

TEACH ME
SHOW ME
VAPA faculty exhibition

Gallery of Contemporary Art
February 27 – April 11, 2009

TEACH ME SHOW ME
VAPA Faculty Exhibition 2009

Matt Barton

Valerie Brodar

Louis Cicotello *Professor Emeritus*

Carol Dass

Corey Drieth

Hellen Eberhardie 'Heaven' Dunn

Lin Fife *Professor Emeritus*

Pauline Foss

Dean Hadlock

Julia Lathrop (Hoerner) *Professor Emeritus*

Carolyn Intemann

Olivia Lundberg

Carol Mordecai Myers

Claire Rau

Betty Ross

Murray Ross

Erik Schubert

Mariya Zvonkovich

MATT BARTON

ARTIST STATEMENT

Play is how we first make sense of the world. I wish to continue this fanciful spirit in my own attempt to find a balance between jest and earnest, kitsch and sacred, reality and fantasy, and in many cases drawing from the concept of the toy. In what are often times a phantasmagorical assemblage of imagery I wish to create a supernatural subconscious arena where everyday life, popular mythologies, and dream imagery find a harmonious convergence. Images are de- and re-mythologized. By layering works with loaded images, materials, and technologies I tempt the urge to interpret while resisting to deliver a literal conclusion.

I seek out contradictions to find reconciliation between polar opposites, often times resorting to the aesthetics of children's fantasy culture as an entry point into existentially dramatic content. I'm exploring the relationship between childhood fantasy and the non-linear potentials of time, through repetition and play, with emphasis on the transcendence that occurs in the suspension of disbelief and through participation. I seek to cancel-out the surface meanings of images and arrive at a new place, straddling the dualistic "this or that," preferring to float inbetween.

I want to instill a bit of wonder and questioning in the lightest possible sense. I want to tickle a remote nerve ending in the imagination, stimulate atrophied curiosity, and evoke a small remnant of a childlike spark that recognizes the magic that can exist when we view the world through playful eyes.

ARTIST BIO

Matt Barton grew up in southern Indiana. He graduated from Montana State University with a Bachelor's of Fine Art and a Bachelor's in Art Education. During his undergraduate studies he spent a year in Italy studying sculpture. He also completed his student teaching in New Zealand. Matt received his Master's of Fine Art at Carnegie Mellon University in Pittsburgh, PA in May of 2006.

VALERIE BRODAR

ARTIST STATEMENT

My installation and video work investigates the nexus between narrative and abstraction, this amorphous area where the intellect and emotion, the tangible and ephemeral, the scientific and spiritual converge and diverge. The central themes that arise from this examination are memory as identity, dreams as revealers, scars as history, domesticity as archetype, language as definer, and trauma as a constant cultural phenomenon. In this current state of global unrest with its rapid shifts in technology, boundaries, fears, and half-articulated desires I create imaginary landscapes to ground the self in quiet introspections that long for the ordinary in the extraordinary world.

ARTIST BIO

Valerie Brodar was born in 1965 in Pittsburgh, Pennsylvania. She has been in over sixty solo and group exhibitions at venues such as: the Instituto Cultural Peruano Norteamericano, Miraflores, Peru; SOHO20 Chelsea, New York; the Center on Contemporary Art, Seattle; The Mattress Factory, Pittsburgh; Artemisia Gallery, Betty Rymer Gallery, and WZRD Radio, Chicago; The LAB at Belmar, Denver; the Erie Museum, Erie; the International Gallery of Contemporary Art, Anchorage; and Zico House, Beirut, Lebanon. She is represented by +Gallery in Denver, CO.

Brodar received a M.F.A. from The School of the Art Institute of Chicago and a B.F.A. from Carnegie Mellon University. She has been awarded numerous grants including CRCW Grants from the University of Colorado and a Great Lakes Regional Fellowship from the Center for New Television. Her work has been reviewed in print, radio and on television with Chicago Sun-Times, the Chicago Tribune, The Pittsburgh Post Gazette, WYEP Radio Pittsburgh, The Daily Star, L'Orient Le Jour and Future Television in Beirut, Lebanon.

