

FACULTY EXHIBITION

University of Arizona School of Art

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DIRECTOR'S NOTES

Colin Blakely, Director, School of Art

The School of Art has many excellent qualities, but none more important than the quality of our faculty. They are without question our greatest asset, and for me, nothing sets them apart more than the balance they strike in their passion for both teaching and research/creative work. These endeavors form a symbiotic relationship that allows them to thrive both as teachers and as artists.

I hope this catalog makes clear our faculty's dedication and accomplishments in scholarly and creative activity. These same accomplishments help make them great teachers. However, their commitment to teaching goes beyond the classroom, and it is largely because of them that the School as a whole is making great strides to improve the quality of art education. Enjoy the catalog and the wonderful work it contains!

**2017 FACULTY EXHIBITION
UNIVERSITY OF ARIZONA MUSEUM OF ART**

School of Art

2D Studies

3D + Extended Media

Art and Visual Culture Education

Illustration + Design

Photography

SAMA ALSHAIBI

Together Apart

Together Apart features a singular body alternating between receiving and removing garlands of flowers from her shoulders. Garlands are tokens of love and blessings to either welcome or bid farewell. The most common concept of a garland is a wreath of flowers presented to a person upon arriving or leaving—they are placed over the head and onto the shoulders of a traveler by their loved ones. As such, the action performs the gratitude or regret bore through transition. In *Together Apart* the protagonist is solely responsible for this universal ritual of reverence, indicating that through her migrations, she is alone. Multiple journeys are signaled by the receiving of yet another chain of flowers—she struggles to shed herself from them, and their trappings. The presentation of the sea with her body alternates from states of submersion or serves as a backdrop, suggesting her physical and psychological alienation with location. The ritual concludes with her body fully overwhelmed and obscured by the cascading garlands. While she is physically present, her isolation is absolute. The markings of her identity disappear, leaving her buried under the burden of displacement.

Together Apart is a personal reflection of my own history as a refugee. With each new country I migrated to, I lost and gained components of myself. With each country I left, there were less and less people to say goodbye to. Which is to say, there was also no one to receive my hello.



Together Apart
Video still, 2m 10s
2017

COLIN BLAKELY

Rio Grande River, Mouth of Boquillas Canyon

I am sick of boundaries

of borders
of lines in the sand

I am tired of barriers

of dividers
of walls that serve no purpose

In this place, the river flows endlessly

and in its indifference
connects all that it touches

For over 1,000 miles, the Rio Grande River runs through south Texas, defining the international boundary between the United States and Mexico. For 118 miles of that run it flows through Big Bend National Park. Here, the land on both sides of the river is so remote and inhospitable that no fences or other direct signs of this politicized boundary have been deemed necessary. *No Man's Land* is a project documenting this area and the people (both inhabitants and visitors) who occupy it.



Rio Grande River, Mouth of Boquillas Canyon

Pigmented Inkjet Print

30" x 36"

2017

JACKSON BOELTS

Kings Throne

This series of work is based on happiness, memory, and the thoughtful need for “a simpler time.” As nature lovers age, their ability to enjoy true nature diminishes. They might not be able to hike the woods, visit the deep desert, or hear a waterfall. These watercolors are created to bring a small vision of the wilderness to the aging nature enthusiast. As one patron confided in me, “I view one of your paintings as I sit in my alcove every morning with my tea and experience the natural environment again.”



Kings Throne
Watercolor
22" x 30"
2014

Carlton Bradford

River Run

A once in a lifetime 16-day trip on the Colorado River through Grand Canyon in the summer of 2016 has given me an abundance of experiences, memories, and impressions that I am using to inform my new work. Using wood with figure that mimics water, I am beginning to synthesize a visual record of that information. The piece in this exhibition is based on a particular view of the Colorado River from Nankoweep Granary at mile 53.5, day 4 of our trip. The zig-zags mimic the run of this particular section of the river and the orientation of the board suggests a canyon wall.



River Run

Live edge curly maple, steel, plywood,
and plastic laminate

41.5" x 89" x 18"

2017

AURORE CHABOT

...Et Plus Tard, Cette Lapine (après Durer)

I am guided by the seemingly discordant sensibilities of geometric and organic systems to create hybrid forms of sculpture. I use the idea of windows or doorways in that there are negative spaces that pass through and into a sculpture, yet the shape of the sculpture may feel pod-like rather than strictly architectonic. The pieces are simple in form yet contain compositional elements in complex arrangements, including layers of tile and fossil-like fragments, carved and distressed surfaces, bright colors against raw metallic shades, solidity versus hollowness, and the etched text of personal dream stories. I have found powerful source material from archaeological sites and contemporary cemeteries in Mexico, Tibetan Buddhist iconography I currently research, and anywhere I sense the past, present and future continually fluctuating. Through my work over the years, whether sculptural, large tile murals, or small works on paper, I have striven to bring a kind of dynamic energy to my art in which layers of fragments imbedded in biomorphic and architectonic form compositions serve as metaphor for passage of time, experience, and memory. The piece for this exhibition, *...Et Plus Tard, Cette Lapine (après Durer)*, alludes to the charged image that I experienced in a recent dream of a rabbit just sitting still amongst decay and destruction.



Photographs by Erich Healy

...Et Plus Tard, Cette Lapine (après Durer)
Earthenware, slips, stains, graphite, colored
pencil, acrylic medium
14.5" x 11.75" x 13.5"
2017

DAVID CHRISTIANA

The Current

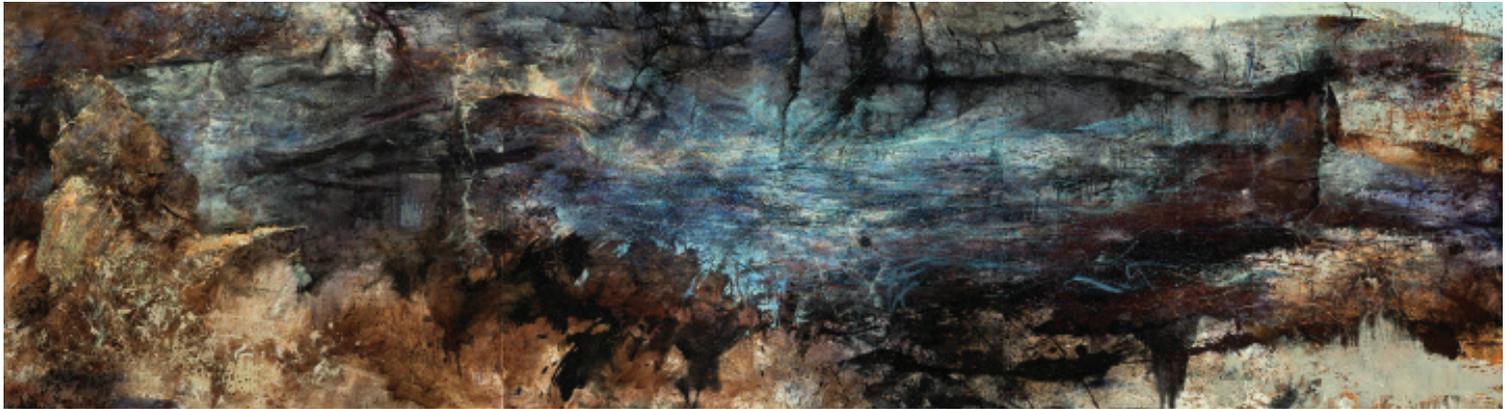
Fitzgerald's THE GREAT GATSBY concludes:

... So we beat on, boats against the current, borne back, ceaselessly into the past.

