2011 FACULTY EXHIBITION
CU Art Museum, University of Colorado Boulder

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François Duressé
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Alvin P. Gregorio
Deborah J. Haynes
Jeanne Quinn
Dr. George Rivera
Garrison Roots
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William Jude Rumley
Richard Saeton
C. Max Stevens
Meuhng Suh
Alex Sweetman
Melanie Walker
Michael Womack
Joo Yoon Woo
Melanie Yazzie
It is a great pleasure to present this catalogue documenting the 2011 Faculty Exhibition mounted as part of the inaugural year exhibition program at the new CU Art Museum. Featuring the work of twenty-two faculty artists from the Department of Art and Art History here at the University of Colorado Boulder, the CU Art Museum’s 2011 Faculty Exhibition presented works in an array of media, including video and sound installation, painting, photography, ceramics, digital arts, printmaking, sculpture, and mixed-media/site-specific installation. The exhibition highlighted the tremendous breadth and range of conceptual and aesthetic approaches practiced by the diverse art faculty at the university and was the largest CU Art Museum faculty exhibition to-date, flowing throughout the new CU Art Museum Changing Exhibition Gallery, Project Gallery, Video Gallery, and Museum Lobby space. The exhibition allowed students majoring in Studio Art and Art History, as well as students from across the many majors of our comprehensive research campus, an opportunity to experience and enjoy the dynamic artistic accomplishments of the studio art faculty at CU Boulder, which has one of the largest art programs in the West, and is now housed in state-of-the-art facilities. The exhibition also provided the opportunity for faculty, staff, alumni, and community members to engage with the strength and broad scope of the artistic production of the Department of Art and Art History’s faculty artists. The exhibition featured works created by: Mark Amerika, Dan Boord/Luis Valdovinos, Scott Chamberlin, Albert Chong, Kim Dickey, Françoise Dunsease, Sally Elliott, Alvin P. Gregorio, Deborah J. Haynes, Jeanne Quinn, Dr. George Rivera, Garrison Roots, Yumi Janairo Roth, William Jude Runkey, Richard Saxton, C. Maxx Stevens, Minshung Suh, Alex Sweetman, Melanie Walker, Michael Womack, Joo Yeon Woo, and Melanie Yazzie.

It is my great honor to share with you the strength of artistic production that defines the faculty of the University of Colorado Boulder Studio Art Program and my sincere hope that this catalogue will inspire many to visit the new Visual Arts Complex, including the Department of Art and Art History and CU Art Museum, which now forms a most significant literal and physical cultural gateway to the CU Boulder campus and symbolizes the campus commitment to the centrality of arts and culture in a comprehensive research university of the 21st century.

LISA TAMMAIS BECKER
Director, CU Art Museum
In 2010, the Department of Art and Art History along with the CU Art Museum moved to its new home in the Visual Arts Complex, at the heart of the University of Colorado campus. With state-of-the-art facilities, generously sized classrooms, and spaces dedicated to teaching and research for artists and art historians alike, the Department offers a wide range of opportunities in Art History, Ceramics, Foundations, Interdisciplinary Media Art Practices (photography, digital, integrated arts, and video), Painting and Drawing, Printmaking, and Sculpture and Post-Studio Practice. The studio art faculty, represented in the 2011 Faculty Exhibition are diverse, exceptionally prolific, and well respected nationally and internationally. They are recipients of the Guggenheim Fellowship, Pollock-Krasner and NEA grants as well as finalists for Creative Capital grants, the Louis Comfort Tiffany Foundation Awards, and the Joan Mitchell Foundation Fellowships. Their work has been featured in the Venice Biennale, the Whitney Biennial, Art Basel, the Museum of Modern Art, the Reina Sofia Museum, and the Tate Modern.

The Department’s programs combine both the study and practice of art, encouraging interdisciplinary among students and faculty alike. The long-running Visiting Artist and Visiting Scholars Programs complement courses offered by the faculty bringing renowned artists and scholars to the Boulder campus to work with students and exchange new ideas and projects with faculty. Many of the artists represented in the Faculty Exhibition bring multiple areas of research to bear on their own projects, modeling contemporary art practice for students, while also presenting the most current work to the University, Boulder, and Denver communities. Faculty Exhibitions such as this one allow the Department the opportunity to share its productivity with students, faculty, and the community at large.

YUMI JANAI ROTH
Chair and Associate Professor
Department of Art and Art History
A story about a future world where the dream of living in utopia can only be sustained by a nomadic tribe of artists and intellectuals, Immobilié, from which the print exhibited in the faculty show is taken, mashes up the language of “foreign films” with abstract expressionist painting and literary metafiction. The work was composed using an unscripted, improvisational method of acting and the mobile phone images are intentionally shot in an amateurish or DIY [do-it-yourself] style, similar to the evolving forms of video distributed in social media environments such as YouTube.

Mark Amerika has exhibited his artwork in many venues including the Whitney Biennial, the Denver Art Museum, the Walker Art Center, and the American Museum of the Moving Image. He has had five early to mid-career retrospectives, including the first-ever Internet art retrospective in the summer of 2001 at the ACA Media Arts Plaza in Tokyo, Japan, and later that year at the Institute of Contemporary Arts in London. In 2004, he had two follow-up retrospectives, one at Ciber@rt Bilbao in Spain, and one at the Festival Internacional de Linguagem Eletronica at the Gallerie do SESI in Sao Paulo, Brazil. A cult novelist, media theorist, web publisher, and “live cinema” artist who has performed his VJ Persona sets on five continents, Amerika is the author of many books including META/DATA: A Digital Poetics (The MIT Press) and his forthcoming remixedbook (The University of Minnesota Press).

