

SITE LINES

Recent Work by University of Utah Art Faculty

Felicia Baca

Guest Curator

Felicia Baca has worked in a variety of gallery and museum contexts, including Utah Museum of Contemporary Art (UMOCA) and TATE-Britain. Committed to community engagement, she has been involved with Salt Lake City's Cultural Core project, Salt Lake County Art Collection, and KRCL 90.9 FM. She has a master's degree in education with an emphasis in visual culture and contemporary art pedagogy from Goldsmiths College, University of London.

Ed Bateman

Faculty Liason

Ed Bateman is the head of the photography and digital imaging emphasis in the U's art department. His innovative use of 3D computer modeling combined with photography has been widely written about, and his work has been exhibited internationally in more than twenty countries. Bateman's work is in the collections of the Museum of Fine Arts, Houston, the Victoria & Albert Museum, The China Printmaking Museum, and Getty Research, among others.

Edward Bateman

Artwork #1 | *Reversing Photosynthesis*

Our world is immersed in light, but its physical essence is chemical. Digital photographic processes can record that illumination, but they cannot touch the wet, chemical essence which makes up life. The images in *Reversing Photosynthesis* were made photographically without the direct interaction of light.

Leaves absorb sunlight and convert it to sugars which they store in their structures. Removed from plants and trees, these leaves began a slow process of death. They were placed in direct contact with light sensitive photographic paper and left in total darkness for days to months to document this change. As they broke down, their stored light would slowly leak out to expose the paper and form images. This paper was then developed like traditional chemical prints.

Life is not a simple, binary process like an on or off switch. It is not something that you simply have and can hold on to. It continually flows through you, in and out—until you reach the number of your days. And then it leaks back into the world from where it came. We absorb life and exude life. Like a photograph, we too are materially constructed from light made tangible and solid.

For over a decade, my work has used constructed and often anachronistic imagery to create alleged historical artifacts that examine our belief in the photograph as impartial witness. Although some elements in that work depict real objects, many have never had a tangible physical existence—they are three-dimensionally modeled completely inside the world of a computer. They are ghosts made of nothing more substantial than numbers.

This new series represents a return to my roots and to those of photography. While I continue to construct many of my images, these works are a new direction; one that reflects both my own aging process and mortality. For me, this is a shift from the virtual to the tangible as perhaps a way to hang onto the fleeting substance of life.

Simon Blundell

Vision is shaped by the time in which we live, and life today can no longer be distinguished from the influences of mechanical and technological means of perception. The knowledge of our world is received primarily through the camera. Photography, video, television, film, and new media all use lens based images. Most of our experience is mediated through one or more of these devices of perception. As our environment becomes increasingly mediated, so does our experience. Fragmentation occurs in the way we experience and construct meaning from this contemporary experience. My work is a direct reaction to this environment.

Photography is a language that I use to describe my experience. Photography, like any language, has a grammar, syntax, and vocabulary. By manipulating the syntax and grammar of photography, I explore and express the concept of fragmentation. I use digital technology to manipulate this language. The language of photography comes with certain qualities and characteristics. Photography is a time-based medium. Each photograph is a piece of time and space. It is associated with and represents our memory. Photographs also represent the real. They become symbols of the real. We save and collect photographs in albums, boxes, and now on hard drives. We make photographs to help us remember. They are a way to document and record our lives. When viewing photographs they cause us to reflect on our own lives and experience. They help define and create our identity, and our place in the world. They help us connect and reconnect to ourselves.

As the fragmented images are remixed through the montage process, new structures of layered memory and meaning are created. Each individual piece carries a literal and an implied significance both personal and cultural. These meanings are also remixed, forming dense images of symbolic meaning. The process provides a powerful way for me to understand myself and my relationship to life. It is a method of personal and spiritual, self-discovery. The completed images become a record of those discoveries.

Sandy Brunvand

Divisive Landscapes

For the past two years I have been compulsively making small drawings with ink on fiber paper. Several months into this ink exploration I began to see these pieces as beautiful but somewhat terrifying dark landscapes. As the presidential election process heated up in 2016, I realized these landscapes were “divisive” in nature, mimicking the political landscape. Ever since the surprising result of the election I have saved each *Salt Lake Tribune* newspaper to use a headline as part of the underlying subtext of these works.