I've been driving the ribbon of road that slithers through Sunset Crater Volcano and Wupatki National Monuments for almost 30 years. At first it was simply an interest, then it became a place to heal, and finally, after a dozen or so years, a wellspring for creative activity—or communion through drawing.

It seems that sometimes light through an infinitesimal bug's wings against cinders is hefty enough. How many meanings do the virga above, or ancient songs echoing through an earth crack below, or hardened lava suggesting a frozen river of scabs, need to carry in order to become relevant—or even noticed. Meanwhile, cloud shadows slide over a mesa. Are there triggers for a state of radical amazement? If only one could be still enough, look carefully enough, without ego or agenda, and be utterly willing...

So I draw on...



The Current

Oil on Canvas

264" x 68" (six panels, 44" x 68" each)

2016

AARON COLEMAN

The Savage

My work once found its origin in current events concerning the sociopolitical issues of discrimination, civil rights and the misuse of mainstream religion. More recently it has evolved into a blanket description of the apocalyptic world in which we live. Police brutality, racial discrimination, religious extremism, persecution of the LGBT communities, economic unrest, global warming, species extinction, habitat loss, holy wars, power trips, and ego mania are the extremes my work addresses. Earth is a disaster area, a gigantic crime scene. My work takes on the characteristics of this global chaos. Each piece is an explosive combination of comic book pages, religious iconography and advertising which illustrates a world in ruin and the heroes and villains who occupy it.



The Savage
Lithography and chine-collé
22" x 30"
2017

JAMES COOK

Wind Well

Noh is perhaps the oldest existing theatrical form. Its development in tandem with Zen Buddhist philosophy resulted in a synthesis of music, dance, and narrative able to pose timeless existential questions with clarity, employing an extensive range of human behaviors and conditions—conveyed by strategies unique to noh. This production has embraced an experimental infusion of these centuries old methods into contemporary filmic processes and formal structures.

Although our Western cultural and social circumstances are far removed from those of medieval Japan, this project is conceived to interpretively communicate aspects of noh that address our shared temporality, our desires and losses, relationships with others, and ultimately the impasse that death presents as inevitable to us all.

This short film is in alignment with some strategies of *Slow Cinema*, where scenes remain uneventful and the exposition (i.e., the fleshing out of a character and the development of setting through mood and atmosphere complement or underscore the character's personality) takes precedence. Specific themes are usually associated with slow film—among them are ontological explorations, existential angst, ennui, restlessness, and stagnation.

Professor James Cook and David Crandall adapted *Kinuta* into an English language screenplay, the *Wind Well*. Cook also directed and edited the short film that combines classical noh strategies with a Western vernacular and setting.

Dr. Noel Pinnington wrote detailed commentaries of the original phantasmal noh play, *Kinuta*—written in the 15th century by one of Japan's most revered playwrights, Zeami Motokiyo. David Crandall (musician) and Jubilith Moore (actor and dancer) perform in the film. They have each had extensive noh theatre training in Japan with master musicians and dancers.

This project is Confluence Center funded and entitled: *Kinuta-Noh Spirit in Western Garb*.



Wind Well
Video still, 45 min
2017

JOSEPH FARBROOK

Amorphous Ball

My work focuses on the relationships between media influences and cultural mythology and how this affects the overall construction of human identity and perception. Creating continuous play between phenomenological and intellectual spaces, I have been investigating the narrowing gap between technological and organic systems. As technological mechanisms continue to advance and appear increasingly life-like, humanity spends progressively greater amounts of time interfacing with technology and exhibiting behavior that is driven by the processes of machinery.

We've come to expect that the device that we carry in our pocket will be all things at once. One by one, our other things are beginning to disappear as this pocket toy becomes the only toy that we play with. We've lost our cameras, camcorders, postcards, letters, notes, maps, tape recorders, flashlights, radios, stereos, watches, wallet photos, newspapers, calculators, answering machines, not to mention telephones. Like an amorphous ball, this shape-shifting device that we carry has also absorbed boredom, getting lost, physical contact, eye contact, talking, meeting, connecting, observing, remembering, asking advice, and discovering by chance.



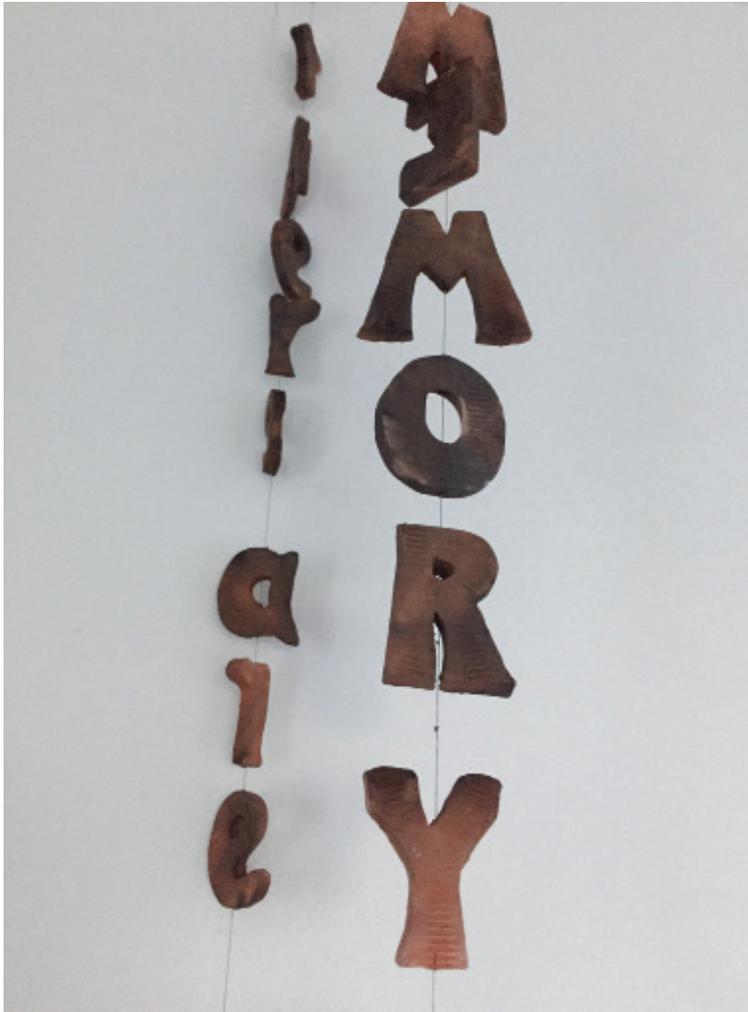
Amorphous Ball
Augmented reality kinetic sculpture
2017

