

A Guide for Understanding the Exhibition



Image: Corinne Geertisen



MOMENTS

MEMORY

BUTTIME



Purpose of the Guide:

- To provide easy-to-use tools and inquiry strategies to enhance visitor engagement and understanding of the art on display.
- To help people develop questions that start "informal conversations" about artworks and artists.
- To help visitors learn to read an artwork. Like a book, art can be interpreted and understood in a variety of ways.
- To opens pathways through which we can explore each other's ideas and viewpoints.

tempecenterforthearts.com/Gallery

Learn more about the Gallery at TCA's exhibitions, programs, workshops and free online education resources for teachers and parents.

This exhibition asks you to consider the powerful role memory plays in all our lives. Every day, our brains store, retrieve and sort through a vast collection of information and experiences. These memories enable us to accomplish ordinary tasks like riding a bike and recalling moments such as a cherished birthday. The selected artists reflect on how memories of people, places and moments in time help shape our personal identities, cultural connections and social bonds.

Also See the Satellite Exhibition

Moments, Memory & Time

Sept. 30, 2023 – Jan. 17, 2024

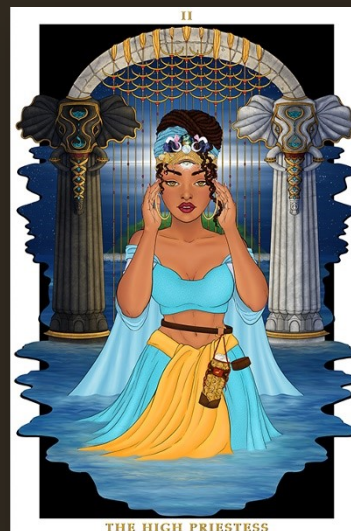


Image: Lamda Mahrya

Tempe Post Office
500 S. Mill Ave.
Tempe, AZ 85280

With artists
Dora Hernandez
Lamda Mahrya
Dwayne Manuel
Dean K. Terasaki

Contact Us:

Gallery at Tempe Center for the Arts
700 W. Rio Salado Parkway, Tempe, AZ 85281
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Inquiry Strategy with Tactical Questions

The following 4-question strategy is an easy to use tool for investigating the layers of context and meaning in visual art.

What Can I See? Facts about the artwork.

- Subject Matter
- Design Elements & Principles
- Technical Features
- Function
- Reproduction versus Original
- Care/Condition



What Else Can I Learn?

Contextual facts.

- Artists' Lives
- Physical Environments
- Cultural Context
- Artworlds (Art Experience)

What Does It Mean?

Conclusions about meanings.

- Personal & Cultural Viewpoints
- Artists' Intentions
- Art Specialists' Understandings



How Does It Compare?

Conclusions about connections among artworks.

- Style
- Art Influence (From Other Art)
- Themes

Hints for Asking Good Questions

Hints for a well-rounded conversation: You'll often learn more from open-ended questions than close-ended questions.

A **closed-ended question** is answered with a one-word response such as yes or no or another single word. *Example:* Is this an oil or acrylic painting?

Closed-ended questions start with verbs like "Is? Do? and Can?"

An **open-ended question** requires more explanation.

Example: How is painting in oil different from painting with acrylics?

Open-ended questions start with "Why? and How?"

Some words can be used for **both types of questions** such as:

What?

Who?

Where?

When?

Both open and close-ended questions are valuable. The construction and phrasing of a question shapes the kind of information you can expect to receive.

For Practice: Write down 3 open-ended questions. Pretend you are meeting someone for the first time. You need to ask questions to get to know that person better.

a _____

b _____

c _____

What Can I See?

Tips for looking carefully at an Artwork



Subject Matter: Some artworks have subject matter and others do not. Subject matter refers to anything real or imaginary that is shown in an artwork (such as people, places and things).

Elements of Design: Traditional elements in Western art include: (“D” represents “dimensional.”)

2D Elements

line
shape
value (light and dark)
color

3D Elements

form or mass
space
texture

4D Elements/Time

sequence
duration

Design Principles: Ways artists organize elements of design to create interesting and unified compositions. Some Traditional Principles include:

Balance	Variation	Focal Point	Pattern
Harmony	Repetition	Movement	Transition
Emphasis/Focal Point	Rhythm	Direction	Proportion
Contrast			

Technical Features: Careful viewing of an artwork usually reveals evidence of how it was made. (Indicators might include art making tools, materials and processes.)

Function: Artists make artworks that serve a great many functions such as:

Capturing the beauty of nature	Memorializing an important event
Celebrating or criticizing a person, event or group	Exploring visual possibilities
Sharing a vision	Promoting a belief or cause
Celebrating the artist's heritage	Making the ordinary extraordinary
Stimulating action	Many more

What Can I See? ...continued



Reproduction Vs Original: Some reproductions can look pretty different from the originals. Common differences between originals and reproductions are:

Size	Colors	Surface Texture	Luminosity
Angle of View	Lighting	Other	

Care/Condition: The condition of artworks can deteriorate over time for many reasons, among them:

Perishable or fragile materials	Damage in storage
Matting, mounting, or framing	Temperature and humidity
Accidents	Vandalism

Sample Questions: See below how an easy conversation about an art piece can begin just by asking and answering questions about “what you see.”

Now, practice looking carefully at an artwork.



Kim Cridler, *plenty*, 1999 Steel and horsehair, 30 IN. X 16 IN. X 16 IN.

Collection of the Scottsdale Museum of Contemporary Art; Gift of Arizonans for Cultural Development and the Arizona Commission on the Arts in recognition of Mayor Sam Campana, Executive Director and CEO of Arizonans for Cultural Development, 1983-1999, made possible in part by Lisa Sette Gallery

1. Cridler’s sculpture is made with steel and horsehair. Which material was formed first and why? [TECHNIQUE]

2. The overall form of the sculpture depicts a vessel. What other subject matter can you see? [SUBJECT MATTER]

3. Describe how the two materials are different and similar? [DESIGN PRINCIPLE]

4. In what ways does this sculpture look different in-person than in the photo? [REPRODUCTION VS ORIGINAL]

Now You Try! *What Can I See?*



Kim Cridler, *Gather III*, 2008 bronze and vitreous china, 70 IN. X 36 IN. X 36 IN.

