

FIRE & WATER



Image: Buzzy Sullivan

Gallery @ TCA

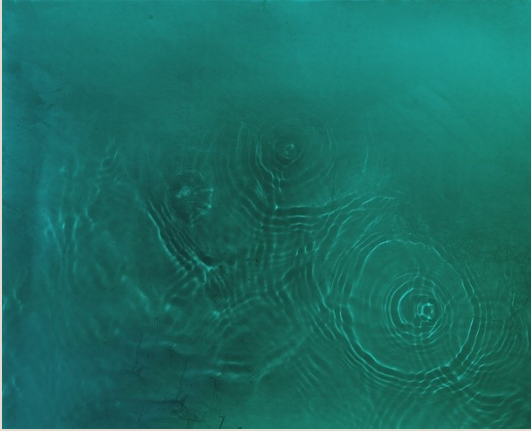
**A Guide for
Understanding
the Exhibition**



tempecenterforthearts.com



FIRE & WATER



Gallery @ TCA

Image: Kathleen Velo



SEP 24
THROUGH
DEC 31

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.

This art exhibition is part of a yearlong series in 2022/23 about the four elements: fire, water, earth and sky. Along the way, programs and exhibitions will explore complex relationships between people and the environment through the diverse voices of local and national visual artists.

FIRE & WATER begins the series by asking questions about the impacts of these two elements on our everyday lives. The art on display brings attention to the fragility of resources in the Southwest and the consequences of inaction to climate change. Recent events in Arizona may also help guide your own conversations about topics such as Colorado River allocations, clean water access, wildfire prevention, rising temperatures and more.

Exhibiting artists include: Gina DeGideo, Saskia Jorda, Anthony Mead, Jacob Meders, Buzzy Sullivan, Kathleen Velo and Marcus Zilliox.

See the satellite exhibition of **FIRE & WATER**

Oct. 1, 2022 – Feb. 8, 2023

Located at the Tempe Post Office,
500 S. Mill Ave.

Contact Us:

Gallery at Tempe Center for the Arts
700 W. Rio Salado Parkway, Tempe, AZ 85281
480. 350. 2867

tempecenterforthearts.com/Gallery

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

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.



1. Marcus Zilliox used smoke soot on canvas to make “*Ghost House*.” How do you think he created the shape of the house? [TECHNICAL FEATURES]

2. How many shades of black can you find in “*Ghost House*”? [DESIGN ELEMENT]

3. How did Zilliox balance symmetrical and asymmetrical elements in “*Ghost House*”? [DESIGN PRINCIPLES]



2. What is different in viewing reproductions of “*Ghost House*” and “*Tempest*” in this guide than viewing the original artworks? [REPRODUCTION VS ORIGINAL] (Hint: See artwork info below.)

Marcus Zilliox, *Ghost House*, smoke soot on canvas, 10" x 8"

Marcus Zilliox, *Tempest House*, smoke soot on canvas, 24" x 18"

Now You Try! *What Can I See?*



Look at this additional artwork by Zilliox. List 3 quick descriptions about what you see: (Example: "large sculpture, depicts a woman and is made of bronze.")

a _____

b _____

c _____

Marcus Zilliox, *Tempest House*
smoke soot on canvas, 24" x 18"

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



Jacob Meders, Phoenix

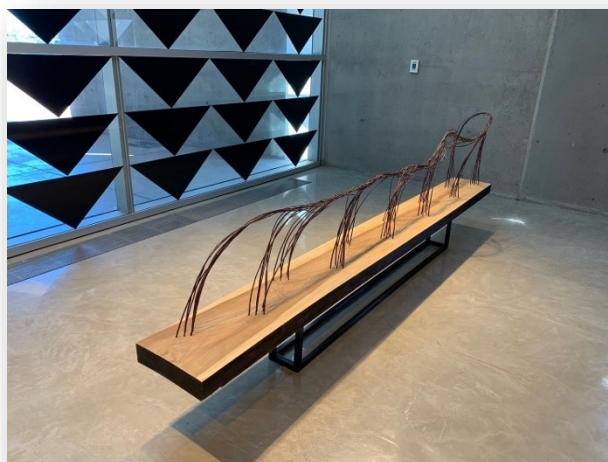
(Mechoopda Maidu, Konkow, Nomlaki, Wintu)

Meders is a member of the Mechoopda Indian Tribe of Chico Rancheria, California. He earned a Bachelor of Fine Arts degree from Savannah College of Art and Design and a Master of Fine Arts degree at Arizona State University. He established Warbird Press, a fine art printmaking studio and is currently Associate Professor in Interdisciplinary Arts & Performance at ASU/ Glendale campus.

