



2013 University of Arizona
School of Art
Faculty Exhibition

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Sama Alshaibi

The Tethered

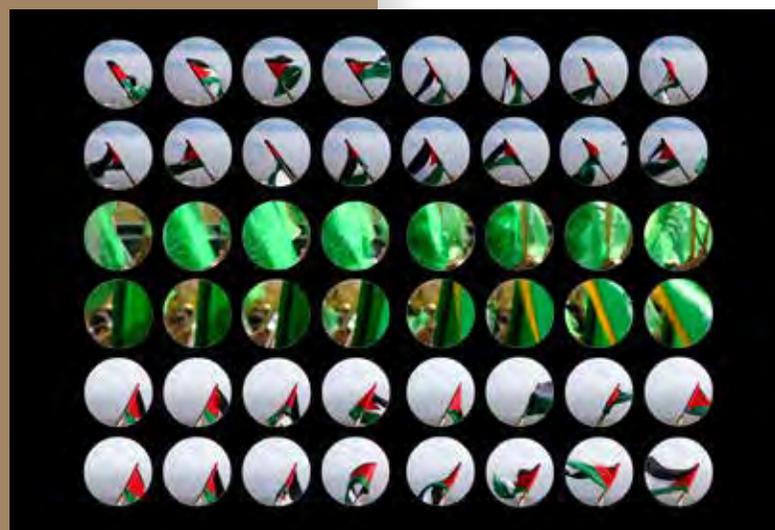
Video Art

HD and SD Video production

8 minutes 42 seconds

2012

The Tethered is visually realized within 48 circles, a nod to the context of the birth of Israel in the year of 1948. The archived moments of historical strife and personal struggle are set on a stage of repetition, time, and juxtaposition. Through 12 years of personal video documentation, Alshaibi's project extracts the connected yet contentious history from the familiar and often crude depiction of the ongoing Palestinian-Israeli conflict. *The Tethered* re-examines the struggles of the ordinary and extraordinary daily life of Palestinians living in the Occupied Territories, as well as the occupying forces who are contentiously engaged in the fight for power and control. Through slow and repeated actions of mediated moments, and a focus on details lost in the normalized hum of the mainstream media, *The Tethered* sets *the cause* on an unfamiliar stage and through an unusual lens. By doing so, Alshaibi's video demands a humanistic reconsideration of the ignored, unexceptional, and often marginalized mediated plight of the Palestinian-Israeli conflict.



Jackson Boelts

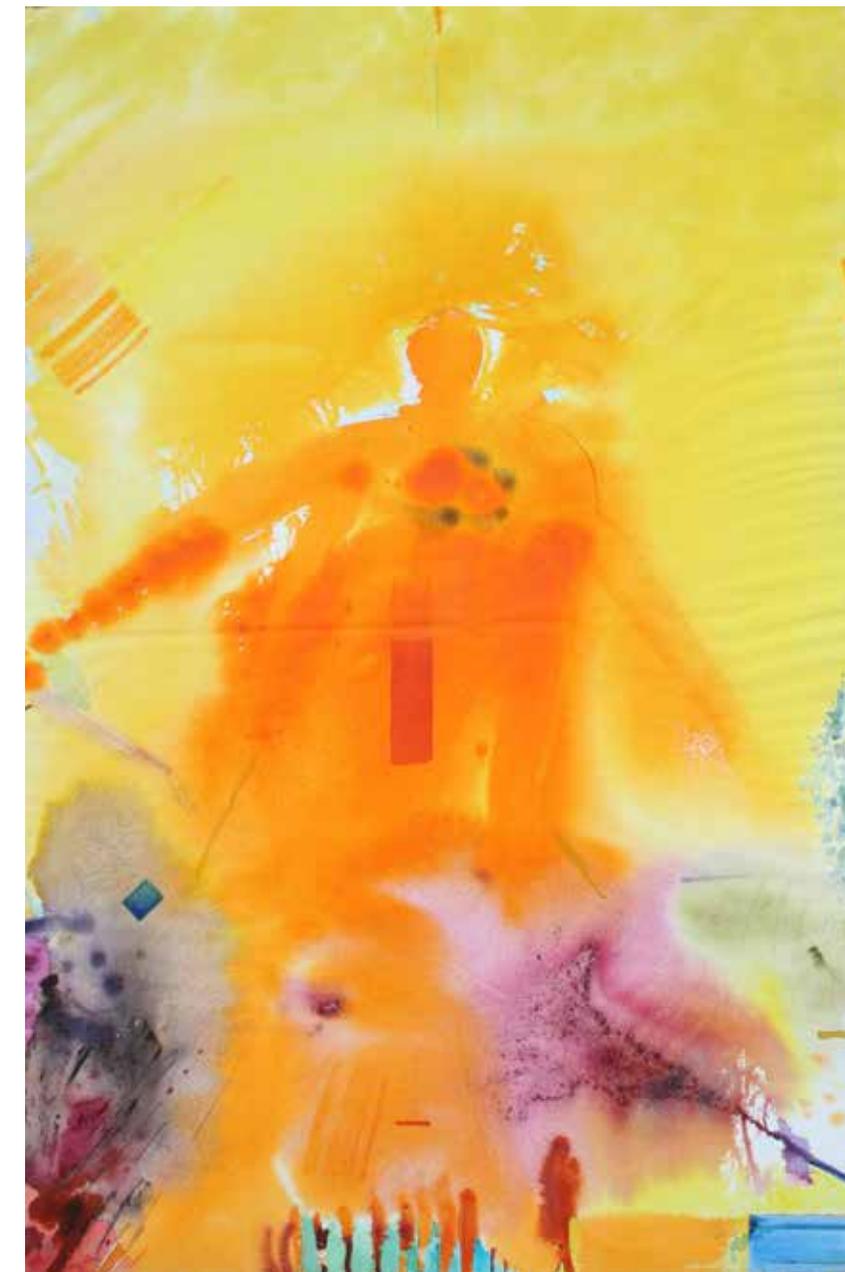
Human Disconnect: Blue Wanderer

Watercolor on Paper
30" x 45"
2013

Human Disconnect: Orange Dissipation

Watercolor on Paper
30" x 44½"
2013

Human Disconnect is a series of large watercolor paintings that examines our human disconnection with our planet. We are a unique species able to combat our environment, fight most diseases that have ravaged our predecessors, and built shelters and transportation that would have amazed our ancestors. In our continued need for fossil fuels, an ever expanding appetite for land, fresh water, and material wants we have forgotten to appreciate the very most important thing that we need to exist as a species—the earth.



