

Color



Ryan Carey



A Guide for Understanding the Exhibition

tempecenterforthearts.com/Gallery

color

the beauty and science of color

Color is a juried exhibition of Arizona artists that highlights how color shapes the world in which we live. For visual artists, it is one of the most important communication tools in the creative process. Instantly, color can evoke thoughts, memories and feelings.

Sometimes, color expresses ideas even better than words.

Dear New Reader:

We hope this guide will provide you with some easy-to-use tools to enhance your experiences with visual art. Over the years, we've noticed that people can be both attracted to and intimidated by art at the same time. We've found that asking questions that start "informal conversations" is one of the best ways to put people at ease.

Sure, some art is beautiful and easy to approach, while other art can be challenging and not so easy to digest. Just like a book, visual art can be appealing, serious and yes, even ugly. Some art confirms, celebrates and expands how we understand ourselves. Other art opens pathways through which we can explore other viewpoints. You as a viewer (reader) also bring a variety of thoughts and personal preferences into the experience. With practice and some new tools on your belt, you'll find that those seemingly complicated layers of meaning and context can be peeled back and explored. It's just knowing where to look and why.

We also thank the exhibiting artists for the use of their artworks for this guide.

Sincerely,

Mary Erickson, Ph.D. (TCA Docent) & Michelle Nichols Dock (Visual Arts Curator)

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.

Contextual facts.

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



What Does It Mean? Conclusions about meanings.

Conclusions about meanings.

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



How Does It Compare? Conclusions about connections among artworks.

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:

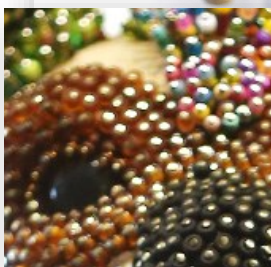
Size	Colors	Surface Texture	Luminosity
Angle of View	Lighting	Other	

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

Now, practice looking carefully at an artwork.

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



Christy Puetz
Stanley
mixed media with
glass beads,
foam and clay
21" x 11" x 14"

1. Christy Puetz’s figures at first glance seem like seem familiar animals. Which parts of this creature look like a real animal and which parts appear made up? [SUBJECT MATTER]
2. Look closely at how Puetz attaches beads to her figures. Does she sew or glue the beads? Does she attach them one at a time or does she string beads together? Does she sew beads upright or on their sides? [TECHNIQUE]
3. Artists make many decisions about visual and tactile elements. Imagine if we could touch the art. What would the beads feel like? What might the fabric surface feel like? [DESIGN] (Please do not touch the artwork.)
4. This photograph is taken from the front. Describe how this photograph looks different than viewing the actual sculpture in person. What surprised you? [REPRODUCTION VS ORIGINAL]

Now You Try! *What Can I See?*



Christy Puetz, *Iris*, mixed media with felt, foam and beads
16" x 16" x 8"

Look at these additional artworks by Christy Puetz. 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

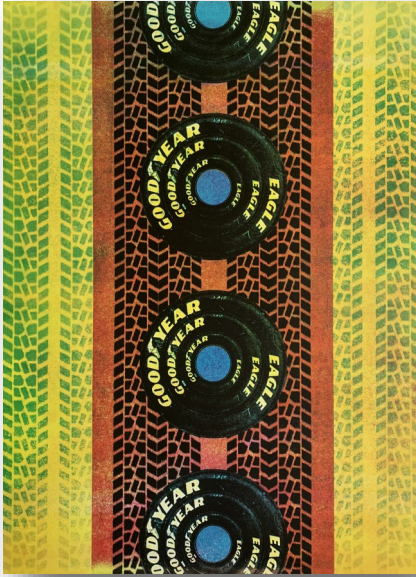
Contact with art patrons and collectors

Acknowledgement through art awards, prizes, grants, commissions.

Art included in museum collections

What Can I Learn?

Practice investigating an Artist's Background



Merryn Omotaya Alaka in collaboration with Sam Fresquez, *Make it a Good Year* stone lithograph, 24 x36
On display courtesy of Lisa Sette Gallery



Merryn Omotaya Alaka was born in Indiana, and earned a Bachelor of Fine Arts degree in printmaking at Arizona State University. She is based in Phoenix and works as a multi-media artist and independent curator.

While growing up, Her favorite subject in school was art. She spent summers in Salt Lake City with her aunt, a mixed-media and collage artist. In an interview with the Phoenix Art

Museum Alaka said *“I really admired her and the work she created and I remember wanting to be just like her.”* She went on to study printmaking. She says its *“a very labor-intensive art-making practice... It’s an extremely versatile medium, and it felt like I’d finally found, in a sense, the tools to create the work I wanted to create.”* Alaka goes on to say *“During those initial years of studying printmaking, I was also rekindling estranged relationships with members of my family and became very interested in my Nigerian heritage.”* Alaka’s father was born in Nigeria and came to the United States as a student. She still has family in Nigeria and continues to be inspired the country’s culture.