The premiere solo exhibition of his feature-length art film, Immobilié, took place at the Chelsea Art Museum in New York in Spring 2009 and was featured in his 2009-2010 comprehensive retrospective, UNREALTIME, at the National Museum of Contemporary Art in Athens, Greece. More information can be found at his website, markamerika.com.
Tree of Forgetting, 2009
(video still)
HD video, 8:43 min.
music by Alberto Ginastera
pianist Alejandro Cremaschi
Courtesy of the artists

The world’s shortest short story takes a detour to a place where time is a forking path of possibilities leading to the same eventuality—the past. A place where it was possible to vanish among family and friends and where the places and things of everyday life may also take on horrific features and meanings. Tree of Forgetting is a place where a poet laureate may aspire to become an inspector of chickens and where many live in a state of exile. Here you forget not to remember those things others wish to forget.

Dan Boord is a professor in the Film Studies Program and Luis Valdovino is a professor in the Art & Art History Department at the University of Colorado, Boulder. Exhibitions: The Museum of Modern Art, New York, NY; The Walker Art Center, Minneapolis, MN; Venice Biennale, Venice, Italy; Centre Georges Pompidou, Paris, France; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Toronto Film Festival, Toronto, Canada; Robert Flaherty Film Seminar and Stedelijk Museum, Amsterdam, Holland.
For me the importance of abstraction is in its ability to be evocative in both very complicated ways and in very simple, fundamental ways. I am interested in making artwork that is understood or apprehended through involuntary or unconscious urgings, in ways other than through reason or intellect. I want the response to be more instinctual, to come through the gut more than through the head. This does not mean the intellect is not used, it means it is not the starting point. I am somewhat suspect of the intellectual response, primarily because it is so often manipulated by education and fashion. I am trying to make work that presents itself before language forms, before it can be given a name. I am trying to point out that theoretical, language-based concepts might limit a fuller spectrum of experience. I am interested in posing the question: does naming something constrict its meaning? I have always been drawn to the spare, basic, and economical. However, the work does make reference to many things specific, including the body. I am curious about the ways things gross or repellent become beautiful. For the work to be successful, it should be simultaneously odd and elegant, and have a connection to the erotic, perhaps reflecting an unsettling mixture of strangeness and seductiveness. The particular qualities of artwork I am interested in are visual pleasure, the erotic, and an uncommon appreciation of beauty. Is it possible to have an irrational and at the same time pleasurable experience?

Scott Chamberlin is a Professor at CU Boulder. He earned a BA from San Francisco State University and an MFA from Alfred University. He taught at the Camberwell School of Art in London in the late 70s and early 80s. Chamberlin came to Boulder from the San Francisco Bay Area in 1985 to work with Betty Woodman after they had met while he was in graduate school in 1976. He coordinated the ceramics program at CU for many years and is now sharing the duties with his colleagues, Kim Dickey and Jeanne Quinn. His work is included in many permanent collections in the US and abroad. Chamberlin’s studio practice recently expanded to include work in Topiary (hedge and shrub sculpture) on an estate in the north of Portugal. He has been returning to Portugal every year since 2004 to continue the Topiary project. He has designed a large garden with five specific sites for The Casa de Juste. The garden was planted in 2007. He is collaborating on various projects for the Casa de Juste with Chris Crowder, who is the Head Gardener of Levens Hall, one of the most important Topiary gardens in England.
The Throne For the Third Millennium is the second work from a trilogy of kinetic installation works that are thematically linked by notions, ideas, stories, or concepts pertaining to flight. The first of these installation works is Winged Evocations, 1998, which traveled extensively here in the USA and to Cuba in 2000 for the Seventh Havana Biennial. This work contributes to cross cultural dialogue by virtue of its interactivity. Every common man should have a place or throne upon which he may sit and feel regaled. The work posits the possibility of elevated status to most individuals who have never known or experienced exalted status, or who have never felt the adoration and applause of an audience. The psychological fetters of colonialism always included a fear, awe, or at worst, intimidation, at best, a loyal respect for the structure that most benefits from colonialism. Such illogical hierarchies could not exist if not for the recognition that the subjugated masses at home and abroad pay to the concept of Royalty. This work, like many countries with royal monarchies, could be called a “Self Esteem Machine” as it helps to give form to a basic human fantasy, that of the longing for nobility. When the viewer departs the throne, the fantasy is terminated and another individual takes his place.

Albert V. Chong was born in Kingston, Jamaica in 1958. He immigrated to the United States in 1977 where he lived in Brooklyn until 1988. He attended the School of Visual Arts in New York, graduating with honors. Chong’s exhibiting career started in 1981 and since that time his works have been included in over sixty group exhibitions and seven solo exhibitions. Chong taught at the School of Visual Arts, in New York, and at Mira Costa College in Oceanside California. In 1988, Chong and family moved to San Diego, CA where he attended the University of California, San Diego and was awarded the Master of Fine Arts degree in 1991. He is presently Professor of Art at the University of Colorado at Boulder where he has taught photography since 1991. Chong’s photographs are included in many collections, public and private, national and international. Some selected venues in which he has exhibited his work and represented Jamaica include the Venice Biennale 2001; The Museum of Modern Art, New York; The Havana Biennale; the Kaoshiung International Container Festival; the Sao Paulo Biennale 1998; and most recently the First Santo Domingo Triennial in the Dominican Republic. He is the recipient of several artist fellowships.
My work has consistently explored how we construct our environments. Rather than treat this problem exclusively in material terms, one of my primary interests lies in the imaginary or psychological. In other words, how do we create meaning with the objects with which we surround ourselves? I view my studio as an arena to address the dynamic processes of what Roland Barthes dubs “naturalization,” asking how we define what is natural versus cultural, interior versus exterior. Recently the surfaces and structures of my works have become less gestural and increasingly ordered, thereby heightening a sense of artifice and theatricality, while exploring ideas about distance: physical, art historical, geographical and psychological. I have always recognized the potential for my works to set a stage upon which memories, myths, nostalgia, and imagination can play. As the scale of my work has changed from hand-held objects to spaces one can physically enter I now examine notions of the monumental.