Collection of the Scottsdale Museum of Contemporary Art;
Gift of the artist and Lisa Sette Gallery

Look at this additional artwork by Cridler. List 3 quick descriptions about what you see:

(Example: "large sculpture, depicts a woman and is made of bronze.")

a _____

b _____

c _____

Now, based on your observations, write 3 questions you could ask a friend about this artwork.

a _____

b _____

c _____

What Can I Learn?

Tips for investigating an Artist's Background



Artist's Life: The personal lives of artists can affect their work, including such factors as:

Family Work Education Travel
Personal life experiences Other

Physical Environment: The physical world, both natural and human made) can inspire their work:

Natural environment (plants, animals, climate, landforms, etc.)

Constructed environment (buildings, roads, bridges, vehicles, furniture, consumer goods, etc.)

Culture: Artists can draw ideas for their work from their cultures:

Values and beliefs Hobbies and entertainment
Politics Economic situation
Language Heritage and/or ethnicity
Other

Art Experience (Artworld): Artists get ideas and support from other people involved in art, through:

Art education/Apprenticeships
Insights from specialists in the art form (ceramics , painting, etc.)
Representation by art galleries
Contact with art patrons and collectors
Acknowledgement through art awards, prizes, grants, commissions.
Art included in museum collections

What Can I Learn?

Practice investigating an Artist's Background



Carlos Encinas
Purple Heart
acrylic on wood panel
40" x 27"

Sample Questions: See below how an easy conversation about an art piece can begin just by asking and answering questions about “what I can learn.” (You may also consult the artist’s biography and artist statement in the back of the workbook.)

1. Encinas grew up in a 1950s household and his parents embraced a modern family life and non-traditional parental roles for the time. His father worked a night railroad job, was home with the kids during the day and cooked most meals. His mother had a 9-5 government day job and was an upwardly moving professional. What do you see in his painting that gives hints about their family life and the times? [ARTIST’S LIFE]

2. As a native of Tucson and grandchild of immigrants, Encinas is “*inspired by current events, popular culture, personal experiences, Latino/Chicano culture and border issues.*” What images in his painting reveal his cultural background? [CULTURE]

3. Encinas earned a Master of Fine Arts degree at the University of Arizona. In addition to his childhood experiences, he is also influenced by art history and contemporary artists. Which parts of this artwork seem to be painted in a more traditional way? Which parts seem to be influenced by contemporary artists? [ART INFLUENCE]



Now You Try! What Else I Can



Carlos Encinas, *Mi Casa Es Su Bauhaus*
acrylic on wood panel
40" x 27"

Brainstorm and list 5 interesting facts about the artist's background.

You may want to consult the artists biography and artist statement in the back of workbook, and/or a media article and/or Internet references about the artist.

- a _____
- b _____
- c _____
- d _____
- e _____

Now, based on your research, write 3 questions you could ask a friend about this artwork and/or artist.

a _____

b _____

c _____

What Does It Mean?

Tips for interpreting an Artwork



Artist's Intention: Artists decide how they want their artworks to look. Their intentions may be:

- | | | | |
|--|-------------|-----------|-------------------|
| Personal or private | Traditional | Practical | Boundary breaking |
| Unconventional | Evolving | Emotional | Spontaneous |
| Experimental | Deliberate | | |
| Focused on collector, patron, funder or other viewer | | | Other |

Art Specialists' Understandings: The considered opinions of art specialists (experts) direct viewers' attention to aspects of artworks that they judge to be worthy of that attention. Art specialists may include:

- | | | | |
|----------------|---------------------|--------------------|---------------|
| Artists | Art Teachers | Museum Curators | Art Critics |
| Art Historians | Master Craftspeople | Ceremonial Leaders | Guild Members |
| Tribal elders | Others | | |

Cultural Understandings: A viewer's cultural understanding draws upon a set of ideas, beliefs and standards shared broadly within a culture. These are learned, not by special effort and instruction, but simply through growing up as a member of a culture. Unexamined expectations might include:

- | | | | |
|------------|-----------------|-------------------|---------------------|
| High price | Obvious meaning | Difficult to make | Easily recognizable |
| Familiar | Other | | |

Your Own Viewpoint: Your responses to artworks are affected by:

- | | | |
|--------------------|-------------------------|----------------------|
| conscious thoughts | unconscious reactions | personal preferences |
| careful viewing | thoughtful reflection | relevant information |
| free association | previous art experience | and more |

What Does It Mean?

Practice interpreting an Artwork



Mary Porterfield
Five Years Adrift
oil on semi-transparent
Dura-Lar Film
40" x 44"

Sample Questions:

See below how an easy conversation about an art piece can begin just by asking and answering questions about "what it means." (You may also consult the artist's biography and artist statement in the back of the workbook.)

1. Porterfield says, "My paintings question what makes an act heroic in the midst of daunting circumstances. By amassing hundreds of figures, I depict scenes from nature, symbolizing situations that are literally and figuratively beyond my control. Many of these situations reference my work as an occupational therapist, as I struggle to accept what I cannot change."

After Reading this quote from the artist, how does your understanding of this artwork change? [ARTIST INTENTION]

2. Damien James, writing for NEWCITYART, says: "Common practice relegates the elderly to forgotten places, closed off from society at large, which perpetuates a dangerous loss of history and connection with our selves".

He calls Porterfield "an advocate artist of the highest order." How does this statement influence your ideas about the art and artist? [ART SPECIALIST'S UNDERSTANDING]

3. Do you know a person who needs care or do you know a caregiver? How might your life experiences affect your response to this artwork and artist? [YOUR OWN VIEWPOINT]

Now You Try! What Does It Mean?