Alaka states on her website: *“The Yoruba of Nigeria say, ‘A river that forgets its source will surely run dry.’”*

“Influenced by material culture and my Yoruba/American heritage, my work draws its inspiration from the relationships shared between my ancestry, objects and cultural materials. Crafting work through the use of hair, textiles, metals, and printmaking has facilitated the exploration of forms of cultural expression... Textiles, as one of the oldest forms of human activity and manufacturing, hold powerful connections to history, politics, creative expression, and family/cultural identity. By using patterns reminiscent of textiles in my 2D works, it allows further analysis of the bridge between the familiar and unfamiliar aspects of daily life, and cultural understanding... I am able to relate to my families lineage through mementos like accessories and objects passed down through generations. I view the use of these materials as representations of power, prestige, and pride; they act as a way to address subjective cultural and political perspectives. With strong intention, my work creates a powerful narrative of dualities often faced when confronting a multicultural identity.” Learn more at merrynalaka.com

Sample Questions: See below how an easy conversation about an art piece can begin

1. In what ways did Alaka’s family inspire her artworks? [ARTIST’S LIFE]
2. Why was Alaka’s art school experience valuable for her work? [ART EXPERIENCE]
3. How is the print above like African textiles in appearance? [CULTURE]



QR code link to article on African textiles.



Now You Try! **What Else I Can Learn?**

Brainstorm and list 5 interesting facts about Merryn Omotayo Alaka's background.

*You may want to consult pg. 9 and/or a media article and/or Internet



Merryn Omotayo Alaka , *Fanta Fever*
stone lithograph, 24 x36
On display courtesy of Lisa Sette Gallery

a _____

b _____

c _____

d _____

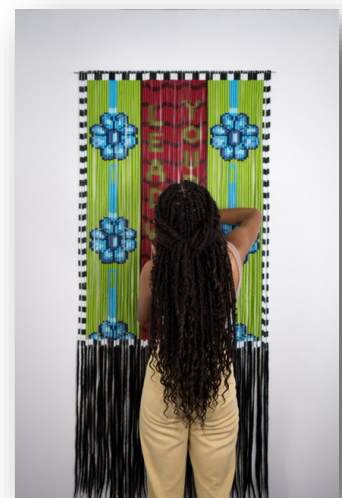
e _____

Now, based on your research, write 3 questions you could ask a friend about these artworks/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



Ryan Carey, *Untitled, oil on paper, 24" x 24"*

Ryan Carey is a Phoenix artist and is originally from northern California. He has been interested in art since he was 16 years old. He went on to earn a Bachelor of Arts degree in painting at Sonoma State University which is located 50 miles north of San Francisco. Today, Carey works as an artist and a full-time art teacher in the Valley.

In his current practice, Carey uses a non-traditional process to make art. He uses his *“breath as a tool”* to move paint around paper or canvas. He says, *“With each mark on the canvas, I use air from my lungs to create a moment in existence. My breath is part of the process in an effort to return to the human element in art and to focus on the fact the all humanity has to do is breathe, nothing more and nothing less. Existence is now, not the recent past or near future.”*

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

1. Carey says his artworks are about the “now.” What about the work and/or process seems to make it about this moment in time? [ARTIST INTENTION]

2. Nicole Royse refers to Carey’s work as *engaging, energetic, mesmerizing and ethereal*. What can you see in his work that suggests one of these qualities? [ART SPECIALIST’S INTERPRETATION]

3. What feelings or ideas does Carey’s artwork stimulate for you? [PERSONAL VIEWPOINT]

4. How might a person who practices Yoga meditation relate to Carey’s work? [CULTURAL UNDERSTANDING]

Carey explains further: *“Sometimes I use a stream of consciousness composition and color palette where I pick the colors I am naturally attracted to. Other times I describe feelings, such as anxiety, fear, anger, and think about what color the feeling is inside your body. I use those colors and breathe that feeling onto my work. The viscosity of the thinned oil paint helps trap the ripples of the breath to create a literal representation of my breath.”*

Nicole Royse writing for *AZ Foothills Magazine* concludes that Ryan Carey *“presents a complex color palette while creating an engaging and energetic composition with engrossing texture, skillfully handling oil paint.... Carey’s works are mesmerizing and ethereal created through a deep connection to his work. He literally represents his breath by uniting colors with his stream of consciousness.”*

Carey says *“I have always looked for way to innovate media. This process helps me capture the delicate, ephemeral beauty that surrounds us- if we pay attention.”*

Learn more at Ryanjcarey.net

QR Code link to short video of Carey demo.



Now You Try! What Does It Mean?



