

Green and Gray

Oct. 2, 2015 - Jan. 2, 2016



Artists:

Carol Alleman

Susan Beiner

Peter Bugg

Christine Cassano

Angela Cazel-Jahn

Candace Eisenfeld

Steve Gompf

Preston Graves

Jonathan Howard

Mohammed Reza Javaheri

Karen Jilly

Catherine Nash

Ellen Wagener

This exhibition is about the world between the natural landscape and the built environment. People often associate the color green with life and the color gray with coldness. But that isn't always the case, not all that is green is natural and not all that is gray is man made. Each of the artists in this exhibition explores subjects and imagery that show where these elements merge, converge and/or conflict.

Carol Alleman, Tucson



Born in rural Pennsylvania, Carol Alleman obtained a degree in art education from Pennsylvania State University and continued graduate studies in-state at the Lancaster Theological Seminary. She began her sculptural career by working in clay but later expanded her interests into working with bronze casting which is still her primary focus today. Alleman continues to study art and recently completed workshops at Scottsdale **Artists' School.**

She is also a member of the Allied Artists of America and International Artists for Conservation and is a signature member of American Women Artists. Today the artist lives and works in Tucson while also participating in exhibitions across North America.

“My signature work encompasses intricate patinas and vast cut-out forms. The suggestion of infinity is represented in each circular vessel form, as is the idea of being open to both receiving and pouring forth. Plant, animal and number symbolism inspires my work. The interweaving plants and creatures in each of my vessels speak to the sometimes overlooked relationships in nature. I ultimately hope and expect each piece to continue to speak to its caretaker, with a changing voice within each new season of their life- the accompanying poems intended as a seed which will continue to grow.”

www.allemanstudios.com



Susan Beiner, Phoenix

Beiner received a Bachelor of Fine Arts from Rutgers University in New Jersey and a Master of Fine Arts from the University of Michigan in Ann Arbor. Her ceramic work has been

exhibited at numerous galleries and universities including The Mint Museum of Craft and Design, NC; Magnelli Museum, France; Princessehof Keramiek Museum, Netherlands and San Francisco Museum of Fine Arts. She has also served as an artist in residence in places around the world including Israel, China, the Netherlands and Denmark. Beiner has been published in several books, and her work is included in collections including Los Angeles County Museum of Art, Arizona State University Art Museum Ceramics Research Center and Yixing Ceramics Museum in China. Currently, she teaches at Arizona State University.

“In Versus’ are ceramic formations realized from configurations of landscape to form a degenerating outcome. The trellis-like forms on each side allude to upward growth production. On one side vessels have waited for growth and now bloom, but their color has been dampened by lab cross-pollinated seeds. On the opposing wall, the same configuration has become sterile from artificially modified lab plant life. At the top of the trellis-like form, a wood board with no imagery represents a non-existent landscape painting found within the living space. The one remaining vessel reminds us of the decaying existence of plant life in lab environments. These landscapes present the confrontation with indoor lab plants versus the endangered outdoor plants and how we may no longer have the choice of bringing the natural environment indoors.”

www.susanbeinerceramics.com



Peter Bugg, Tempe

Bugg was born and raised in Madison, WI. He earned a Bachelor of Arts in economics from the University of Chicago and a Master of Fine Arts in photography from Arizona State University. Since 2011, he has served as the director of the Student Galleries program at ASU where he also teaches exhibition and professional development classes. In 2014, Bugg created a public art installation at the Scottsdale Quarter titled “#Selfiecentered” and he was awarded a Good

‘n Plenty grant from Scottsdale Museum of Contemporary Art to pursue his project “Equal Scouts.” Earlier in 2015, his work was featured in the Artel Phoenix event at the Clarendon hotel in Phoenix.

“In the series ‘Parings,’ I combine a positive, photographic image with a negative, cut out image created by selectively excising portions of a pattern featured on the reverse. By removing sections of the images using X-acto blades, I employ an easily understandable process to turn the commonplace, mass produced photographs into one of a kind works of art, elevating them to the status of the referents in the original photographs. Through the artistic process, I combine positive and negative imagery and create material vacancies, allowing room for additional interpretation and contemplation.

