digital technologies and how art teachers can connect their experience to what the students learn in school. In this area, I hope to provide some insights and suggestions for the art education curriculum developer and individual practitioners.
“Introducing the study of ethnic and minority cultural practices in the art classroom would benefit students in this era of globalization, mass migrations, and international trade and travel. Considering that the world is getting smaller and future workplaces will become points of international exchange, art teachers can help students study diverse migrant cultures in preparation for engaging migrants as global citizens. Art teachers can take advantage of the fact that diverse ethnic cultural groups and their accompanying visual and material cultures are accessible in communities throughout the US. From being involved in directly studying those localized ethnic cultures, that is, learning by exposure to real settings and people in their neighborhood, students have deeper and richer opportunities to learn about others’ belief systems or values beyond the superficial description in textbooks or videos.”


“We sometimes encounter examples of performance art from the Eastern Asian world in school or community settings, and whereas we can certainly appreciate its basic aesthetic qualities as an audience, we usually do not have the opportunity to engage in such an art form ourselves due either to a lack of resources or to the language barrier. How can we as art educators overcome these material and cultural barriers? How can we teach a performance art from East Asia to our students in the Western world in a manner that will help them appreciate and learn something about Asian art and culture? This article describes an inter-disciplinary multicultural performance art project, “ArtsConnection: Korean Mask Dance Drama” (KMDD), which records the successes and challenges faced in teaching this form of performance art to students of non-Asian ethnic backgrounds.”


“In the pre-20th century Korean society, Minhwa’s affordability and symbolism contributed to its popularity among the common people. Affordability allowed common people to decorate their houses, making it the most familiar art form for them. The symbolism, in conjunction with religious beliefs from Buddhism, Taoism, Confucianism, and Shamanism, helped them express their social aspirations, scare off evil spirits, and share dreams and hopes for a good life. In addition, the simplicity and familiarity of the subjects depicted in Minhwa motivated ordinary people to appreciate and share this popular art form, in contrast to the high aesthetic taste of nobility.”

Raised on a secluded ranch in rural central Idaho, Cerese Vaden’s early life was an anachronism. Butter churning, making bread, gathering eggs and feeding bum lambs were among her regular chores.

Avid reading and family trips across the country allowed her to recognize the microcosm in which she was reared, but not until post graduate school did she learn to truly appreciate that microcosm.

Jobs in house painting, cake decorating, floral designing, greenhouse gardening and advertising supported her educational and artistic pursuits. Her longest lasting job, as an associate professor of art at the University of Arizona, came shortly after pursuing an MFA in studio art.

She misses the butter churning... and even the bum lambs.
Summer Fires, Intaglio, 16" × 20", 2008
Stacie G. Widdifield

biography


Widdifield teaches a range of courses in the School of Art, from lower level General Education courses to Graduate Seminars in Art History; these include a survey of Latin American art, as well as upper division/graduate courses on Colonial and Modern Mexico. She is also an affiliated faculty member of the Latin American Studies Program at the University of Arizona.
There is a growing array of research on the emergence of the discipline of medicine in nineteenth-century Mexico and the ways in which it installs itself as an arbiter of the normative on behalf of the state. This is especially apparent in the curriculum and administration of the National School of Medicine in Mexico City as well as government initiatives for public health and hygiene manifested in officially sponsored architectural and urban planning projects. The relationship of the visual arts to medicine in this context—particularly in painting and sculpture—is emerging as a crucial point of intersection. Research on the depiction of nineteenth-century Mexican landscape painting proposes that its nineteenth-century descriptive language articulated a pictorial geography of health, that in turn, became incorporated into a medicalized vision of the nation itself in publications of the period. Other research points to the compelling implications of the representation of illness in nineteenth-century Mexican painting, especially portraits of women, and the depiction of what might be termed the aesthetics of illness.

Building on this foundation, I propose to contribute a case study of the relationship between art and medicine by examining the practices of the Mexican pathologist, Dr. Rafael Lucio (1819-1886). Lucio was a founding member of the National School of Medicine, the National Academy of Medicine and as well as a member of the Sociedad Filosófica de Medicina (all in Mexico City). Moreover, he was well known in his own day as a major art collector and patron of the National Academy of Fine Arts (previously known as the Academy of San Carlos) also in Mexico City. We may count Lucio among the emerging and increasingly powerful professional and entrepreneurial classes in nineteenth-century Mexico for whom public demonstration of their knowledge, skills, and acquisitions was crucial. Lucio’s biography spans a period in which the Mexican state consolidated its power and counted on ever-stronger relations with, and oversight of, these groups. Lucio practiced his profession and acquired a cultivated and intellectual public reputation at a time when the Mexican government considered medicine and art to be of great significance to the enterprise of modernization in the late nineteenth century, especially during the centralist administration of Porfirio Díaz (1876–1880; 1880–1911).
Karen Zimmermann

biog r Aphy

Karen Zimmermann’s recent work shifts back and forth from digital media to more tactile encaustic medium as a means to juxtapose typography, found, and photographic images. She is interested in examining the relationship between language, space and forms. In particular, she is intrigued with the juxtaposition of natural and manufactured signs within the environments. She is also interested in the exploring issues in public and private spaces. Her writing delves into issues of design pedagogy from research and experience. Zimmermann teaches design at the School of Art. Previously, she taught at the University of Hawaii and Virginia Commonwealth University. She has received many 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.
They said the bus would be there, encaustic, 12" × 12", 2009
philip zimmermann

biography

Philip Zimmermann teaches book arts, animation, and illustration at the School of Art. Zimmermann received a BFA in printmaking from Cornell University and an MFA in photography from SUNY Buffalo/Visual Studies Workshop. He has taught previously at State University of New York at Purchase and has received many awards and grants including an Individual Fellowship from the National Endowment for the Arts, two New York Foundation for the Arts Fellowships and a Lily Auchincloss Foundation fellowship, among other honors.

statement

This photographic triptych-and-book installation, entitled Shelter, came out of an exploration of my experience of losing faith and questioning its opposite: finding religion. This came out of watching my dying father, who was never religious as I was growing up, become increasingly interested in faith and salvation as he became sicker from heart disease and cancer. I saw the desert with its unfriendly flora and harsh environment as a metaphor for most people’s difficult world towards the end of their lives. In this work roadside shelters and gospel ministries were used as signifiers of ways people look to relieve the stark prospects of what follows death.
Shelter, photographic triptych and hand bound archival-inkjet book on cast-iron pedestal, 2006–09
The University of Arizona
School of Art
Faculty Exhibition
September 24 – November 8, 2009