Driving my recent work is an interest in creating reflexive landscapes, constructions that refer to their own construction. I am interested in how constructed settings enable, and perhaps limit, what can happen within their bounds. My interest is in creating a space akin to a stage set, where suspended disbelief enables the viewer to be transported to a place of reverie. While installation work is typically associated with interior spaces, I situate my artistic practice within what Rosalind Krauss has influentially referred to as the “expanded field of sculpture.” There is an inbetweenness in my recent projects, both indoor and outdoor, that reference, for example, the garden. They are not just sculpture and not just site. The garden, its historical development, mythic forms, and metaphoric language, has informed my work for many years, and is a primary lens through which I understand (perceive) my environment.

Professor at the University of Colorado, Kim Dickey received her BFA from Rhode Island School of Design and her MFA from Alfred University. Previously, she served as Director of Greenwich House Pottery, New York, where she curated over twenty exhibitions of contemporary ceramics. Dickey taught ceramics at Hunter College, Rhode Island School of Design, Bennington College, and UCLA, among other programs. She has had solo shows in New York, Los Angeles, Kansas City and Denver as well as participating in many group invitational shows in Germany, Japan, Korea, Sweden, Taiwan the United Kingdom, and the United States. Galleries in the US that have shown her work include Garth Clark, Jack Tilton, Pierogi, Sherry Leedy, White Columns, and Rule Gallery. She has exhibited at Mass MOCA, Everson Museum (Syracuse), American Craft Museum (New York), Museum of Contemporary Art in Denver, and Museum of Contemporary Art in Honolulu, among others.
My work explores the subtle differences that one encounters as a floater. There are systems that one develops to establish familiarity with the adopted landscape. Deconstruction of the past allows one to reinvent memories of a place left behind, allowing these recollections to serve as a comfort zone and a buffer to the unfamiliar. Utilizing body and spoken language, one creates a pattern of repetition through daily routines that transcends and becomes a replica to customary gestures of the past.

A floater is a wanderer, a vagabond who has no established residence, no fixed place, leading an unsettled life. In due course, one will replace familiar with similar as a means to merge, and to navigate within different cultures. The physical and mental differences begin to take place when one goes back to that familiar landscape. Body language shifts and spoken language changes when leaving a familiar landscape and establishing a life elsewhere. The changes in self are subtle and become more recognizable as one return to the homeland and begin to intermix within the familiar scenery.

The idea of being part of the adopted terrain through body language and speech patterns will act as signifiers for each of my characters, Queen Nappy and YoYo Yolanda. Performances are collaged with found and appropriated text and imagery within a historical context, popular culture, and contemporary events. The audio sounds are a fusion of the artist’s piano playing with spoken text collaged with found and appropriated sounds.

Françoise Duressé examines the complexities of destruction within memory and place, body language, the spoken language and shifting political realities of race identities. In her works, Duressé embodies Queen Nappy and YoYo Yolanda, two satirical fictional surrogates emulating characters Sapphire and Jezebel. The nature of her work is an ongoing investigation that centers on contemporary events placed in context with her oral history where she transforms personal experiences in the world into a poetic visual dialog. She translates these complexities using light, color, sound and performance to communicate a non-linear narrative within her paintings, drawings and experimental appropriated video works.

Duressé is Assistant Professor of Painting and Drawing at the University of Colorado at Boulder. She received a MFA in painting and drawing from Tyler School of Art, Temple University in Philadelphia, Pennsylvania. A multi-media artist, Duressé exhibits internationally and nationally including the Middle East, Europe, South and Central America, and the United States.
My paintings reflect images from my dreams, from personal experiences and from places that I have traveled. I am interested in the use of bold color and overall pattern, which has been influenced, in part, by Mexican art and Aboriginal Dreamings. The flat surfaces and lack of linear perspective relate to Asian art, which is also a strong influence. My selection of images expresses my sense of humor, as well as my concerns for the environment, human issues, and my own personal history. The images in the borders of the paintings contain fragments of images that relate to the main form in the piece. The smaller pieces use the repeated image of a broken heart that contains personal and significant objects. The pieces here are from a series of paintings which all contain the image of a broken heart. The images in the center are objects of personal significance that I have collected or have been given to me. The image of the light with rays is from a dream, which is commonly used in my other paintings. All of the compositions are generally unplanned and images—sometimes unrelated—provide a more “stream of consciousness” quality to the work.