These headlines are tucked directly into the petite *Divisive Landscapes* through type-written text, evoking an analog newsroom voice, and activating a narrative or dialogue within the image. The conversation takes a deeper meaning as the viewer brings his or her own interpretation to the image/text combination. The text has a specific meaning from a specific date, yet it can take on local/regional issue or encompass a more global event. Statements such as “They Declared War On Us” from December 7, 2017 might elicit thoughts of North Korea, with impending missile threats. The actual story was referencing Tribal Nations defending their sacred land of the Bears Ears National Monument against Trump and Zinke’s ruthless minimization of the national monument (with the encouragement of Utah politicians). There are many war fronts that humans face daily. They can be life changing or life threatening and many places in between. We are all facing challenges that seem insurmountable. We all bring that narrative and that layer upon any artwork we view.

The focal point of this series is the set of 31 un-headlined pieces arranged in a calendar grid to represent the month of October 2016. Leading from this center begins a chronological journey through selected headlines from the following years; starting with a declaration on November 9, 2016 “TRUMP NATION”. Another striking headline is from January 20, 2017 “TRUMP TENURE; LET THE TREMORS BEGIN” and “FEAR AND UNCERTAINTY” from February 22, 2017.

Note that I am curating these headlines into my pieces, but I am not inventing any. All the texts in this series are headlines from the front page of the *Salt Lake Tribune*.

As I expand the scope of the *Divisive Landscapes* I am also exploring the addition of headlines from the *New York Times* and the *Washington Post*. These pieces are larger collaged ink pieces that have layered meanings and interpretation up through layers of transferred on paper and silk fabric.

With this series of works on paper I am hoping to provoke a conversation of the mainstream headlines that sometimes assault our intelligence or perhaps break our hearts. With each passing day it is tempting to forget the unusual dialogue that has become pervasive in our national news. When the viewer reads one simple or shocking headline after the next the absurdity of the headlines becomes, at times, almost unbelievable. However, there are also hopeful and beautiful headlines interspersed throughout the year as well.

Laurel Caryn

Arcadia's Secrets

Capturing the “untouched landscape”, is still one of the main subjects in photography. Trying to keep the other tourists out of your frame as you take a picture of the waterfall below you, is an attempt to eliminate the present time, and to, well, make the photograph more pleasant. We want nature to look timeless in our pictures. The stories that have played out on the landscape are kept invisible.

A past narrative that is connected to a particular spot in nature, does not give up its story to the casual passerby. There might be signs of broken branches, bent grass, or something caught in the limb of a tree.

But only someone familiar with the event will understand the signs.

Often, I use photographs in my work to create tension between what is seen in the picture and what has been left outside of the frame, expanding the narrative. For similar reasons, I have used the bromoil process on the photographs. The black and white print is completely bleached out before reappearing with the application of ink, and then only hinting at what was there before.

Van Chu

What is a photograph? A photograph is an image created with the purpose of transforming something ordinary into something extraordinary involving a camera somewhere in the process. My works then are photography at heart as I only wish to capture a mundane moment and turn it into something larger than itself, a drop of paint quickly dissolved in water becomes a dragon, a landscape in the sky, a war torn area filled with burning trees and mushroom clouds, an intersection between you and me.

I see an emphasis on emotion over illustration of traditional Chinese ink painters. I see the idea to give randomness a sense of order in the works of Jackson Pollock. I also see a journey to search for an ideal balance between aesthetics quality and conceptual idea in the photographs of Richard Avedon.

Those ideas have come together and collided in *Photographic Brushstroke*, a series of photographic artworks that I have been working on since 2008. By using digital photography, a new born art form, then combined it with the essence of Chinese painting, one of the oldest continuous artistic practices, I have created a body of photographs bringing traditions to the forefront again while giving them a breath of fresh air of the technological advances of the twenty first century. A reminder that we are the intersection of what came before us and what is yet to come.

