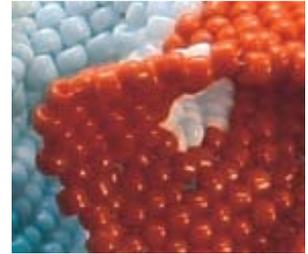


20 Questions



Tempe Center for the Arts



So often, the contemporary art realm is faced with the question, “What is it?” This exhibition embraces the unusual, quirky and off-beat appeal of artworks that do not always fit into categories such as painting, drawing and sculpture.

Each artist created a site-specific installation or environment for the artwork placed in this exhibition. The TCA worked with artists, creating storylines, questions and conversation topics for audiences. Several types of interactive games are being made available including a 20 Questions scavenger hunt for adults, coloring pages for children, an SRP gaming lounge and social media options: Twitter, Facebook and online blogs.

The exhibition features 12 Arizona artists working in a variety of media and themes, playing with the popular game “Twenty Questions.” Click on the artist’s name for more information.

[Victoria Altepeter, Flagstaff](#)

[Ron Bimrose, Tempe](#)

[Miro Chun, Phoenix](#)

[Mitch Fry, Phoenix](#)

[Corinne Geertsen, Mesa](#)

[Mary Bates Neubauer, Chandler](#)

[Kimberly Nikolaev, Chandler](#)

[Christy Puetz, Phoenix](#)

[Joe Willie Smith, Phoenix](#)

[Kaori Takamura, Carefree](#)

[Beata Wehr, Tucson](#)

[Denise Yagmourian, Phoenix](#)

Tempe Center for the Arts



April 23 - Sept. 2

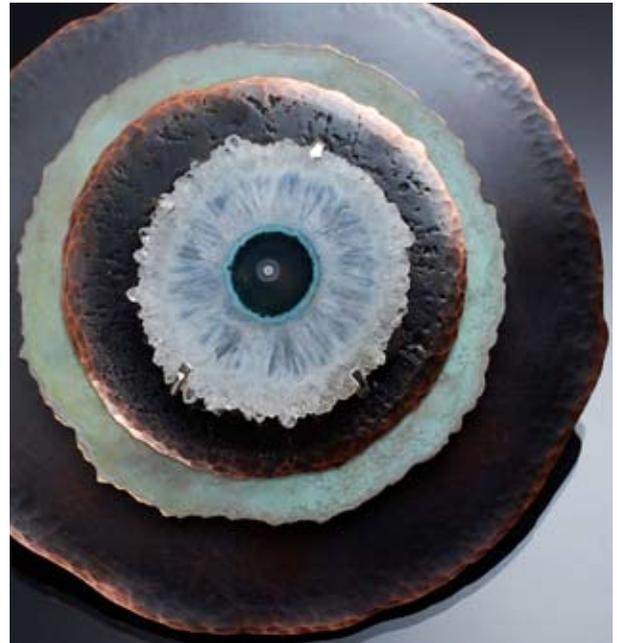


Victoria Altepeter



Tempe Center for the Arts

Victoria Altepeter was born in St. Louis, Mo. She attended Northern Arizona University and earned a Bachelor of Fine Arts degree with an emphasis on jewelry and metals. Altepeter later earned a Master of Fine Arts degree at Arizona State University. Following graduation, she became a Resident Artist at the Arrowmont School of Arts and Crafts in Gatlinburg, Tenn., where she taught both adult and children's art classes in metal. She recently returned to Northern Arizona University and is currently working as an instructor of metals and art foundations courses. Her work has been featured in the *Lark Book Wrap, Stitch, Fold and Rivet*, as well as *Libro de Anillos*, a Spanish book on rings.