Sally Elliott has been exhibiting locally and nationally for over thirty years. She was a founding member of Front Range Women in the Visual Arts, who produced a statewide celebration of the visual arts, music, dance and theatre in 1987. She also worked with the original group of women who organized Front Range Women on a major anniversary exhibition for the Boulder Museum of Contemporary Art in June/July of 2000. Sally is a long time member of Spark Cooperative Gallery in Denver where she exhibits yearly. She was a recipient of a fellowship from the Colorado Council on the Arts in 2004, and the Rocky Mountain Women’s Institute in 1985. In 2002, she received a fellowship from the Virginia Center for the Arts and again in 2008. She has also been a visiting artist/lecturer at several colleges and universities across the United States. Prior to teaching at the University of Colorado at Boulder she taught at other universities and colleges in the United States. From 1999 to 2009 she was on the Drawing and Painting faculty at the University of Colorado at Boulder and received professor of the year in 2006. In 2010 she was juried into The American Art Collector, published by Alcove Books in Berkeley, California. Her work is in numerous private and public collections, including the IBM Corporate Art Collection, United Airlines, Kenyon College in Ohio, Front Range Community College, and Kaiser Permanente in Denver, CO. She currently resides in Boulder, Colorado.
In 1974, Chinese-American geographer Yi-Fu Tuan authored *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. According to Tuan, “Beyond clothing, a person invests bits of his emotional life in his home, and beyond the home in his neighborhood. To be forcibly evicted from one’s home and neighborhood is to be stripped of a sheathing, which in its familiarity protects the human being from the bewilderments of the outside world.”

Shortly after former Philippines’ President Ferdinand Marcos declared martial law, my father immigrated to the United States. Between 1970 and the present, my nuclear family has limped awkwardly towards assimilation. Our attempts at creating a place of residence and refuge have been thwarted by our own paranoid inability to feel a sense of safety within our immediate surroundings. We have experienced a menagerie of domestic difficulties, including acts of violence and childhood runaways. Despite our best efforts, chronic feelings of isolation and alienation have plagued our rehabilitation.

This installation attempts to investigate feelings of homesickness, displacement, and nomadism, as well as addressing wonderings of involuntary rootlessness.

Alvin Pagdanagan Gregorio is an Assistant Professor in Painting at the University of Colorado at Boulder since the fall of 2006. He was born and raised in the Inland Empire, just outside Los Angeles. He earned his MFA from Claremont Graduate University in 2000. He has received a Fulbright Fellowship (Philippines), as well as a U.S. Department of State Speaker and Specialist Grant (Israel). His work has recently been exhibited internationally in China, Singapore, Italy, Indonesia, the Philippines, Mexico, and Israel. His work investigates the complexities of immigration and domestic life.
I am a multi-disciplinary conceptual artist and philosopher of art. My present studio practice has two interrelated aspects: work on a one-acre parcel of land, which includes carving marble and developing a contemplative garden on the site; and two drawing series. Practice is part of the ongoing series titled “Marking Time,” begun in 2006. The series includes scrolls and a number of drawings done over periods ranging from two weeks to 20 months. These drawings function simultaneously as both maps and calendars. Working with both recognizable symbols and my own iconographic language, I literally give form to the experiences of space, place, and time. Practice is a 35-foot long handscroll on which I drew each day for 20 months from January 2008 through August 2009. The drawing traces my walking and sitting meditation over that period. The second drawing series, “Meditations on Impermanence,” includes larger drawings up to 38” x 68”, as well as small studies that explore issues around daily experience, the dying process, and death itself. This work is inspired by both my Buddhist practice and volunteer work with hospice.

Deborah J. Haynes is presently Professor of Art and Art History at the University of Colorado at Boulder, former Chair of the department from 1998–2003, and the founding Director of a residential academic program in the visual and performing arts from 2003–2011. She also served as Director of Women’s Studies at Washington State University in Pullman, Washington. With the M.F.A. in studio arts from the University of Oregon and a Ph.D. in The Study of Religion from Harvard University, she is both an artist and writer. Haynes is the author of four books: Bakhtin and the Visual Arts (Cambridge, 1995), The Vocation of the Artist (Cambridge, 1997), Art Lessons: Meditations on the Creative Life (Westview, 2003), and Book of This Place: The Land, Art, and Spirituality (Pudewick, 2009). She is presently writing ABCs for Administrators, based on nearly 15 years of university administrative experience. She has also published numerous articles on philosophy of art and pedagogy in both scholarly and popular publications. Her creative work includes drawing and carving words in marble.
Ceramics is metamorphic. Its properties transform miraculously from soft and infinitely malleable to immutable and unchanging. After taking on this permanence, however, it also acquires one quality that we try to suppress: it breaks. Ceramics is contradictory, simultaneously ineradicable and fragile.

In A Thousand Tiny Deaths, I have suspended ceramic vessels using breath, contained inside balloons. I hope that the precariousness of the situation helps us see that we, like these objects, occupy time that is both charged and limited.