Lewis Crawford

Everyone leaves marks, both physically and emotionally. The ones that interest me the most are overlooked marks: a random strip of duct tape, an abandoned chair, a buffed-out graffiti tag, or a crack in a parking lot. None of these marks would be there unless someone made the landscape for them to inhabit.

I document these urban landscapes. I see stories in these marks. Sometimes I layer these marks. Sometimes I create the marks that go in my photographs. Sometimes I emphasize negative space. I mix media and marks. The build-up and juxtaposition of information creates texture, depth and interconnectivity. I like to confuse the semiotics of the marks. The signifier does not necessarily define the signified. Fact and fiction merge. It is mechanical and digital. It is balance. It is a transformation through documentation and manipulation, appropriation, deconstruction and reconstruction—sample, photograph, re-mix, layer, sample, and re-mix again.

It just depends on the marks.

How we combine visual information is personal and unique. In fact, visual psychologists describe how the brain interprets stimuli as a construct of the mind and each construct is subjective. What I see may not be what you see. This ability to construct our visual world through site becomes more subjective when one looks at a photograph. The shapes, marks and forms within the photographic frame want to tell a story but are constrained by the picture's edge. We are missing information to construct the whole narrative. What would happen if those shapes, forms and story elements were not bound by the edge of the picture plane? What if they broke through into the negative space around the image?

These three images are part of a series called *Constructs*, where I allow the trapped shapes, forms and story elements to extend outside of their visual box. The shapes get to move, dance, play, fight, twirl, and defy the picture's edge. The narrative is no longer stuck within. It is around, inside, through, on top, beneath, embedded, or cut into the photograph. By combining Gestalt theories, the psychology of visual perception, and Russian Constructivist ideas of minimalism, I construct compositions from a camera, out a printer, and through a plotter.

I create the beginning of the story, you construct the final narrative.

AI Denyer

I am invested in the idea of creating visual illusions, that manifest as a confusion of space / subject as I create different series of 2D works. What appears as a satellite view of mountain ranges could also be skin as seen through a microscope (macro/micro), or strata on a vertical rock face. An assumed drawn line is in fact an erased line, as the positive, becomes the negative.

The works that I make lead the viewer to question, step closer and out of a typical visual comfort zone. I am committed to the making of aesthetically 'beautiful' artworks, yet they are influenced by the 'ugly'. The destruction of pristine landscapes, encroachment on protected lands from oil and gas exploration, the human desire to use, pollute, destroy and claim as our own are concerns that drive me as a visual artist to question and address through my work.

I am an obsessive mark maker, and through my process, the minuscule becomes something so much bigger, massive and without boundaries. As thousands of small individuals might unite to protest/make a statement, similarly I see the act of drawing or painting multiple small marks as a way to make what ultimately becomes something a lot bigger. The massing of multiple marks creates a powerful illusory aesthetic in my work, resulting in an intimate dialog between the viewer and the artwork.

The relevance of these works has links to the current wave of anti-environmentalist sentiment, denial of global warming and the planets foreboding shift to the Anthropocene. My intention is to create artworks that function beyond the surface, and lead the viewer to look closer, question, interpret and absorb.

John Erickson

"In Defense of Disparity and Failure"

These portraits are more than face value.

I build each painting beginning with a substructure of mixed media arriving at an abstracted state. Three dimensional volume is described in paint and flat compositional elements are dominated by applied paper collage. Both paint and paper fight for dominance in a visual debate with incongruent voices. The design can be said to have occurred accidentally.

There is no absolute intention with the process. Words fail as I try and describe the end game. I am nearly pre-language relying on the intuition that 35 years of practice affords me.

The deconstructed chaos begins with the painting on the floor and no model. I pour, push, and shove paint around to create an active surface. Now the painting goes back on the easel and I attack the drawing problem with red and black sharpies. Next comes the soft tonal description of form using large amounts of latex paint. Then paper collage applied on top of the paint describe planes and powerful color statements, but from a perspective unlike conventional painting. Oil paint is applied at the end and becomes the final arbiter that breathes the life into the figure.