Carlton Bradford

Quartet

Ebony, Curly maple, and Spruce
48" x 40" x 4 ¾"
2013

During the past year two years, I have been working strictly with the materials that are used to make fine stringed instruments. My thought was to limit myself to these materials and make something other than a musical instrument. Common objects that we use in the course of our lives, such as musical instruments and tools, inspire me. The result is a series of new works that I have titled *Refinished Symphony*. For this year's exhibition, I have chosen the sculpture, *Quartet*. The piece is a shipping pallet, though perhaps one of the most expensive pallets ever made! Contained in the pallet is enough ebony, curly maple, and spruce to make up a string quartet. Choosing these particular materials to work with enables me to see the result of re-contextualizing this strictly utilitarian object.



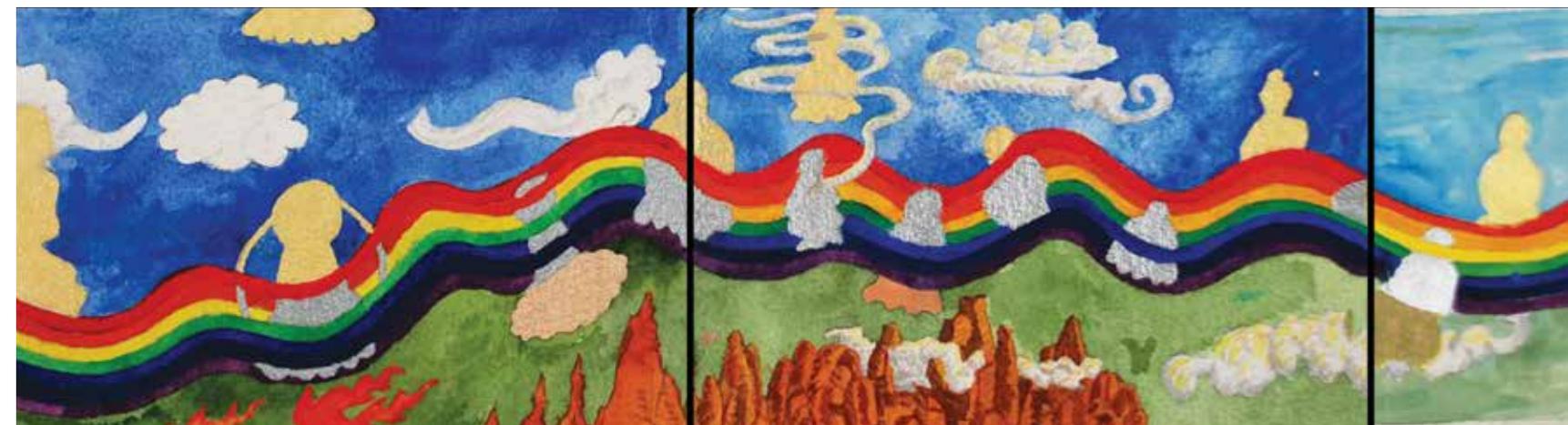
Aurore Chabot

Parallel Hues Meander

8" x 96" x 1/2"

Graphite, Gouache, Watercolor & Acrylic
paint, and Inks on 100% Rag Watercolor and
Drawing Papers
2013

I've taken the Tibetan seven-hued rainbow for a flow across postcard-sized paper tiles, miniature flying carpets laden with fire, peaks, clouds, bones, floods, and fleeting voids—the detritus of past dreams nakedly recalled. The parallel rows sinuate like undulating rope throws or electric cables loosened in a microburst as silhouettes weave up and down through the colored lines. Eventually clay may join or replace paper, but for now I ruminate on iconography through color and form derived from Tibetan Buddhist thangkas paintings. *Parallel Hues Meander* is part of an ongoing series that began with smaller works on paper.

