

FAMILY MATTERS

June 23-Aug. 25



Reunion by Lynette Andreasen

This exhibition celebrates and explores the multiple meanings of family. For some it describes the 1950s American nuclear family, and for others it is a flexible concept made up of extended relationships and non-traditional ideas. The exhibition features a variety of media and themes created by professional artists from around Arizona and a special wall dedicated to Tempe teen artists who were juried into the exhibition. The tie bringing all the work together is inspired by the popular saying, “Home is where the heart is.”

A “teen wall” featuring juried artworks by Tempe-based teen artists is included alongside professional Arizona artists in the exhibition. This juried exhibition was open to teens ages 14-18. Teens must be Tempe residents and/or attend a Tempe-based public high school, private or charter school.

Professional Artists

Lynette Andreasen
Corinne Geertsen
Jane Kelsey-Mapel
Annie Lopez
Stephen Marc
Melissa Martinez
Kathleen Scott Moore
Shannon Smith
Vala Ola

Student Artists

Cody Abernathy, New School for the Arts and Academics
Rupika Kepur, Desert Vista
Stephanie Paragas, Desert Vista
Samantha Park, Desert Vista
Anastasia Plyasunova, Corona del Sol
Stephanie Solis, New School for the Arts and Academics
Shelby Steed, Corona del Sol
Ashleigh Watts, Marcos de Niza

LYNETTE ANDREASEN

Mesa

“Historically, domestic and jewelry objects have been passed on as heirlooms, transcending generations, carrying with them memory and sentiment. These heirlooms both authenticate experience and serve as a record or memoir of past events and personal histories.”

Andreasen was raised in Tucson and received Bachelor of Fine Arts and Master of Fine Arts degrees in metals and jewelry from Arizona State University. She has taught metalsmithing at ASU and Phoenix Center for the Arts and is currently an artist-in-residence and instructor at Mesa Art Center. Recently, she has been serving as co-chair for the Society of North American Goldsmith’s 2012 conference in Phoenix.

Andreasen’s current artwork includes adding a personal, family-oriented narrative to found objects such as silver platters, discarded flatware and chandelier crystals. Now considered collectible antiques with their

own history, these pieces have lost their significance as family heirlooms and mementos. Andreasen gives new life to vintage and decorative objects by adding pearls, silk and lace. This process takes the pieces out of their original context to create a new meaning.

“The found objects I choose are not simply objects of the past existing in the present but are meant to shroud the present within the past. We are drawn to objects that remind us of moments, people and places that are lost to us.”



Mementos

www.lynetteandreasen.com

CORRINE GEERTSEN

Mesa



Migratory

“I’m always happy when my pictures are funny but true.”

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. She received Bachelor of Arts and Masters of Arts degrees from Brigham Young University where she studied drawing and painting. Today, Geertsen has a

passion for animals and can often be found at the Phoenix Zoo photographing the animals to be included in one of her works someday.

Geertsen does not mind if people find her work quirky or surreal because she often sees them that way. She describes the compositions as “psychological predicaments” using familiar characters (her own ancestors) and juxtaposing them in odd situations with an “element of surprise.” She works from a personal digital archive of more than 22,000 photographs that include vintage images, hand-painted scenery and a variety of digital photos of objects and backgrounds. She also prints them herself in small editions on archival paper with pigment inks.

“I have hundreds of family photographs from the 1880s to the 1920s. I’m on a constant photographic scavenger hunt, outfitting them with backdrops, sidekicks and belongings. I enjoy mixing these old photographs, the result of vintage photo techniques, with the latest digital technology and giving new life to precious old photos.”

www.corinnegeertsen.com

JANE KELSEY-MAPEL

Phoenix

“I am seduced by my chosen medium of clay, but what really drives my art is a desire to communicate. I am fascinated by the challenge of transforming an abstract idea into a concrete visual image that touches people emotionally.”

Kelsey-Mapel grew up in Tempe and as a child took several ballet classes and developed an early awareness about the human form and the way people move and act. Today, she describes her ceramic work as a study of “gestures and psychology.” She earned a Bachelor of Arts degree from Arizona State University and a Master of Fine Arts degree in ceramics from the University of North Texas. Her figurative ceramic works have been displayed nationally in many public and private collections including the city of Phoenix, Phoenix Sky Harbor Airport Museum and the Gloria and Sonny Kamm Teapot Foundation in Sparta, N.C. She has been featured in national publications such as Sculpture Magazine and Phoenix Home and Garden. She currently teaches at Glendale Community College and Scottsdale Artists’ School.

“My work is primarily autobiographical, focusing on relationships in my life. The pieces deal with concerns of family, parenthood, friendship and personal growth. My imagery derives from personal experi-

ence yet illustrates universal themes. The figures are rarely singular. I usually pair them with an animal or an object. In this way they become narratives and metaphorical statements.