Jeanne Quinn was born in Lemoore, California. She received her BA cum laude in art history from Oberlin College; she received her MFA in ceramics from the University of Washington. She has exhibited widely, including the Museum of Contemporary Art, Denver; Robischon Gallery, Denver; Grimmerhus Museum, Denmark; Formargruppen Gallery, Malmö, Sweden; Sculpturesks Hus, Stockholm, Sweden; and the Taipei County Yingge Ceramics Museum, Taiwan; her work was included in the 2011 survey of contemporary ceramics, Overthrown: Clay Without Limits, at the Denver Art Museum. She has been a resident artist at the MacDowell Colony, the Archie Bray Foundation, the International Ceramic Center in Denmark, and the Kahla Porcelain Factory and the Ceramic Center-Berlin in Germany. Her work is included in the books The Map As Art, by Katherine Harmon; Confrontational Ceramics, by Judith Schwartz; Contemporary Ceramics, by Emmanuel Cooper; The Artful Teapot, by Garth Clark; Postmodern Ceramics, by Mark Del Vecchio; Sex Pots, by Paul Matthieu; and A Ceramic Continuum: Fifty Years of the Archie Bray Influence, by Peter Held. She has lectured widely at institutions such as UCLA, USC, Columbia University, the Kansas City Art Institute, the School of the Art Institute of Chicago, the University of Minnesota, Alfred University, and many others. She is Associate Professor and Associate Chair for Graduate Studies in the Department of Art and Art History at the University of Colorado.
PARTING WATERS: Rio Grande Sonics is an artwork of the sounds heard under the Rio Grande River in Texas. This river is known as a border area where Mexican immigrants cross (and have crossed) into the United States from Mexico. The video documents what the Rio Grande River looks like as one travels down the river. On the left is Mexico and on the right is the United States. The sounds heard are what is heard under the river at specific places known to be crossing points. I use video as part of my sound art because my experience in exhibiting such work informs me that visitors do not stop to listen unless they can be engaged by something to view.

Border Spirits is an artwork of the sounds heard inside the Barrier Fence between the United States and Mexico in Nogales, Arizona. A contact microphone was attached to the border fence, and what one hears are sounds within the fence/wall made of iron and sounds heard through the wall on the other side, which is Mexico. The video documents the area in Nogales where the left side is the United States and the right side is Mexico.

Dr. George Rivera is a Professor in the Department of Art & Art History at the University of Colorado at Boulder and a faculty member in the Integrated Arts area. He is a Senior Fulbright Scholar and was awarded the Governor’s Award for Excellence in the Arts from the State of Colorado.

In addition to exhibitions in the United States, he has had exhibitions in Brazil, Bulgaria, Canada, Chile, China, Colombia, Guatemala, Mexico, Palestine, Peru, Russia, and Spain. He also teaches sound art classes and has had recent sound art exhibitions in Mexico and Spain, and Sweden. Moreover, Dr. Rivera is part of a sound art band entitled Doktor Tsonik and the Psychoacoustics.
RECNAC is a response to many personal challenges, artistic influences and historical references. I am wrestling with notions of beauty, truth, reality, desire, and value within art and life. I am interested in what we are capable of doing to one another in the name of these. Over the past thirty years, I have engaged in a variety of art and public art activities. I have always held a particular interest in the integration of art, architecture and design as a viable way to connect humanity. I believe such endeavors help us as individuals find solace, pride, and satisfaction in our everyday activities. At the same time, I believe art provides evidence with respect to the current cultural framework as well as a generous catalyst for independent exchange and an opportunity for me to work through superficial common ground. Art has the power to become that place where varied individuals propagate discussion and invent new possibilities.

Garrison Roots received his BFA with distinction in 1979 from the Massachusetts College of Art, and his MFA from Washington University in 1981. Roots is noted for his large scale, site-specific sculptural installations and collaborative public works that are often allegorical and made to be walked through rather than around. Roots has exhibited his work nationally and internationally since the 1980s, including projects in United States, Chile, China, Mexico, Peru, Palestine, Russia and Spain and is the recipient of two NEA individual artist fellowships. He is a founding member of ARTNAUTS, an organization dedicated to promoting a visual dialogue between economically diverse artists around the world and is the author of Designing the World’s Greatest PUBLIC ART, Images Publishing Group, 2002. In 2004 Roots was an Interdisciplinary Artist in Residence at the University of Wisconsin-Madison Arts Institute, sponsored by the Department of Art and the School of Landscape Architecture. Roots taught a seminar called “PUBLIC ART; from Statues to the Internet” and hosted a symposium entitled “The Madison Project: Challenging the Public Art Paradigm.” Roots was recently awarded the 2008 Distinguished Alumni Award from the Sam Fox School of Design and Visual Arts at Washington University and has just completed a large public commission for the new Denver Justice Center. Garrison Roots joined the faculty of the University of Colorado Boulder as an Assistant Professor of Fine Arts in 1982, and went on to teach at the University of Colorado Boulder for close to 30 years. From 2005–2011 he served as Professor and Chair of the Department of Art and Art History until his passing on December 21, 2011.
Chainlink fence is routinely associated with cordoning off construction sites, demarcating private and/or abandoned property, and more recently, establishing uninviting borders between the US and Mexico. My fence juxtaposes the perfunctory and utilitarian quality of chainlink with the value associated with silver. Object and material stand in polar opposition. The cheap chainlink fence, normally mass-produced in galvanized steel, conveys an aggressive and unwelcoming message. Silver, conversely, is a precious metal, made into fine jewelry and heirloom-quality flatware appropriate for a wedding registry. Once combined, where does one locate the new meaning—in the fence, which prevents passage, in the silver, which evokes desire and aspiration, or in the uncomfortable combination of the two? Furthermore, with the fear of stock indices bottoming out and the devaluation of paper currency, the price of precious metals have risen dramatically. Survivalists hoard these commodities in times of economic crisis, hedging their bets against currency collapse and believing that the eventual rise of black markets will only accept precious metals as payment. A silver chainlink fence assumes additional connotations in a paranoid economic climate.

Yumi Janairo Roth received a BA in anthropology from Tufts University, a BFA from the School for the Museum of Fine Arts-Boston and an MFA from the State University of New York-New Paltz.
Art imitates life and nowhere is this more evident than in the family. In my work I am investigating and giving expression to life and to family. The piece originated as Christmas gifts for my daughters. It expanded into a work that reflects my meditation into the complexity of family relationships—especially the relationship between father and daughter.