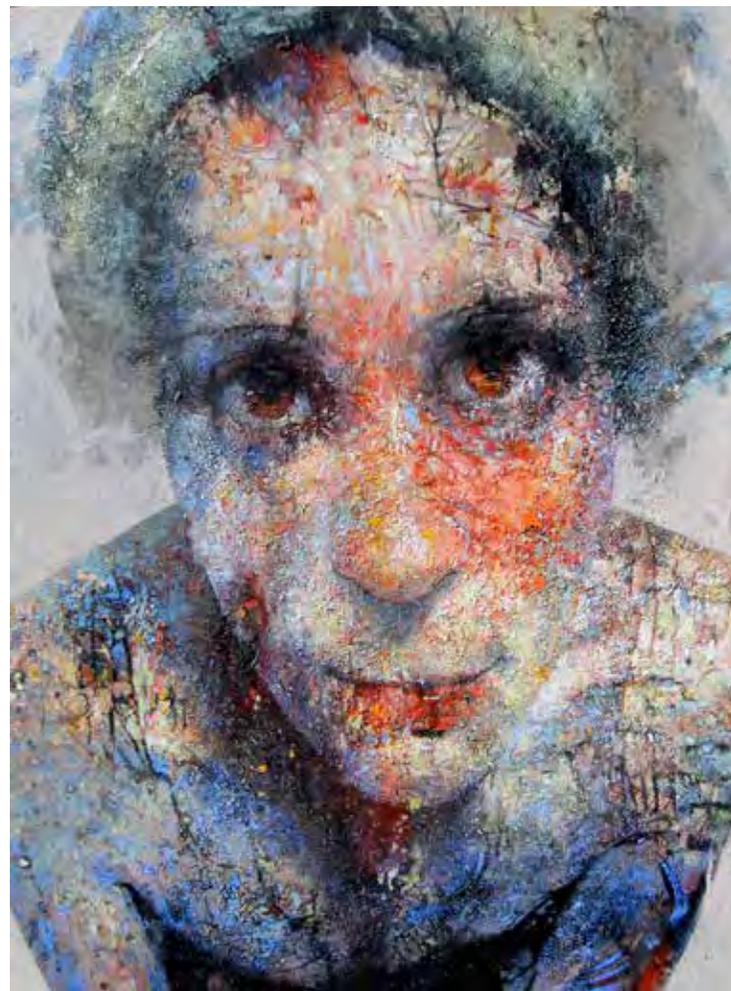


David Christiana

These portraits are collaborative dances, rituals of sorts, celebrating piles of elements and the series of miraculous events that have “quickened” into breath, heartbeats, and all that good stuff —and then, lamenting the fact that, inevitably, they won’t.

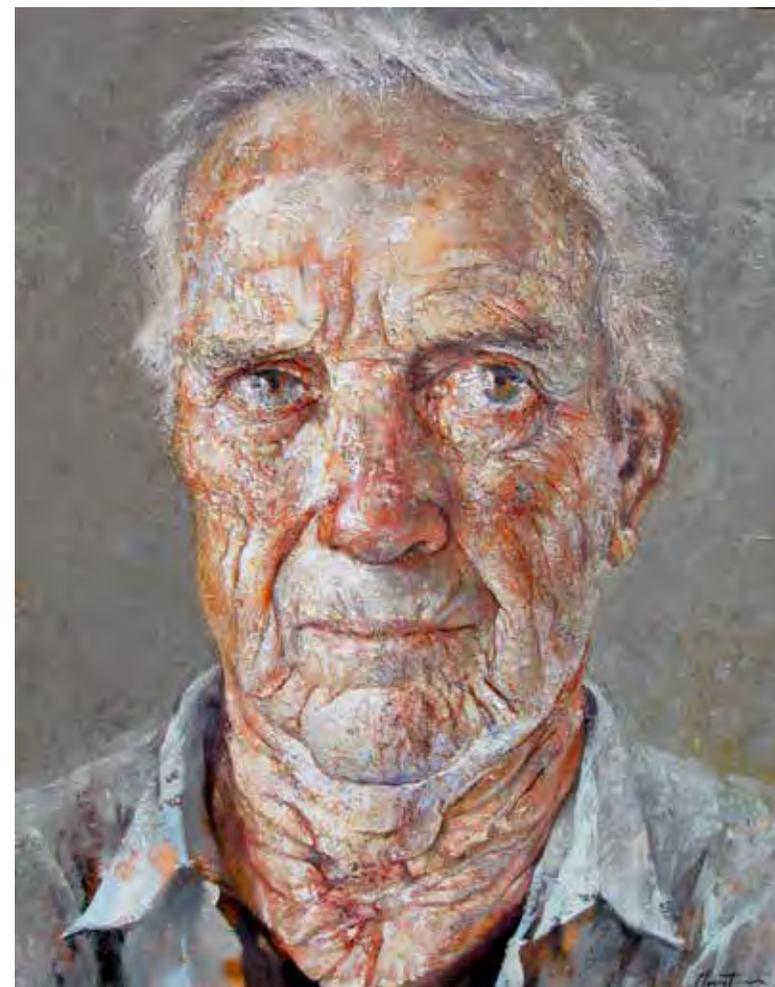
Kristie

Oil on Canvas
60" x 44"
2013



Frank

Oil on Canvas
20" x 16"
2013



James A. Cook

Video still: *Standing Where One Must*
(Video): A Thing is Wonderful Simply, When Its
Cause is Hidden Simply
5 episodes totalling 18 minutes
2013

Video still: *To Complete a Dwelling*
(Video): A Thing is Wonderful Simply, When Its
Cause is Hidden Simply
5 episodes totalling 18 minutes
2013



This work consists of three narratives where the imagined qualities of the sanctified and miraculous are taken down from the pinnacle of the Western canon of art and are recast within the ordinary and unselfconscious life (lives) of a woman. These three vignettes are juxtaposed with other brief views of mundane human actions and their potential for the evocation of wonderment.



Elizabeth Garber

Rabbits have a particularly rich folkloric, mythological, and associative history. Carrots, Lewis Carroll, propagation, Peter Rabbit and Peter Cottontail, Oswald the Lucky Rabbit, Nicholas Bourriaud, Jefferson Airplane, decoys, Hazel, fertility, Jeff Koons, Br'er Rabbit, Bunnacula, Bionic Bunny, Bugs Bunny, gardens, tricksters, Babbitty Rabbitty, Pupu Tupuna, Roger Rabbit, Jimmy Stewart and Harvey, and so on.

Orange Pookas involves viewers as an integral part of the installation as they are invited to have their photograph taken with an orange-eared, ceramic rabbit. Art may be thought of as a precious object, but it is most interesting when it relates to our lives in some way, gets us to think about things differently, or stimulates new ideas. It is most relevant when it brings people to new experiences, to participate, to reflect, to interact and discuss. The question is not “what is art?” but “what can art do?” Art may not act as a silver bullet for social change, but it can give us moments of possible alternatives to the quotidian.



Orange Pookas

Ceramic rabbit, Plexiglas, Steel cable,
Camera, Tripod, Printer, Pedestal, Stool,
Clothespins
120" x 84"
2013

Lawrence Gipe

Occupy Frankfurt
Pencil on Paper
25" x 40"
2011-2012

In this drawing, I used the photograph of a friend and colleague who wishes to remain anonymous. He was documenting the Occupy movement and caught an image of a riot police officer turning towards his lens. She has a pensive, almost fearful look and I was enthralled by this vulnerability in contrast with the actual authority she possessed.