“I also rely on realistic modeling of the anatomy of the figure. I let the slabs of smooth white clay bend and crack naturally as I manipulate them, pushing out volumes from the back side of the slab and overlapping layers to build the figures from the bottom up. I selectively blend the seams of the slabs, revealing the building process and creating a three dimensional line drawing made up of edges in the form. The surfaces are either stained, left unglazed or layered with washes of color, all of which preserve the clay surface texture rather than disguising it.”

www.janekelseymapel.com

Mother, Daughter, Artist, Wife

ANNIE LOPEZ

Phoenix

“Learning about my ancestors has been my mission since I was a child. I once found a photograph in a family album. The person in the photograph looked like me, but it was actually my grandmother who died nearly 30 years before I was born. My quest for family history has taken me to cemeteries, libraries, state archives and the Immigration and Naturalization Service. I often include my own history, especially the embarrassing experiences that most people would rather forget.”

Lopez was born and raised in Phoenix, and her family roots in the region go back more than 120 years. At the age of 13, Lopez received her first film camera. As the middle child of five siblings, she often found herself seeking alone time, photographing the world outside her noisy home. Not surprisingly, these early experiences led her to explore several themes including family, heritage, memory and what it is to be a Mexican American woman.

Much of Lopez’s artwork is biographical. It sometimes includes an underlining dark humor that reflects family history and the stereotypes and biases she has encountered in and around Arizona. Lopez uses cyanotype in the series, a photographic printing process that produces a cyan-blue print that develops with exposure to sunlight. She makes her cyanotypes using old photographs (many of whom are relatives) or other vintage images. She then incorporates stories, word play and excerpts from personal letters.



Defining Disease

STEPHEN MARC

Tempe

Marc is from Chicago and received a Bachelor of Arts degree from Pomona College in Claremont, Calif., and a Master of Fine Arts degree from Temple University in Philadelphia. He was on the faculty at Columbia College in Chicago for 20 years before becoming a teacher at Arizona State University in 1998 where he currently serves as a professor of art. Marc has published three books about the black experience in American history, focusing on topics such as slavery, the Underground Railroad and civil rights. He has received numerous grants and commissions from organizations such as the Arizona Commission on the Arts, the National Endowment for the Arts and Chicago Public Library. His “Underground Railroad” traveling exhibition from the University of Buffalo is a registered with the National Park’s Service Network to Freedom Division.

When not teaching, Marc is constantly on the road studying and photographing places significant to African American history. This recent series features the Sugg family who were black pioneers during the California Gold Rush and their patriarch William Sugg, a former slave.

“As an artist it was a privilege to have the Sugg family history shared with me and to have access to the house and family artifacts. The five montages that I created can’t tell the whole story about this family, but I wanted to give the home a living and lived in presence. It was important to describe the house as it is, as well as to interpret the personal possessions, photographs, and documents that make it a home defined by the essence of family.”

<http://charlesguice.com/marc.html>



Babe, from the Sugg Family Series

MELISSA MARTINEZ

Tempe

“The spectacular beauty of nature and very emotional experiences directly inspire my artwork.”

Martinez was born in Cleveland, Ohio, and raised in Glencoe, Ill. She received a Bachelor of Fine Arts degree in sculpture from Arizona State University and works with different media including drawing, sculpture, video, public art and installation. She has exhibited at spaces, including Mesa Contemporary Arts Gallery, the California Museum of Photography in Riverside and eye lounge gallery in Phoenix. In 2011 she earned a Contemporary Forum grant from the Phoenix Art Museum. Besides being a busy mother and artist, Martinez is an exhibit designer at the Heard Museum in Phoenix.

Martinez often works with natural materials and is inspired by the organic shapes, repetitive patterns and movements that happen in nature. She likes to keep things simple by creating works that reflect fleeting moments or beautiful things such as plants and animals. This installation, called “Sublime,” includes handmade paper butterflies that represent the happiness her young son has brought to her life.

“With increasingly multitasked lifestyles, our interests often come from efficient new technologies and complex human engineering; my work refers to moments that pass us by during ordinary, everyday moments. Rather than implying that we should ‘get back to nature,’ it shows how nature, by its own engineering, is an integral part of our daily lives.