Nebulae

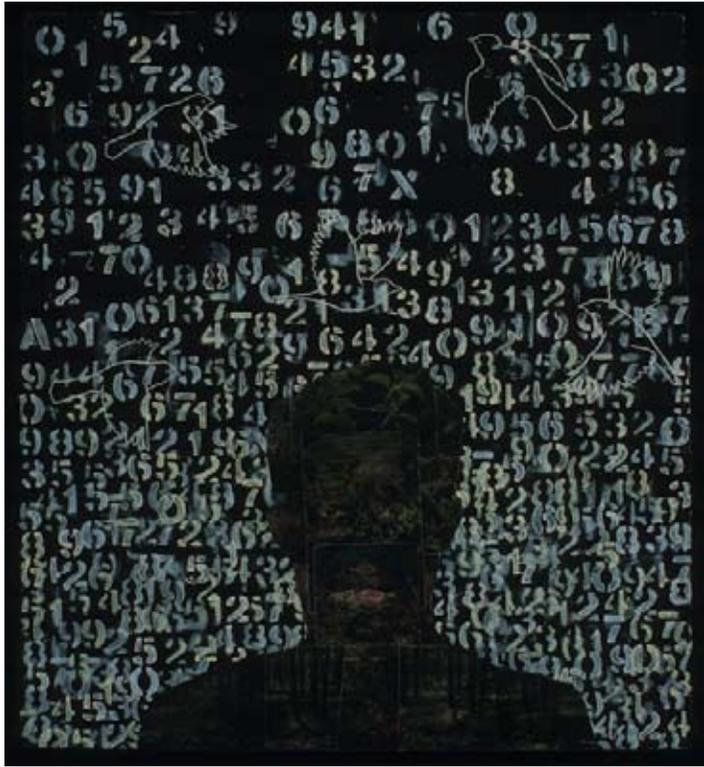
"I provide different imagined views of and within the universe through the use of metal. Intimate portraits of cosmic existence allow us to quietly ponder our own place in the universe. My work should be read as moments in time and space as the energy I am representing is in a constant state of change. The form and volume of presence in space cannot be fully grasped. This is why I choose to create graphic images, almost drawings, in a precious and permanent material. My passion for metalsmithing lies within the fact that metal is permanent, precious and of the earth. I view stones in the same light; they have taken ages to form, are of the earth, are rare and precious and most striking in color and form. I wish to make tangible the vast expanse of space and grandeur presence that comprise the universe. Therefore, I incorporate elements that we are familiar with: castings from organic material, minerals and precious metals. Merging traditional technique with newer technology in metalworking has allowed me to combine the idea of a vast universe with representations of the precious presence that exists therein.

<http://bit.ly/fskl6Y>

Ron Bimrose



Tempe Center for the Arts



Refuge



Stories

Ron Bimrose was born in Berkeley, Calif., and is an intermedia artist whose collage work connects with the idea of “how we coexist and conflict with the natural world.” He combines non-digital photography and painted imagery from nature. Bimrose has a Masters of Fine Arts degree from Arizona State University and has shown at the Lubbock (Texas) Fine Arts Center and Pratt Graphics Center, Pratt Institute, New York. In Arizona, he has shown at Mesa Contemporary Arts Center, Tohono Chul Park in Tucson and at g2 Gallery in Scottsdale. In 2002, he was chosen to create one of the ornaments for the White House Christmas Tree.

Bimrose describes his work as “a mix of media and a mix of images. There is almost always a combination of painting, photo-collage and collage. The mix of images and the mix of media, with the handmade (painting and drawing) and the mechanically produced (photography and commercially made materials), allow for a friction or a play to create visual interest. Ideas about our role in the world come out in images of cars, driving and cities juxtaposed with birds, plants, animals and insects. I hope to create associations that will be an engaging experience.”

Miro Chun

Tempe Center for the Arts



Miro Chun was born and raised in eastern Pennsylvania. Her family was highly artistic and influenced her love of art at an early age. Her mother is a painter, her father was a photographer in the Korean War and her sister is a graphic designer. She received a Bachelor of Architecture degree from Carnegie Mellon University in 1994. Currently she is studying ceramics at Phoenix Community College. Today she works as an architect and an artist and is the owner of a small design company,



Tablecloth

Foldhere, that makes jewelry, greeting cards, ceramics and small wire sculptures. She has participated in group exhibitions at Art for change, Seattle, Wash.; Obscura Gallery, Portland, Ore.; and Phoenix Community College Gallery. Chun is a first generation Korean American, and she finds that her heritage and her education inform everything that she does.