LOUIS CICOTELLO

PROFESSOR EMERITUS

ARTIST STATEMENT

I collect and use materials, images, and objects in a way that expresses the contradictions and opposition I consider inherent in contemporary existence. I use these forms in compositions that interact flat and dimensional shapes, interplay textures of natural and manufactured elements, contrast images from various historical periods. I arrange them to emphasize their unique qualities, not to blur their identity, to create a dislocating, jarring quality to the reading of the art. The consistency in my art is a commitment to a sensibility of "no continuity" in the sense of a traditional linear narrative, but a unity "constructed from the oppositional interplay of the formal qualities

My recent assemblages use groupings of two-dimensional images coated with epoxy resin interacted with found objects separated in space on linear framing elements of various materials. The two opposing areas often use fragments of a single image or repeat forms, colors, textures and materials as the unifying method to the formal tensions between the disparate elements of the compositions.

ARTIST BIO

RECENT WORK

Juried group exhibitions with catalogs and/or published reviews:

2004 COLORADO 2004: An Exhibition of Contemporary Art, Colorado Springs Fine Arts Center, Colorado Springs, CO

2002 Colorado 2002: An Exhibition of Contemporary Art, CSFAC, Colo.Spgs. CO

2000 Artesia: 50 Significant Regional Artists, BAC Gallery, Manitou Springs, CO

COLORADO 2000: Contemporary Art, Colorado Springs Fine Arts Center

Two/three person exhibitions with published reviews:

2003 Cicotello/Kreuser Consuming Images: Collage/Photography, Warehouse, Gallery, Colorado Springs Colorado

Cicotello/O'Meallie, Commonwheel Gallery, Manitou Springs, CO

Armstrong, Cellan and Cicotello, Plantera Group Gallery, Colorado Springs, CO

2001 Cicotello, Chase and Mitchell, The Warehouse Gallery, Colorado Springs, CO

Invitational group exhibitions with catalogs and/or published reviews

2008 Life as Legend: Marilyn Monroe, Colorado Springs Fine Arts Center

2006 Gallery Group Show, Warehouse Gallery, Colorado Springs, CO

2004 Black Cat, ZIP 37 Gallery, Denver, Colorado

2003 Art of the Jack'o'Lantern, ZIP 37 Gallery, Denver, CO

Body and Soul, Smokebrush Foundation Gallery, Colorado Springs, CO

2002 B'Found for Art, Tri-Lakes Center for the Arts, Palmer Lake, CO

2001 Art History 101, UCCS Gallery of Contemporary Art, Colorado Springs, CO

"Our Very Own", Warehouse Gallery, Colorado Springs, CO

2000 The West: New Ways/Old Visions, The Center for Visual Arts, Denver, CO

Scenic Design

2006 Scenic sculpture and props for Metamorphoses, a VAPA Department/Theatreworks co-production direction by Laura Tesman

2005 Set design and scenic painting for The Threepenny Opera, a Theatreworks/Colorado and Opera of the Rockies co-production directed by Murray Ross. PAPPAs nomination for Best Theater Set in Pikes Peak Area of 2005

2003 Set and prop construction for Dante's Inferno, a Theatreworks/Colorado production directed by Murray Ross

2001 Costume and prop design/construction, set and script consultation for The Bauhaus Follies, a UCCS VAPA Department and Theatreworks/Colorado production directed by Murray Ross

CAROL DASS

ARTIST STATEMENT

Wig out!

A year ago I shaved my head. The experience was freeing on many levels, it made me think about just how much we rely on our outward appearance. The next day I purchased the most fabulous wig reminiscent of the hairstyles from the 18th century. The moment I laid eyes on this synthetic creation I felt that the possibilities were endless! The ability to alter my persona was realized. Eighteenth century hairstyles were sometimes several feet tall and adorned with battleships, cupids, live birds in cages, and whatever else was the theme of the day. Several self-portraits ensued and I soon made the decision that it was important for me to be behind the camera's lens and not the subject. I began inviting my female friends young and old to don this helmet of hair and experience being transported back in time to an age when hair ruled society.

ARTIST BIO

Carol Dass was born in Oakland, California. She was given a camera at a young age and preceded to document her surroundings. While studying art at Northwest Missouri State University some of her influences included Imogen Cunningham, Edward Weston, Diane Arbus and Duane Michaels. Carol carried her camera everywhere....attended all the gallery and museum shows available, and began a collection of antique cameras and images.

Her imagery has included the nude, self-portraiture, still-life's featuring birds, and objects in jars. Body image has always been a point of exploration, whether depicting issues with weight and self-image, one's menstrual cycle, or more recently portraits commissioned for a local calendar of breast cancer survivors.