www.HoweStreetStudio.com

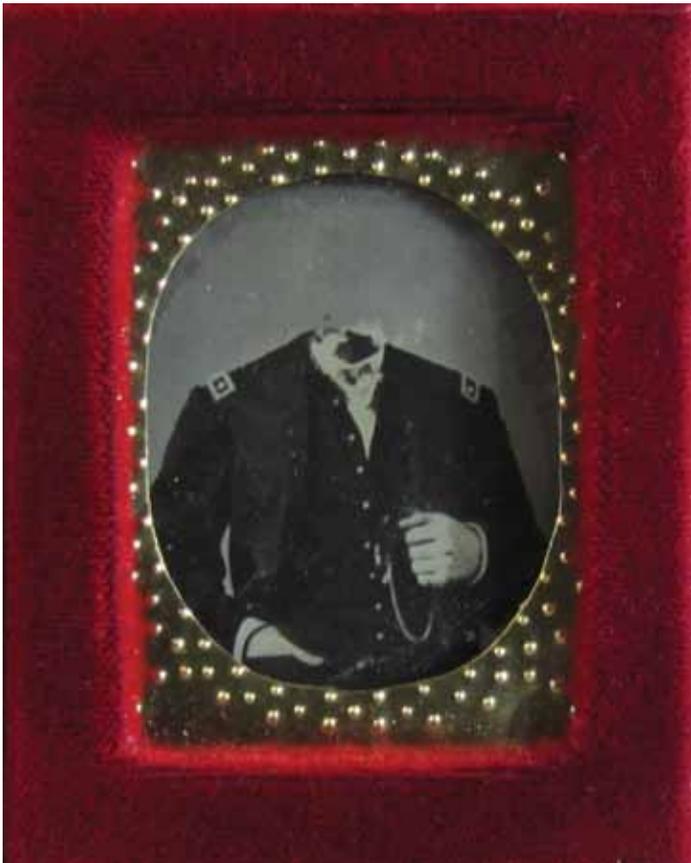


Sublime

KATHLEEN SCOTT MOORE

Tempe

“I see mortality and memory as intrinsically mixed, and this is what my work revolves around.”



Moore is originally from Sioux City, Iowa, and graduated with a Bachelor of Fine Arts degree from the University of Iowa. She studied printmaking abroad in Venice, Italy, before earning a Master of Fine Arts degree in printmaking from Arizona State University. She has shown her work at the University of Iowa in Iowa City, Aron Packer Gallery in Chicago, Harry Wood Gallery at ASU and the Tucson Museum of Art.

As a child, Moore's family was involved in historical reenactments. While growing up members of the family, especially her father, dressed up in "period" garb and attended battle events and history celebrations. This early immersion in history shaped the way she "sees the world." As a result, Moore's art installations and objects (nearly all made by the artist herself) look old and familiar, but are, in fact, modern day interpretations.

“With this piece, I am interested in the fine line between family history and legend. Each object in the installation holds some significance to my own family. The flag is connected to William T. Sherman, (with whom I am distantly related) who was the Civil War General most notably remembered for burning the South. I also am a direct descendant of a British General who fought against the Americans in the Revolution. The quilt is an imagined replica of an actual family heirloom (since destroyed in a fire) made from a British red coat.

With all this work, I am not only memorializing my family, but also my father, who passed away five years ago. He spent his free time creating objects that appeared to be from the 19th century (boxes, guns, photographs...). With this installation in particular, I am following in my father's footsteps in my own way.”

SHANNON SMITH

Tucson

“As I sit here attempting to work, I find myself quite distracted, watching [my children] Lucy and Dillinger. They have taken pillows from around the house and lined them up perfectly in a row from biggest to smallest (a sure sign that Lucy had full control over the operation). As they run from pillow to pillow, back and forth, I turn my attention once again to my work. Oh how I should know better than this, for when I look up to check on them, Dillinger is running around wearing nothing but his shirt.”

Smith was born and raised in Kentucky and earned a Bachelor of Fine Arts degree from Northern Kentucky University and a Master of Fine Arts degree in photography at the University of Arizona. She has shown her work at numerous galleries and museums including the Tucson Museum of Art, the Icehouse in Phoenix and the Marion Center for Photographic Arts in Santa Fe, N.M. Since 2008, she has been teaching digital photography at St. Gregory College Preparatory School in Tucson.

Much of Smith’s work over the years has focused on her identity as a woman and a female artist. More recently her photography has focused on her family life and the balance she maintains as a mother, artist and educator.

“I began this ongoing body of work after the birth of my first child. The colorful display of my family started out as a portrayal of my inner feelings on becoming a mother and trying to maintain some small piece of who I was before motherhood. The work has grown along with my children and emerged into my personal view and recreations of the daily explorations of our little family.”



www.shannoncatherinesmith.com

Red Room

Vala Ola

Cave Creek

“The figure has always been the focus of my art. To breathe life into the clay/bronze is what I aim for. The depth of emotion that exists within a family is a bottomless well that as an artist I can draw from.”

Ola was born and raised in Iceland. Her interest in art started at a young age, and she took art classes on a regular basis. She received classical art training at the College of Hamrahlid (Iceland) and the Icelandic College of the Arts in Reykjavik. Later, Ola moved to England where she earned an additional degree from the Art Institute in Bournemouth. In her early career worked as a graphic designer and illustrator. In 1994, she relocated to the United States and lived in Santa Fe, N.M., for eight years, working primarily as a portrait painter for private collectors and dignitaries. In recent years, Ola has been living in Arizona and concentrating on figurative sculptures made in clay and cast in bronze. She creates work for commissions and galleries and participates in shows for organizations such as the International Guild of Realism, the National Sculpture Society and the American Society of Traditional Artists. She also teaches sculpture workshops at the Scottsdale Artists School.

“My inspiration derives from observations of life. Even the most mundane circumstance we find ourselves in daily will spark an idea. The Flemish artist Vermeer would paint the simple act of pouring milk, elevating it to a moment worth remembering for eternity. All we have in life at any given time is the very moment we are living and that moment is of importance.”



Taking Care of Business