Mary Porterfield
Evening Prayer
oil on semi-transparent
Dura-Lar Film
72" x 102"

Look at this work by Porterfield. Brainstorm and list 5 ideas about what the artwork is about. *You may want to consult a media article and/or Internet . (You may also consult the artist's biography and artist statement in the back of the workbook.)

- a _____
- b _____
- c _____
- d _____
- e _____

Now, based on your interpretation, write 3 questions you could ask a friend about this artwork.

- a _____
- b _____
- c _____

How Do They Compare?

Tips for gathering insights by comparing Artworks



Style: Style is a set of distinctive qualities ("family resemblance") that are shared by more than one artwork. Artists develop their own style and incorporate aspects of the styles of artists from their own or other times and cultures.

Artist's style

Style of art movement or period

Cultural style

Art Influence: Most artists are influenced by artists who worked before them, though some self-taught artists, called "outsider artists," work in isolation, largely unaware of the work of other artists. Art influences can include:

Technical and aesthetic achievements by other artists

Other artists' ideas, innovations, commitments

Traditional or historical art ideas to follow, extend or break away from

Theme: Some broad, cross-cultural themes have been the focus of many artists throughout history and across the globe:

People and nature

Cultural pride

Conquest

Overcoming obstacles

Strength of family

Love

Fantasy

Social order

Harmony

Chaos

Revisiting history

Heroic adventure

Religious devotion

Status

Many more

How Do They Compare?

Practice gathering insights by comparing two artworks



Piersten Doctor, *Unforgiven, or Realization of a collapsing structure*
oil on canvas, 48" x 48in"



Piersten Doctor, *Storm at Rush Hour*
oil on canvas, 24" x 36"

Sample Questions: See below how an easy conversation about an art piece can begin just by asking and answering questions about "how they compare." (You may also consult the artist's biography and artist statement in the back of the workbook.)

1. How are Dwayne Manuel's paintings similar in appearance? [STYLE]
2. How do Manuel's paintings show the influence of traditional O'odham basketry? [ART INFLUENCE]
3. The overarching idea of this exhibition is to showcase the work of artists who reflect on how memories of people, places and moments in time help shape our personal identities, cultural connections and social bonds. How do Dwayne Manuel's paintings relate to this theme? [THEME]

Now You Try! How Do They Compare?



Lindsa Ingraham
Holding the Past
mixed media
photograph
18" h x 42"



Laura Tanner, *The Gathering Table*, ink and gouache on
hand-cut mylar, 42" x 74" x 42"

Now, based on your comparisons, write three questions you could ask a friend about these artworks. (You may also consult the artists' biographies and artists statements in the back of the workbook.)