Here is the true exploration of my work. I intend to see how close I can come to failure and still get back to meaning.

The final phase is the resin polymer poured over the surface of the work. It becomes the chrysalis for the disparate media to coalesce into a beautiful state.

Kelsey Harrison

In my sculptural practice, I reproduce existing objects and systems in slightly altered forms. I alter my reproductions to make to make legible what, through habituation, we no longer see. It is important to me to make objects and systems legible since my work takes for granted that all material things are, in their very form, shot through with ideas, promises, and politics. Things materialize concepts and systems enact politics. I investigate and subvert those ideas, promises, and politics as I remake that which supports them.

In my project *Metaphysician, Heal Thyself*, I reproduced the psychopharmacological scenario. I created forms for intake, for self-evaluation, and for prescription. I took the role of the "Metaphysician", meant to mimic the psychiatrist. I held meetings with patients and prescribed medication. The medications were hand-made sugar pills in custom designed packaging. In my reproduction of the medical scenario the directness of the encounter, my non-professional status, and the individualized nature of each prescription made the official scenario legible as cold, removed, and systematic.

In my public project *Wishing you were wishing you were here!*, I reproduce a roadside billboard but offered only stock imagery that I found filed under fantastical spatial terms like "Winter Wonderland" and "Tropical Paradise". Since fantasy landscape imagery is so often used on computer desktops to mediate the experience of being where one does not want to be, depositing it directly in the viewers landscape made the escapist fantasy untenably visible.

In my *Pied-a-ciel* series, furniture and architecture are the objects of investigation and reproduction because they are the most embedded of "things" of daily living, and are therefore effective in subtly naturalizing ideas. I reproduce fragments of architecture and abstract them to challenge the authority and "naturalness" of the world as it is presented. I warp architecture to point to other ways the world could be built. I isolate balconies and staircases to highlight the politics of ownership, mass address, and surveillance they embody. I dramatize the way hierarchy functions spatially by heightening the inaccessible, singular, and protected nature of the balcony. They reflect on the absent figures who occupy elevated spaces like papal balconies and high rise penthouses.

Reimagining the objects and scenarios of everyday life is possible because the form of the world is produced, not given. Since the form is not given, then it is not permanent, natural, or even necessarily logical. That the world is made also means that I, or anyone, can build it. What we build, however contingent, matters. Form and material "speak" and the formation of selves is not immune to this speech: we understand our social roles from architecture, from clothing, from systems of transportation. Forms matter, and matter forms and informs us at levels material, symbolic, metaphorical, and psychological.

Tom Hoffman

As a realist painter I have visited all genres; the figure, landscape, portraiture, still life. My work has, overtime, been dominated by each of these. The changes are motivated by the creative impulse, a restlessness that requires that I challenge myself as a painter and an artist. I love the process of striving to realize, as fully as possible, the extraordinarily vivid and tactile presence of things. In portraiture I focus on the corporal, the details hoping in some way to gain access to the essence of my sitter. Working in such a traditional idiom the challenge is to make it contemporary as well. What I strive for in the paintings is a sense of intimacy, virtuosity, complexity, balance and beauty.

Lenka Konopasek

My paper constructions are explorations into a theme of natural and manmade disasters I have been exploring for the last several years. They represent a collision between nature and people. Nature is shown in its extreme stage during manmade and natural disasters. It is a struggle of wills where human structures are being reclaimed and handicapped by nature's might. It shows our advanced technology being fractured and swallowed by natural elements. The work raises questions about longevity, the consequences of human behavior, and differences in cultural or national attitudes. This theme emerged from my own personal anxieties as well as the world events.

Even though carnage from a natural disaster or war is disturbing and damaging, brute force and brutality can be intoxicating and seductive. With my objects, I contrast finely crafted and strangely beautiful images against harsh repulsion to draw attention to the beauty of violence. I am interested in the conflict of conscience and the consequences that result. I translate these images into more abstract objects with prickly textures and complex structures that often mimic organic materials and formations found in nature. My sculptures are constructed from various paper parts resembling architectural elements. Every part is painstakingly hand made and assembled into larger installation. I like working with paper for its fragility and accessibility. It is a common material with a long history that can be manipulated in many different ways.