Ryan Carey
Untitled
oil on paper
20" x 16"

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

a _____

b _____

c _____

Look at this work by Ryan Carey. Brainstorm and list 5 ideas about what the artwork is about. *You may want to consult pg. 12 and/or a media article and/or Internet references about the artist & themes.)

a _____

b _____

c _____

d _____

e _____



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

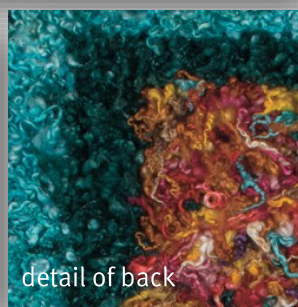
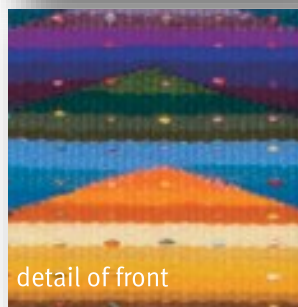
Religious devotion

Status

Many more

How Do They Compare?

Practice gathering insights by comparing the front & back of an artwork by Venancio Aragon



Venancio Aragon is a contemporary textile artist and citizen of the Navajo Nation in New Mexico. He learned to weave from his mother starting at age ten. Aragon earned degrees in cultural anthropology and Native American and Indigenous Studies. He was also the 2020 Rollin and Mary Ella King Native Artist Fellow at the School for Advanced Research in Santa Fe.

Aragon says, *“I view my loom as a powerful connection to culture, identity, and history. The survival and continuation of cultural art forms lies in the hands of those who remember and carry forward the teachings of our ancestors.... My textiles draw on ancient techniques once developed for utilitarian needs and purposes.*

“I fuse bold geometric designs with a polychromatic saturation of colors to reflect my individual and technical freedom of expression.... Each tapestry I create is unique not only to me but to the genre of Navajo textiles my work is descended from.”

While speaking to scholar and editor Sarah Soliz at the Center for Advanced Research in Santa Fe, Aragon said, *“When I weave, I try to create something so overwhelming to the senses with color and geometry that it moves people with emotion. If you look at the natural world, you will see all kinds of colors and order in chaotic formations. The rainbow is the brightest thing in nature, I take that sequence of colors, and I break it up into multiple components, adding more and more colors. My weaving creates a prism of all the colors of the world.”*

Learn more at venancioaragon.com

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

1. The textile piece above can be displayed and viewed from both sides. How would you describe the similarities and differences between front and back of the piece (such as the colors, patterns, textures)? [STYLE]
2. On this artwork, which features appear to reflect Aragon’s background and interest in contemporary art and design? Which features make connections to Navajo weaving traditions? [ART INFLUENCE]
3. The theme of this exhibition is *COLOR: the beauty and science of color*. What similarities do Aragon’s works share with other artists on display? In what ways is his work unique compared to other works on display? [THEME]

Now You Try! How Do They Compare?



Left: Diego Vallejos, *Blue and Gold Macaw*, oil on canvas, 28" x 22" x.05"



Right: Frank Gonzales, *Melodrama*, acrylic on canvas, 72"

1. What similarities can you find between these two artworks?
2. What differences do you see among these two artworks?

Now, based on your comparisons, write three questions you could ask a friend about these artworks.

a _____

b _____

c _____

Token Response 2.0 @ the COLOR exhibition

Look carefully at artworks from the exhibition. Then, draw a line from each artwork to a Token that matches your ideas about that piece. You can assign more than one artwork to any of the Tokens.

<p>Merryn Omotayo Alaka</p> 	 <p>time</p>	 <p>Kyllan Maney</p>
<p>Venancio Aragon</p> 	 <p>inspire</p>	 <p>Christy Puetz</p>
<p>Ryan Carey</p> 	 <p>dislike</p>	 <p>Diego Vallejos</p>
<p>Mikey Estes</p> 	 <p>share</p>	 <p>Mary Meyer</p>
<p>Frank Gonzales</p> 	 <p>processes</p>	 <p>Patricia Sannit</p>
<p>Lucas Knowles</p> 	 <p>curious</p>	 <p>Denise Yaghmourian</p>
	 <p>learn</p>	
	 <p>materials</p>	