The patterns found in the clothing and backgrounds of the fashion and advertising photography goes back and forth between the rigid, geometric lines of the city and human made objects, and the curvy, flowing lines of the bodies that the clothing covers, creating a combination of the ‘Green and Gray’ themes of the exhibition.”

www.peterbugg.com



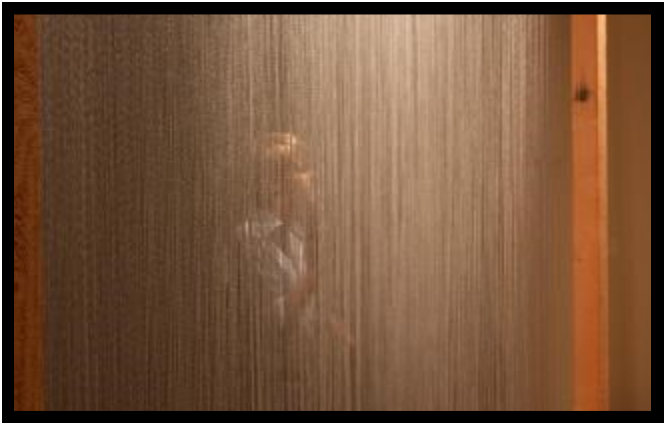
Christine Cassano, Phoenix

Cassano was born in 1974 and raised on the southern coast of Virginia. She attended Virginia Commonwealth University in Richmond and Old Dominion University in Norfolk, VA where she received a Bachelor of Fine Arts in 2001. Soon after, she relocated to Phoenix to build her career as an exhibiting artist. Today she is a mixed-media artist with a studio space in central Phoenix. Her artwork is in private collections throughout the United States including public and corporate art commissions for Banner Health Hospital, SmithGroup Architects and

Torgenson Law Firm. Cassano has also been featured in *Phoenix Magazine*, *Java Magazine* and *Phoenix New Times*.

“My work examines internal, biological systems and their relationship to external technologies and industrial environments. This installation is a pull-apart visualization that explores the intersection of intimate internal changes and our external environment. Alternating panels of industrial and organic materials suspend 9 ft. high and 9 ft. in diameter to create a walk-in installation enabling the viewer to experience not only the contrast of the natural and industrial environments, but variations between the external facade and internal experience.... The interior of the installation intimately engulfs in a circular sea of translucent red, abstract bone and mirrors that cascade moments of movement and reflection. Sentences engraved into the wood Saguaro bones are hand-carved connections and reminders of past personal experiences provided by friends and family about a change that happened during their life.”

www.christinecassano.com



Angela Cazel-Jahn, Phoenix

Cazel-Jahn lives, works, plays and reads science magazines in her sunlit studio off the side of an old house in downtown Phoenix. She makes paintings, sculptures and spaces for people to

play in and think about. She uses paint but also works with common old construction materials and found objects. Currently, the artist is a graduate student and faculty associate in the School of Sustainability at Arizona State University.

This particular installation is a collaborative effort between Cazel-Jahn and her husband Robert Larson who is an engineer. He helped her design and build the structure that supports the interactive pieces.

Cazel-Jahn says of the work: ***“It's one of my favorites because it's very simple, just wood and steel and aluminum. Yet people tend to play with it for a long time, and/or lie down underneath it and fall asleep, and/or have deep conversations in the 5' square open space in the middle of the piece.”***

Some fun facts about the piece:

- There are 10,380 strands of aluminum ball chains in the piece. Each strand is 10 feet long.
- There are approximately 954,960 little metal balls in the piece.
- The entire piece weights about 700 pounds.
- **The plants are called Tillandsia ionantha (commonly known as “air plants”).** They live on air, light and water absorbed from the air.



Candice Eisenfeld, Tempe

Eisenfeld studied painting at Bezalel Academy of Art in Jerusalem and received a Bachelor of Fine Arts from the University of Texas in Austin. Since moving to Tempe she has been reviewed in several publications including *Phoenix Home and Garden*, *The Arizona Republic* and *Southwest Art* magazine. Eisenfeld has

been awarded three grants from the Arizona Commission on the Arts and has received fellowships from The Virginia Center for the Creative Arts in Amherst, I-Park in East Haddam, CT and The Helene Wurlitzer Foundation in Taos, NM. Her work was also chosen by the United States Art in Embassies program for display inside embassies in Belarus and Namibia. Currently her work is represented by the Larsen Gallery in Scottsdale.