I like the idea of using another person's photograph—I'm interested in the distance that provides from the content. The slow process of turning it into a drawing allowed me to gain a strange sort of intimacy with the image and the characters in it.



Brooke Grucella

My work focuses on how various forms of collective culture shape issues of sex, gender, politics, depression, fear, anger, love, loss, and social strata. My own personal experiences, and those of the people who immediately surround me, influence the content of the images. This work considers what develops when romantic, platonic, familial and social influences translate into various forms of recollection. Often, I think of my work as an advertisements, distilling memory into a mutation of commercialism. Figural, textual, and decorative aesthetics are essential in the presentation of each piece.

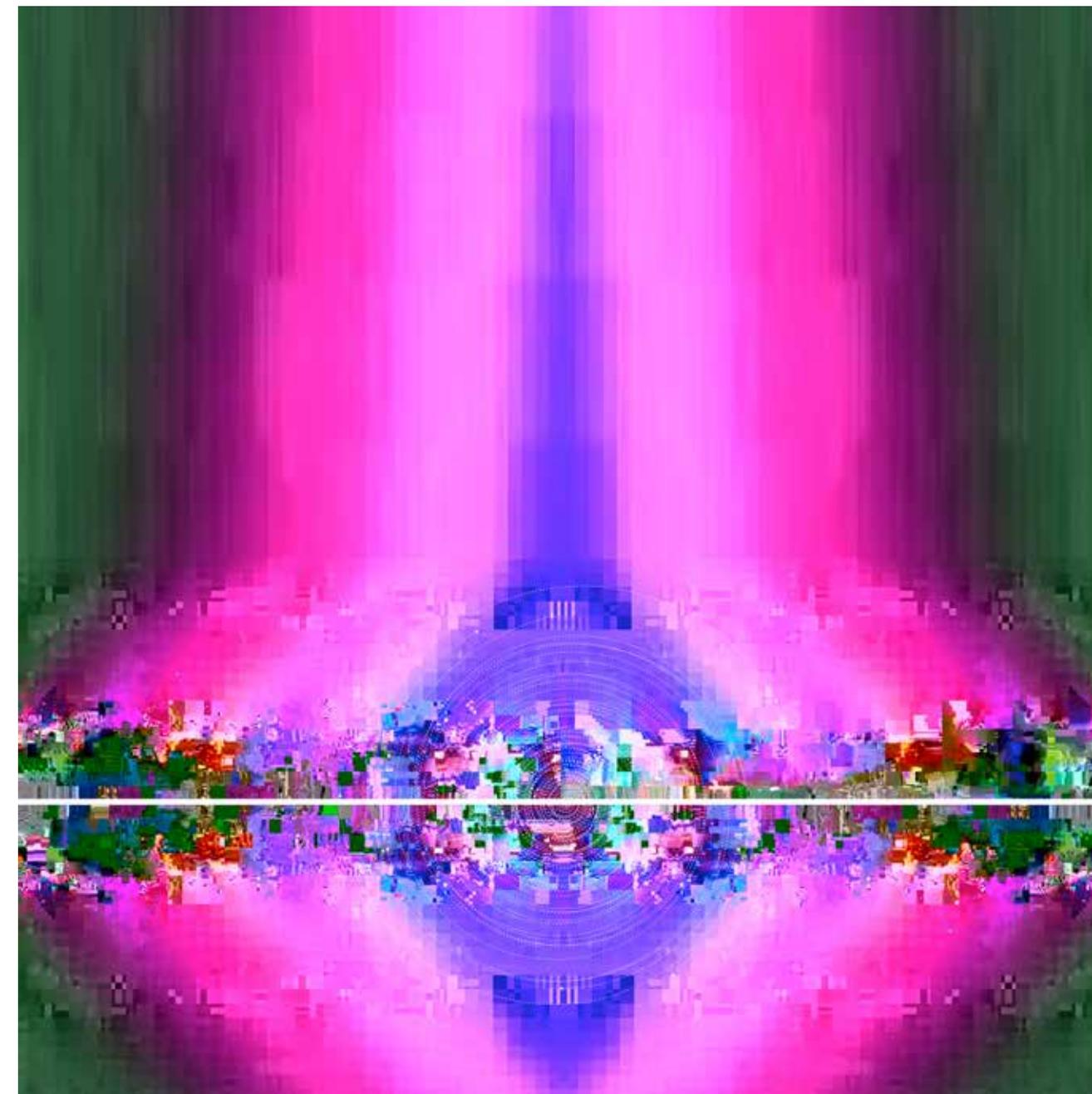


In Your Eyes
Pen and Ink on Seamless
Backdrop Paper
67" x 52"
2011

Kelly Leslie

The digital image in its many manifestations, from weather radar to magnetic resonance imaging (MRI), arranges color pixels in ways that document that which is always in flux. This series of prints utilize two or more screen captures of digital interference taken seconds apart. What appears like a symmetrical whole created from repeated imagery is actually created from images containing subtle differences that have occurred over time. The overlay of diagrammatic lines of force suggest an attempt to understand the process of and reason for the necessity of transformation.

Touchdown
Archival pigment print
22" x 22"
2013



Joseph Labate

#1048 (from Night Vision)
Pigment Ink on Cotton Rag Paper
13" x 16 ½"
2012

Surveillance has become part of who we are and how and where we live. We're all aware that when in public, there's a good chance a camera is watching us. The security cam at the ATM or bank, the traffic cam, the webcam, the satellite cam—all with their lenses looking and recording. And we have cameras that can see us at night.