I am interested in assembling and breaking down structures creating scenes and objects bristling with tension somewhere between beautiful and dangerous.

My latest work has been shifting to larger installations and more abstract forms but maintaining the theme of disintegration and anxiety.

Beth Krensky

I am a gatherer of things—objects, words, spirit—and a connector of fragments, to make us whole.

My work responds to the natural or built environment while providing a refuge—a space within a space—for participants and viewers. My artistic practice crosses boundaries into other spaces (physical, spiritual and imagined realities). The current work envisages post-apocalyptic art that can be animated with human energy for ritual and spiritual acts.

My pieces both reference and are relics from real or imagined rituals. I create objects and performative gestures as a contemplative act. I continue to explore ways that art (both the process of creating art as well as the finished product) can transcend the political for the human. Much of the work is intended to be portable and able to cross boundaries as a metaphor for movement within and across the multiple layers of shared or contested existence over time and place.

My practice is broad and combines a material studio practice with social or environmental issues. It is conceptually rooted in a socio-historical memory of place. I use art as a tool for highlighting and creating human experiences that are both shared and unique. I see the relationship between artists and the public sphere as inextricably linked. The arts offer the possibility of transformation on both an individual and societal level by opening up a free space where anything is possible. It is this free space or possible world that allows people to name themselves, envision a different reality, and engage in the re-making of their world.

V. Kim Martinez

Tantalus is based on my experiences traveling through communities that have been impacted by industrial waste. Traveling within the margins of this rigid space allowed me the capacity to perceive others in myriad ways, all of which are now dependent not on preconception but on circumstances and experiences. Transportation becomes a metaphor for communication-the transfer of meaning from one place to another, isolating pieces of information, repeating them changing scale, altering and highlighting color and in doing so, revealing the hidden structures of environmental injustice that can persuade our thoughts.

I regard the fundamental tenant of a painting is to ask a question, and then allow the viewer the freedom to formulate an infinite number of responses. I define situations in space; they are not literal, but rather intellectual concepts. The paintings reflect structural and textural metaphors, for me the definition of space is predicated on human presence and initiative.

Formally, my material application is firmly controlled, this technique indicates a somber attempt at objectivity.

Martin Novak

Media and technology were and are used by artist for their potential to redefine how we see and understand our environment. My work explores digital media's ability to use sequential images to create still and motion composite work. With digital tools we are able to dissect images by recomposing individual pixels and stitching them seamlessly back together in space and time. Sequencing multiple images and layering them together with digital tools, I like to create alternate views or abstract compositions in still and moving images. Through the images, I hope to engage in how we relate to our environment and technology we use both for control but also for self reflection.

Marnie Powers-Torrey

MAMA/SELF explores the visceral experience of rupture and eventual recovery of self throughout pregnancy and the early years of motherhood. The book was printed in an edition of 32, the age of the artist when she became pregnant and gave birth to her second child. Work on this book began in 2006, just after the birth of her last child. At the conclusion of nine years of gestation, the book was released into the world. Imagery is derived from circular ink washes suggesting the cyclical nature of being, constancy of motion, cellular material, revolving planets, ripe ovum, and lactating breasts. The text is experimental and broken, collected and formed over years of reoccurring use. Stripped of formality and exposing a raw, maternal psyche, the words and imagery join to form a visual poem of primal and authentic language. The artist's book was printed in over fifty runs from photopolymer and metal type.

Andrew Rice

SPACES: We are all interconnected and part of a larger collective, or, as John Donne describes in his enduring poem, *No Man Is an Island*, we are 'a piece of the continent, a part of the main.' We create spaces and safe havens from the harsh world around us. From personal spaces to those embracing family and community, it is paramount to our survival to construct a contained environment of sorts. In the 21st century we have taken it one step further with our use of technology, spending much time in the digital realm, and sometimes hiding behind our online-selves. These 'spaces' we create provide protection, but also isolation. My work explores those necessities needed to keep us protected and alive, but also close us off from the world around us.