ELIZABETH GARBER

The Memory Project

Memory is a—if not the—key part of identity. Most of us think of ourselves in terms of a profession and a role we play in others' lives (spouse, parent, child, friend, classmate, co-worker, for example). We also may identify ourselves in terms of what we give to a community; our goals; or even what we like, eschew, and value, but we have to be able to remember the connections, processes, and knowledge involved in each of these relationships. We have to remember knowledge, remember in order to communicate well, remember details of how we are connected to someone or to a place.

At the same time, memory is fleeting, changeable, and subjective, even when we think we remember something perfectly or 'know it for a fact.' An experience triggers neuronal excitation that could be thought of as a profile. When we think about that experience again, that pattern of excitation is reactivated in a similar but not identical way to the original, which is then slightly changed. To remember is to reconstruct on the basis of what we have learned or said or experienced since. In other words, memory changes when new experiences and thoughts intertwine with it.



The Memory Project
Clay, fishing line, iPad
9' x 36" x 40"
2017

LAWRENCE GIPE

New Old Testament Tales (Baltimore, 2015/Bomber, 1955)

Lawrence Gipe's work ranges across the disciplines of painting, drawing, political documentation, video and archive installations. The narratives that bind them are themes of power, propaganda, and a desire to analyze semiotics and codes of meaning in visual culture. Gipe's practice is an ongoing investigation into an archive of coded and culturally irredeemable images, gleaned from decades of seeking out ideologically tainted photo annuals, and vintage magazines dealing with energy, business, and the military industrial complex.



New Old Testament Tales (Baltimore, 2015/Bomber, 1955)

Vine charcoal on paper

107" x 260"

2017

FRANK GOHLKE

Untitled

Across Gohlke's oeuvre, geographical features and meteorological phenomena alike are treated as rich texts that reward the careful observer with glimpses of their history. He has no aversion toward including sublime elements in his photographs; indeed his project could not sustain itself without them. His investigation of human activities within the landscape would be incomplete without giving equal expression to the forces in defiance of which they persist.



Untitled

Inkjet prints

20.4" x 25.6"

2017

JIM GRAHAM

Fireplace | Floralplace

My current research aims to translate the historical practice of painting to a broader contemporary discourse that has seen an abandonment of the “either, or” mentality in substitution for a “plus, and” society. Specifically, I am interested in the ways in which human intervention has blurred the line between origin and modification. By combining imagery of engineered materials such as parquet flooring, processed noodles, and the ombre hairstyle with that of the “natural” landscape, I aim to call attention to our passive acceptance of the present state as its most authentic. The combination of these two seemingly disparate subjects points to a postmodern desire to reliably predict outcomes of sizes, shapes, and colors and the subsequent revitalized interest of a “post-internet” generation that questions the benefits of such methods of organization.

In my most recent body of work, I use snarky humor—transforming the browning needles of a dying evergreen sapling into a fashionable ombre dye job—to highlight the product of human intervention. Much of my research originates from 17th century Dutch floral paintings. These artists collaged imported, multi-seasonal flowers into the ideal arrangement and painted them as the “best versions” of themselves—impossibly fresh and impeccably organized. I take similar liberties with my own subject matter. By layering imagery that straddles the exotic and the familiar, I capitalize on the human desire to simultaneously compartmentalize and hybridize.



Fireplace | Floralplace

Oil on canvas

22" x 32"

2016

LAUREN TANNER GRAHAM

Tender Target #2

My research explores the history of pattern and printed textiles and the ways in which they reflect social and political agendas. Both narrative and non-objective pattern absorb the history of the time they were conceived. They operate as vessels for nostalgia. Textiles, particularly those that are narrative in nature, can also directly reflect the interests of both the owner and the creator through subversive imagery that often emulates propaganda. I borrow much of my imagery from the French toile patterns of the 18th century. These narrative patterns have a rich history in condemning the aristocracy, exposing their fallacies and ridiculing their tyrannical pursuits. I find these narratives especially poignant in today's turbulent political climate. Adapting traditional characters and settings from these patterns, I construct new narratives that record contemporary accounts of racial and gender injustice.



Tender Target #2
32" x 32"
Ink on hand-cut mylar
2017

BROOKE GRUCELLA

Walk on Glass

This large-scale work is an exploration of the interconnected roles that gender and race play in politics. During the 2016 campaign trail, female politicians like Hillary Clinton and Carly Fiorina, endured patronization at the hands of both the public and male political peers. “Honey, Sweetie, Bitch, Witch...” the pervasiveness of these words used in political forums reinforces the gender bias our society as a whole has seemingly come to accept. *Walk on Glass* is meant to counteract that very gender gap while highlighting several women that have made significant and meaningful political acts for the greater good of society.