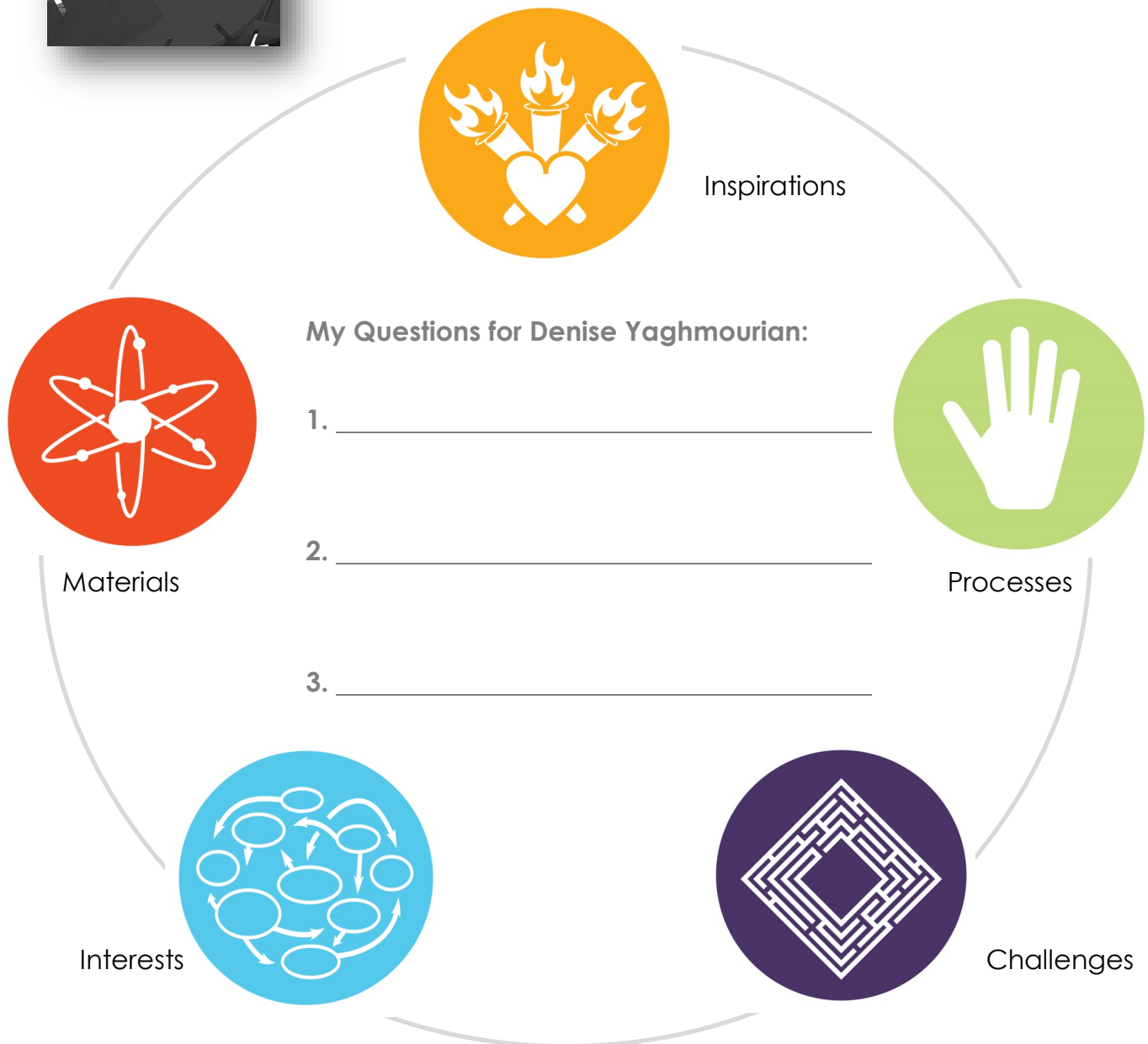
Token Response 2.0 | SEEKING the Artist's Voice



with artist **DENISE YAGHMOURIAN** Artist-in-Residence at the **COLOR** exhibition

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.



Hints: 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 basic information about specific works.

Token Response 2.0 | SEEKING the Artist's Voice



with artist **MARY MEYER**

Artist-in-Residence at the COLOR exhibition

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.



Hints: 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 basic information about specific works.

Token Response 2.0 | SEEKING the Artist's Voice



with artist **PATRICIA SANNIT**

Artist-in-Residence at the COLOR exhibition

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.

Inspirations

Materials

Processes

Interests

Challenges

My Questions for Patricia Sannit:

1. _____

2. _____

3. _____

Hints: 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 basic information about specific works.

Artist Text Panels

Merryn Omotaya Alaka, Tempe

Alaka is originally from Indiana. While growing up, an early artistic influence included her aunt who was a mixed media and collage artist. Alaka eventually ended up in the southwest and earned a Bachelor of Fine Arts degree in printmaking from Arizona State University. Today, she continues to call the Valley home and is an independent art curator and multi-media artist working in printmaking, jewelry, metals and sculpture.

Much of Alaka's recent works focuses on material culture (the objects that people find important). She explores the emphasis society places on items like family heirlooms, jewelry, hair, textiles, fashion and commercial product branding. She views this type of subject matter in her work as a *"way to address subjective cultural and racial perspectives,"* especially as it relates to self-expression and identity for women of color.

The lithograph prints on display are inspired by the patterns and colors of West African textiles (such as Vlisco fabric) and Black feminism. These topics are deeply personal for Alaka since she has close family ties in Nigeria. She says the series, titled *Orisun*, *"reinterprets traditional textile to present a narrative of family history and traditions coupled with notions of pride and achievement. Orisun, the Yoruba word for source, is an exploration of cultural identity, memories, and place of belonging. The series of prints rely colors and patterns of iconic symbols and brands to evoke a sense of nostalgia, bringing us back to a specific time, place, or source."*

One of the pieces included in this display, *Make It a Goodyear* is a collaborative work by Alaka and her friend and colleague Sam Fresquez who also resides in the Valley. The two met while studying at ASU and have partnered on several collaborations including a recent exhibition called *Things We Carry* at Lisa Sette Gallery in Phoenix.