“Exploring issues of identity, memory and the passage of time, I am inspired by the first American art movement (The Hudson River School of Landscape Painting), which explored the wilderness of the ever expanding frontiers of the United States. My landscapes are more introverted, dream-like and meditative than my predecessors work; they are deconstructed versions of reality. For my work in this exhibition, I use this background context to explore themes of urbanization and the natural environment. In these pieces, I experiment with images of utility poles in order to acknowledge them as elements of the landscape in which we live. Thus, they are stylized with the same painterly hand that forms the trees, birds and sky. In ‘Landscape with Utility Pole’ I left the utility pole and removed the forests around it. By doing so, there exists a tension between the two sides– the human made and the natural Landscape (the green and the grey).”

www.eisenfeld.com

Steve Gompf, Mesa



Gompf earned both a Bachelor of Fine Arts in photography and Master of Fine Arts in intermedia studies at Arizona State University. His multimedia sculptures have been exhibited at Lisa Sette Gallery in Scottsdale, Palo Alto Art Center, CA and the University of Louisville, KY. He is a recipient of an Artist Fellowship Award from the Arizona Commission on the Arts and has been a contributing artist for exhibitions and conferences for the Association for Computing Machinery Special Interest Group on Graphics and Interactive Techniques.

Playing into Gompf's own sense of humor and the whimsical nature of his sculptures/ "faux devices", he often presents them as if they were authentic pieces of technology from the late 19th century which he describes as image transmission machines. He even goes so far as to explain the country of origin, name of inventor and its place in television history. Each of Gompf's devices includes remnants from old furniture and decorative arts as well as repeating video animations constructed from both new and vintage images.

Gompf describes the piece in this exhibition as ***"Really an extraordinary find. This is a miniature working scale model of a wall mounted televisor. It was created by the American Televisor Company Inc. in 1923. Built at 1/5 the scale as the full size version, allowing for portability as salesman crisscrossed the country taking orders full scale sets which were shipped directly from the American Televisor Company's manufacturing facility in Buffalo, NY. And the thing still works!"***



Preston Graves, Seattle

Graves grew up in Tempe across from Kiwanis Park and lived there for twenty years. He says that early on, he learned a lot about drawing informally from his Grandma Betty and then formally at Mesa Community College. He went on to earn a Bachelor of Fine Arts from the Art Institute of Chicago and a Master of Fine Arts from the University of Oregon in Eugene.

“My drawings are informed by the biological curiosities I encounter while searching the intertidal zones and old growth forests of the Pacific Northwest. Passages of pattern and growth habits of nudibranchs and lichens become the vocabulary I dwell on in creating these landscapes. I’m interested in the abstract relationships of a system where mark is form and resulting spaces are unfamiliar walks through unexplored terrains.”

www.prestongraves.com



Jonathan Howard, Phoenix

An Arizona native, Howard spent his early childhood in the Phoenix area before his family moved his sixth grade year.

During this period he lived in Hawaii, California and New Mexico before returning to the valley. He attended Scottsdale Community College and transferred to Arizona State University to earn a Bachelor of Fine Arts in painting. Howard is currently represented by Modified Arts in Phoenix, Lanning Gallery in Sedona and Abend Gallery in Denver.

“The abandoned gas station/desert works address our temporal state of existence as a physical ruin of a time gone by that remains as a stain upon the desert landscapes along our major highways. When I visit these sites to take reference photographs, I’m always surprised about how haunted they feel- as if the echo of past events still lingers within their walls. They also bring back memories spent traveling these roadways and fueling up, perhaps at these very stations. I think of how my memories, although seemingly real and vivid, have been rewritten within my mind a dozen or more times. Considering that they are the only souvenirs left from my childhood, the fleeting nature of our existence really hits home to me.”

www.jonathanhowardart.com



Mohammad Reza Javaheri, Brooklyn

Javaheri was born and raised in Tehran, Iran. He holds a Bachelor of Science in chemistry from Sharif University of Technology in Tehran and received a Master of Fine Arts in drawing and Master of Science in chemistry from Arizona State University. His work is exhibited nationally and internationally, and he has been awarded residencies from

Columbia University in New York City and the Vermont Studio Center in Johnson. Today he lives and works in Brooklyn, NY.