a _____

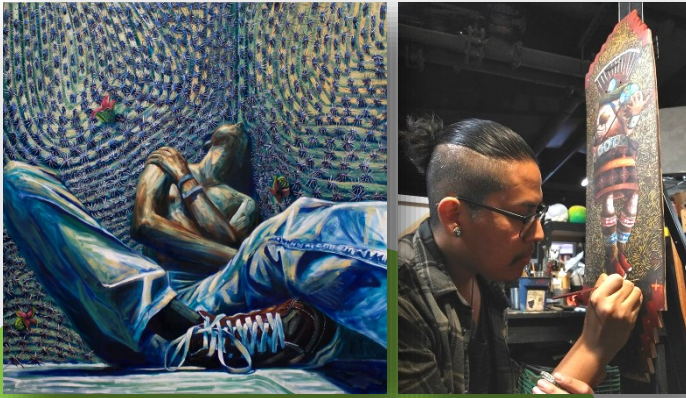
b _____

c _____

Token Response 2.0 | SEEKING the Artist's Voice

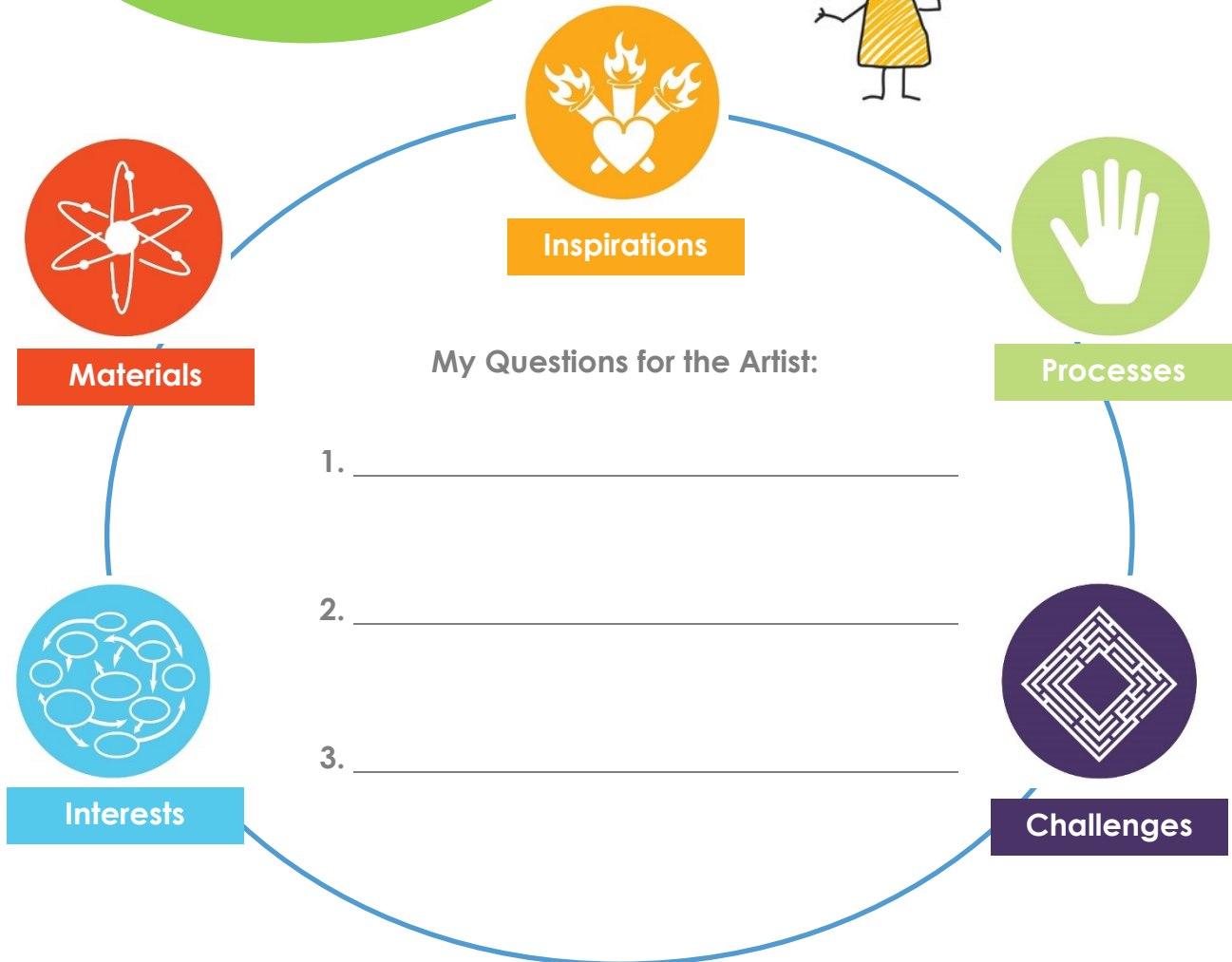
with exhibiting artist, Piersten Doctor

Piersten Doctor, Unforgiven



Questions can help you figure out how an artist thinks and works. Choose three tokens to guide your inquiry about this artist. If you are able to talk to the artist, what would you most like to know? (Circle your chosen tokens.)

Hint: Knowing something about the artist and their work can help you ask better questions, for example, an artist's statement, key life experiences of the artist, and quotes about specific works.



Token Response 2.0 | SEEKING the Artist's Voice

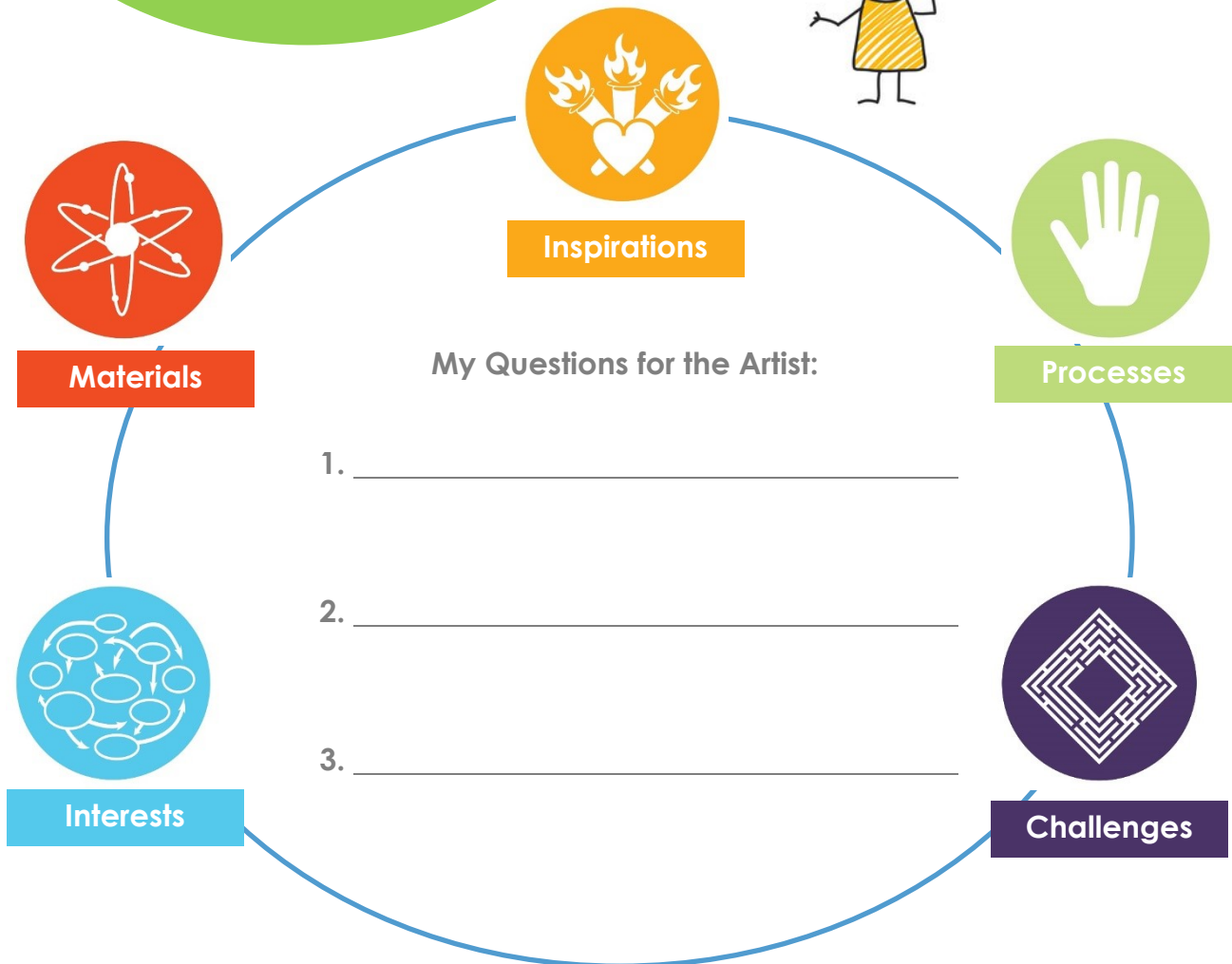
with exhibiting artist, Corinne Geertsen