Alaka has shown her work at places such as the Tucson Museum of Art, Estrella Mountain Community College and Bentley Gallery in Phoenix. She is also included in upcoming exhibitions at Scottsdale Museum of Contemporary Art and Torrance Museum of Art in California.

merrynalaka.com

[#merrynalaka](https://www.instagram.com/merrynalaka)

lisasettegallery.com

Ryan Carey, Surprise

Carey's interest in art started at age 16 while growing up in northern California. He went on to earn a Bachelor of Arts degree in painting at Sonoma State University in Rohnert Park, California and a Master of Arts degree from Savannah College of Art and Design in Georgia. Today, Carey works as an artist and a full-time art teacher in the Valley.

Carey utilizes a non-traditional process to make art. He uses his *"breath as a tool"* to move paint around paper or canvas. For him, the process of mixing colors in an instance is important. Replacing the paint brush with his own breath is an effort to capture a *"moment in existence."* Carey is keen to keep the process simple and approachable for himself and viewers. He says, *"all of humanity has to breathe, nothing more, nothing less."*

Carey goes on to explain that *"Existence is now, not the recent past or near future."* This way of thinking combined with the intentional action of taking air in and out is calming and therapeutic for the artist. He says, *"Sometimes I use a stream of consciousness composition and color palette where I pick the colors I am naturally attracted to. Other times I describe feelings, such as anxiety, fear, anger, and think about what color the feeling is inside your body. I use those colors and breathe that feeling onto my work. The viscosity of the thinned oil paint helps trap the ripples of the breath to create a literal representation of my breath.... This process helps me capture the delicate, ephemeral beauty that surrounds us- if we pay attention."*

ryanjcarey.net
#breathb4brush

Venancio Aragon, Farmington, NM

Aragon is a contemporary textile artist and citizen of the Navajo Nation in New Mexico. He learned to weave from his mother starting at age ten. Aragon earned a Bachelor of Arts in anthropology from the University of New Mexico and a Bachelor of Arts in Native American and Indigenous Studies from Fort Lewis College in Colorado. He also received the 2020 Rollin and Mary Ella King Native Artist Fellow at the School for Advanced Research in Santa Fe. Since 2016, he has been showing and winning awards at Santa Fe Indian Market in New Mexico and the Heard Museum Guild Indian Fair and Market in Phoenix. Aragon was also a featured artist in the Heard Museum's exhibition *Color Riot* in 2019 which is now a traveling exhibition currently on display at the Museum of Fine Arts in St. Petersburg, Florida.

Aragon says, "I view my loom as a powerful connection to culture, identity, and history. The survival and continuation of cultural art forms lies in the hands of those who remember and carry forward the teachings of our ancestors.... My textiles draw on ancient techniques once developed for utilitarian needs and purposes."

"I fuse bold geometric designs with a polychromatic saturation of colors to reflect my individual and technical freedom of expression.... Each tapestry I create is unique not only to me but to the genre of Navajo textiles my work is descended from."

In an interview with Sarah Soliz at the Center for Advanced Research in Santa Fe, Aragon said, *"When I weave, I try to create something so overwhelming to the senses with color and geometry that it moves people with emotion. If you look at the natural world, you will see all kinds of colors and order in chaotic formations. The rainbow is the brightest thing in nature, I take that sequence of colors, and I break it up into multiple components, adding more and more colors. My weaving creates a prism of all the colors of the world."*

venancioaragon.com
#aragontextiles

Mikey Foster Estes, Tempe

Estes is a multi-media artist who works in a variety of artistic disciplines and media including performance, photography, sculpture, video and writing. He received a Bachelor of Fine Arts degree from Arizona State University and a Master of Arts degree from Hunter College, City University of New York. In 2016 he participated in a summer residency program for artists, curators, critics and art historians at SOMA in Mexico City. Estes was also included in Phoenix Art Museum public programming at CityScape in Phoenix and his short essay, "Private Rainbows: A Reading" was published in *Tongue, Taste, Appetite* a biennial exhibition book with TWOFORTY in Brooklyn, NY. He currently lives and works in Tempe and is the Galleries Director for ASU's student galleries with the Herberger Institute for Design and the Arts.

Estes' video piece in the exhibition is relatable to anyone that's come upon a surprise rainbow at home or out in the world. The artist is interested in fleeting moments that are taken for granted. Like an unexpected rainbow effect that appears on a wall and is witnessed, just by chance.

