

User Friendly

Jan. 4-April 3, 2013

It is undeniable that humans have a significant impact on the natural environment – for better and for worse. This exhibition explores big picture issues in Arizona like urban sprawl, landfills, heat-island effect, water availability and pollution. Each artist's work explores different facets of land use in Arizona, what effect it will have for the environment and the future, as well as what it means to live in the desert.

About the Artists

Troy Moody, of Tempe was born in Texas and grew up in Tempe. Before finding glass, he worked mostly with pen and ink. Then, 15 years ago while on a backpacking trip through Europe, he was introduced to abstract stained glass art produced in post-World War II Germany. The experience left him awestruck “not only by the bold fields of color and the unorthodox and expressive line work but also by the revelation of the enormous realm of possibilities presented by art glass.” Not surprisingly, Moody describes himself as a student of the “University of Life, Planet Earth” with an emphasis on eclectic studies on “general happiness and well-being.” Today, he creates art in his Tempe -based studio for both private and commercial commissions. In 2006 he designed the terrazzo floor for the Phoenix Convention Center and is currently working on a 75,000-square-foot terrazzo project for the Maricopa County Court Tower.

“This school of ‘Landfill Jellyfish’ was created entirely from materials otherwise destined for the landfill. The glass for the domes was salvaged from old cabinet doors or plucked from industrial dumpsters and then cut and slumped to shape in my studio kiln. The jars and tendrils were all harvested from Tempe’s bountiful alleyways. These discarded materials inspire me as the by-products of our collective cultural narrative while the jellyfish itself inspires me as ultimate intuitive Taoist, forever drifting in easy harmony with the unpredictable currents of life.”

www.troymoody.com



Landfill Jellyfish by Troy Moody

Emily Stergar was born in 1980 in Indianapolis, Ind. She attended Herron School of Art and Design and received her Bachelor of Fine Arts degree in 2004 with a focus in sculpture. She went on to obtain her Master's Degree from Arizona State University in 2012. There she was awarded several scholarships, including the Susan Furini Memorial Scholarship and the Herbert Smith Graduate Fellowship. Recently she received the International Sculpture Center's Out-



Drain: Land II by Emily Stergar

standing Student Achievement in Contemporary Sculpture Award for her project “Drain.” A portion of this work is on display at the Grounds for Sculpture in New Jersey until late spring of 2013. Stergar lives and works in Tempe.

“Access to water is a key element in the growth of civilization. All societies have been forced to either settle near or divert water. Desert civilizations have fallen into a cycle of forcing water to be rerouted, experiencing exponential growth, facing a shortage of water and then searching for more water to be directed to the area. The Central Arizona Project's 336-mile long diversion of the Colorado River provides a focal point to gather and present the transition of water as it progresses – traveling from underground aquifer, to the aqueduct, its domestic, industrial and agricultural use and, finally, the drain representing the preverbal end of man's use of water. Humankind's displacement of water follows a system built from the manipulation of the environment driven by the exponential need resulting from a desert society's growth. ‘Drain’ utilizes several sculptures addressing the Central Arizona Project and the desert society's water usage. The sculptures represent a specific place in Arizona along the canal and the function of each section. These structures are intended to call attention to the different niches of each area compressing the large ideas of our water usage and its path. ‘Drain’ attempts to make this concept more tangible to the viewer of this show, allowing one to contemplate that civilization is the problem. It is not the lack of water in the desert, but perhaps society's use and consumption of it.”

www.emilystergar.com

Saskia Jorda was born in Caracas, Venezuela. She relocated to the United States when she was a teenager. In 2000 she received a Bachelor of Fine Arts degree in Painting from Arizona State University. Four years later she received a Master of Fine arts degree from The School of Visual arts in New York City. She works primarily on site-

specific installations, drawings and performances. She has shown her work nationally and internationally, including at the ASU Art Museum and Phoenix Art Museum. She was a 2009 Contemporary Forum Artist Grant recipient, as well as an INFLUX artist at the Scottsdale Civic Center Library. Today she works as an artist, splitting her time between Arizona and New York City. www.saskiajorda.com

“In ‘Reservoir’, the layers of stacked industrial felt contour a fictional landscape reminiscent of Arizona’s desert and canyon forms. Although the term ‘reservoir’ often is associated with the manmade construction of a dam or a naturally occurring underground collection of water, my piece explores the term abstractly as it metaphorically relates it to the collection of knowledge – or ‘reservoir of knowledge.’ The yarn balls reference both water and thought, as an individual drop or idea and as a collective body of water or knowledge.”

www.saskiajorda.com

Kelly Wilton is a Tempe native currently pursuing a Bachelor of Fine Arts degree in sculpture at Arizona State University. In 2011, she studied sculpture at the University of the Arts London, Camberwell University. She is the Chief Financial Officer of Fahrenheit 2150, ASU’s foundry club and the Secretary for ASU’s Sculpture Club. Her work has been shown in exhibitions in Phoenix and Tempe, including the Alwun House and Bragg’s Pie Factory and most recently at the USUK Iron Symposium at the Scottish Sculpture Works in Aberdeenshire, Scotland. Wilton repurposes a variety of found objects, often in various states of decay and organic material in her works.

“In time, the earth takes back its own. There is a moment of serene beauty when a state of decay meets new life emerging from it: such as an abandoned Victorian house, covered in vines, paint fading in the sun and its foundation crumbling, that speaks out about the effects of time and the reclamation of resources that humans transformed into seemingly permanent objects. Humans have separated themselves from nature and try to forge a new existence in the natural world without realizing the destructive force they have on it. As time passes, man-made objects lose their material integrity and relinquish themselves back to nature and vanish into the earth.”

www.kellywiltonart.wordpress.com