The dichotomy between the developed and the natural is perhaps one of the greatest battles we are facing today. The more our technology surrounds us, the more important the essential things of life become. In cities, a sense of the man-made gives a sense of familiarity, but if there is no life, an alienation and haunting silence takes hold. Thoughts turn inward. We strive for companionship, and without it, we are driven into melancholy and estrangement. It is not the humility of reverence but of self-abasement.

Protection and isolation are almost synonymous.

In addition to etchings and collagraph prints, I am also currently exploring this theme with a series of oil stick drawings, which I approach as a printmaker; working in multiple layers and textures to establish a surface with a 'history.' The idea behind this method of working is influenced by my experience and training as a printmaker, working in a very step-by-step and controlled manner. It also references urban landscapes. Buildings, walls and spaces get new coats of paint and material over the course of their lifespan, most often without removing what is underneath. As the layers' peel away and degenerate over time, the history of the space starts to reveal itself. Riding my bike around the downtown area of my city, I see evidence of this all over; from old murals peeling away from brick on some downtown buildings, to the shed in the property adjacent to my home. As those old layers' peel away, new textures and new colors start to reveal themselves.

Horacio Rodriguez

My work is about the many borders I have crossed in my life. I carry many of these borders with me in my memories, and produce work about these physical and psychological borders. As a product of multiple cultures and identities, my art is used as a vehicle to explore the creation of my personal narrative within the hybrid cultures of the borderlands. I am interested in generative questions such as: What role does spoken and visual language play in the transmission of culture? How did my loss of language at a young age disconnect me from my culture? What symbols, synonymous with my culture, can be transformed and infused with new meaning? How can I overcome and transform racist language and ideologies that I have confronted in my life? What do I have to say about my past and do I want to form those memories in my work?

The use of clay has a long history in Latin America dating back thousands of years. My connection to clay really goes back to my childhood and viewing the remnants of cultures past through ceramic objects that were left behind and displayed at the Museum of Fine Art in Houston, Texas. I was intrigued by the permanence of the material and its ability to transmit ideas and beliefs. In many ways clay also mimics the hybridity that comes out of the US/Mexico border area. The process of creating my work happens over time as I build up multiple layers in the surface of my clay work. The process of melting and layering is one that naturally occurs in the borderlands. Atmospheric firing of clay also has uncertainty and risk built into it, never quite knowing what results you are going to get. These surprises and unexpected results often delight and inspire me, pushing me on to further investigation and inspiration. The hybrid cultures that are created in the borderlands have the same effect, pushing the boundaries of what's possible, by creating the unexpected fusion of culture and identities. Although clay is my passion, I have let my ideas and the conceptual framework within which I work dictate the materials and processes that I engage with while creating my art. Projected imagery and photography coexist with slip-cast ceramic pieces infused with original and appropriated imagery. This multi-layered hybrid mix of media and techniques approximates the unique, often contradictory spirit of the border aesthetic I am seeking to create.

Brian Snapp

House of My Brother/House of My Sister

You Throw a Stone

– Juan Filipe Herrera

you throw a stone
i throw a stone
i throw a stone
you throw a stone
then a rocket
a rocket comes down
here i lay
next to you
we are
brothers in a way w/o a sky
my father's house is empty your
mother's house has no amber light
as it once had even the sun
cannot penetrate
the open field where you and i
once played (in our separate dreams)
burns & burns
those stones what were they where did they come from

This work is in response to the destruction of cultures, diaspora and the inhumane actions directed towards those most vulnerable in the seemingly endless conflicts around the world. The house of my sister is being torn from the inside out, the house of my brother from the outside in. Bigoted hatred, lack of compassion and unexamined contempt in this country for others is destroying our house. The house where love, play, joy, peace, inspiration and sanctuary should reside is under attack. Build houses for my brother and sister with playful abandon. No human being is illegal!