Walk on Glass

Acrylic, house, and spray paint on MDF panels

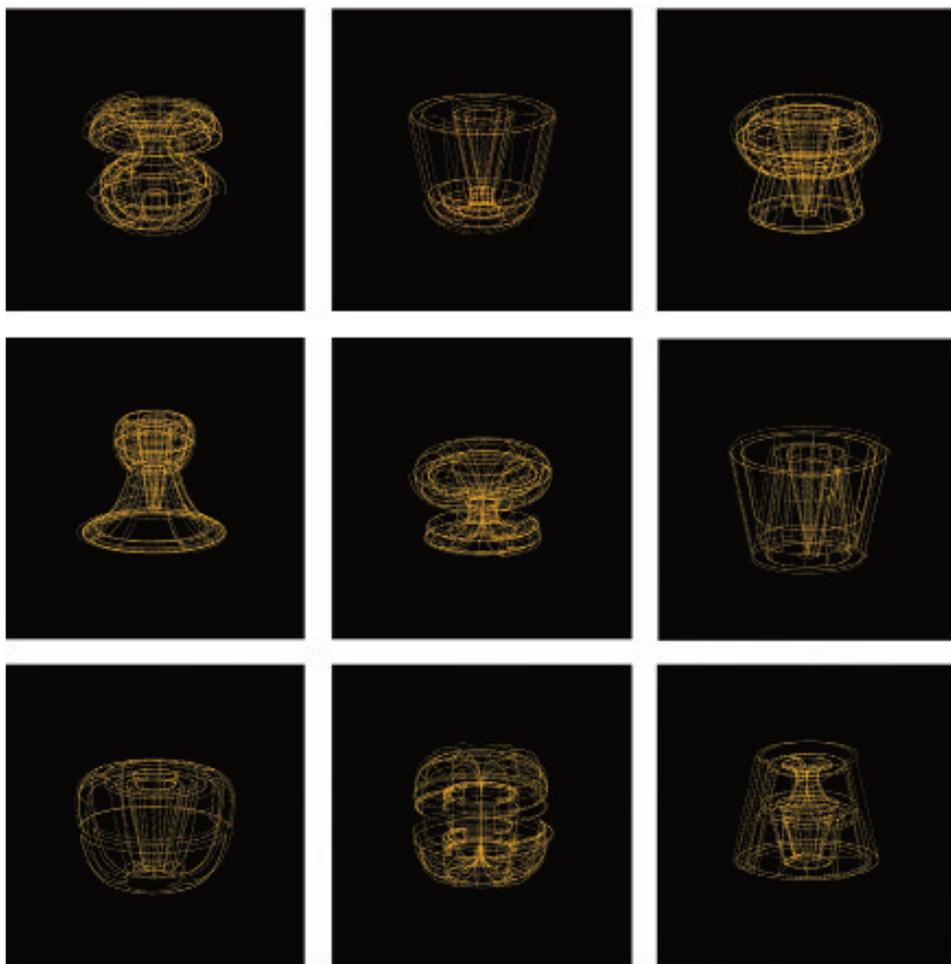
20' X 8'

2016

KELLY LESLIE

Vessels of Surrender

This series of digital drawings utilizes the embroidery machine as a method of drawing/printmaking. It consists of nine separate prints based on 3D rotations of each of the letters in the word "surrender." These vessels of grid-like wire frames struggle in their function to contain and communicate. The vessels suggest the futility of the human endeavor to control. Yet the gold threads glisten with an elusive promise of the release in surrendering.



Vessels of Surrender
Embroidery thread on wool
(9) 10" x 10"
2017

JOSEPH LABATE

The Sawmill Fire: Lessons from Hell

“The path to paradise begins in hell.” —*The Divine Comedy*, Dante Alighieri

The Sawmill Fire, originating ten miles southeast of Green Valley, AZ started on April 23, 2017. It was a human-caused fire that consumed 470,000 acres of tall grass, cacti and succulents, riparian woodland, mesquite and oak brush, oak woodland, pinyon and juniper. The fire was eventually contained in May, an effort that involved 800 personnel and cost 4.25 million dollars.

I began photographing the landscape of the Sawmill Fire in early July. In that landscape both the destruction of the fire and the recovery from the fire's damage are visible. The earliest photographs clearly show the extensive damage caused by the fire with just a hint of a recovery beginning. Just a few weeks later, fed by the heavy monsoon rains, green vegetation is abundant, traces of the fire disappearing, recovery (with scar) rapidly progressing.

This continuing photographic project is not intended to tell or illustrate the story of the Sawmill Fire. Rather, it is about a landscape, a landscape for reflection. It is landscape as metaphor.



Sawmill Fire 3699

Pigment ink on cotton rage paper

30" x 44"

2017

ELLEN MCMAHON

Distance Passed ... continuing

In 2017 I followed the notes in my 40-year-old field journals back to remote sites in the West where I worked as a field biologist in my early twenties. I drove through the vast deserts of Nevada and Eastern Oregon to the crusty mineral springs and bubbling mud pots where I had camped and captured bats, shrews, and frogs for the Forest Service. The places were unchanged since I last saw them in the 1970s, but I have been transformed by time, only vaguely connected through memory to the person I was then. The experience was as productive as it was disorienting. These are a few of the hundreds of tiny landscapes I recognized and cropped out of abstract fields of ink and paint.



Distance Passed... continuing

Ink, gesso, charcoal, acrylic, and collage on paper

Top: *Distance Passed...Continuing I* (enlarged)

Bottom: *Distance Passed...Continuing I*, 2" x 1.25", *IVa*,
1.5" x .875", *IVb*, 1.625" x 1.25", *IVc*, 1.375" x .875"

2017

YANA PAYUSOVA

Choice, Revolution series

Revolutions explores the dynamics of power and gender through vivid imagery painted onto large ceramic vessels. Even though this series is very much rooted in the tradition of the narrative ceramic vessel, these forms deconstruct the functionality of a decorative utilitarian receptacle. The vessel functions as a circular canvas whose interior and exterior spaces are activated with imagery examining the ever-changing roles of women and cultural gender norms. It brings into question constructions of power in relation to expectations of behavior and beauty. Complexities of sexuality, motherhood, and ageing are revealed with the vessels slowly rotating on pedestals, creating a continually moving and overlapping progression of imagery of revolving juxtapositions, nuanced angles, and sliding points of view.

The renderings on the surfaces are informed by Akio Takamori sculptures, Soviet propaganda posters, the early Will Eisner comics, the wordless woodcut novels of the 1920s, the Ancient Greek orgy cups and the Japanese Ukiyo-e prints. The clay forms are hand-built using the coil technique, then bisque-fired before they are painted with underglazes in layers, and scratched into the painted surface. The color palette is purposely restricted to one traditionally used in printmaking: most of the imagery is black and white, an homage to the stark language of the woodcut print. Red is also added as an essential primary color.

The tropes and allusions presented in the works cannot be separated from the ongoing debate over female body rights concerning birth/abortion, circumcision, body coverage/exposure, contraception, and obligations within matrimony. Throughout history, the unclothed female figure has carried the baggage of objectification, voyeurism, exoticism, desire, and struggle for power and control.



Complications, Revolution series

Ceramic

18" x 18" x 17"