Carol's images have been predominately black and white but in the last few years her work has embraced color film to give tribute to the beauty of the winged creatures that have recently inspired her. Her work has included the use of high-speed infrared film, various contemporary and historical processes, and a variety of camera formats. To quote the artist " Nothing will ever replace a beautifully printed black and white image on fiber base paper made in the darkroom."

Carol is currently working toward igniting the passion for the medium in others by teaching photography for the last seven years at the University of Colorado, Colorado Springs.

COREY DRIETH

ARTIST STATEMENT

One of the most fascinating aspects of color is its ability to change our perception of familiar objects. When applied to the surface of an object to which it is normally foreign, a hue can seemingly add or subtract to its mass, harden or soften its form, or dramatically change its visual texture. By changing our perception of objects, color also destabilizes and expands their meaning, allowing us to imaginatively engage with them on a number of levels. The three sculptures made for this exhibition playfully attempt to use color in such a way. Through the use of common interior decorating colors and simple construction materials, our hope is that viewers encounter objects that are both familiar and strange, sculptures that are charged with unexpected sensual, psychological and symbolic content.

ARTIST BIO

Corey Drieth was born and raised in Northern Colorado. He attended Colorado State University in Fort Collins where he received undergraduate degrees in Philosophy/Comparative Religious Studies and Studio Art. After serving as the Critic and Artist Residency Series (CAARS) coordinator for CSU's Hatton Gallery, he attended graduate school at the University of North Carolina and received an MFA with a thesis in drawing/painting in 2002. Before joining the Visual and Performing Arts Department at the University of Colorado in Colorado Springs in August 2007, Drieth taught studio art classes at CSU, the University of North Carolina and the University of Virginia.

Morgan Pfaelzer was raised in Southeast Ohio. She attended Ohio University in Athens where she received a Bachelor of Fine Arts in Painting. While pursuing a career as an artist in New York City, Morgan worked for numerous nonprofits including the Cooper-Hewitt National Design Museum, along with universities and advocacy organizations. Currently she works at the Fort Collins Museum of Contemporary Art and as a freelance graphic and web designer.

HELLEN EBERHARDIE 'HEAVEN' DUNN

ARTIST STATEMENT

These works are self-portraits in the obvious sense, but their life extends to the world I inhabit.

The End of Night: Electronic information saturates every particle of our physical consciousness. Fast degrading, vision blurred, the darkness of night our last defense. Toxic materials, lead graphite, fiberglass resin, cadmium red, reinforce this dis-integration, literally the collapse of integrity.

Plaster, cement fondue, graphite, fiberglass resin, wax, wire and fabric

I Love You is an intimate statement about motherhood. Life follows death, precious inside, a corpse-like body. Renaissance materials, plaster, pigment, and gold leaf reference icons, quiet and reverence in a time long before electronic media.

Plaster, pigments, gold leaf, paper, wood, hemp, table and cloth

ARTIST BIO

M.F.A. Royal College of Art, London,
Associate Royal Society of British Sculptors,
Director: Environmental Art Reflex / STONELOTUS LLC,

I currently teach part-time in the VAPA Dept. I have an MFA from The Royal College of Art, London, in Sculpture. My art discipline is wide ranging, from the practical, formal disciplines of stone carving and bronze, through a more conceptual approach to multi-media installations and performances. I often combine these two usually disparate areas. I have organized and curated exhibitions in and around London and the Southern United Kingdom, worked in Japan on a scholarship at the University of Kyoto, and traveled in India making art. More recently, I completed four public commissions, became a member of the Royal Society of British Sculptors, by invitation, and did a residency at UCCS, Heller Center for the Arts and Humanities, working on an international traveling installation funded by the Arts Council of Great Britain.

LIN FIFE

PROFESSOR EMERITUS

ARTIST BIO

Professor Emerita Lin Fife retired from UCCS in 2007, after 30+ years' service in the Visual Arts Department. During her tenure, she taught in many different buildings, did a stint as Department Chair, and was instrumental in the negotiations/design/establishment of the Gallery of Contemporary Art. She initiated studio programs in Fibers, Papermaking and Book Arts, in addition to teaching Foundations courses, Professional Seminar, the popular travel/study trips to New York and New Mexico, as well as Art History classes in Arts of Indigenous Cultures.