The case of each hope chest is made from a single board. Each board is unique in appearance and qualities—the result of being of nature and representative of the unique qualities of each child. This board also surrounds the contents of the chest, symbolizing their Mother’s arms wrapped lovingly around them.

The lids for all four hope chests were made from one piece of wood as an attempt to express my reflection of the connection between each of them as sisters and my understanding of the Father as protector. These lids function to protect the contents of the hope chest, and, when open, symbolize a father’s duty to provide strength and to open the child to the outside world.

I was born in Minneapolis in 1957 but I grew up in Denver and have always called it home. My environment growing up was highly influenced by my father’s job as a professor at DU in the Theater Department. Being exposed to the performing arts as a child—working on and off stage—had a very lasting affect upon the rest of my life.

I received my BFA in 1981 and my MFA in 1985 from the University of Denver. The media I focused on was a combination of photography, installation, and performance art.

I moved to Philadelphia in 1989. During this time my work progressed with many opportunities to exhibit. My art was well received and I also discovered work as a preparator. I was in charge of exhibitions for several organizations in Philadelphia, including the Institute of Contemporary Art, Fabric Workshop, Jewish Museum of American Studies, and the Batch Institute of Ethnic Studies. I worked during this time with many prominent artists, which gave me a brilliant insight into contemporary art and the art industry. I returned to Colorado in 1998 and took the position of Exhibition and Facility Manager for the CU Museum until I changed positions in 2000 to direct the Wood Shop facility for the University of Colorado Department of Art and Art History.

William Jude Rumley
The Black Hornet is a racecar project developed by the M12 Collective to engage the regional landscape and community of the Eastern Colorado High Plains. The cars are driven by Bronson Brannon, a rookie driver out of Fort Morgan, Colorado and Ted Nauta from LaPorte, Colorado. The team is led by pit crew chief Chris Hall. During the 2009–10 racing season both Black Hornet racecars won the season track championship at I-76 Speedway in Fort Morgan, Colorado. The exhibited trophies represent the accomplishments of the drivers and serve as creative elements of the larger Black Hornet project.

Richard Saxton’s work is conceived through an interdisciplinary cultural framework, and is best contextualized through social and site-based art practice. Rooted in sculpture, architecture, design, and image-based research, Saxton builds many projects through collaborative approaches—engaging like-minded creatives interested in building an innovative location-based discourse in contemporary art.

He is the founder of the experimental public art lab, municipalWORKSHOP (2002–2007), as well as the M12 Collective. Today, the M12 Collective focuses their artistic investigations primarily in rural areas, developing ideas through dialogical and collaborative approaches. The collective supports new modes of art-making in often remote, under-represented communities, and focuses on experiential practices that are directly linked to their surrounding landscapes.

Richard’s solo work has been described as contemporary vernacular, non-heroic, and an art infused with rural experience without subscribing to any one genre or culture. Often times collaborating with musicians and writers, Saxton’s ongoing project The Rural Research Archive, reframes the traditional studio art practice and explores ideas of local knowledge. Ultimately, Saxton’s art-making approach seeks to build an alternative definition to traditional urban-centric approaches in the larger field of contemporary visual arts. His collaborative works and solo projects have been exhibited internationally and published in a number of books and professional journals. In addition to creating new art projects, Saxton is currently working on his first book, titled A Decade of Country Hits and is an Assistant Professor in the Department of Art and Art History at the University of Colorado at Boulder.
By definition, integral linearity is a measure of a device’s deviation from an ideal behavior. I have always thought of my work conceptually of equations and results, but in a cultural parameter. Growing up in a very traditional-minded family, I find myself critiquing the world through strong, traditional, grounded ideas and yet the traditions are evolving and challenging me in my visual expressions. This piece is based on these concepts and changes in my being. The self-portrait house with the bird constantly pecking at the image of me is like my conscience reminding me of who I am. Parallel to this house is the dwelling built to represent my mother who is the traditional seed in me. How the importance of the matriarchal lineage is held in my tribal society for the continuance of our tribal traditions and population is a strong part of who I am as a person and artist. The invariable question of how I behave in other various cultures and how far do I immerse in these cultures is part of my construct and in developing these equations.

C.Maxx Stevens is an Installation Artist and a citizen of Seminole/Muscogee Nation from the Oklahoma Region. She is currently an Assistant Professor of Art at the University of Colorado in Boulder, Colorado serving as the Director of Foundation Arts in the Art and Art History Department. C.Maxx served as the Academic Dean of the Center for Arts and Cultural Studies at the Institute of American Indian Arts in Santa Fe, New Mexico. C.Maxx received her Masters of Fine Arts in 1987 from Indiana University, Bloomington, Indiana, received a Bachelor of Fine Arts in 1979 from Wichita State University, Wichita, Kansas and in 1972 an Associate of Arts Degree from Haskell Indian Junior College, Lawrence, Kansas. C.Maxx has been a recipient of many awards and honors such as 2005 Eiteljorge Fellowship Award from the Eiteljorge Museum in Indianapolis, Indiana, 2000 Artist Grant from the Andrea Frank Foundation in New York, New York and in 1998 Sculptor Award from the Joan Mitchell Foundation, Inc. in New York, New York. She has exhibited at the C.N. Gorman Museum, University of California at Davis, Davis, California; Eiteljorge Museum of Indian Art, Indianapolis, Indiana; Museum of Arts and Crafts, New York, New York; Center for Contemporary Arts, Santa Fe, New Mexico; Institute of American Indian Arts Museum, Santa Fe, New Mexico; Gordon Snelgrove Gallery, University of Saskatchewan, Saskatoon, Saskatchewan, Canada; The Montana Museum of Art and Culture, Missoula, Montana; Boise Art Museum, Boise, Montana; Smithsonian Museum of Indian Art, New York, New York; and White Mountain Academy Gallery, Elliot Lake, Ontario, Canada to name a few.
Nature continues to be the source of inspiration for the shapes and themes in my work. I am fascinated by natural order—geometrical shapes and organic forms. In this piece I was also interested in the play of light and shadow within the texture of the work itself. For me, this organic design forms a kind of mirrored architecture, interlacing its sections in a see-through ceramic doily with a centerpiece hub.