2017

Choice, Revolution series

Ceramic

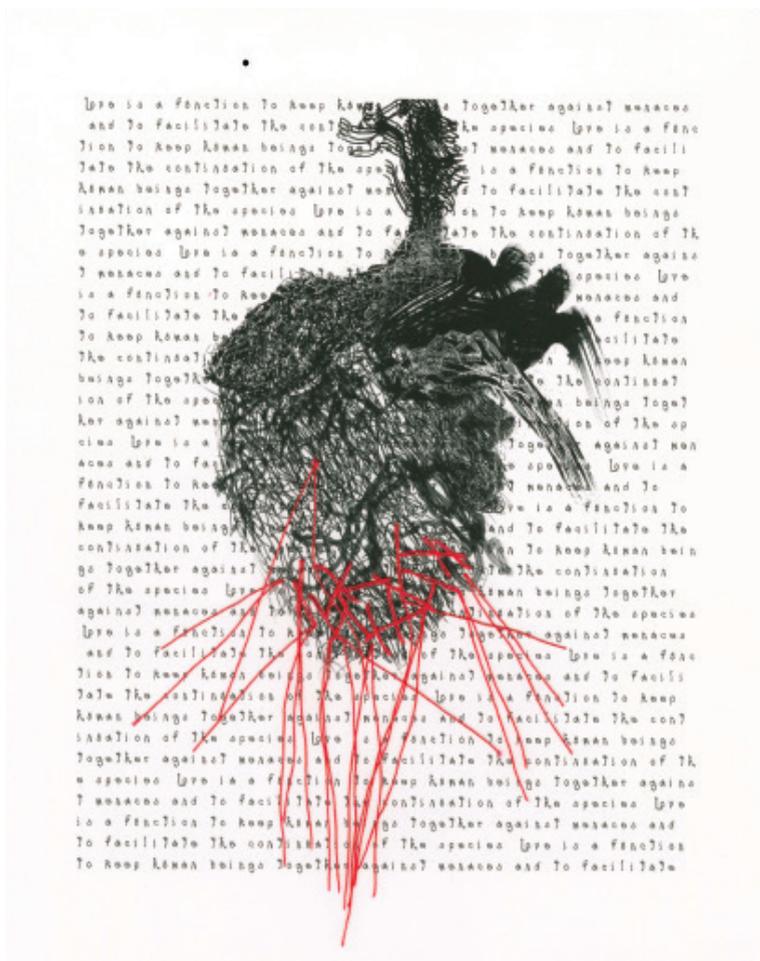
17" x 18" x 19"

2017

SHEILA PITT

BLACK HEART

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 which documents my slow but steady recovery.



BLACK HEART

Archival pigment print and thread

11" x 14"

2016

ALFRED QUIROZ

Las Delimas del Barrio Millville Tucson, AZ-1954

This triptych is based on autobiographical memories of living in Barrio Millville in Tucson, Arizona in the mid 1950s. This is part of a new autobiographical series based on strange and sometimes esoteric experiences that have occurred to me throughout my life.

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.

This piece was commissioned for an exhibition by the National Museum of Mexican Art, Chicago, IL.



Las Delimas del Barrio Millville Tucson, AZ-1954

Acrylic on panel

55" x 120"

2015

GARY SETZER

Panderer (Seventeen Seconds)

In the alarmingly short artwork, *Panderer (Seventeen Seconds)*, the artist directly addresses his audience while a counter displays the passing seconds. Using a self-reflexive format, Setzer humorously calls attention to the average amount of time viewers spend with an artwork in museums—seventeen seconds. While video art relies on the dimension of time as a critical component for the delivery of its meaning, this artwork conforms to the unrealistic needs of the “average viewer”—a logical but absurd move that effectively lampoons our impractical expectations of the art experience.



Panderer (Seventeen Seconds)

Single-channel video

00:17 seconds

2016

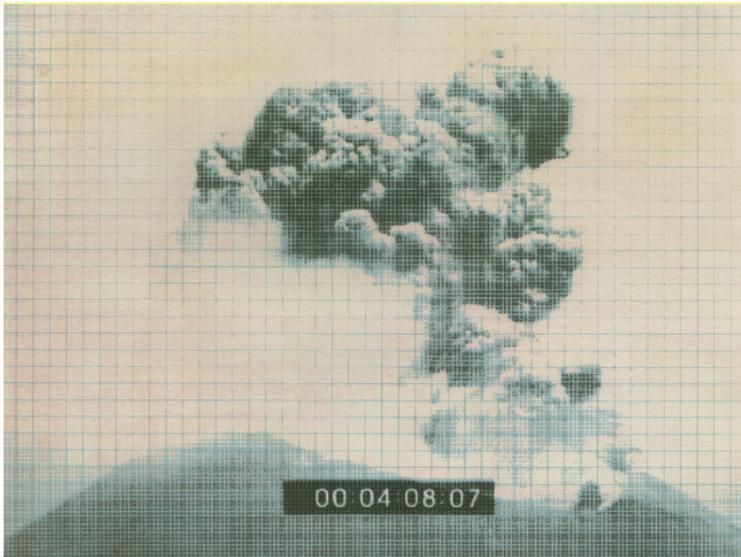
MARTINA M. SHENAL

Volcanoes I have known

Somewhere, someday

Nishinoshima was formed on November 21, 2013, less than three months after arriving on the island. Facts of matter. Oceanic islands emerge from the sea after intense underwater volcanic eruptions; continental islands remind us that the sea is on top of the earth. One thousand kilometers south of Tokyo, a new island appears—first doubling, and then tripling, its original landmass.

An empirical approach gives way to atmospheric, inscrutable results.



Untitled (052314) (top) and Untitled (040807) (bottom)

Stills from found video, Fujisawa JP 2013-14

Gum bichromate prints from 4-color negatives on Rives BFK

Top image: 17" x 26"

Bottom image: 19" x 24"

2017

DAVID TAYLOR

DELIMITATIONS

In 2014, artists Marcos Ramírez ERRE and David Taylor set out to trace the 1821 border between Mexico and the United States. The historic demarcation stretched from present day Oregon to the Gulf of Mexico—encompassing all of present day California, Nevada, Utah, Arizona, New Mexico, Texas, and portions of Colorado, Oklahoma, Kansas, and Wyoming—but had never been officially surveyed. For *DELIMITATIONS*, ERRE and Taylor asked the question, “What would Mexico and the United States look like if that boundary had been fully realized?” The artists marked it by installing 47 sheet metal markers that mimic the stone and iron obelisks that delineate the current international border between the United States and Mexico. As a conclusion to their 2400 mile long site-specific intervention, they created a museum version of *DELIMITATIONS* that documents the vastness of the landscape that Mexico ceded to the United States, questions the ownership of the territory, and revisits a history that remains relevant today.

Their installation includes: obelisks similar to those they installed along their route; 47 photographs documenting the placement of the markers in the landscape; signs that revisit the idea of roadside history; copies of the 1819 treaty between the United States and Spain, ratified by the newly independent Mexico in 1821; and maps of the vast region that describes the expansion of the West and recognizes disputes over this territory. A documentary, created by filmmaker José Inerzia, recounts ERRE and Taylor’s experiences over the course of 31 days as they attempted to delineate the historical border and invites viewers to reflect about the existence of boundaries.



Fremont Pass / Paso Fremont

Archival inkjet print

22" x 33"

2014-16

CERESE VADEN

Open Sea

My most recent creative research probes human disconnection from, and abuse of, the earth. Universal grief over species extinction, exhausted resources, climate change, and human narcissism compel me to create work that calls for accountability and group stewardship of the earth's finite resources. Through romanticized depictions of people, species, and locations, I scrutinize and present the hubristic history of entitlement that humans have wrought on the land as viewed from a dystopian future.