Lin Fife is best known for her innovative work in handmade paper and mixed media installations, which have been exhibited nationally and internationally, and are included in two books on contemporary papermaking. Her work is held in numerous private and corporate collections. She is an active member of PaperWorks: The Sororan Collective for Paper and Book Artists, in Tucson, Arizona, and exhibits at the Conrad Wilde Gallery in Tucson, in addition to several local and regional galleries.

A native of Colorado, Professor Fife has traveled extensively in the U.S., Mexico, Peru, Indonesia, Thailand, Greece, Turkey, Morocco, the South Pacific Islands, and especially in Australia. She is an avid collector of ethnic textiles, and has received numerous grants for her research and collection of contemporary Aboriginal women's art.

SELECTED RECENT EXHIBITIONS

2009 THE BOOK: WIDE OPEN!, Curator and artist, Business of Art Center, Manitou Springs, CO

2008 BOOK FORMS, Conrad Wilde Gallery, Tucson, AZ
One-person exhibition, BAC, Manitou Springs, CO

2007 SHIFTING ARCANA, one-person retrospective, Smokebrush Foundation for the Arts, Co Springs, CO

ARTISTS BOOKS

2006 IN/ON/OF PAPER, Foundry Art Centre, St. Charles, MO

NUMBERS: Works on/of Paper, Details Gallery, Tucson, AZ

2005 BOUND and UNBOUND, Tohono Chul Park Gallery, Tucson, AZ

ATELIER Vis-A-Vis, International Book Arts Exhibition, Marseilles, France

2004 CURRENT CLOTH: Colorado Textile Invitational Exhibition, Canyon Gallery, Boulder, CO

PAULINE FOSS

ARTIST STATEMENT

In my latest drawings I focus on the hierarchical system within which we live and how it affects human perception of livestock. Our hierarchical system places humans at the apex of existence. We give reason, the rational mind, and human culture more credence than nature and animals. Within nature, livestock occupy the unnatural category of “commodity.” Most humans think of livestock (if they think about them at all) as inanimate objects utilized for food. In the factory farm industry humans use them as a resource for monetary gain. In this system we manipulate their bodies and environments and ignore their natural inclinations. Examples of natural inclinations include cattle grazing, pigs wallowing, and chickens stretching their wings. Few people make emotional connections with livestock and never “know” them for whom they are. My artworks show non-hierarchical interconnections of humans and livestock. I give livestock equal value to humans. The work grows out of my personal experiences with animals and becoming “mindful” of them. Becoming “mindful” of other species requires noticing them, paying attention to them, greeting them everyday and staying open to a “sense” of who they are. When I am “mindful” of a non-human I accept the fact that I will never truly know him or her. Accepting the unknowing gives me the freedom to form a bond that acknowledges our differences and unique identities.

DEAN HADLOCK

ARTIST STATEMENT

My work is intimately connected to my feelings derived from where I am living at the time, from observations of what I see as the hidden meanings beneath the surface of things, revealed in the subtleties of quirky objects and man-made creations, socially stratified and often obscured from mainstream society's casual viewing. My interactions with these artificially created portions of society and the environment, leads to my approaches, materials, and techniques used in the creation of the final imagery, and these change as I move to new areas and my interests are altered.

The series created from my travels along the North East coast of the U.S emerges in a forcible blending of the perceived preciousness of the creative process, with a direct attempt to destroy that preciousness. Creation is just as often achieved by destruction of what is, as it is manufactured from nothing, and the approach I use on this series, is a mirror reflection of my impression of the unstoppable altering of the environment by mankind. By combining arcane medical illustration and language directly with the equally arcane process of large format 8" X 10" B&W contact prints, I am paying delicate attention to the printing with a purposefully dark palette, while disrupting the tonality and space within the frame with stark, simplistic, and often raw drawings. These illustrations, contrasting in their lack of sophistication, are used along with text to alter the context, deriving new meaning from the photographic imagery by their play on words, and juxtaposition within the frame. The animals absent from this over-developed and industrially abused portion of the United States often show up represented in idealized or caricature form, creations of the people that have replaced them in this space.