“I am interested in the role that objects play in depicting space. Lately I have been working in two separate but still similar explorations of the same concept. My alternative photography/printmaking work focuses on objects in the landscape and how they shape and frame the spaces around them. With my training as an architect, I was taught to manipulate materials to create spaces within; but, oftentimes, it is the leftover spaces... the spaces between that are actually more interesting. I strive to find ways to create work that starts to talk about the abstracted nature of those in between places. More recently I have become interested in exploring spaces at a much smaller scale and taking a closer look at how daily rituals can begin to also mark objects and depict space in another way...how patterns of use can leave traces that inform the viewer of past events and spatial memories.”

www.foldhere.com

Mitch Fry

Tempe Center for the Arts



Mitch Fry was born and raised in the Chicago suburbs. His interest in art began at an early age as his father was a professional artist and his proximity to the city enabled him to take classes at the Art Institute of Chicago. Although he received an art scholarship to attend Arizona State University, at first he pursued engineering with ASU Environmental Design.

His interest in design led him to England to study industrial design, though he eventually came back to ASU to finish his degree at the School of Art. While in school, he worked building restaurant tables, which led to the formation of his first company, Imagine That Design and Fabrication. There he built restaurant and mall furniture and interiors. Later, he formed the company, Mitch Fry Associates, which designs and fabricates furniture for commercial and residential interiors.

Desiring to return to his love of art, he decided to pursue a career as an artist. In *Completing the Circle I*, he focused on the shape of a sphere in an effort to combine his design background and art, using cast-off and recycled pieces of wood to create the giant form. He is represented by Bonner David Gallery in Scottsdale.



Completing the Circle I

“As a sculptor, what I do is use an ordinary material, cut it into small pieces, shape each piece to form an army of parts and erect them in a collective effort poised to represent a familiar shape but now seen from a different perspective.

“An intriguing aspect for me is the journey of development, the thinking process. Developing an assembly language, or visual pattern of the small pieces, finding an intriguing finish shape. A purely personal benefit is how wood gracefully receives my attentions showing off a variety of delights for one to see, feel and smell.”

<http://bit.ly/g1LUXs>

Corinne Geertsen



Tempe Center for the Arts



Interview

Corinne Geertsen was raised in Montana. Her father, a psychologist, would openly discuss his work giving her a constant presence of psychology and science from an early age. Later in life Geertsen received several student research grants from the American Cancer Society involving genetic mapping. In college, however, she came to find a love and aptitude for the arts. Studying drawing and painting, she received both a Bachelor of Arts degree and Masters of Arts degree from Brigham Young University. Geertsen's love of animals can be seen represented in through her photographing of zoo animals, which she uses in her surrealistic photographic composites.

“My pictures are quirky visual narratives about psychological predicaments. The pictures are photo composites. I work from my expanding library of more than 20,000 images including my photographs, old family photos and scans. Often I paint something, photograph it and add it in digitally. The characters are usually family ancestors. I'm on a constant photographic scavenger hunt, outfitting them with backdrops, sidekicks and belongings. The pictures lean toward surrealism as they have odd juxtapositions, non sequiturs and an element of surprise. I'm always happy when my pictures are funny but true.”