Carol Sogard

Through creative reconstruction of single-use disposable materials, these works explore the use of plastic as product rather than simply a by-product of our daily habit of consumption. The plastic grocery bag is a common side effect of humanity's consumerism. It is not viewed as valuable beyond its limited use. Through the process of collecting and reclaiming plastic bags, manipulating the form and context, their tactile qualities are revealed, while symbolically challenging one to question their original intent.

The deconstructed bags are the primary material used for these objects. They are literally and metaphorically woven into artifacts that represent our modern culture. The word "artifact" has many meanings: "any object made by human beings; a handmade object characteristic of an earlier time or cultural stage; any mass-produced, usually inexpensive object reflecting contemporary society" (dictionary.com). Plastics represent the eternal artifacts of our current society. They never biodegrade—surviving for centuries in landfills, contaminating oceans and endangering species.

Heidi Moller Somsen

I create art as a way to process the vicissitudes of life and to satisfy my curiosities. I believe we all must endure a measure of bitterness in this life. Like the child who suffers pain when their first set of teeth cut through their gums, and suddenly can enjoy the wonders of new foods, we all feel pain as we grow and develop. My work examines these transitions as well as subjects of anxiety, memory, and female theology.

Having an obsession with all things tactile, I find myself using mixed media— Along with ceramics, I incorporate rubber bicycle inner tubes, wood, found objects, etc., and revel in contrasting textures which seem to speak to the idea that in everything there is paradox.

Amy Thompson

I have always sought beauty in my work. I reach a sense of satisfaction when moments throughout the work cause the viewer to pause. My background in science makes interdisciplinary investigation innate in my work. As a printmaker, I am drawn to process, exploration, and play. As a designer, discipline and craft are prime. My work is experimental, yet carefully considered and impeccably executed. Working as a printmaker and book artist gives me the opportunity to combine my skills in art and design. My design sensibilities provide the constraints within which I can experiment and play. The designer in me thrives on this restraint while the artist in me is compelled to push the limits of it.

Emily Tipps

Familia

This broadside was letterpress printed in an edition of 50 for *Puerto Rico en Mi Corazon*, a portfolio edited by Raquel Salas Rivera, Erica Mena, Ricardo Maldonado, and Carina del Valle Schorske for Anomalous Press. Proceeds support *Taller Salud*, a non-profit organization doing community health work in low-income neighborhoods of San Juan, in the wake of Hurricane Maria. The US's recovery response further exposes Puerto Rico's marginal status; *Puerto Rico en Mi Corazon* is a call to political action and for recognition and community, as well as the publication of an important anthology of contemporary creative work. Prints in the collection feature work in Spanish and English by forty-five poets of the Puerto Rican diaspora. "Familia" is from Cindy Jiménez-Vera's collection of poems, *No lugar* (Ediciones Aguadulces, 2017).

Merging concept and process, I used wet media and salt as direct allusions to the context and language of the poem—its salt and beach. Sheets were individually dipped in sumi ink: a minuscule rendering of the damage incurred after a hurricane—a murky flood line, a blossoming of mold. The brine-green text, coupled with a balanced typographical composition speaks to the centering and essential qualities of "home," however it is defined.

Maureen O'Hara Ure

For well over a decade, all my major projects have started off with travel, with my drawing in museums and at historical sites overseas. In each case, my travel sketchbooks focused on pre-Renaissance art and architecture. I returned to the studio and set about using the raw ideas in the sketchbooks to begin developing new work, feeling free to take liberties with the historical material I collected. Relying on sturdy panel to hold up to dozens of revisions, I build up images with thin paint, ink, and pencil in multiple transparent, frequently sanded, layers of obsessive mark-making.

Endangered Species, the latest in my series of sea monsters (that began with a Jonah image I came across in the *Biblia Pauperum*) can be seen as an example of my working off and on for years to develop an image. The idea for a double-faced pedestal-mounted construction came from a number of collections I have visited where I have sketched and taken snapshots in an effort to figure out how this or that museum managed to display both sides $\frac{3}{4}$ the right side and the reverse $\frac{3}{4}$ of a Picasso canvas or Byzantine icon, for example.