Meders' work focuses on altered perceptions of place, culture and identity built on the assimilation and homogenization of Indigenous peoples. In this new piece he explores art making traditions and environmental practices utilized by his tribe. Meders says, *"Willow has a relationship with fire and water and the supple fibers are used for weaving in Mechoopda and Maidu basketmaking. Willow roots and branches are filled with water. Wattling is a method of weaving and bundling willow branches into structures to clean water and nourish the riverbank."*

Meders says, *"The triangular pattern stabilizing the branches in the poplar [wood] foundation reference symbols frequently woven into California Native art, as metaphors for mountain ranges, butterfly wings, and other sacred elements. This piece reminds us to build a reciprocal relationship with plants, land and water with regard for the nourishing balance between fire and water, and to do so in our efforts to reconnect with our living landscape. For this piece, my sister, Ali Knight-Meders, who is also a weaver, gathered the willow in ancestral Mechoopda territory, a place recently impacted by the Paradise fires of 2018. My father, William Edward Meders, who is also a woodworker, served as studio assistant. This piece speaks to the close relationship within Indigenous families between artmaking and care for sacred ecologies."*

jacobmeders.com



Jacob Meders

*Ni Sin Mo'meh:
To Weave Water*

mixed media– poplar wood, willow branches, steel

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."

1. What aspects of Meders' art installation involved him learning skills from family members? [ARTIST'S LIFE]
2. In what ways does this art installation draw upon Meders' Indigenous identity and concern for the environment? [CULTURE & PHYSICAL ENVIRONMENT]
3. Meders' art influences come from both his cultural background and art training at two universities. How are these artworlds visible in his art installation? [ARTWORLD]

Now You Try! What Else I Can



Jacob Meders
Ni Sin Mo'meh: To Weave Water
mixed media– poplar wood, willow branches, steel

*detail images of the indoor and outdoor vinyl elements of the installation.

Brainstorm and list 5 interesting facts about Meders' background.

*You may want to consult pg. 9 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 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



Anthony Mead
Planting a Garden with Prometheus
stencil print with charcoal
*temporary wall mural,
21.6ft H x 35.8ft W

Anthony Mead, Lexington, KY

Mead grew up in southwest Michigan. He earned a Bachelor of Fine Arts degree from Kendall College of Art and Design in Grand Rapids, MI and a Master of Fine Arts at Arizona State University.

Mead's most recent works focus on concepts about fire as it relates to human history and development. He is interested in asking questions about the physical and metaphorical properties of fire as a lens to better understand climate change. He says, *"This temporary mural incorporates fundamental elements such as charcoal, soot, ash, graphite and water created through processes of stenciled printmaking and drawing. I use pattern and repetitive forms found throughout human cultures and non-human environments. I'm inspired by everything from camouflage, to spiritual ritual, to cultural adornment and decoration. Often my use of pattern is derived from the growth structures of tree canopies under ideal conditions as dictated by nature and physics. These are stenciled directly onto the gallery walls with material suspended in water. A process like those used by our ancestors who created stenciled handprints on the walls of caves. The resulting image is filled with branching streams and imagery that capture ideas about decay, growth and transformation."*

anthonymead.com

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. How does Mead's use of repetition and pattern capture "ideas about decay, growth, and transformation"? [ARTIST'S INTENTION]
2. A gallery director named Grant Vetter wrote that Mead's "interests revolve around fire's transformative properties [giving us] a lens to understand ourselves, global ecological impact, and responsibility." How does this interpretation help you understand this mural? [ART SPECIALIST'S UNDERSTANDING]
3. What feelings or ideas does Mead's mural stimulate for you. [PERSONAL UNDERSTANDING]
4. How do you imagine a firefighter or a forest ranger might interpret this mural? [CULTURAL UNDERSTANDING]

Now You Try! What Does It Mean?