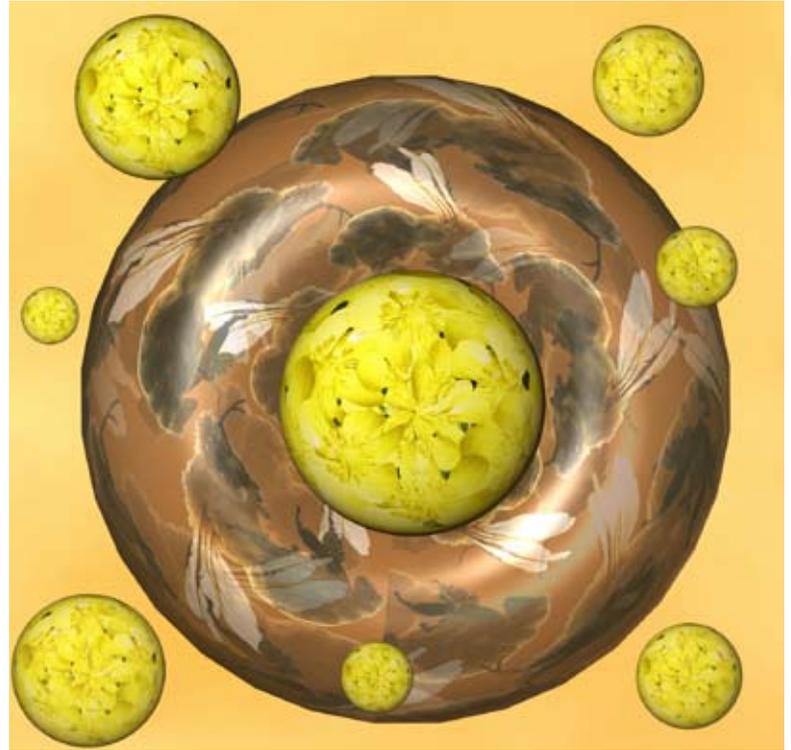
www.corinnegeertsen.com

Mary Bates Neubauer



Tempe Center for the Arts

Mary Bates Neubauer received a Bachelor of Fine Arts degree in Sculpture from Colorado State University and a Master of Fine Arts degree in Sculpture from Indiana University. She was a visiting artist at the American Academy in Rome, a Fulbright Fellow in Cambridge, England, and a Ford Fellow at Indiana University. She was awarded a John Michael Kohler Arts and Industry Residency. She has been a guest artist at institutions in the United States and abroad and recently spent time in residence at the Vermont Studio Center in Johnson, Vt., and the Tyrone Guthrie Centre in Ireland. Her digital prints and prototypes have been shown in Europe, China, the United Kingdom and numerous national venues. Currently, she is a professor of Sculpture at Arizona State University.



Aleph Bees and Honey Drops

“This summer I spent a month at the Tyrone Guthrie Centre, at remote Annaghmakerrigh Lake, in Ireland.

“I created a new series of work consisting of my on-site observations of the natural world: rampant dark forests, the eternally cycling lives of myriad small creatures and the rhythms of the small farms that make up the texture of rural Monaghan County. Immersed and in solitude, I made photographs every day: the tiny newts that survived only in one pond, the sentient swarming bees and the beautiful sloe-

eyed dairy cows. I wove these images into surface maps: digital 2D images that can be wrapped around three-dimensional forms. Sometimes I inserted interference patterns and added qualities of light and transparency. Gradually the shapes and patterns became codified in what I call the Aleph series. They are crystalline distillations, facets of observed nature. The cows, the newts, the damselflies, the lake, are all self-contained...a way to encapsulate this experience into concise visual memory.”

www.public.asu.edu/~mbates

Tempe Center for the Arts

Kim Nikolaev is greatly influenced by her heritage. Her mother traces her lineage to an ancient northern European tribe known as the Pix, who are known for their love of all things botanical and preference for the night. On her father's side is the Belarus tribe of Eastern Europe and a long line of Russians involved in metallurgical work. Her father and grandfather both had careers tied to metals and metalwork, which has influenced her choice of materials. Nature also has influenced her in that she was born in the Rocky Mountains and later moved to the woods of the Midwest. Today, living in Arizona, she spends much of her time in the desert, exploring and studying the natural plant life. Nikolaev has been classically trained as a metal smith and fine artist, beginning at 16 when she apprenticed with a successful goldsmith. Later, she received a Bachelor of Fine Arts degree for the School of the Art Institute of Chicago and Master of Science degree from Northwestern University. Currently she is the owner and chief designer for Nikolaev Designs, a design and manufacturing firm that creates and markets a limited collection line and custom "Art Jewelry."



Necklace

"In my current work I don't believe I have the complete choice to not make the objects and designs that come to mind, hand and then drawing pad. I feel a bit out of control and often simply feel. I am the vehicle, another voice...that is ok, I don't mind this at all, in fact I am honored...I am the agent for the botanicals in this way, and it is a wonderful, symbiotic relationship – they nurture me and my spirit – I celebrate their existence and draw attention to their language and rhythm. I believe what we humans choose to wear, including our jewelry, is one way that we define who we uniquely are, in this world of sameness. My work is for those people who celebrate their own immense uniqueness."