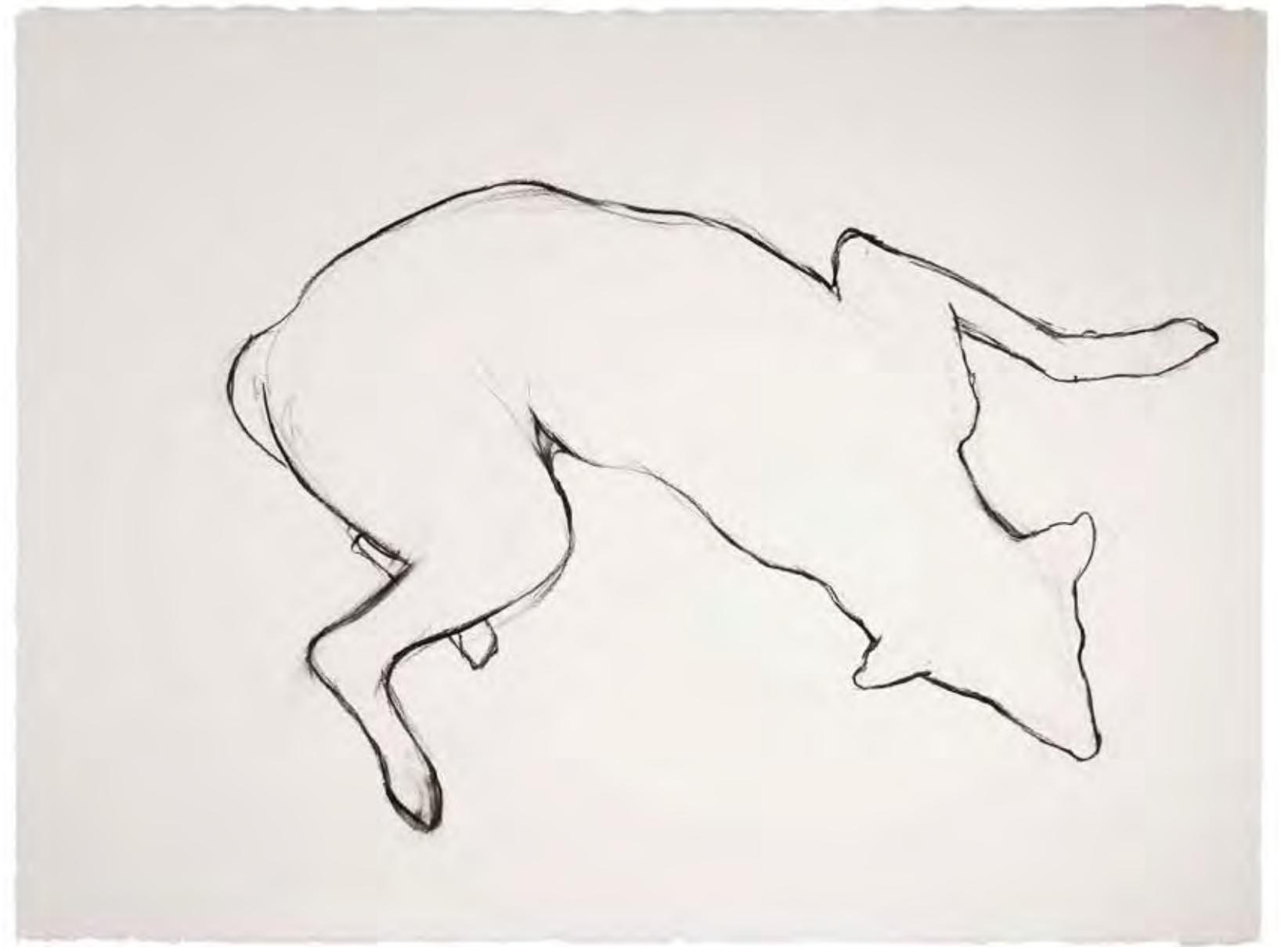


Ellen McMahon

Animal, No.1
Charcoal on Rives BFK
22¼" x 29½"
2013

"If the truth about the world exists, it's bound to be nonhuman."

Joseph Brodsky, *On Grief and Reason*: quoted by John Grey in *Straw Dogs: Thoughts on Humans and Animals*, London: Granta Books, 2002.



Rebecca Najdowski

Untitled (love song)

Video still, Digital video
5 minutes 40 seconds
2011

Wander

Video still, Digital video
2 minutes 34 seconds
2012

Through video I am investigating disruptions of logic and time, and the possibility of transformation. I have long been intrigued with the notion of the desert representing a particularly liminal space as it is one of either nothingness or inherent possibility.

Considering the implied polarities of the desert and the rainforest, I set out to find the desert within the rainforest; the resulting video piece is *Untitled (love song)*. On a journey along the Amazon River I recorded the landscape drifting by as love songs played from the boat's sound system. I spliced and reconstructed the English and Portuguese lyrics and rhythms, creating my musical dedication.

Echoing the notion of time as a passage through space, in the video *Wander*, I was interested in playing with time as it also relates to the mediums of photography and video. During a road trip through the American West, I photographed various objects that I encountered on dusty roads and highway rest stops with an instamatic camera, recording the photographic images slowly appearing. *Wander* is a grid of moments depicting time in analogue, teasing out a sense of photographic duration, which had become unfamiliar to me.



Barbara Penn

My visual art has long been influenced by media portrayals of culture. *Weapons of House and Senate* depicts the American public's disillusionment, with bipartisan skirmishing in our nation's Capital.

A statistical tally of yes-no votes on faux wood surrounds the idyllic Lincoln log cabin, symbolic of statesmanship from a bygone era. The border of the piece shows how whenever the Democrats vote YES, the Republicans vote NO and vice versa. Carefully sewn hanging threads represent the tension and dividing lines between political parties, as well as a torn and disheartened public.

The shooting of 20 first-graders at Sandy Hook Elementary School in Newtown, Connecticut on December 14, 2012, prompted the piece. This tragic event raised hope that our legislators could find compromise for sensible gun control. After painful consideration of presidential task force recommendations and repeated attempts to agree on a multitude of approaches including assault weapons ban, limitation of high-capacity ammo magazines, universal and/or tougher background checks, our Congress came to an impasse.

This painting represents inaction in the face of unspeakable national tragedy and a nation whose public voice is silenced.