Both *Endangered Species* and the large wall drawing, *The Middle of Somewhere*, are representative of my ongoing use of visual metaphors, most often beasts in land-and-seascapes, to meditate on autobiographical stories as well as larger, political concerns.

Jaclyn Wright

In this work, I am interested in revealing the inherently exploitative and patriarchal relationship of capitalism to the gendered body and the environment through an ecofeminist (dual subjugation) approach. This work combines traditional analog photographic techniques with contemporary digital methods and fabrication processes. Through this hybridized approach I draw connections between historical conceptions of photography's material connection to reality and contemporary notions of its representational infidelity. Through the use of my body, specifically the form of a large birthmark on the right side of my neck, I am visualizing how this history maps changing perceptions of the human body. My birthmark is often assumed to be a sign of domestic abuse or promiscuous sexual behavior by strangers. Interpreting this as a sign of submissiveness many individuals have felt comfortable crossing boundaries normally in place between strangers, creating a power dynamic in which they felt it permissible to touch, grab and ridicule my body. By using the materiality of photography and this bodily form I am able to mimic the effects of these histories in my processes by disrupting the protective elements of traditional imaging.

Wendy Wischer

*To see the world in a grain of sand,
and to see heaven in a wild flower,
hold infinity in the palm of your hands,
and eternity in an hour.*

– William Blake

Having lived in both rural and city settings has brought the natural and urban worlds together in my work. The natural world stirs a nostalgic affection and strong sense of identity; at the same time, the excitement of an urban environment and advancing technology prove to be equally intoxicating. With a minimalist approach to form and a conceptual approach to process, I am lured to re-define the shape of my environment: to explore our shifting relationships with nature, the voice of the elements, the topography of technology and the mapping of time, space and memory.

I am interested in boundaries, where they collide, where they overlap, and where they continuously link forming threads throughout, both conceptually and visually with a specific focus on the gap between the visible and the invisible. I address boundaries of nature, technology, science, mythology, personal identity and universal connections. I am fascinated by the sometimes conflicting and magical realms between the physical and the imaginary, the sensual and virtual existence.

With our increasing global climate crisis, I am compelled to incorporate and focus on environmental issues; finding ways to translate data into personal understanding and create artwork that moves the viewer in poetic ways. Often focusing on installations, my interest in light lies in the fluidity of the medium, being both tangible and intangible. The performative nature of light encourages the presence of the viewer to change their movement and reflection, making evident the existence of its occupation in space.

I seek to re-direct attention to the smaller things in life, exposing the sacred within the mundane and the monumental within the minute.

I hope to unveil inherent connections to our surroundings and with that, re-establish intrinsic relationships as thoughts and memories, experiences and environments, continuously appear and reappear in overlapping fragments.

Xi Zhang

My recent series *Metallic Leaf Garden* explores the way individuals' minds reshape their physical environment. Contemporary psychological theory allows that our consciousness, emotions, and subconscious can be akin to the "paint" that consistently colors our reality. My investigation incorporates a variety of individual psychological realms, depicting them in fictionalized surroundings that confuse the relationship between perception and reality. I utilize a mixture of expressionist/abstract aesthetics in a subtle, theatrical way to construct the characters' environments, reflecting on their internal thoughts, struggles, personality, and/or problems.

John O'Connell

My work is informed by a confluence of cultural, psychological and physiological structures that bracket my understanding of subjective experience. All of the materials I use in my paintings are new. None of them are found, repurposed or appropriated. I create elaborate surfaces that mimic and reference time, usage and trauma, but none of them have actual histories. All of the complicated and layered stories found in them, I put there, moment-by-moment. These works are both an act of fiction and a kind of vague remembering. They're meant to engage in an uneasy negotiation between what is "real" or experienced and "fictional" or perceived. These negotiations are like the narratives I tell myself, about myself. In these works I am engaging the shifting features of self and its unstable realities. My paintings remain as fixed points of accumulated moments in a complex relationship of time and context. These forms are reflections of a shifting and dissipating symbolic system of identity that has come under strain to hold relevancy and meaning. This leads to questions about the architecture of Identity, narrative, and the complicated process of its construction.