Christy Puetz

Tempe Center for the Arts



Christy Puetz received a Bachelor of Fine Arts degree in Fiber Arts from the University of North Dakota in 1993. As well as producing and exhibiting her artwork around the country, she is involved in the Phoenix Art and Arts Education Community. She is the Program Director and Artist-in-Residence for Beads of Courage, Inc., a non-profit organization that creates arts-in-medicine programming for children coping with cancer and other serious illnesses. She also was the Museum Educator for The Bead Museum and a freelance teaching artist in the community.

“I use beadwork as my main medium. My three-dimensional beaded forms have surfaces covered with colorful, organic patterns. My current work focuses on shape-shifting. The work subtly addresses the issues of the different faces we each put forth given our current surroundings and the eventual effect it has on who we become as a whole – a conglomeration of parts of different creatures.

“I have been working with the idea of needing to possess multiple personalities in order to func-



leda kitsune and odin

tion in my life. There is one face or purpose I put forth in one venue such as work, and a different one put forth to my family. Then there is the self I keep to myself. My exhibit attempts to work out the issues of feeling trapped within a self and being in the process of changing from one self to another.

“Beads were just these tiny colorful little wonders that I would buy, even before I knew what to do with them. I started to add them as color and texture to the cloth forms that

I was creating and I was hooked. After working at The Bead Museum, I discovered a little more about the history, usage, color symbolism and how they were made, and I was amazed. They really help to tell stories without words.”

<http://bit.ly/eFkfqL>

Joe Willie Smith



Tempe Center for the Arts



Untitled

Joe Willie Smith is a multi-media artist and musician. He primarily works with found objects and repurposed materials to make instruments and more recently, “Sonic Sculptures.” Smith has a background in advertising, and for many years, he served as Art Director of the Arizona Republic. In the past decade, he has participated in numerous solo and group exhibitions throughout the valley, including eye lounge, Bentley Projects and the ASU Nelson Art Museum. His work is a part of the collections of the Butler Museum of Contemporary

Art and the Phoenix Art Museum. He currently serves as a Board Member of the Scottsdale Public Art Commission.

“My current work is an evolution of experimental instrument making for the past 15 years. The instruments were built for performance; I now see these instruments functioning as sculptures that make sound, ‘Sonic Sculptures’. In this work, the air currents created by people moving through the space will activate sound to emit from the piece.”

Kaori Takamura



Tempe Center for the Arts

Kaori Takamura was born in Tokyo, Japan, and currently lives and works in Carefree. She was originally a graphic and packaging designer and now devotes herself to creating art. She has shown her work in exhibitions throughout Arizona, Chicago and Japan, and she is a Phoenix Art Museum Contemporary Forum Artist Grant winner.

Takamura works with acrylic paint on canvas as well as machine and hand stitching. She is influenced by her Japanese heritage and Zen philosophy. Just after the recent earthquakes, tsunami and nuclear disasters that have devastated Japan, Takamura choose to change her artwork for the exhibition and dedicate it to the people of her home country where her parents still live just outside Tokyo. She is also working with the local chapter of the Red Cross to raise funds for the relief effort.

“I decided to present a piece called ‘20 Dots/Pray for Japan.’ This unique large painting is made up of 20 red dots that symbolize the Japanese flag. The Japanese flag is called the ‘Hinomaru’ which means ‘Rising Sun.’ The Japanese people refer to this symbol of the country as the ‘Land of Rising Sun.’ Each dot has a Japanese symbolic image or old proverb within it that hints at the process of life in a Zen-like spiritual way.



Red Dot

“I left my country almost 20 years ago to immigrate to the United States. Although I’ve been far away from Japan for such a long time, when the terrible disaster happened, I noticed that the feelings were not just ones of sympathy, they were more like pain and fear.