Weapons of House and Senate
Acrylic paint, Thread, Digital transfers
on Paper and Pellon, Wood panel
19" x 12" x 2"
2013

Sheila Pitt

ALL FOURS
Intaglio print
16" x 24"
2013

After a catastrophic accident in 2008 that left me a quadriplegic, I thought I would never make art again. With limited use of my left hand, there was no way to cut wood—the print medium I had done most of my life. Using a Wacom tablet, my computer, and Photoshop, I am able to draw again in a new way. My studio assistant manipulates Photoshop for me; I do all the drawing and image-making. My assistant then processes the image. My prints since the accident are a visual diary that documents my slow but steady recovery.



Andrew Polk

Omen of the Eagles
Acrylic and Inkjet on Vinyl
60" x 84"
2010

A few years ago, I found that working with aerial photographs was like looking at things from the heavens, both, literally and metaphorically. From a distance, things are much different. The farther away one gets, the less personal things become, and the easier it becomes to appreciate what might not be apparent otherwise.

Omen of the Eagles is from a series of paintings focusing on a city as seen from the distant perspective. I wanted to re-contextualize the way one might look at the city: its design, as well as its history, industry, and climate. The strategy was to combine aerial views of the city's roads, bridges, buildings, waterways, and neighborhoods with expressionistic painting techniques.

As with any city, it is interesting to note how much of this city's past and present are inextricably connected to the land: who owns it, how it came to be owned, what is on and under it, and how it has been shaped over time. The view depicted here is not purely geographic. It is also about the poetry of the land, the sounds of the elements, the drama of the history, the challenges of the inhabitants, and, of course, what is inspired in the viewer's imagination.



Alfred J. Quiroz

The Great Chicano Artist (after Courbet)

Oil on Birch Panel
48" x 96"
2013

My creative process is based on satire, whether it is about the socio-political world we live in or my own personal history. The work involves extensive research and relates to current events. I am also fascinated by the usage of the word "war", such as the drug wars, border wars and the war on crime, terror, etc. All of this creates remarkable displays of jingoism, which in itself it becomes a satire. I see these events as visual "cartoons."

My approach utilizes bright color, whether it be acrylic or oils, geometrical compositional elements based on the Golden Mean and very often these elements are distorted beyond the rectangular format. This method has allowed me to create larger than life paintings that can spill into a room. Humor is vital.

Since 1994, I have been working on a series about the U.S. Presidents. Intertwined with the previous body of work, I have also created another series about the politics of being considered a "minority." My work is constantly evolving; I have recently begun a new series based on "classical" art.



Natasha S. Reid

Our Way
48" x 96" Panel & Workstation
2013

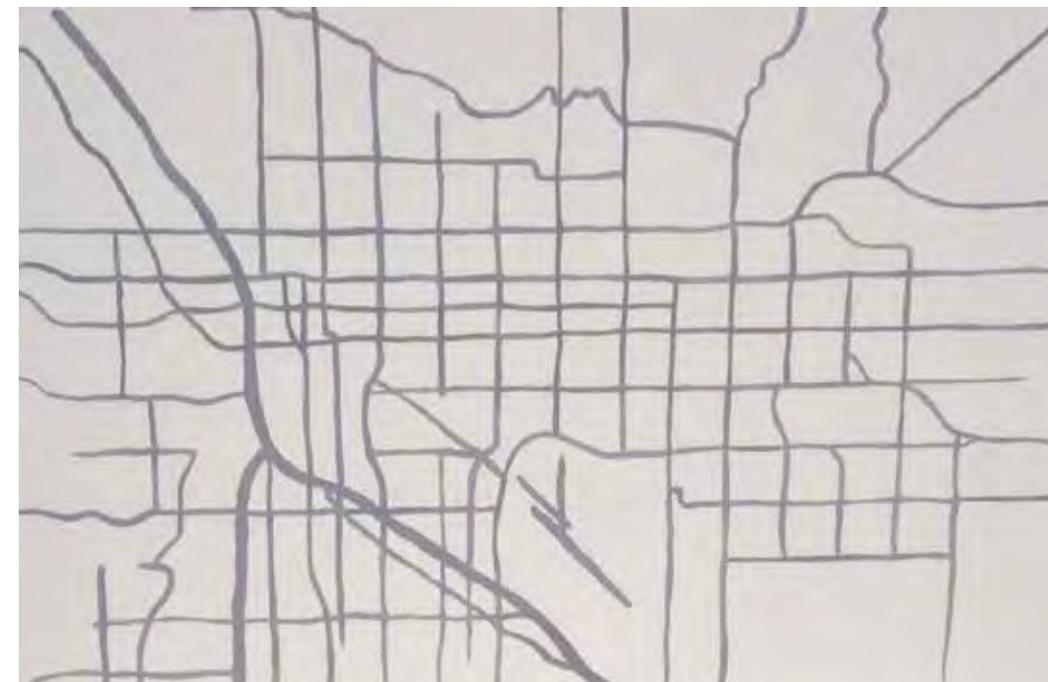
In *Our Way*, I invite audience members to engage in a collective cartographic action. The piece begins with a visual representation of the path I take to the University of Arizona Museum of Art. In this work, I invite visitors to visually and symbolically depict their own paths to this location. Through this, I ask visitors to call upon their sensorial experiences and personal stories. The seemingly risky activity of leaving one's mark on a museum's wall asks visitors to break through traditional barriers between museums and their publics. These actions refer to the furtive and essentially political practice of leaving one's mark behind in public spaces, which can be associated with street art. Thus, I ask visitors to actively claim the public space of the museum by leaving their marks on this wall for the duration of the exhibition.

As an art educator and art education researcher, I am dedicated to exploring artistic ways of knowing and understanding, including and amplifying alternative narratives in institutional settings and research situations, and encouraging engaged action in public spaces. In *Our Way*, I employ radical cartography as a method for amplifying individual and public voices, exploring psychogeographic principles, developing a

conversation between an institution and its public, and emphasizing the importance of creative and free expression. The initial map markings highlight the city of Tucson from the personal perspective of a newcomer, as I very recently relocated to this location. My personal story of finding home is left to mingle and transform with the stories of the artwork's participants.