Saskia Jordá

Fluid

up-cycled fabric, thread, wire and wood

5ftW x 13ftL x 3ftH (from top of hoop)

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

a _____

b _____

c _____

d _____

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



Buzzy Sullivan

Left: *Salton Sea Chair*, wet plate ambrotype photography

14" W x 16" H, framed

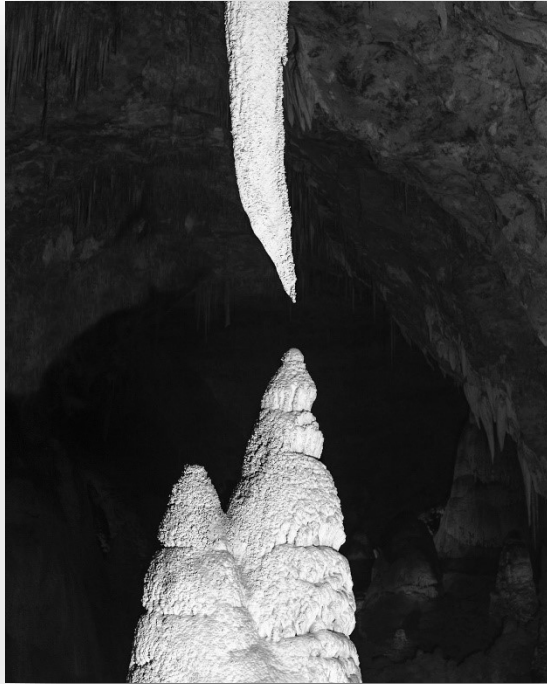
Right: *SS Minnow*, wet plate ambrotype photography

14" H x 25" W, framed

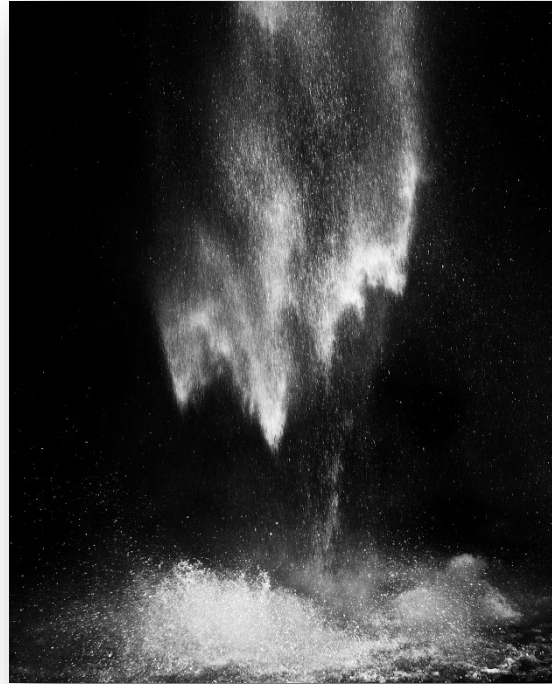
Sample Questions: See below how an easy conversation about an art piece can begin just by asking and answering questions about “how they compare.”

1. The photographic process Sullivan used to make these photographs is called Wet-Plate Ambrotypes. It is an historic method developed in the early days of photography. In what other ways do these two artworks resemble each other? [STYLE]
2. One of Sullivan's professors at ASU was photographer Mark Klett. (Please look online for art examples by Mark Klett. Example: <https://lisasettegallery.com/artist/mark-klett>) What similarities do Sullivan's works share with Klett's art? [Art Influence]
3. The *Fire & Water* exhibition brings attention to the fragility of resources in the Southwest and the consequences of inaction to climate change. Compared with other works on display, how might Sullivan's photographs address this big idea? [THEME]

Now You Try! How Do They Compare?



Buzzy Sullivan, The Silence #112, pigment print
30" H x 24" W, framed



Buzzy Sullivan, The Silence #22, pigment print
30" H x 24" W, framed

1. What visual similarities can you see between these two artworks? [STYLE]
2. These artworks both depict ideas about water in nature and are from the same series- but, how does the actual subject matter differ in each photograph? [THEME]

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

a _____

b _____

c _____

Token Response 2.0 | SEEKING the Artist's Voice

with exhibiting artist, Marcus Zilliox



Marcus Zilliox, *Tempest House* (2022),
smoke and soot on canvas,
24" H x 18" W



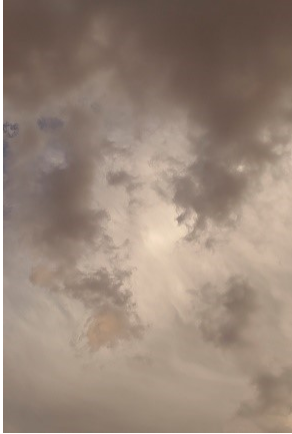
Questions can help you figure out how an artist thinks and works. Choose three tokens to guide your inquiry about this artist. If you are able to talk to the artist, what would you most like to know? Circle your chosen tokens.