“My practice revolves around the evolutionary logic of nature and its application to painting. I am interested in painting’s ability to articulate the distance between the abstract elements of life and the living, the space between animal and human, or between two brothers. It is a way of understanding the world through differences. My piece ‘The Orange Tree and Its Double’ consists of thirty individual monotypes. These panels together create the illusion of an orange tree interrupted by a grid. This work is a portrait of an orange tree in an urban environment, surrounded by roads, homes and fences. The tree is a force of life, while the grid - a symbol of modernism and analytical thought - signifies the edifice that regulates our lives. The making of this work was driven by a singular curiosity: being unaware of the whole. Will imagination be able to construct and bring this tree to life; will it gain balance and breathe or will it die and fall into pieces?”

www.mohammadjavaheri.com



Karen Jilly, Paradise Valley

Jilly received a Bachelor of Arts in design from the University of California, Los Angeles and completed additional studies in painting and drawing at California State University, Long Beach. Her work is included in many museum

and corporate collections including Scottsdale Museum of Contemporary Art, Mesa Contemporary Arts Museum, California State University in Chico and Phoenix Municipal Courthouse Collection. Jilly has served on the executive board of directors for the Arizona State University Art Museum, South Bay Museum of Art and Angels Gate Cultural Center in San Pedro, CA. She has been an invited print maker at publishing companies such as Armstrong-Prior Inc. in Phoenix, Segura Publishing of South Ben, IN (formerly Tempe) and Santo Press in Scottsdale at Cattle Track Arts Compound. Jilly currently splits her time between Paradise Valley and Los Angeles.

“A native of Los Angeles, I see the urban landscape as a metaphor for the fragile beauty of life. In my work, I employ architectural elements such as freeway columns, telephone poles, and construction scaffolding to provide structure and stability. An exaggerated Gothic perspective is used to convey space and time. This is meant to portray a sense of ‘passing through.’ Elements such as barbed wire, hazard signs and traffic cones depict ideas of struggle and despair while backlighting is intended to represent hope and dreams. Balancing these contradictions of life continues to be the focus on my work.”



Catherine Nash, Tucson

Nash received a Bachelor of Fine Arts in printmaking and drawing from the University of New Hampshire in Durham and a Masters of Fine Arts in mixed media from the University of Arizona. She has also traveled and studied in Japan twice to learn techniques of Japanese woodblock printing and papermaking in depth. Today, she balances her studio work with teaching and lecturing across the United States and around the world. Nash has participated in national and international exhibitions and most recently showed her work in Japan, Bulgaria, Poland and Australia. As an educator, she has published four educational DVDs on the art of papermaking and recently self-published a book surveying international artists entitled *Authentic Visual Voices*. Just this year, Nash received a 2015 Lumies Artist Award from the Tucson Pima Arts Council for her ingenuity in the southern Arizona arts scene.

“The vastness of space holds an ultimate touchstone for me: the sky is a window to the infinite. Through time, humankind has sought to explain and fathom the mystery of our being through mathematics, science and religion.... These recent assemblage works and paintings are images of skies and bodies of water not intended to portray specific locations as much as to create a dreamlike feeling of place and memory. These landscapes are viewed through a portal or window, venerated in a shrine or juxtaposed with diagrams of ancient sacred geometry. I am exploring the mystery of land and water and sky.”

www.catherinenash.com



Ellen Wagener, Scottsdale

Wagener grew up in Iowa and received a Bachelor of Fine Arts from the Corcoran School of Art in Washington, D.C. in 1989. Her work has been featured in solo exhibitions at the Brunner Art Museum at Iowa State University in Ames, University of Arizona Museum of Art and Tucson Museum of Art. Her work is in numerous public and private collections, including the Figge Art Museum in Davenport, IA, Cedar Rapids Museum of Art in MI and Scottsdale Museum of Contemporary Art. She was chosen to display art in the United States Art in Embassies program and the Capitol Rotunda in Washington, D.C. She also received commissions for works for the U.S. 9th District Federal Courthouse and the Phoenix Office of Arts and Culture. Wagener is represented locally by the Larsen Gallery in Scottsdale.

“Inspired by the landscape tradition of the Hudson River School, American Luminism and vintage photography, I am a keen observer of the atmospheric and tactile qualities of the sky and land. Creating landscape series in pastels and charcoal exclusively, I build my drawings as composites from sketches, memory and my own photographs, often revisiting sites to observe the change in crop rotation, weather, time of day and season. Such natural phenomena as dust storms, monsoons and forest fires have become unsettling metaphors for the ‘beautiful calamity’ that is the fragile Arizona landscape. ‘Drip, Blow, Burn, Re-Birth’ is a series that draws from the natural and nearly cataclysmic events more common in the dynamically changing Southwest landscape. ‘MC Manifest Destiny’ and ‘American Stripper’ blur the line between reality and parody, offering a visual ‘cautionary tale’ to un-checked suburban development and the push of corporate America.”