Estes says, "I source most of my material from my immediate surroundings and document slight moments that can transform and become a container for meaning. At its core, my work addresses the phenomenological relationship between the emotional world of the self and the exterior world that structures it."

mikeyfosterestes.com

#thepsycheofmikey

Lucas J. Knowles, Mesa

Knowles is a ceramic and intermedia artist who works with many different art forms including neon, video, sculpture, sound, electronics and more. He earned a Bachelor of Fine Art's degree with a focus on ceramics and sculpture from Florida State University. He is currently a Master of Fine Arts candidate in ceramics within the School of Art at Arizona State University. Knowles has participated in exhibitions nationally and abroad such as ASU's Step Gallery in Phoenix, NCECA (National Council on Education for the Ceramic Arts) at Soo Visual Arts Center in Minneapolis, MN and Berlin Science Week at the Humboldt University of Berlin, Germany.

Knowles' recent works utilize vibrant color as a building block for talking about feelings and ideas about life, death and memory. His eclectic art practice also allows for experimentation within realms of the arts and sciences. His interests include a wide array of disciplines such as cosmology (study of the origin of the universe), ontology (study of reality and existence) and philosophical concepts about the "absent-presence" and "present absence."

Knowles work and studies are also very personal explorations. He says, *"Since the sudden passing of my little brother Blaze Knowles in 2016, I have been shouting into the void. I want to be with it, to understand it – and maybe – to hear something back."*

He goes on to ask, *"What happens when you die? What is the emptiness like? I am compelled by grief and curiosity to explore this liminal place where a person can exist solely through spoken word, memory, and effect."*

lucasjknowles.com

#lucasjknowles

Frank Gonzales, Mesa

Gonzales was born in Mesa, grew up in Tempe and attended McClintock High School. He received a Bachelor of Fine Arts degree from Laguna College of Art and Design in Laguna Beach, CA in 2003. After living in California and New York for more than a decade, he moved back to his hometown. Coming back to his roots of the Southwest has rekindled his love for the desert and natural habitat. Today, Gonzales' art practice includes acyclic painting on wood and canvas, murals and public art. His paintings are included in collections such as the Ampersand Boutique Hotel in London and the Orange County Children's Hospital in California. Gonzales has appeared in exhibitions at Desert Botanical Gardens and Ed Mell Gallery in Phoenix and Spoke Art in San Francisco. In recent years he's also been commissioned for murals for Valley based Starbucks stores and a floor design for Sky Harbor Airport.

Gonzales' work explores several of the sciences including ornithology, geology and botany. He says, *"In my work, I take references from various sources including nature, books, the internet and photos to comprise and create my own images. By creating my paintings through reference or made-up elements, there becomes a play between artificiality and realism. I like to combine elements that may seem believable, but wouldn't normally thrive or be seen together in real life."*

"My compositions are never thought out much beforehand. I like the spontaneity of starting with a background color or single image as a jump off point for the rest of the painting. One image will spark another, and the process takes shape from there. I find this way of working to be both exciting and uncertain. My various marks and color glitches mimic this uncertainty resulting in a visual stillness and movement."

frankgonzales.net

#gonzalesfrank

Christy Puetz, Graceville, MN

Puetz is a mixed media artist best known for making quirky creatures like those on display. She initially started her career at the University of North Dakota in Grand Forks where she earned a Bachelor of Fine Arts degree. Her studies focused on fiber arts, art history and printmaking. Along her 25-year career, Puetz' works have evolved into a focus on bead and fiber art media. She enjoys working with beads for their beauty, range of colors and variety of shapes, sizes and textures. She says, *"Anything you can put a hole in can be a bead."*

While working as the educator at the former Bead Museum in Glendale, Puetz taught people about the vast human history of beads as decoration, objects of trade and symbols of wealth, culture and accomplishment. In recent years, she's also been an advocate and teacher for kids through organizations like Beads of Courage and Free Arts in Arizona.

Puetz' techniques for making her beaded pieces are informed by traditional craft traditions. Her subject matter is largely inspired by her own imagination and contemporary themes like beauty and perception. She says, *"My artwork uses a combination of fiber art and sculpture-making techniques. Much of my work uses color theory and symbolism, absurdity, beauty, and humor to comment on issues in a way that makes difficult subjects and history more approachable. Each sculpture uses combinations of tactile materials like glass beads, natural fibers, and repurposed or up-cycled items to create creatures with anthropomorphic traits."*

"My art-making process also includes reimagining or blurring the lines between materials that are traditionally used or valued in the making of fine art or craft. I see the preciousness or beauty of the materials I use as a seducer, something that draws a viewer in to my work. This allows the viewer to add their own connection or disconnection to the theme. Whether my art is playing with the illusion of what is natural, cute or creepy, or addressing ideals of beauty, my sculpture blends those boundaries into something intriguing."

xtypuetzart.blogspot.com

#girlxty

Diego Vallejos, Apache Junction

Vallejos is a Costa Rica native now residing in Arizona. His childhood years were extremely hard, and he recalls living with poverty and abuse. But a bright point was art. At ten years of age he received his first set of oil paints from his father. From that moment on, making art and exploring the Costa Rican rainforest surrounding the family's tin-roofed house were an escape. When he couldn't afford more canvas, he painted murals all over the walls of their house. This was how he taught himself to paint. Vallejos says, *"it wasn't until my mid-twenties when I became a US citizen that I had an opportunity to take my first art class at the local community college. However, to make ends meet, I became a truck driver, and after 7 years over the road, my art called me back. I returned to college to pursue my passion in painting, learning new techniques in a variety of art and drawing classes."*