Open Sea

Mixed media on drafting film/steel bar

30" x 42" x 4"

2017

ANGIE ZIELINSKI

Set Up Down

I am captivated by the power of shiny things and loud noises. Mesmerized, I find myself wondering how explosions can be celebratory in one instance and devastating in another. My work examines the paradoxical notions of delight and distress, projecting them simultaneously but not even-handedly. This is achieved through the focused study and abstraction of archetypal symbols of celebration, such as fireworks and piñatas. These explosive displays of festivities challenge me to consider how actions and objects can concurrently evoke joy and pride or pain and fear, depending on the context of experience.

The sights and smells of a fireworks display, the gently flapping fringe around car lots—these command my attention and I transfer that intensity into the work. With careful thought, I connect unrelated moments and memories to create imagined spaces where themes of whimsy, fragility, cause-and-effect, and spectatorship exist. Chain reactions become clear in the work, and delight and distress are conveyed through an abundance of gleaming materials and layered marks.



Set Up Down

Acrylic and watercolor on panel

23.5" x 23.5"

2016

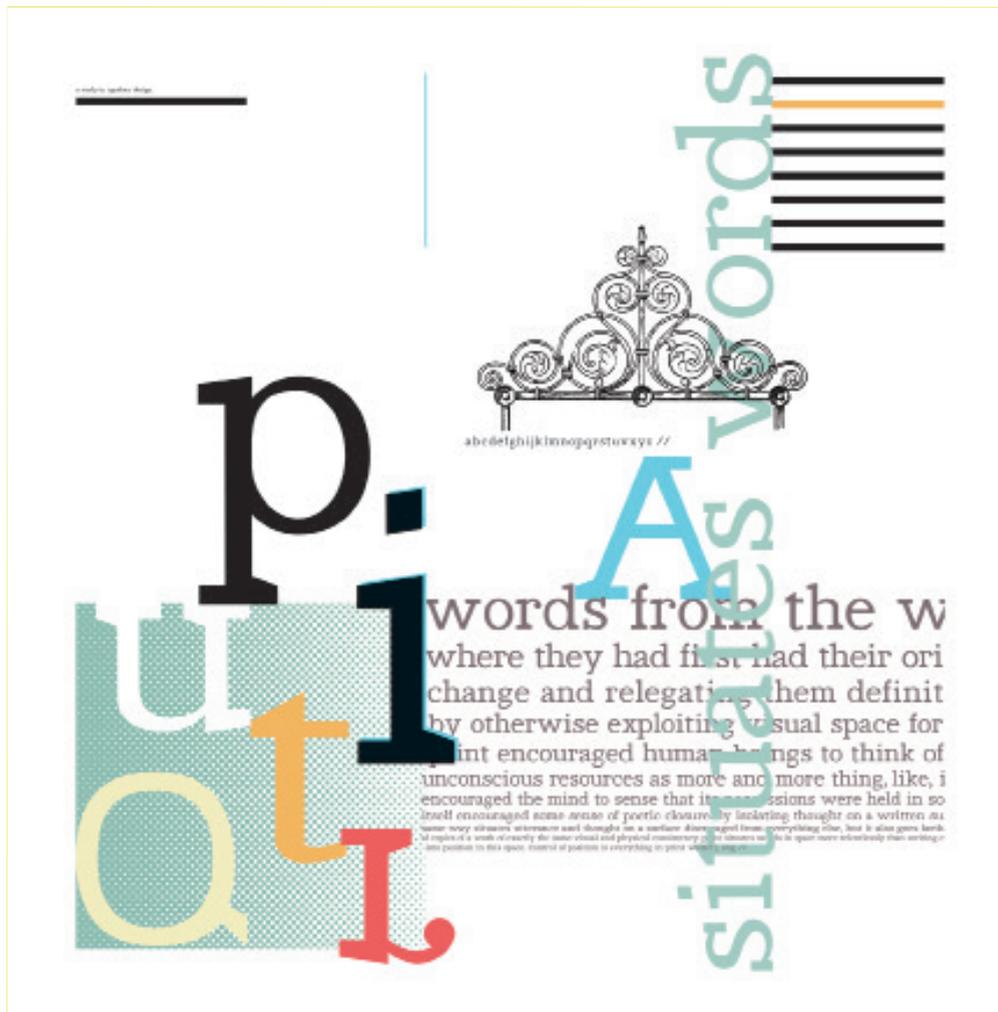
KAREN ZIMMERMANN

Type Study

This work is a study of typographic forms. Often I use typography with my work. I employ text and image to examine my world and the crazy things I encounter and try to understand. I am particularly interested in juxtapositions of forms, ideas, and contrasts.

My art practice includes activities in letterpress printing, writing, and methods from graphic design. Recent work examines, compares, and contrasts visual and typographic signs in public and private spaces. I am interested in the intersection of ideas, nature and the built environment, politics, and technology.

I find inspiration in the everyday encounters of my experiences and travels, newspapers, magazines, books, and conversations.