Corinne Geertsen, The Designer



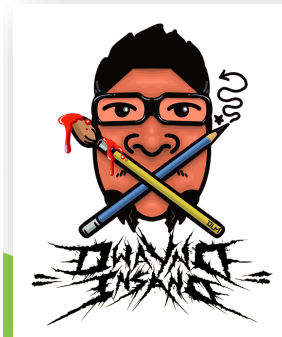
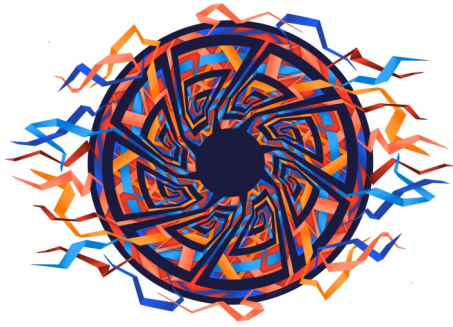
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Token Response 2.0 | SEEKING the Artist's Voice

with exhibiting artist, **Dwayne Manuel** Onk Akimel O'odham (Salt River People)



Dwayne Manuel, detail from his installation "Su:daḡi To'otonkad Kahiobigs (Water Waves Entwined)", digital art window installation

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Inspirations



Materials



Processes



Interests



Challenges

My Questions for the Artist:

1. _____
2. _____
3. _____

Exhibiting Artist Text panels

Jen Blazina, Philadelphia

Blazina is a sculptor and printmaker who primarily works in glass. She earned a Bachelor of Fine Arts degree at State University of New York at Purchase College, a Bachelor of Arts degree from Sarah Lawrence College in New York and a Master of Fine Arts degree from Cranbrook Academy of Art in Michigan. Her works can be found in national collections at places such as Neuberger Museum of Art in Purchase, New York; The Imagine Museum in Saint Petersburg, Florida and the Corning Museum of Glass in New York. Blazina has also been awarded numerous residencies at the Toledo Museum of Art in Ohio, Bezalel Art and Design Academy in Israel and the Creative Glass Center of America in New Jersey. Today she is a working artist and a professor at Drexel University in Philadelphia.

The work on display is on loan courtesy of the Mesa Contemporary Arts Museum and was originally part of a larger installation by the artist. Blazina says of that work, *“Recollection was an installation consisting of nine antique school desks and a blackboard. While on a glass fellowship at the Creative Glass Center of America, I was inspired by its one-room schoolhouse. While walking around Millville, I came upon a child’s school desk in the trash. From there, [I] researched photographs of school classes from Millville’s history and began this installation. The desktops were re-fabricated in steel and cast glass and have an otherworldly presence when lit. [The original installation also included] a screen-printed blackboard.”*

jenblazina.com

@jenblazina

@mesaartscenter

Dwayne Manuel, Scottsdale

Onk Akimel O'odham (Salt River People)

Su:dagī To'otonkad Kahiobigs

(Water Waves Entwined)

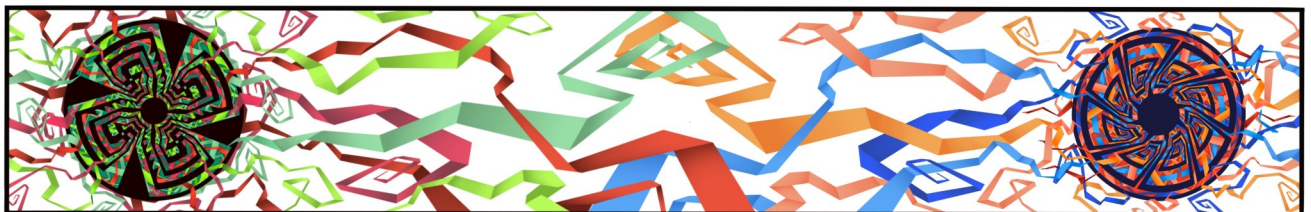
digital art window installation

Manuel grew up within the Salt River Pima Maricopa Indian Community. He has been drawing and making art since he was a child. He was encouraged by family members like his mother who is a traditional O'odham basket maker. Manuel went on to study art at Scottsdale Community College and finished his Bachelor of Arts degree at the Institute of American Indian Arts in Santa Fe. He also earned a Master of Fine Arts degree at the University of Arizona in 2014. Today, Manuel is an artist and teaches paintings and drawings at the Tohono O'odham Community College in Sells, AZ.

For the *Moments, Memory and Time* exhibition, Manuel created new paintings, as well as a site specific series of digital artworks translated into window installations at the Tempe Center for the Arts. Manuel says, *"The works merge traditional O'odham basket designs with contemporary abstraction techniques and aesthetics.... Each painting uses O'odham basket motifs as a vehicle to express the complex relationship between tribal culture and contemporary society. The driving ideas behind these paintings are of hybridity and circumstance. Hybridity, as in the mixture, marriage and merger of two disparate cultures; and circumstance, as the wanted, and unwanted, development that occurs from their convergence."*

Manuel was also inspired by the Salt River, in which Tempe Town Lake now rests. The river has served past and present communities and is rich with historical and cultural significance to the O'odham people. Manuel has titled the installation *Su:dagī To'otonkad Kahiobigs (Water Waves Entwined)* because he says, *"I'm weaving with color and O'odham water waves are used throughout the designs."*

dwaynemanuel.com
@dwaynemanuelstudio



Carlos Encinas, Tucson

Encinas was born and raised in Tucson. He has been making art most of his life. He attended the University of Arizona where he earned both a Bachelor of Science Education degree and a Master of Fine Arts degree. He also worked 29 years as an educator for the Tucson Unified School District and has been a freelance artist ever since. Encinas has shown his works across the southwest in cities including Phoenix, Scottsdale, Denver and Los Angeles. He has also had solo exhibitions at places such as Juvencio Jimenez-Valdez Contemporary Gallery in Los Angeles, Hotel Congress in Tucson and Burton Barr Library in Phoenix and designed public art for the City of Tucson, the University of Arizona and Catalina Foothills School District.