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, Gina DeGideo



Gina DeGideo, *Stormy Sky*, pigmented inkjet print, 9" W x 11" H



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.



Exhibiting Artist Text panels

ANTHONY MEAD, LEXINGTON, KY

Mead grew up in southwest Michigan and earned a Bachelor of Fine Arts degree from Kendall College of Art and Design in Grand Rapids, MI. He studied abroad at Florence School of Fine Arts in Italy. While in Grand Rapids, he also co-founded Dinderbeck, a community print shop and artist studio. He went on to receive a Master of Fine Arts at Arizona State University. Today, Mead is an artist and educator living in Lexington, KY and works as the Director of the Morlan Gallery and art faculty at Transylvania University.

Mead's most recent works focus on concepts about fire as it relates to human history and development. He is interested in asking questions about the physical and metaphorical properties of fire as a lens to better understand climate change.

Mead says, "Life is a series of relationships. Through the action of engaging in a relationship the impact changes who we are, how we experience the world around us, and future actions we make. The foundation of my work explores how the tools we use as humans impact our shared habitat. We are part of a shared ecology that extends through time, for good or ill. The choices we make have long standing implications on everything from the size of our brains, the health of water in and outside of our bodies, and how we exchange essential resources.

"This temporary mural incorporates fundamental elements such as charcoal, soot, ash, graphite and water created through processes of stenciled printmaking and drawing. I use pattern and repetitive forms found throughout human cultures and non-human environments. I'm inspired by everything from camouflage, to spiritual ritual, to cultural adornment and decoration. Often my use of pattern is derived from the growth structures of tree canopies under ideal conditions as dictated by nature and physics. These are stenciled directly onto the gallery walls with material suspended in water. A process like those used by our ancestors who created stenciled handprints on the walls of caves. The resulting image is filled with branching streams and imagery that capture ideas about decay, growth and transformation."

JACOB MEDERS, PHOENIX

(Mechoopda Maidu, Konkow, Nomlaki, Wintu)

Meders is a member of the Mechoopda Indian Tribe of Chico Rancheria, California. He earned a Bachelor of Fine Arts degree in painting with a minor in printmaking from Savannah College of Art and Design and a Master of Fine Arts degree in printmaking at Arizona State University. In 2011 he established Warbird Press, a fine art printmaking studio that he operates as the Master Printmaker. Meders is currently Associate Professor in Interdisciplinary Arts & Performance at ASU/ Glendale campus.

Meders has exhibited at places such as The Museum of Contemporary Native Arts in Santa Fe, NM, the Corcoran in Washington DC, Mesa Contemporary Arts Museum, Heard Museum in Phoenix and Scottsdale Museum of Contemporary Art. His work focuses on altered perceptions of place, culture, and identity built on the assimilation and homogenization of indigenous peoples. He uses his work as a vehicle to challenge new perceptions of Native Americans.

Meders says, "Willow has a relationship with fire and water and the supple fibers are used for weaving in Mechoopda and Maidu basket-making. Willow roots and branches are filled with water. Wattling is a method of weaving and bundling willow branches into structures to clean water and nourish the riverbank."

Meders explains details about the new work at TCA, "The triangular pattern stabilizing the branches in the poplar [wood] foundation reference symbols frequently woven into California Native art, as metaphors for mountain ranges, butterfly wings, and other sacred elements. This piece reminds us to build a reciprocal relationship with plants, land and water with regard for the nourishing balance between fire and water, and to do so in our efforts to reconnect with our living landscape. For this piece, my sister, Ali Knight-Meders, who is also a weaver, gathered the willow in ancestral Mechoopda territory, a place recently impacted by the Paradise fires of 2018. My father, William Edward Meders, who is also a woodworker, served as studio assistant. This piece speaks to the close relationship within Indigenous families between artmaking and care for sacred ecologies."

jacobmeders.com

KATHLEEN VELO, TUCSON

Velo was born in Chicago and earned a Bachelor of Fine Arts degree from the University of Wisconsin at Madison, a Master of Fine Arts degree from Vermont College and a Master of Arts in art education from the University of Arizona. She is a Fulbright Scholar Alumni and the recipient of numerous project grants from organizations such as the Arizona Commission on the Arts, the U.S. State Department in London and the Fulbright Commission. Today, Velo is a photographic artist who uses non-traditional media, such as pinhole and plastic cameras, as well as camera-less processes. Her current projects examine water quality, environmental issues and the alchemy of light, space and photographic materials.