Work from this series exemplifies my desire of wanting the viewer to work through the image, treating it like pieces of a puzzle, and arrive at whatever meaning they can, as an exploration...paralleling my own, but possibly different one. (*Created with 8" X 10" B&W film and multiple contact printed on 11" X 14" chlorobromide silver gelatin fiber based paper.*)

I am deeply interested in how things work in the world, and in how they are extensions of people's will, and in turn, how they can be bent to mine. I choose photography as the foundation medium for my work, because I have a powerful attraction to the visual, textural details of the world that photography reveals so well—but also because those details can be used so fluidly to distort, bend and shape the truth of what is seen. Humor plays an important role in my work, as I am universally amused with the goings on of the world, and I try to wryly observe and translate my own ministrations, to share my amusement with others.

I build into many of my images, layers of meaning, references to art history, local events, visual and technical allusions to concerns expressed in and about society...and I leave them there as clues, as a trail to be followed...or not. If the viewer has specific knowledge that might reveal meaning that someone else might not have, it follows my plan accordingly. It is not important to me that all is understood, I try to leave enough on the surface to entertain,

entice, and attract attention to the visuals, so that everyone will have a chance to interact with the work...keeping what they need, discarding what they think they don't need.

Living in California, the last several years in the Los Angeles area, it was impossible for me to ignore the historical and contemporary photographic ground work laid by local figures, in manipulation of the landscape, the human form within the environment, architectural documentation, the perceived glitz and glamour of the ever present movie business, and the often overwhelming presence of the "cult" of the pursuit of beauty—in essence, perfection—attempting to be found in all things. It was this pursuit, as old as the world, subject of many eras of countless artists in all mediums, of the idealized human form, artificially created through art, which I synthesized through my current series of work, using the tools of cameras and computer manipulation to compliment the artificiality of what I observed.

Combined with backgrounds of landscapes, architecture, and notable Southern California "places of interest," I create parodies of fashion magazine imagery, adopting their slickness, the hyper real imagery, while poking fun at the ultimately futile, if not noble, pursuit. I investigate, throw a spotlight on, and pick at the fabric of the potential psychological effects on the willing participants in this visual addiction. With the images of a singing woman, being screamed at by an immense neon sign, and a reclining beauty that is ignoring a drowned counterpart in a near-by pool, I am pointing a finger at the duality and the dangers of this basic human desire. I am very interested in the subtle neurosis that develops in both the individual and in the society that supports the artifice of this driving social phenomenon. I treat the quirky dangers of inflated self-image, the nagging fears of failure and unbridled competition as glossy elements that are meant to be seen, not hidden and ignored...and I want the viewer to hesitate, to be unsure if I am presenting these comically dark observations, about competition, voyeurism, fear of failure, self indulgence, indifference, metamorphosis, and construction of personas out of whole cloth, as an adoration or condemnation: it is both. The final assemblage images are a blending of found environments, physically constructed areas, human figures, and computer created environments and elements. *(Collected on medium format film, finalized on the computer and printed by laser light jet at approx. 24" X 30" on 30" X 40" color C-Print on polyester based paper.)*

ARTIST BIO

His early studies in photography began in the mid 1970's, with the artist Jerry Uelsmann at the University of Florida, where he concentrated on a traditional education in B&W imagery, used in non-traditional ways. He received his Masters in Fine Arts at R.I.T, in Rochester, New York, and was greatly influenced there by the conceptual artist using photography, John Pfahl. As a student, his work, concerned with examining our environment and how we occupy it, both physically and psychologically, was exhibited and published internationally.

After several years in Los Angeles participating in the story telling process for feature films, and contributions to the development of digital software for artists, he has been teaching since 2003, and continues his combination of film based photography, 2D computer manipulation, and 3D computer created elements to explore his fascination with altered landscapes. His current project deals with an exploration of the visual impact of Earthworks and Environmental Installations, revealed through photographic documentation.

CAROLYN INTEMANN

ARTIST STATEMENT

My work is drawn from two different landscapes: Russia and the American West.

Tulipmania #9, painted for a commercial gallery, reflects the influence of my living in Russia and Eastern Europe. The brilliant colors are inspired by the shawls worn throughout this part of the world and by my long fascination with Russian art and literature.

Soiled Dove #4 is a portrait drawn from a late nineteenth century photograph, which was taken in Cripple Creek. It expresses my interest in the portraits of the prostitutes who worked in the parlor houses and cribs in the boomtowns of the Western Frontier. My interest in the stories of these women began when I was a teenager. I worked as a surveyor's aid for my father, a Civil Engineer, who specialized in mapping mining claims. We spent a lot of time in Teller and Park counties, and one of the key survey points was located above the Cripple Creek Cemetery. We would often work around the unmarked graves of prostitutes, which were located just outside the cemetery because they were not permitted to be buried in consecrated soil.