Today, Encinas works with a variety of artistic media. The works in this exhibition are hand painted acrylics on wood panel. The imagery is inspired by current events, family memories and personal experiences. As the grandchild of immigrants, he is also influenced by Latino/Chicano culture and border issues. Encinas grew up in the 1950s and visual hints about Arizona history, popular culture, art history and contemporary art aesthetics also make appearances in his paintings.

encinas6.wixsite.com/paintings

@arcadiaboy6

Encinas labels for artworks...

Encinas Family Tree Cosmos

acrylics on wood panel

The family scene includes elements of a photograph from the artist's father's family sometime around 1923 in Mexico or Arizona. It includes his grandfather who was a cowboy and a miner, his grandmother (standing to the left), her sister (on the right) and his father (standing on the bench). Encinas says, *"I think the family migrated into the USA around the time the photo was taken (before the 1924 immigration act which put conditions on immigration).... I am intrigued by the importance and innocence of the picture. They were a hardworking and ambitious family from Mexico who came to the USA in pursuit of opportunities for themselves and their children."*

Mi Casa Es Su Bauhaus

acrylic on wood panel

Encinas says this work is *"Inspired by a photograph of my family around 1957 when I was six years old. My upward mobile mother moved us into various modern midcentury houses in my childhood. This painting is a combination of traditional Mexican, rancho and Catholic cultural items combined with a midcentury modern home."*

Gentlemen Prefer Blondes?

acrylic on wood panel

"This painting is inspired by my mother Delia Nevares and Marilyn Monroe. I was thinking about my mother, a dark haired, brown skinned Chicana woman contrasted with the midcentury Hollywood fixation with Marilyn Monroe. I combined their portraits with pieces of a movie poster of the same name, 'Gentlemen Prefer Blondes.' There were some Mexican/American or Chicana or Latina women represented in Hollywood in the midcentury era and I always wondered what my mother thought about her beauty contrasted with Marilyn Monroe; did she envy or was she not preoccupied with blonde women?"

Purple Heart

acrylic on wood panel

This painting was inspired by the artist's father. *"My father was a Mexican born, World War II veteran and Purple Heart Medal recipient. I included representations of my father's family and his house in Arivaca, Arizona (where he moved to from Mexico when he was a child) along with the kitchen of the house he lived in until his passing in Tucson. His family were ranchers."*

Corinne Geertsen, Mesa

Geertsen was raised in Montana. Some of her childhood memories include being fascinated by testing plate pictures used by her psychologist father to prompt conversations with his patients. The imagery included various stories about people working, interacting with others and being affected by extreme emotions. Geertsen says those early experiences influenced her ability to tell a story with “*psychological twists.*” In college, she also found a love for the arts, went on to study drawing and painting and earn Bachelor of Arts and Master of Arts degrees from Brigham Young University.

In recent years Geertsen's primary focus is making digital photocollages with the Adobe Photoshop platform. She learned those skills while taking a class to restore some family photos. While working on the photos, she soon began to see her “*ancestors as characters in dramas.*” Today, Geertsen works from an ever-expanding personal collection of digital images which include her own nature photography, family photos and scanned images from vintage portraits she's collected over the years. Animals often take center stage within many of Geertsen's scenes. As a youth she enjoyed horseback riding and continues to love photographing wildlife at places like Phoenix Zoo.

For Geertsen the collaged stories, images and narratives become new photographs and new “*memories*” as if glimpsed in someone's beloved and quirky family album. She says of her work:

“I assemble my works digitally from photos of my ancestors and from my expanding archive of over 70,000 photos.

It's all about remix.

I'm on a constant photographic scavenger hunt, outfitting ancestors with backdrops, sidekicks and belongings.

I print my work myself in small editions on archival photo paper with pigment inks.

My images are quirky visual narratives about psychological predicaments. I especially like a good plight.

My art leans toward surrealism, as it has odd juxtapositions, non-sequiturs, and an element of surprise.

My work content mirrors personal, political and global situations – in a sly way.

My work is a packrat's nest of things that are deeply a part of being alive: curiosity, humor, fear, rescue, individuality, absurdity.”

corinnegeertsen.com
@corinnegeertsen

Corinne Geertsen labels for artworks...

AFTER THE HEIST, digital photocollage

Geertsen says, "The photo I used for the girl in 'After the Heist' was taken by George Edward Anderson, a prominent photographer of the west in the early 1900's. My great-great grandfather was his business partner for a time. He had a gift for relaxing people in front of the camera and bringing out the heart of who they were. Many of the people looked deeply into the lens, as Sophie does here. (We know her name is Sophie, because of the pin on her collar.)"

"The accomplices are relaxing after the heist. I'm fascinated by 'Lover's Eye' jewelry. The chameleon is too and stole a nice one. The bird took something just his size, a little ring with a stone the same color as himself. I wanted to connect the characters together visually with a string of pearls. I painted separate pearls digitally with Photoshop... and put together into strands, one by one. I also rotated them, so their highlights and inner shadows worked with the picture's light source."

"I like mixing a humorous subject with a serious, classical landscape. Here I've used bits of 'Diana and Her Nymphs' by Laurent de La Hyre, 1644 as a background.... Sophie's thoughts drift to memories of past exploits. So numerous that they have perhaps become ordinary."

Invisible Sonata, digital photocollage

Geertsen says of the work, "Two musicians lose themselves in their music. Their self-awareness dissipates as they play to the point where they become invisible. The double bassist has lost himself entirely. [Then] They pause. Around them is the magic that their music summoned up- shining, color-soaked clothing, opulent furnishings and an enchanting lakeside scene. An audience of a peacock, butterflies, a small bird and a snail appear. The world shimmers."

"The picture is like a remembered dream. Our senses can be like a game of chutes and ladders that slide us to a memory of a previous time. Here music does this."