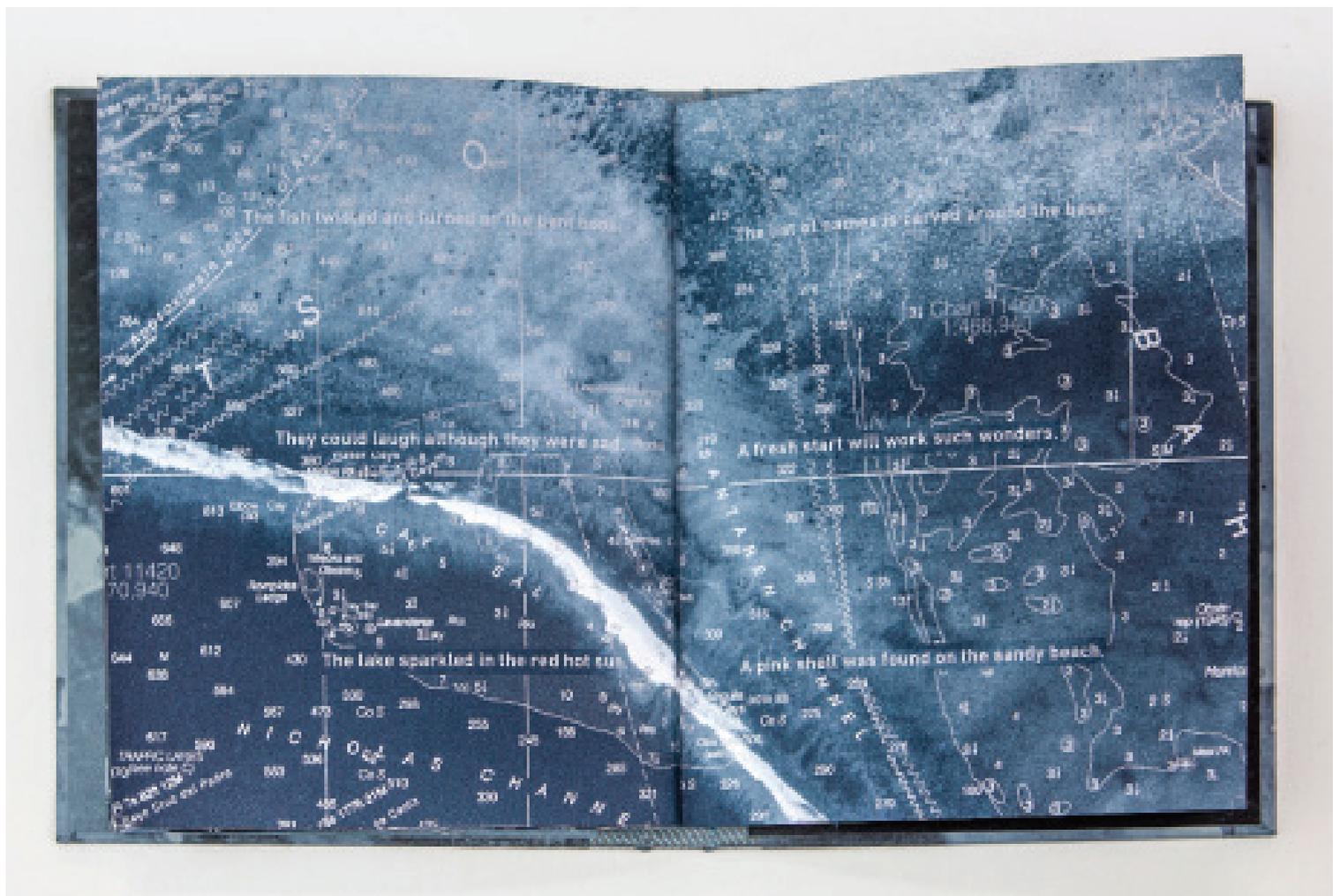
Type Study
 44" x 44"
 Digital
 2017

PHILIP ZIMMERMANN

Landscapes of the Late Anthropocene

Due to a general public concern about climate change, most people have become aware of the term anthropocene. It's a word relating to or denoting the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment. For the landscapes in the book, I decided to create a set of images that hinted at a future watery world, one where the remnants of civilizations lived in armed and guarded towers, growing their food in vertical farms inside these towers. The rest of the world population would have mostly died off. Marauding remnants exist in small groups that would try to gain entrance into these armed tower structures. The backgrounds of these images were built using scans of steel engravings from several 19th century books. I used photos of water and waves to make the foregrounds. The goal was to create a series of images of a forbidding and lonely watery world, one that was austere beautiful but scary and thought-provoking.

The sentences are the so-called "Harvard Sentences," 720 lines of text started as a series of short sentences that were meant to test the accuracy of military communication systems toward the end of the Second World War. They were originally designed to be "phonetically balanced, meaning that the frequency of sounds in these lists matched that of natural language." What I found especially interesting about these 720 sentences—72 lists of ten sentences each—is that they are mysteriously poetic and timeless. But they can also be thought of as metaphor for determining meaning (or not) from the static, transmitted signal from noise. We, as the populations and governments of planet earth, certainly have not yet registered the dire warning message of global warming.



Landscapes of the Late Anthropocene

Paper

4.5" x 5.75" x .5"

2017

RESEARCH

Art History

Art & Visual Culture Education

PIA F. CUNEO

Art History

My research as a historian of early modern art (1300-1700) has focused on the connections between visual imagery, print-culture, identity, and horsemanship. I have previously published on illustrated horsemanship manuals, and my work asks what these sources may tell us about early modern assumptions regarding gender, technology, nature, and control. I am currently beginning a new facet of this research which probes possible relationships between changing attitudes towards nature and animals developed by theologians during the Reformation, and contemporaneous texts and images that deal with horses and humans. An example of such an image is the painting by Lucas Cranach the Younger dated 1549 that depicts the conversion of Saul (Acts 9:1-19). Saul's conversion is represented in early modern art fairly frequently, but this particular painting stands out from other renditions through the dynamic and forceful action and presence of horses. Why does Cranach, a close friend of Martin Luther, devote so much attention to these animals? Did Luther's ideas have some role to play in Cranach's visual emphasis? And what might this painting and its horses be communicating in 1549, an especially uncertain moment in the history of the Reformation, 3 years after Luther's death, and with the Protestant reformers divided amongst themselves as to the best way to keep moving forward without him? These are the kinds of questions my research now poses as it explores the relationships between the histories of art, the Reformation, and the culture of the horse.

CARISSA DICINDIO

Art and Visual Culture Education

My research interests developed from working with college students and observing their interactions with works of art and each other in their university art museum. I am specifically interested in how students, and all museum visitors, build meaning and develop interpretations of works of art through their conversations with each other in the galleries. I use a constructivist paradigm that acknowledges the important role of the participants' experiences and knowledge in their encounters with art and a hermeneutic framework that emphasizes the transformative nature of interpretation through interactions viewers have with each other and works of art. I also consider how play and experimentation in the galleries, through dialogue, writing, drawing, and other forms of engagement, impact these experiences.

As I learn more about the ways in which students contribute to the field of museums by being part of these institutions as volunteers and interns, through university projects, and as visitors and participants of programs, I have become especially focused on how this involvement has the potential to shape these students' perspectives of museums. I continue to examine how museums can be more accessible for all students through exposure and participation during their time in college and serve as laboratories that synthesize ideas, expand horizons, and teach students to think critically about the world.

More broadly, accessibility and examining ways to create an environment that is inclusive for all audiences hold critical positions in my research. Incorporating diverse perspectives into the planning and implementation of exhibitions and programs only strengthens museums. Professionals working with and in museums must consider not only what draws in and keeps museum audiences coming back, but also who feels excluded from them, to create institutions that reflect all voices and make the art museum truly a place for everyone.

LISA HOCHTRITT

Art and Visual Culture Education

My research is focused on art education and social justice and the inherent power the arts possess to forge community action and question dominant ideologies. The characteristics of social justice art education that guide my practice focus on promoting a just society by challenging injustice and valuing diversity. They also include these four research strands: looking at the prioritization of the voices of young people, artists and community members who might otherwise be silenced; critical engagement in making for personal and social transformation; teachings that are personally and contextually relevant; and encouragement of individuals to take action in the world.