I have been haunted by the photos of these women and have collected a large number of images from nineteenth century mining communities. Some of the high-end prostitutes inspired legends with their glittering names such as "Pearle de Vere", "Timberline", and "Silverheels". But the majority of the prostitutes were at the lowest end of the social hierarchy -- the women who worked in the "cribs" and tent cities -- and lived transient and desperate lives, often dying in obscurity from disease, suicide, alcohol or drugs. *Soiled Dove #4* is representative of their youth and the ruffled and lace cotton shifts, which they wore.

NOTE: *Soiled Dove #4* is based on an image from a photograph: Courtesy of the Cripple Creek Regional Museum. The identity of the photographer is unknown.

JULIA LATHROP (HOERNER)

PROFESSOR EMERITUS

ARTIST STATEMENT

These images come from a much larger body of work grouped under the title *City Life*, begun when I moved to Houston several years ago. I had been living by a pond in the woods for several years, and just before leaving for the city completed four years of work with the natural world surrounding me out there, including a series of 120 photographs of one side of my little pond. When I exhibited this work at FotoFest 2004, it was accompanied by a small catalogue I called *Elemental Observations*. I am still entranced with the natural world, but have also found intense interest in the built environment, especially in juxtaposition with Texas sky and city light. My first strong reaction to living here was the delight I took in combining different color temperatures (daylight plus incandescent, usually) in intersecting walls, in a single image. I found myself accepting this color contradiction and emphasizing it in photo collages, discovering that they fell right into the parallel structures that already existed in my work, the “inside-outside,” the “this-like-that.” I am still interested in the intuitive uses of those subtle color situations, which may not at first be evident to the eye, but which the camera wants to articulate.

ARTIST BIO

Julia Lathrop (Hoerner) has been living and working in Texas since her early retirement from teaching at U.C.C.S. in 1998. She taught drawing and painting when she first came to Colorado in 1984, and later started one of the first digital art programs in this part of the country. She has an extensive and international exhibition record. She has traveled widely, and received numerous grants and fellowships for her research and creative work here and abroad. Before coming to the University of Colorado at Colorado Springs, she was an artist in residence at the College of Architecture at Texas A&M University, and she also taught at the New School of Dawson College in Montreal and at the Maryland Institute in Baltimore. She was educated at Newcomb College of Tulane University and at the College of Art and Architecture at Yale University.

OLIVIA LUNDBERG

ARTIST STATEMENT

This body of work is based on my collection of National Geographic Magazine photographs from the 1940's and 1950's. These photographs document Western Society's view of the Other and its mythology of power as seen through the lens of documentary photography. This body of work is a reflection of this photographic collection - the feelings, sexual undercurrent, gaze, construction of stereotype and the connections to contemporary society.

What constitutes the Other and what we define as Other reflects how we define our self. This process can reveal a hierarchy of privilege; the "same" is valued and the "other" is devalued. In contemporary society, the act of looking is charged and the connections we make are largely indebted to visual imagery. I find it fascinating how the connections and associations that people make with pictures oftentimes parallels this process of constructing the Other. We put ourselves into the pictures we see, determine familiarity or difference and construct meaning in relation to our connection with the imagery presented.

The act of viewing is inherently voyeuristic and one senses tension in these photographs when the gaze of the subject and undercurrent of meaning is directed back at the viewer. Dynamics of male/female relationships reveal women often posed in stereotypical roles. There is oftentimes a contrast in how a white woman is portrayed versus a woman of color and where the Other is applied and where it is not. Questions as to the photograph's validity and authority emerge as the inherent meaning becomes more uncomfortable. Often these same feelings arise as one uncovers the untamed, irrational and oftentimes unacceptable world of the unconscious.

I am interested in this uncomfortable space, as it can often be a catalyst to uncover one's own stereotypes and internalized messages. These paintings are a means for unearthing a dialogue in hopes of understanding my society and my self. I hope to invite the insight and judgment, thoughts and critique of the viewer as they examine their own sense of power, exploitation and/or lack of understanding over the situations presented.