The following article is available in the exhibition's reading space and corresponds to the *Our Way* piece:

Reid, N. S. (2012). Infusing visitors' artwork into gallery spaces: Expanding possibilities & developing relationships. *Canadian Art Teacher*, 1(11), 20-33.



Gary Setzer

The Derivations Suite II: Literally Reaching

Video

8 minutes 22 seconds

2013

In *Literally Reaching* the artist uses alphabet and number-shaped toys to construct an arcing protuberance from his mouth, reaching for something unseen. As the tumescence swells so does the precariousness of the task; the artist's battle with gravity is both real and metaphoric. Setzer's work often addresses the tenuous relationship we have with language in our attempts to paraphrase our experiences of the world, and in this work he portrays the mouth as a space of both lofty construction, and great discomfort.

If at first glance, the friendly aesthetic of the work appears to be excerpted from children's television programming, further investigation exposes its shared roots with more process-oriented artists such as Joseph Beuys, Janine Antoni, or Matthew Barney. The work playfully blurs the distinction between these two languages—the extremely digestible palette of an audience-friendly educational experience and the less accessible lineage of the avant-garde. This awkward blend allows these two mythologies to reveal their common role—that of the transformation of the viewer through the representation of the abstract.



Martina M. Shenal

Untitled (plitvice)
Archival pigment print
24" x 30"
2011

This body of work is an exploration of the peripheral, the insignificant, and the sometimes monumental spaces we encounter. I'm drawn to intersections of public and private, natural vs. the built environment, and literal and metaphorical boundaries that protect as well as isolate. Acknowledging that place suggests an experiential encounter and space that points to the unknown. These images invoke the dichotomy of an intimate encounter against the distanced backdrop of foreign observation. They are, in one sense, more about the act of looking than a narrative about place. Though they involve highly detailed transcriptions, they operate within a perpetually passing moment—ambiguous fragments of the material world.

The title of this series is loosely based on *shakkei* (borrowed scenery/views)—a stylized perspective strategy used in traditional eastern landscape painting and seventeenth-century Japanese garden design. Referencing a conscious manipulation of the natural world, these images evoke both real and imagined thresholds, and refer back to the mediated construction of reality within the photograph.



David Taylor

*Smugglers, January 10, 2012,
10:47pm*
Pigment print on Dibond
20" x 30"
2012

On a calm January night, illuminated by a full moon, the three men in my picture carried bales of marijuana across Organ Pipe Cactus National Monument. They were among a group of eight smugglers hiking through the Cipriano Hills and Bates Mountains before they were arrested 12 miles north of the United States-Mexico Border. Their route of travel would have continued across the Growler Valley to a predetermined pick-up location. If they were headed for Highway 85 north of Ajo, the hike would have covered at least 30 miles. If Interstate Highway 8 was the final destination, the men would have navigated over 60 miles of desert.

Until the mid-to-late 2000s, migration and drug smuggling were largely separate activities.

During the last five years, the economies of narco-trafficking and human smuggling have become increasingly intertwined. Cartels conscript migrants to carry drugs in exchange for passage into the United States.

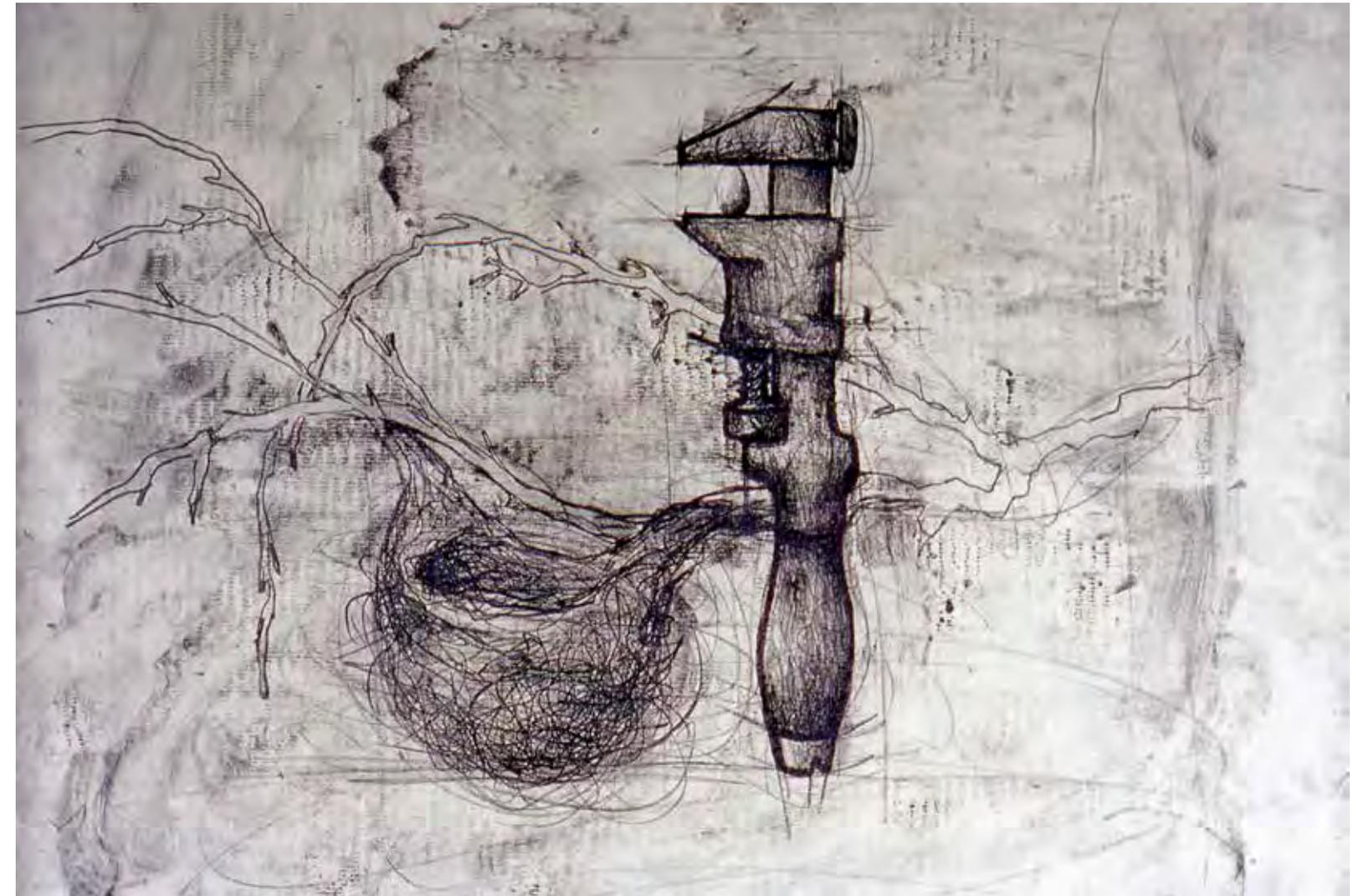
Two men told me they were from Mazatlán; they had hoped to find work in California.