This research informs my participatory, learner-centered teaching practices and my dedication to social justice and art education supports my interests in public pedagogy, and artists and educators who transform communities through collaboration and the arts. I enact this research through engagements locally, nationally, and internationally. Because of my strong belief in collective work, I publish individually, and also together with students and colleagues. For instance, my collaborators and I envisioned and co-edited the book *Art and Social Justice Education: Culture as Commons* (2012) with the goal of exploring tangible examples of art and social justice education. Published by Routledge, contributors to the book explore how social change is possible and how schools and cities can be more creative, transformative, and collaborative spaces through engagement in the arts. Research, the arts, and social justice education are crucial in our lives as they can challenge us to imaginatively think and rethink how we make sense of and engage with the world around us. These ideas propel forward my inquiry and curiosity.

IRENE BALD ROMANO

Art History

My research and teaching focus on the art and archaeology of the ancient Mediterranean world. I am especially interested in Greek and Roman sculpture, its materiality and uses, and the complex roles of sculpture within socio-political, historical, or religious contexts. I employ an object biography approach for the study of classical sculpture, a methodology that entails an examination of an artifact in all aspects of its “life cycle—its manufacturing technique, time and place, and its use(s) and interpretation(s) throughout its “life” in multiple cultural settings across temporal boundaries, including in modern times and in museum settings.

One of the subjects of my recent research is an over life-sized marble portrait of Alexander the Great from ancient Scythopolis (Beth Shean, Israel). It was excavated in 1925 on the citadel of the site, and is on display today in the Israel Museum in Jerusalem. Based on internal stylistic and technical details, the marble variety, and historical data, the head dates to the Roman period, ca. 2nd c. CE. This opens up questions about its identification and use, including why the people of Scythopolis would have set up an image of the Greek hero Alexander more than 400 years after his death. The sculpture may, in fact, represent another hero or god in Alexander’s guise (youthful, clean-shaven, upswept, leonine hair, and turned head). The statue or bust was subjected to deliberate mutilation, its head removed, and nose, mouth and throat (its breath of life and voice) chiseled off, in a manner consistent with Christian iconoclastic destruction of statues of pagan gods. The head also plays a role in the identity and history of modern Israel, prominently displayed in a window

framing the Knesset building, in the most important museum devoted to the history of the state of Israel. The object biography approach reveals the sculpture's complex history, appropriation, and uses, including its link between Israel's heroic past and its modern history and ideology. In addition, the mutilation of the head provides a historical parallel for the recent destruction by ISIL of ancient statues in Syria and Iraq.



Marble Head of Alexander the Great
From Nysa-Scythopolis (Beth-Shean, Israel)
Israel Museum, Jerusalem, IAA 1931-7
16.5" h
1931-7

MANISHA SHARMA

Art and Visual Culture Education

I focus my research on the following, in context of the preparation of art educators working in K-12 schools, higher education, community sites, and museums: How do art educators effectively frame their curricular and pedagogical work in a lexicon combining theory and practice; and how does this reflect their becoming intellectually, emotionally, and practically relevant within professional and social spheres?

By studying how art educators visualize the concepts driving their practice, I present an understanding of an emergent professional identity of, and a vision for, the scope of practice in the field—with an emphasis on social justice and humanistic concerns.

In my research and teaching I prioritize interdisciplinary thinking through lenses of postcolonial, decolonial, and globalization theories, and feminist discourses and methods. I do this to engage current and future art educators in strategies empathetic to explorations of the ambiguous and multi-cultural identities encountered in borderlands. To clarify: by borderlands I refer to physical and conceptual spaces in / between multiple cultures, and which may involve national, ethnic, gender, or disciplinary identity.

Within the research focus described above, I have published work that addresses questions like: ‘How do future arts educators demonstrate “global thinking” while engaged in community-oriented practice?’ and ‘How might art educators participate in communities of activism against gender bias in the K-12 art classroom and beyond?’ and, ‘How do we critically teach about nation-based art and visual cultures (for example: Indian art) to deconstruct essentialist and othering socio-cultural narratives of place?’



*Semiotics of a scarf: a performance of material
culture and gendered ethnic identity*

18" x 12"
2016

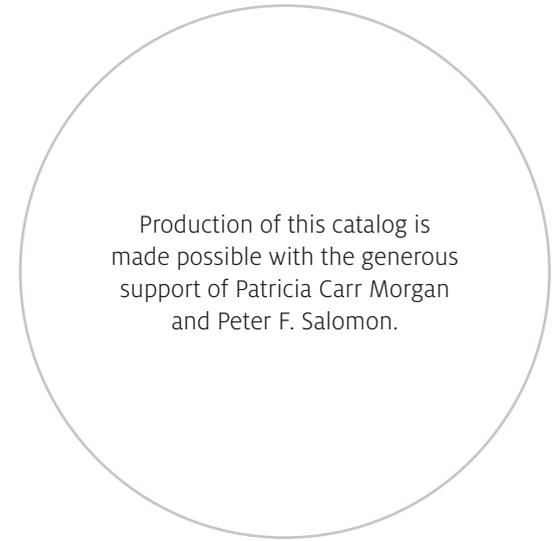
RYAN SHIN

Art and Visual Culture Education

Dr. Shin's research addresses the globalizing educational, social, and cultural issues and concerns, confronted by artists, scholars, teachers, and service workers, through the innovative, creative, and communicative power of art and visual culture education. His work explores critical global inequalities and problems through a crucial lens for global equity, citizenship, and social justice. Working with researchers and teachers with other global perspectives, he develops and implements networked art education projects utilizing social and global media. His edited book, *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement* (IGI-Global), offers a theoretical and pedagogical framework to analyze and address global phenomena through art educators' creative and educational responses.

Dr. Shin is also interested in analyzing and discussing global visual culture and social media that has emerged as a significant art-educational site. Focusing on a critical examination of global visual culture and its characteristics and properties, he addresses how global visual culture has become participatory, transnational, and cosmopolitan while providing critical foundations and implications for art educators to map and shape a new global educational landscape. He has examined migrated ethnic images, objects, and cultural practices, as seen in many U. S. contexts, through critical global and cosmopolitan framework, which demands employing post-colonial analyses to redress their adaptations and appropriations in a North American context.

Engaging his students with critical global and cosmopolitan pedagogy, he wants to accomplish a critical cosmopolitan vision, challenging neoliberal education and social inequality and rejecting the distorted distribution of educational and cultural capitals. He believes that these goals can be accomplished with helping students develop global engagement, empowerment, knowledge sharing, and critical cosmopolitan mindset. Dr. Shin also believes that forward-thinking experiments and developments in art and visual culture education can expand the educational spaces for diversity and inclusion in a global setting.



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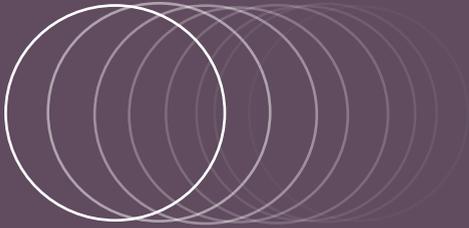
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This is a publication of the School of Art, The University of Arizona © 2017

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