Misuhng Suh was born and raised in Korea. She has received two MFA degrees in ceramics. She attended and received her MFA in ceramics from DanKook University in Korea in 1989. She also received an MFA in ceramics from the University of Colorado, Boulder in 1997. She was awarded the second place award in the 9th Korean Craft Contest sponsored by The Korean Fine Art Association, National Museum of Contemporary Art, Kew-Chun, Ms. Suh has been working in ceramics since 1985. She is currently on the adjunct faculty of Art and Art History Department and is teaching in the Foundations area. She also works in the sculpture area and in ceramic area within the Department of Art and Art History.
The practice of photography is my way of being in the world. It is a way of seeing and thinking visually, a way of deepening perception, a way of creating a complex of reference and association. But then it must offer you, the viewer, the immediate pleasure of looking and seeing, and invite and reward further reflection and feeling.

A, quote, good photograph is one that satisfies the conditions of its creation. For me this means the photograph—the carefully printed object, in this case an archival ink jet print from a color film negative made with a special panoramic 35mm camera—must sustain and reward repeated viewing. In photography this can be accomplished in two related but distinctly different ways. First, by the clear, simple, direct description of a specific thing or situation, and second, by offering up visual complexity and conceptual difficulty, unsettling habitual, conventional seeing and requiring a more strenuous looking and thinking.

What you see here is a selection from several hundred rolls of film that distills some of my observations of photography, art, and art museums. The photograph Railroad Station, New Haven, Connecticut, for example, was taken where the photographer Walker Evans often stood while coming to or going from his teaching job at Yale. I made the photograph when I was waiting for the train to New York City. (I often try to see, really see, what is right in front of me to be seen.) Evans might have enjoyed the way this photo was constructed. It refers to his early work when he was influenced by European formalism with its flattening of space and its geometric construction. This image is in many respects no different from the other three photographs taken with art and artists in mind. I hope they may be simply enjoyed for their color, composition, and complexity without a more detailed, prosaic explanation.

Alex Sweetman studied literature and film at New York University where he received his BA and went on to do his graduate work at the Program in Photographic Studies at the Visual Studies Workshop in Rochester, New York. He received his MFA from the State University of New York at Buffalo in 1975. He has taught photography and the history of photography at a number of schools and universities with major graduate photography programs, including the Art Institute of Chicago, the Institute of Design, the Illinois Institute of Technology, and the University of Iowa, and has taught numerous workshops nationally as well as in Canada and Mexico. He has been involved in public art projects, including a major installation at The Denver International Airport.
I recall being humbled by the enormity of the sky as a child—it began at our feet and extended as far as the unathomable vastness. Seeing the Milky Way when we left the city, the planets and constellations telling stories and the clouds sketching across the sky etched an indelible memory. As a visually impaired person, striving to engage multiple senses has been a lifelong investigation through my artwork. 

Pieces of the Sky is based on a traditional Japanese kite form called the Shime kites, which dates back to the 1700s and is found in the Shime region of Japan very near Tokyo. The work is designed to be experienced standing out in the elements having a dialog with air, light, sound, motion: a temporal spontaneous performance in collaboration with the wind, engaging most of the senses. The air moves in ways that are unpredictable, whimsical, and ever surprising. This arena of the air is where I continue to be humbled and awestruck.

Melanie Walker has been a practicing artist for over 30 years. Her expertise is in the area of alternative photographic processes, digital and mixed media, as well as large-scale photographic installations and more recently, public art. She attended San Francisco State University for a Bachelor’s degree in Art and Florida State University for an MFA. She has received a number of awards including an NEA Visual Arts Fellowship, Colorado Council on the Arts Fellowship, and an Aaron Siskind Award. She taught at a number of universities, including San Francisco State University, SUNY Albany, Amed University, and the University of Kentucky, Lexington. She currently teaches in the Media Arts Area at the University of Colorado at Boulder. Over the last several years her work has gone in two primary directions involving public art and further pursuits of a mixed media approach to photography. She has been collaborating on public art with artist/sculptor George Peters and together they have been the recipient of numerous public art commissions in a number of national and international locations, including Arizona, London, Florida, Alaska, and California.

“Success is the ability to go from one failure to another with no loss of enthusiasm.”
— Sir Winston Churchill
I make objects and installations from plain materials, which in turn make images. The imagery reflects, projects, or distorts either the objects that create the images in the first place, or their constituent materials. This primitive and low-tech approach replicates the complexity of electronics, like a cathode ray tube or an integrated circuit, with the makeshift means of the everyday. Using mirrors, lights, and found materials, I create a rudimentary bitmapping of data. Compound blips of light and color attempt to create a raster image similar to that transmitted in a computer or a television. The inherent inability of mechanical-era ingenuity to simulate atomic-era technology results in an abstraction of futility. The images created by the objects I make are a fingerprint of desire, a desire of a material to be something more than its process will allow.