ARTIST BIO

Olivia Lundberg (b. Sacramento, CA) received her BA in studio art at the University of California at Davis in 2001 and her MFA in painting at Massachusetts College of Art & Design in 2007. Her work has been exhibited throughout California, Massachusetts and New York, receiving a Bank of America Achievement Award in Art for her success. She has recently moved to the Denver area from Boston where she enjoyed teaching art as a Lecturer at Massachusetts College of Art & Design and Bunker Hill Community College. She currently teaches as a Lecturer at the University of Colorado at Colorado Springs.

www.olivialundberg.com

CAROL MORDECAI MYERS

ARTIST STATEMENT

I paint close up images of organic forms; branches, leaves and the spaces between them. Currently focused on works that can be experienced both through space and over time, I am creating long paintings on aluminum that can be curved into undulating forms along walls and around corners. In this way the viewer experiences the work while walking or traveling the path of the painting.

My paintings are an extension of being in particular locations in nature that I have come to know over the years. The daily ritual of being in these spaces allow me to notice changes that may be as small as the multiplying paths left behind by insects on lily pads or differing filtered light through the canopy from one week to the next.

Since the physical aspects of painting are important to me, I work flat and on an easel, indoors and outdoors. I drip, spray, and use impasto to create a multitude of layers. I also scrape, sand and remove paint, working in a subtractive manner, to reach back under the surfaces to hidden passages.

ARTIST BIO

Carol Mordecai Myers is a painter based in Colorado. She received her MFA from the Art Institute of Boston at Lesley University, Boston Massachusetts and her BA from Colby College in Waterville, Maine. Her work shows a love of experimentation with materials and techniques that she has enjoyed sharing with her painting students at Cottonwood Artists' School and Pikes Peak Community College. Presently she is a lecturer at the University of Colorado, Colorado Springs. Her work is in private collections across the United States.

CLAIRE RAU

ARTIST STATEMENT

Forming the second act in a series of sculptures, *Reveille* refers to the traditional wake up call of the military. This body of work is heavily influenced by music and its use in both daily and ceremonial rituals, its arrangement and notation, and the emotional and spiritual effect therein. The sculpture is in the form of a giant cloud or puff of smoke, surrounded by a fence, with a hexagon tile pattern on the floor. The intent of this work is to relate the history of Colorado Springs as a destination for tuberculosis patients with the bloody and violent westward expansion in the Pre-Civil War or ante-bellum years of the United States, described with such terrifying force in *Blood Meridian* by Cormac McCarthy.

ARTIST BIO

Claire Rau was born in Sandusky, Ohio and raised in northeast Tennessee. She completed graduate work at the University of North Carolina, Chapel Hill (2004) with the installation *Body Plunder*. She has taught printmaking and sculpture at several institutions and presently teaches foundations at the University of Colorado, Colorado Springs. She is the recipient of several awards and residencies, including the Book Arts & Printmaking Fellowship at the Scuola Internazionale di Grafica (Venice, Italy) in 2006. Claire has exhibited in the US and internationally; upcoming exhibitions are scheduled in Kentucky, New York, and Louisiana.

BETTY ROSS

ARTIST STATEMENT

These two paintings are from a collaged fabric and lace series I call Fabrications, *Chinese Snail* is the first in the series, and uses precious fabrics and embroidery as a means to explore abstraction as a compliment to handwork. The fabrics are perhaps used as poet use rhyme. *Cabin Landscape* relies specifically on an early semi-abstract landscape sketch.

ARTIST BIO

Betty Ross received her B.A. degree from Radcliffe College and her M.A. in theatre from the University of California, with an emphasis on costume. She has also studied art history on the graduate level at New York University and at Berkeley. She has worked at Art News as a reviewer, at the Yale University Art Gallery as assistant to the curator of Oriental Art. Currently she is costume designer for THEATREWORKS at the University of Colorado, Colorado Springs. She was born in Romania, and has returned there several times after their revolution to photograph and collect ideas for painting, once on an NEA grant to research Roma culture.

She has received residencies at the Vermont Studio Center for three years, using the months to paint for three one person exhibitions: Romanian haystacks at the Spark Gallery in Denver; Roma abstractions at the Artemisia Gallery in Chicago, and Zion landscapes at the Business of Art Center in Colorado Springs. She has been included in statewide and regional juried exhibitions, and won awards for her watercolors. She won the “most intriguing” award for her “What Suits?” in the Body Packaging III show in 2004. Last summer she and her husband, Murray Ross, collaborated in a two-person show called “Fabrication” at the Business of Arts Center. Her work will be included in an exhibition of abstract painting at the Colorado Springs Fine Arts Center this month.