For the exhibition, Geertsen kindly let the TCA create a life-size interpretation of this artwork. Visitors are encouraged to become part of the art for a photo opportunity. Please don't hesitate to ask our staff for assistance. If you post your images on social media please tag @corinnegeertsen and @tempearts.

The Designer, digital photocollage

Geertsen says the piece depicts "A woman sits at her desk designing flying machines. She draws on her memory of flight... This is the closest to a self-portrait I've come. I collect antique pens, so the ink bottle and feather pen were naturals. The hair is a combination of mine and my two daughters'. If I had tattoos, they would be these swallows. When I work, I feel very much that I'm sitting by a lake designing flying machines inspired by birds."

"I've learned to take photos of birds in flight for my artwork. Great Egrets are my favorite. The bird at the right is a Great-tailed grackle, common in the Southwest where I live. They are smart and rascally.... I made the background from a bit of the 1869 painting 'Lake George' by John Frederick Kensett. If I could fly, I would skim a lake like this one."

"I also added the ghost of an 1850 Daguerreotype's [early photographic process] border to come closer to the spirit of antique images.... The glider was designed and piloted by Otto Lilienthal in 1895 or 1896. That glider did not have a bicycle. I added it because...I love bicycles. I have three and I fly on them. Figuratively."

"When I look at this, I feel expansive – that anything is possible. I hope you do too."

Corinne Geertsen labels continued...

The Kiss **digital photocollage**

"Top of Form

Bottom of Form

It's a wild kiss. The wind is unleashed and the boat sails and rattles on for hundreds of miles, but the couple is unaware. Seven birds are carried along with them. A rainbow appears.

A moment of unbridled passion and uninhibited connection forever imprints itself on the couple. I hope you feel a swish of memory when you see this."

What Happens in The Jungle **digital photocollage**

Geertsen says this artwork *"is a cautionary tale, a theme in art and literature meant to warn about a potential danger. The action happens left to right, as if you're reading or looking at a comic strip.... A dapper man sits casually in the left bumper car, oblivious to his predicament. He's come through a civilized door and is well-dressed. His car is robin's egg blue, a day-dream color. That's his world.... However, his jungle print jacket foreshadows jungle drama to come. He may not know what's about to happen, but his jacket does."*

"A tiger sits opposite, crouched over the steering wheel of his bumper car, focused on his hunt. His car is yellow for danger.... The fulcrum of the composition is a delicate urn on a narrow base, suggesting the fragility of life. The landscape around them is dark and might hide troubling things. The sun is small and obscured behind clouds. The jungle is encroaching on the bricks. The bumper cars are on a circular platform, making the outcome unavoidable, and perhaps recurrent."

"Tigers hold significant archetypal symbolism in many cultures. They represent power, strength, courage and ferocity. These associations are deeply embedded in our collective unconscious and are passed down through generations. So, a tiger like this, pulls subconscious strings and taps into our collective memory, powerfully."

Jacqueline Arias, Tucson

Arias is an interdisciplinary artist and independent filmmaker born in Costa Rica and raised in southern Ohio. Her background has inspired her artmaking to address Latinx issues around family separation, women's rights and international adoption. Today, she is a multimedia artist working with a variety of art forms including video, documentary film, data-visualizations, performance art, two- and three-dimensional art and installation. Arias earned a Bachelor of Fine Arts degree from Parsons School of Design and is a Master of Fine Arts candidate at the University of Arizona where she is also the recipient of a \$10,000 Border Lab Graduate Fellowship from the Confluence Center for Creative Inquiry.

Arias says about this new installation making its debut at the Tempe Center for the Arts, *"This is a continuation of a body of work I have developed over the last few years on the Panama Canal Zone. The rope sculpture explores the disrupted power of entangled memories. The knotted ropes stand as an encasement of memory filled with voids, trapped and elusive."*

"I am interested in the hand making, embodied knowledge and the set of questions these objects produce. How can the exploration of these soft materials and entwined linear sculptures tell a story? How does one use sculpture to depict the 'bound' relationship to large systems of control? How can I express my somatic knowledge and embodied experience through rope knots?"

"I am interested in exploring the apotropaic history of knots in culture and consider how knots hold embedded somatic memories. Memories fold and twist within these knots but might find moments of expansion and liberation through abstraction."

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Laura Tanner, Boca Raton

Tanner was born in Atlanta, Georgia and earned a Bachelor of Fine Arts degree at Florida State University in Tallahassee and Master of Fine Arts degree at the University of Illinois, Urbana-Champaign. For a time, she lived in New Orleans where her work began to focus on history, culture and the decorative arts. Today, Tanner is an assistant professor at Florida Atlantic University in Boca Raton and the producer and co-host of a podcast called "Open Call" featuring conversations with contemporary artists.

The pieces on display are from an installation by Tanner called *Dish*. One of her ongoing research topics is centered on ideas about food which connect directly with many social and cultural topics like social justice, economics, culture, nutrition, memory and more. She found the theme of food in the Sun Belt region of the United States (15 southern states between California and Florida) to be especially complex and political. Tanner says, *"This has long been a region in flux with the continued arrival of diverse migrant communities, increasingly unpredictable weather patterns and a tumultuous history that continues to inform political policies that control access to nutrition. The unique complexities of this region are reflected in the evolution of its cuisine."*

Tanner continues to question and ask: *"Who prepares the food and who sits at the table? [To answer the question] I gather oral histories from farmers, chefs, restaurant patrons and home cooks. Using their stories as inspiration, the resulting drawings present a visual archive of the rituals, recipes and traditions of different communities around the Southeast. By examining a community's foodways, we can better understand a group of people, and in turn, their current economies, social structures, political leanings, and needs as a community."*

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Linda Ingraham, Santa Fe

Ingraham was born in Washington, D.C. but her family moved to New Mexico when she was three. She attended New Mexico State University in Las Cruces where she participated in exchange programs in Boston and the Sorbonne in Paris, France. She graduated with a Bachelor of Fine Arts degree in painting, a Bachelor of Arts degree in art history and a Bachelor of Arts degree in French. After graduation Ingraham moved to Albuquerque and studied photography at the University of New Mexico. It was there she studied non-silver photographic processing which worked well with her painterly aesthetics. Today she continues to incorporate mixed media techniques like painting with her photographic practices. Ingraham has gone on to display her work nationally and internationally in places such as Santa Fe, Tucson, Belgium, Tokyo and France.