Cerese Jaden

Aegis
Lithograph
23½" x 23½"
2001

To be alive is to be vulnerable.



Angie Zielinski

Flap

Acrylic on Paper
10" x 11"
2013

Flop

Acrylic on Paper
10" x 11"
2013

Flup

Acrylic on Paper
8.5" x 10"
2013



I am captivated by the power of shiny things and loud noises, and through my work I observe and question the moments when they are used. I have authentic reactions to these events and cannot claim to be above their lure. Mesmerized, I find myself wondering how explosions can be celebratory in one instance and devastating in another. My current work explores the relationship between the visual perception and interpretation of Americana festivities and events, while considering the fascinating connections between acts of celebration and destruction.

Because the work is narrative-based, I rely heavily on my own experiences as research. The sights and smells of a fireworks display, the gently flapping fringe around car lots—these command my attention with a potent excitement, and I attempt to visually translate that same intensity in my work. With careful thought and attention to detail, I connect unrelated incidents and memories to themes of whimsy, and fragility. In turn, cause and effect surface within the work. As an artist, I employ lightheartedness when dealing with ideas that are fantastically disastrous, and transform my experiences into the materials used, the imagery created, and the ideas projected onto the viewer.

Karen Zimmermann

Corridor
6" x 9"
Hand-bound Letterpress and Digital printing
on Mohawk Superfine Paper
2012

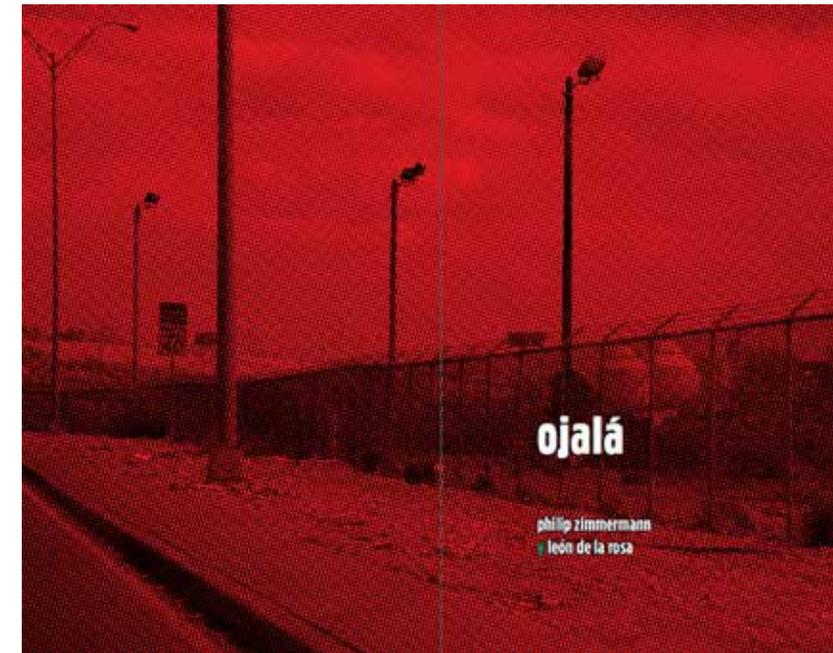
Who owns water? Most states in the USA claim that the people have the right to water. I can't imagine anything other than everyone having a right to free water, but it's not the case. The right to water was an idea that I was thinking about. It comes out in this book. "First user in time, first right" is the legal rhetoric, but where is the democracy in this statement? The diversions and claiming of water had a profound impact on the landscape. The access to water, I believe, has defined the landscape and the society. This book is about my experience living on the margin of the city, defined by a river.

There are three themes found in the book: the margins of society (homeless who live in the river), the history of the damming of the rivers that feed into mine and subsequent natural changes, and margins of two countries, Mexico and USA, where the river flows from one to the other. This book documents my walks through the riverbed.



Philip Zimmermann

These two books, *Ojalá* (2012) and *report from the other side* (2013) are part of a series of photographic book works I am currently working on about United States-Mexico Border issues. *Ojalá* is a collaboration with Leon de la Rosa, who wrote the text. An earlier book with similar concerns is my book *Sanctus Sonorensis* (2009). *Ojalá* is an artists' book that uses a combination of photo-imagery and text to show the fear, fury, and exasperations of daily life (and finally hope) in and around Mexican border towns, especially Ciudad Juárez in the time of narco-terrorism. The book *report from the other side* concerns itself with the politics and psychology of the building of the enormous barrier fence being constructed along the Mexican-American Border.



Ojalá

Perfect bound, HP Indigo digital printing,
8.25" x 5.25" x .312", 120 pages
2012



report from the other side

Perfect bound, HP Indigo digital printing,
8.25" x 5.25" x .312", 120 pages,
2013