MURRAY ROSS

ARTIST **BIO**

MURRAY ROSS is the founding artistic director of THEATREWORKS. He has been playing in boxes for many years, but has only recently begun to make them. He is married to Elizabeth Ross, the noted painter and costumer.

ERIK SCHUBERT

ARTIST STATEMENT

Realizing that we live in an increasingly business-centered society, how we navigate as businesspeople may determine the success or failure of our aspirations and the ability to pursue them. I am interested in how this business-centered society shapes our visual world; the things we give significance to, the things we manufacture out of presumed necessity and the way it shapes our language in general.

At a young age it was instilled in me that the mythology from Dale Carnegie's classic book, *How to Win Friends and Influence People* was one that predicated success and happiness in life. The book has been widely published and accepted by businesspeople and corporate planners all over the world, including my father.

Some images are documentations of a readymade, constructed on location. Other images are documentations of business ephemera that I have collected from such places as expositions, infomercials, my family and home. With these photographs I try to explore and communicate metaphorically the success, failure, and complexity of corporate mythologies in society.

ARTIST BIO

Erik Schubert from Castle Rock, CO, inspired in part by Dale Carnegie's book "How to Win Friends and Influence People" and his businessman father, has been collecting and documenting scenes and ephemera of corporate aspirations and failure. A 2007 MFA graduate of Massachusetts College of Art + Design, Schubert has shown in *Spectra '07 National Photography Triennial*, *Boston Young Contemporaries*, the *2008 13th Annual PRC Exhibition* and most recently "Thinking Big" a Solo Exhibition at the Slocumb Gallery.

MARIYA ZVONKOVICH

ARTIST STATEMENT

MATINS: NIGHTWATER

Nightwater recalls morning reflections on a luminous nighttime waterworld. *The City* re-engineered the water's boundaries, reconstructed its behavior, and eventually an entire coastal way of life. Interlinking memory and anticipation through ritual repetition in the painting process alters and transforms the reminiscence. Working a memory augments it, and both memory and imagery expand. Time strangely devalues as the painting becomes one with the original event; the artist becomes conscious of being in simultaneous time zones. Or perhaps all time becomes the moment at hand. *Nightwater* merges classic and dynamical systems, and includes a game – an arrangement of dynamic spirals traced in a larger self-same pattern (start just below center). It serves as metaphor for the continuing evolution of a culture, checked by things that never do change.

MATINS: SAND and SEA

Kate fished every morning, and was willing to take any kid on the block to the beach as long as the kid arrived in her driveway by 6 a.m. Every daybreak experience had its own revelation: the color and tone of the morning, the cycles and sounds of the water, the catch – which usually but not always ended up in the bucket, the oddly different worlds of the dawn people and the mid-morning people who both inhabited the same space, now and then a lifeless marine animal washed up on the beach or a shimmering stretch of jellyfish drying up in the sun; all in a kind of anarchic order unified by the endlessly repeating patterns of sand and sea. One day Kate brought home an octopus in the bucket and set it on her driveway. After all the kids came to see and watch a while, she took it back and released it to the water.

ARTIST BIO

Mariya Zvonkovich, M.A., Art, is an artist and educator who began her career as a secondary art teacher in both the Los Angeles and Chicago Public School systems. She now teaches drawing and painting for the University of Colorado at Colorado Springs, and for the Colorado Springs Fine Arts Center's Bemis Art School. She held the position of Master Pastellist for the Colorado Springs Art Students League, collaborated with the Gallery of Contemporary Art to host international juried watermedia exhibits in 1997 and 2000; and through her company, *Painters Retreats International*, conducted workshops in the southwest and Mexico. She is scheduled to teach for La Romita, in Umbria, Italy, during summer 2009.

Her thesis, *WATERMARKS: An Exploration of Painting as a Dynamical System*, an investigation of fractal geometry and chaos theory which presumes unexpected interconnections among things and events in our natural environment, continues to serve as underlying theme for the diverse approaches in her work.

Zvonkovich's work has been exhibited in museums and galleries from coast to coast, including the Salmagundi Club and the National Arts Club in Manhattan. Closer to home, her work has been included in exhibits at the Colorado Springs Fine Arts Center, the Gallery of Contemporary Art, and the Sangre de Cristo Arts and Conference Center. Her local representation is Squash Blossom Gallery.