Many of Ingraham's works focus on themes about spirituality, loss, desire and hope. For this exhibition at Tempe Center for the Arts, she displays new works about memory, made especially for this exhibition. Ingraham says, *"We all want to be remembered, at least by those who love us. Our memories are what form us. They build the structure of what we become, yet our memories are faulty at best. We manufacture the places in between, sometimes for the better and sometimes for the worse. Some parts hazy, some parts clear, memories exist in the backs of our minds, kind of like a dream."*

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Mary Porterfield, Chicago

Porterfield is a woman with a double life. She has two careers: one in healthcare and one in the arts. She says, *“As a child, I always loved art and would constantly draw, but I never believed I could support myself as an artist. I chose the field of occupational therapy because I wanted to help others with their physical rehabilitation and make a difference. I also knew that the stability of that career would afford me the opportunity to pursue my love of art.”* In pursuit of those opportunities, she earned a Bachelor of Science degree from Doane University in Crete, NE; a Master of Science degree from Washington University in St. Louis, MO and a Master of Fine Arts degree from Arizona State University. Today she works in Chicago as an occupational therapist and hand specialist at a medical center and as adjunct instructor of painting at Northeastern Illinois University. She says, *“Now, almost 30 years later, I have nothing but gratitude for my chosen profession. My interactions with patients have influenced the art I make and inspired me to be a better person.”*

Porterfield says of her artworks, *“In painting on transparent papers, I progressively layer my images to address reoccurring struggles in healthcare that are outwardly hidden or forgotten. With my family members as models, I hope to convey the loss of identity that can occur as degenerative illnesses affect one’s ability to complete self-care or functional movement. The underlying layers represent the obscured sense of self that attempts to overcome those difficulties.”*

“Recently, my drawings have become more personal as they depict my mother’s struggle to care for my father who had Parkinsonism and was homebound. The images represent the mounting difficulties my parents faced, made worse by the pandemic. I overlap translucent layers to signify my father’s gradual evanescence, using the vastness of the wall to represent my mother’s perseverance, hardship and love... When I asked my mother how she felt about my depiction of her, she has said, ‘But, I was just doing what I was supposed to do. I made a vow.’... In sharing my parents’ story, I hope to elevate those who have had such an impact on our past, while making visible those caregivers who make the present possible.”

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Piersten Doctor, Phoenix

Dine (Navajo) from the Edgewater, Bitterwater, Deerspring and Ute of the Red Streaking Water Clans

Doctor was born and raised in Arizona. He has been making art since he was six years old but only started thinking of himself as an “artist” in recent years. He is an avid bicyclist and at one time, aspired to compete as a sponsored athlete. Today, Doctor's focus and passion is art, and continues to develop a career as a self-taught painter working primarily with oils. His artworks reveal stories about life experiences, personal memories, cultural traditions and emotional reflections. Imagery in his body of works spans a wide range of subjects such as the fluid movements of a traditional Diné dancer or an urban scene of bicycling in downtown just before a storm. Doctor also places his subjects in frozen moments of time which are viewed by vantage points and poses influenced by popular culture media like anime.

On his website Doctor says, “[I am] *Pushing my dynamic style through perspective poses that show powerful movements and gesture. As a Dine artist, I'm portraying and understanding my indigenous stories and hope to pass them on to my future kin, and hope they feel something when looking upon them. I hope to keep pushing my pieces by questioning what's been done and what I can paint by respectfully painting within what we keep sacred and what we may share.*”

In an interview with curator Ted Decker of phiCA, Doctor said, “*I do my best to try to stay on the contemporary side of the art, but I do get carried away sometimes with ideas. Most of my figures are influenced heavily from the pop culture world as that was my escape from reality. I decided to bring a modern representative style to bring something fresh to Indigenous art.*”

artbypiersten.com

pdoc_pierre

Shizu Saldamando, Los Angeles

Saldamando is a Los Angeles based mixed media artist and is originally from San Francisco's Mission district. Much of her work focuses on portraiture and drawing on a broad range of surfaces like wood and textiles and experimentation with art making processes such as painting, video and tattooing. Saldamando's diverse background has also influenced her art making practices. Her mother's family is Japanese American, by way of Boyle Heights/Sawtelle areas of Los Angeles and survivors of the Japanese American Internment camps. Her father is Chicano from Nogales, AZ. She also earned a Bachelor of Arts degree from the University of California Los Angeles and a Master of Fine Arts the from California Institute of the Arts in Santa Clarita. She is currently represented by Charlie James Gallery in Los Angeles.

This work is on loan from the collection of Scottsdale Museum of Contemporary Art. SMOCA says of the work, *"During the summer of 2019, Saldamando made a special portrait titled "Grace and Ira, Golden Hour At and Despite Steele Indian School Park" for her exhibition 'southwestNET: Shizu Saldamando' at SMOCA. Saldamando met Grace and Ira through her friend and artist Douglas Miles (who is Grace's father, Ira's grandfather), and, on a sunny day in winter, they met up at Steele Indian School Park in Phoenix to photograph the mother and son for their portrait. During their visit, Grace shared the tragic history of Phoenix's Indian School which separated Native American children from their families on the reservation to assimilate them into white culture at a young age. This weighed heavy on the artist as she photographed the young Native American mother with her son in a place that once sought to separate them."*

"In the painted portrait, a dusting of gold shimmer and leaves hover above their heads and flows from the wood panel onto the adjacent wall. The artist often excludes the background to focus on the people, but in this double portrait, Saldamando uses the gold cloud to suggest the tree that protected them from the desert sun—and possibly an abstract representation of past indigenous mothers and their children."

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