Since embarking on his new life in the desert, Vallejos has shown his work around the Valley at place such as Vison Gallery in Chandler, Herberger Art Gallery in Phoenix, Chandler Center for the Arts and the Art Gallery at Mesa Community College. He has developed an art career making paintings about our relationships with nature and wildlife. His small family business, Pura Vida Art, has a gained a following for producing a variety of paintings, including memorial paintings of beloved pets. While he has created paintings about the Arizona environment, Vallejos often returns to the vibrant colors and exotic wildlife of the rainforest. Vallejos says of painting, *"Moving oil around the canvas feels amazing, and my work often strikes emotions connected to a special place, one that speaks of adventure, or home. It is there that I focus on a subject, if the space so calls for one to inhabit it, and glaze each new layer adding light, life, and the inkling of a memory. The paintbrush, harnessing the pain of my youth, seeks not to erase it, but by overlay, works to create new meanings."*

puravidaart.org

#puravidaart

Kyllan Maney, Phoenix

Maney moved to Arizona from Covington, KY at a young age. She studied art at Arizona State University and earned a Bachelor of Arts degree in painting. She also participated in an internship at the National Museum of Natural History, part of the Smithsonian Institution in Washington D.C. It was there she fell in love with scientific illustrations of nature. In recent years, Maney's work with vibrant colors and geometric shapes is a recognizable fixture in the Valley arts scene. She's created numerous commercial and residential murals and installations at spaces such as MonOrchid in Phoenix, Mesa Public Library and Tempe's Danelle Plaza and Mill Avenue District. Maney was also an artist-in-residence at the Gallery at Tempe Center for the Arts in the DRAW exhibition and a recipient of an Influx public art commission to create temporary mural-like banners for the Edna Vihel Art Center in Tempe.

Maney is most happy when she is making art and loves participating in interactive community projects and creative experiences like Canal Convergence in Scottsdale, Desert Glow at the Desert Botanical Garden in Phoenix and Spark! events at Mesa Arts Center. Maney is also a passionate teaching artist and is currently the Visual Arts Coordinator at New School for the Arts and Academics.

For Maney, the use of pattern, repetition and bright colors reminds her of *"the feelings of tranquility, discovery, spirituality and awe that exist when looking at plants and objects closely."*

Maney says, *"My work is rooted in the interactive process between the viewer and my work. I enjoy the inventive and creative process working with color in my large-scale paintings and murals.... I [see] these pieces in the Color exhibition as interactive. By creating work larger than the viewer it gives them a full immersive experience in this color interaction."*

kyllanmaney.com

#kyllanmaney

Mary Meyer, Gold Canyon COLOR Artist-in-Residence

Meyer is a mixed media artist who specializes in sculpture and installations. She has a background in traditional stone carving which still informs her art making today. She earned her Bachelor of Fine Arts degree from Arizona State University and a Master of Fine Arts degree from the University of Arizona. Her work has been honored with awards such as the George M. Cullough Award at a Tucson Museum of Art's *Arizona Biennial*, a Contemporary Forum Artist Grant through the Phoenix Art Museum and recognized as one of Arizona's 100 Creatives by Phoenix New Times. She has also served as a Faculty Associate at ASU and Scottsdale Community College. She is currently teaching workshops at the Visions youth program through Scottsdale Museum of Contemporary Art.

Meyer's wall panels and installations are comprised of various media such as ceramic, wood, pigments, and often include reflective components such as metal castings, found objects, and graphite surface treatments. She says the process of making these repeating forms is meditative and works with her intentions to create work that *"emphasizes the innate human need to find stillness in our daily lives and reconnect with the quiet energy that is our true nature."*

Meyer's current work focuses on *"our physical kinship with the natural world."* She says, *"As our world becomes faster and more virtual, we are pulled further from the fabric of life—from being, from our true selves. I'm interested in creating spaces of stillness and connection by exploring how our human form impacts, and is mirrored within, the landscape and physical constructs of our planet. I look at a seed, or the shape of a leaf, and I see the human figure. There is a common thread throughout the shapes, patterns and symmetries of all living systems. This is my inspiration."*

marymeyerstudio.com
#marymeyerstudio

Patricia Sannit, Phoenix

COLOR Artist-in-Residence

Sannit was born in Cleveland, Ohio and works as a ceramic sculptor and mixed media installation artist. She received a Certificate in ceramics from the Agder Folkehøgskole, in Søgne, Norway, a Bachelor of Arts degree in art history, Scandinavian Studies and fine arts from the University of Minnesota in Minneapolis. She later earned a Master of Fine Arts degree from California College of Art in Oakland, California. Sannit has also done post-graduate work on archaeological sites in the Near East and Ethiopia.