Mike Womack was born in Houston, Texas in 1976. He graduated from the University of Georgia in 1999 and went on to receive an MFA from Pratt Institute in 2005. Mike is represented by ZieherSmith Gallery in New York and his work has been written about in *The New York Times*, *The New Yorker*, *The Village Voice*, *Art Papers*, *Sculpture Magazine*, and *Art In America.*
I have been drawn to the theme of cultural displacement and identity, and to social psychological and cross-cultural studies that are heavily influenced by immigrant experiences and by the interaction between people and space. My most recent solo projects have adopted a documentary approach and artistic archives to present my experiences of dislocation and rootlessness in our contemporary nomadic culture. My Skyscape series employs acrylic painting on digital pigment print and was heavily influenced by my experience of applying for permanent residency in the United States. The works present landscape scenes created by my scanned black-and-white fingerprints and floating international airplanes painted, with a photorealistic approach, on top of the print. The fingerprints echo the styles and imagines of Korean traditional ink painting called sumukhwa. My adapted, minimalist form creates various shades of black and remains emotionally calm—conveying my attempt to present my identity in a global nomadic culture, symbolized by the airplanes.

Joo Yeon Woo is an Assistant Professor in Drawing and Painting at the University of Colorado at Boulder since 2007. She holds an MFA in Drawing and Painting from Pennsylvania State University and an earlier MFA from Hongik University in Korea. Before joining the University of Colorado, she was a Visiting Assistant Professor at Oklahoma State University.

Skyscape #1, 2010 (detail)
acrylic on digital pigment print
17 x 22 inches
Courtesy of the artist
I am Navajo of the Salt and Bitter Water clans. I grew up on the Navajo reservation in northeastern Arizona. In my role as an artist I have been exploring and researching many different issues that relate to native people. I make prints, ceramic animals, and mixed media pieces.

My work speaks about travel and transformation. The insects and bugs of the Tucson desert have inspired me within the past two years to make many prints. I also use images or symbols from different places I have been to. For example, I made a series of prints about Hawaii, using images of flowers and seed pods symbolizing growth, and coffee beans symbolizing morning beginnings!!

I also work in clay and make little animals that have taken on the personalities of different people I have known in life. The series of pieces started with dogs that portray childhood bullies. They would have names such as: Joe Yazzie thinks he’s tough!, Sadie Begay likes to go to Gallup, Michael Blacksheep herds sheep in Ganado, and Tommy Tody lives in K-Town. These pieces are light-hearted and fun. I make work that is happy and uplifting but at the same time I create installation pieces and mixed media work that speak about the truth. Sometimes these themes are taken as political and harsh but I prefer to see them as educational and enlightening.

Melanie Yazzie is Navajo of the Salt and Bitter Water clans—Navajo People of North-Eastern Arizona.

She is Associate Professor of Art at the University of Colorado in Boulder, Colorado.

Her works belong to many collections such as the Anchorage Museum of History & Art, the Art Museum of Missoula, the Australian National Gallery, the Institute of American Indian Arts, the Kennedy Museum of Art, and the Rhode Island School of Design Museum. She has exhibited nationally and internationally in places such as Alaska, California, New Mexico, New York, Florida, New Zealand, France, Russia, Canada, Bulgaria, Northern Ireland, and South Africa.
An exhibition such as the 2011 Faculty Exhibition, and this related catalogue, would not be possible without the assistance and support of many dedicated donors, Advisory Board members, museum members and CU Art Museum staff members. First and foremost I express my great gratitude to Dexter and Gina Williams for their vision and generosity in supporting the magnificent catalogue, which documents and archives the significant work of the Studio Art faculty at the momentous moment of our move into the new Visual Arts Complex facility and extends the reach of the exhibition to broader audiences for years to come. Likewise, appreciation is expressed for the generous support of the CU Art Museum, in part by the NBT Charitable Trust, the HBB Foundation, Wayne F. Yakes, M.D., the College of Arts and Sciences, The CU Art Museum Benefactors and Members, as well as the CU Boulder Student Arts and Culture Enrichment (ACE) fees.

An exhibition spanning over 6,000 square feet of exhibition space would also not be possible without the commitment, expertise, and diligence of the CU Art Museum staff, all of whom contributed to the realization of this project, including press and publicity, gallery didactics, exhibition events, as well as the production of this catalogue. Special appreciation is expressed to the exhibition staff for their tremendous dedication and skill including Stephen Martonis, CU Art Museum Exhibitions Manager; Pedro Caceres, CU Art Museum Preparator; Karin Davis, Graduate Assistant in Exhibitions; and Lauren Mayer without whom a project of this complexity and scale involving the work of twenty-two artists, would not be possible.

The innovative and sophisticated design work of Matt Rue and McGINTY, Inc. is most evident in this beautiful catalogue, which was also accomplished with the dedicated assistance of Nicole Schwager, Emily Reynolds, and Caitlin Rumery.

LISA TAMIRIS BECKER
Director, CU Art Museum

C. Maxx Stevens
Integral Linearity (C), 2010
(detail)
mixed media
96 x 36 x 36 inches
Courtesy of the artist
PHOTO CREDITS

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Front Cover: Image: Courtesy of the artist

Page 13: Bottom Image: Courtesy of the Artist

Page 14: All Film Stills: Courtesy of the artist

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Page 23: All Film Stills: Courtesy of the artist

Page 37: Bottom Photo: Courtesy of the artist / Photo by Matthew Weedman

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Page 46: All Images: Courtesy of the artist

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