I felt and still feel deep pain in my heart for my people and I fear the collapse of my country. It will be a long process for the country to recover and I truly hope that the Japanese people will make it through to one day gain peace in mind.”

www.kaoritakamura.com

Beata Wehr

Tempe Center for the Arts



Untitled

Beata Wehr was born in Warsaw, Poland, and came to the United States in 1985. She received a Master of Arts degree in art History from Warsaw University and later a Master of Fine Arts degree in Painting and Combined Media from the University of Arizona. She has taught art at the University of Arizona, Pima Community College and the Tucson Museum of Art. Today she lives in Tucson and is an instructor at the Art Center Design College. She creates mixed media books and prints limited editions of books and paints, examining the ideas of home, place, time, transience and multicultural experiences. Her books were shown in North America, Europe, Africa, Asia and Australia and appear in more than 30 public collections in the U.S. and abroad.

“Most of my work relates to my experience as a European living in the U.S. I came here 25 years ago from Warsaw. Because my connection to Poland is very strong, culturally I am in between the two worlds. A lot of my work deals with issues of immigration, dislocation, adaptation, time, transience and place. I create artists’ books, which are either addressing serious subjects and emotionally charged or are playful and even absurd. I also paint, and these works are rooted in a different part of my personality. They are mostly intuitive and much influenced by the place I am in.”

www.beatawehr.com

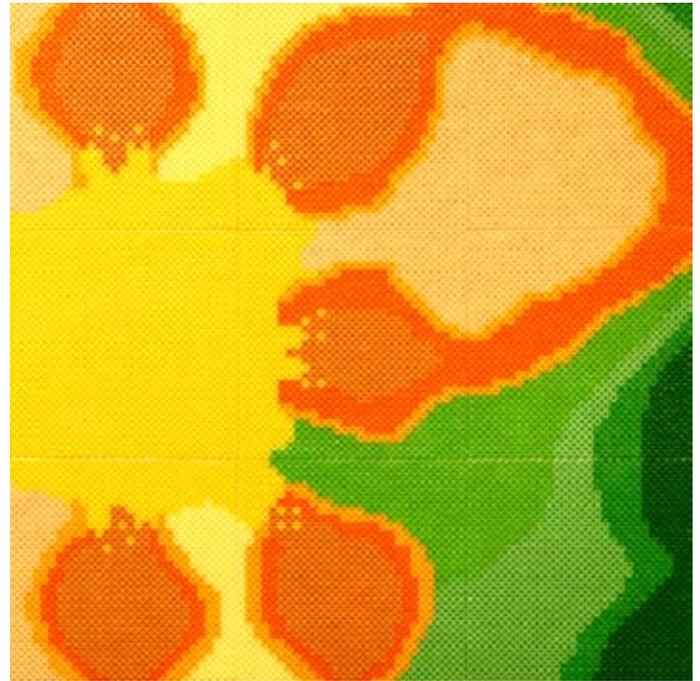
Denise Yaghmourian



Tempe Center for the Arts

Denise Yaghmourian was born in Bethpage, N.Y., but moved to Phoenix when she was eight years old. She received a Bachelor of Fine Arts degree in Painting and Art Education from Arizona State University in 1991. She has participated in numerous solo and group exhibitions throughout Arizona, New York, New Mexico and Chicago and has been awarded the Contemporary Forum Artist Grant from Phoenix art Museum. Yaghmourian developed her signature style in 2002 when she was given the opportunity to create a new body of work for a solo exhibition at the Chandler Center for the Arts. She began to explore using unconventional materials and found objects including zipper pulls, aspirins and, most recently, small fusible beads to create formal studies of pattern and form. Currently, she works as an artist and participates in an Improv troupe.

“As an artist, experimenting with new materials is always exciting. In my work, I often seek to combine machine-made objects (such as the Perler beads) with handmade work. Specifically with this work, it was fun and fascinating to see where the piece would go without having a specific idea or plan in mind. Patterns began to emerge, colors started coming into play, and, because I had no preconceived plan



Perler Beads Orange

of what it would look like, each day brought new life to the work. So, this exhibit shows only one way the pieces of this “puzzle” can be displayed.

“ ‘One By One’ plays with the concept of smaller parts being equally as important as the larger whole. It is the idea that everything can be broken down into smaller parts, and without all of these parts or pieces, the whole cannot exist.”

www.deniseyaghmourian.com

<http://bit.ly/fOkqmf>