Sannit works mainly with clay but has also incorporated things like found materials, drawing, video and collaborative performance and dance into art making. She participated in exhibitions at Phoenix Art Museum, Arcosanti in Mayer, AZ, and Mulvane Museum in Topeka, Kansas. Sannit has also guest lectured at places like the Center for Hellenic Studies at Harvard University and the University of Arizona in Tucson for the Archaeology Institute of America.

During the summer of 2021, she also participated in a residency program in Iceland. Sannit says, *"My work starts with clay, a material that suits me because of its connection with the earth, and because of its history as a creative material, allowing me to look at cultural development through its use. I study history, migration routes, human origins, cultural myths and relationships, physics, ceramic technologies through time, the origins of clay as a material, geology, politics, food. The more I know, the more I am interested in. Humans make things, and we have been making things since we have been human. Our brains recognize patterns that we universally respond to. In my work I present patterns that welcome this recognition."*

"Lately I have been exploring color, the myth of whiteness in classical art, and how color changes our perception of form and content."

patriciasannit.com
#patriciasannitstudio

Denise Yaghmourian, Phoenix

COLOR Artist-in-Residence

Yaghmourian is a painter, sculptor and installation and performance artist. She was born in Bethpage, NY, but moved to Phoenix when she was eight years old. She received a Bachelor of Fine Arts degree in painting and art education from Arizona State University. She has participated in numerous exhibitions at museums and galleries throughout the United States and abroad including Phoenix Art Museum, Ceres Gallery and SOHO20 Chelsea Gallery in New York. Her work resides in collections such as Tucson Museum of Art, ASU Museum and The University of New Mexico. Yaghmourian was recently awarded the Denis Diderot (A-I-R) Grant to participate in a two-week residency program at the Chateau d'Orqueveax in France this coming December. (She is currently represented by Bentley Gallery in Phoenix and Bogena Galerie in France.)

Over the years, Yaghmourian has worked with a variety of media and has a reputation for manipulating ordinary materials like paint, thread, vinyl, paper, fabric and found objects into art. Her artmaking process involves labor intensive handwork that recalls traditional craft practices like sewing, weaving, beading, ceramics and more. For this exhibition, Yaghmourian displays new fabric and thread woven works from an ongoing series as well as experimental mixed media pieces she will be working on during her COLOR residency.

Yaghmourian says, "I am inspired by experimentation and creation involving the use of materials which foster my development as an artist. It is for this reason that I create my work from a variety of mixed mediums. I find inspiration in every aspect of life but seem to be drawn to the universal occurrence of pattern. Patterns in nature, patterns in math and science, patterns of the brain, and patterns in life and relationships are the driving forces in my work. It is through the recognition and knowing of these universal patterns that I feel closer to knowing myself, the universe, and the true nature of things."

deniseyaghmourian.com

#denise.yaghmourian

bentleygallery.com

FOLLOW-UP ACTIVITY: COLOR COLLABORATION

1. Students will be able to set limitations for a collaborative exploration of color.
VA.CR.1.6a: Combine concepts collaboratively to generate innovative ideas for creating art.
2. Students will be able to collaborate in organizing and titling a display of their artworks.
VA.PR.5.6: Individually or collaboratively, develop a visual plan for displaying works of art.

PREPARATION

Assemble many colors of paper, such as construction paper, tissue paper, colored foil, old holiday cards, and magazines. Students will also need scissors and glue sticks. Organize groups of 2/3 students who will work together for 3/4 class periods.

INTRODUCTION

Explain that color is a key element in many artworks and that students will be exploring color together for several class periods. Show students online or print reproductions of artworks by Merryn Omotayo Alaka, Ryan Carey and Venancio Aragon asking them to identify any dominant color/s and contrasting accent color/s in each.

ASSIGNMENTS FOR CLASS SESSIONS

FIRST SESSION: In your group, discuss and then agree together on three limitations: one shape, one dominant color, and one contrasting accent color. Brainstorm ways you might use cut-paper shapes to explore color, within the limitations you've set. Start your exploration by selecting paper of your dominant color, cutting a few shapes, and exploring various ways of arranging them. Several of the artists in the *COLOR* exhibition like to use circles as a dominant shape in their work. What shapes do you enjoy making?

FOLLOW-UP WORK SESSION/S: At the beginning of the class, sometime in the middle, and again at the end of class, share your idea for making a cut-paper artwork with your partner/s. Offer each other feedback, suggestions, and/or help on improvements or next steps.

FINAL DISPLAY SESSION: Find a clear space to display the artworks you and your partner/s made. Discuss what you learned about color through exploration. Give your group's display a title, then write it, along with your partners' names on a tent card to display with your color collaboration. Your teacher may have ideas for display venues in the classroom, media center, display cases in your school, or in the district office.

Example: The student who made this sample chose to work with several elements of design like color- but also explored space, pattern, balance and texture. The combined effect creates a visually interesting display.