Velo says, "The images in my series, 'Water Flow: Hopi Reservation,' were created under water, using arsenic tainted as well as filtered water, collected from the Hopi reservation in northern Arizona. These underwater photograms are an artistic interpretation of a visual comparison between the arsenic tainted water (the filtered water available to the Hopi people) and Flagstaff tap water.

"In the desert southwest, we are increasingly concerned about the quantity of water. Extended droughts, inefficient use by agriculture, ever-growing metropolitan areas, and recreational use drain our rivers and reservoirs. However, the quality of available water is as much of a concern. Much of the water available is contaminated with pollutants from agriculture, mining, pharmaceuticals, industrial and recreation uses. The situation is much worse for indigenous populations.

"To create the photograms, I work in total darkness and submerge color photographic paper in water collected from specific locations on the reservation. Once the paper is completely under water, at the right moment, the paper is briefly exposed to a light source to create a photogram of the water contents and movement. The alchemy of photographic emulsion combined with the minerals, salts, pollutants, and other elements in the water create a unique documentation of water contents. The images I create are not science, but a visual representation of water quality."

KATHLEEN VELO CONTINUED...

Velo explains, “Approximately 75% of the Hopi population gets their drinking water from wells contaminated with exceedingly high levels of arsenic, as well as uranium. Arsenic levels in the ground water on the Hopi Reservation are two to three times greater than EPA limits due to declining water levels and exacerbated by excessive water use by the mining industry; there are also high levels of uranium in the water from mining use. For the past few years, Ernest Tahoe, a Hopi Elder, has been working with the Black Mesa Trust Organization to bring untainted water to homes on the reservation. In July 2022, the Hopi Arsenic Mitigation Project was completed and now provides filtered drinking water to homes on the Hopi Reservation. Mr. Tahoe made it possible for me to collect water from different sources on the reservation, with the intention of helping to raise awareness of the toxic water provided to the Hopi Nation. These photographs have been gifted to Mr. Tahoe and the Hopi Nation, in honor of their tradition that ‘Water is Life.’ The Hopi respect for water is vital to their culture, and we can learn much from this.”

kathleenvelo.com

BUZZY SULLIVAN, PHOENIX

Sullivan is a photographer who grew up in Montana, which is he says is often known as "The Last Best Place" and is home to the largest Superfund (hazardous waste) site in the United States. Montana's duality of pristine wilderness and toxic sites formed his interest in the relationships between humans and the environment. He earned a Bachelor of Fine Arts from Oregon College of Art & Craft in Portland and a Master of Fine Arts at Arizona State University. He currently serves as residential photography faculty at Chandler-Gilbert Community College.

Sullivan says, "'Engineered Ruins' [series] is an exploration of the rapidly changing landscape of the American West, devastated by the depletion and manipulation of water and water rights. This work focuses on the engineered remains of California. I pose a series of questions about the sustainability of agricultural and population booms in the semi-arid state. At the core of this project is a concern for how water use, and perceived needs have shaped our natural and social landscape. The series of 20 images that make up 'Engineered Ruins,' is shot as 8x10 Wet-Plate Ambrotypes, the same photographic process used by the post-Civil War photographers who traveled with government sponsored surveys to document the West, an area largely uninhabited by European Americans. My photographs emulate my predecessors' images, allowing the viewer a vantage point to contemplate how society has managed resources in some of the most environmentally fragile areas of our country."

Sullivan explains his *Silence* series, "As a boy, I would ride my Huffy bike as far as my preteen legs would take me from whichever rented apartment or house my family lived in at the moment. I didn't quite have a destination or really knew why I was riding, but subconsciously I was on the hunt for the fissures. Those live crumbly edges that contrast the order in which we live. I was looking for the threshold where order softly transitions into disorder."

"This project explores formation and ruin, not as opposing forces but rather as stages in the same cyclical process of being. The images in The Silence are intentionally not dependent on specific pin-pointed coordinates. Instead, they create visual metaphors and invite interpretation by creating imprints of land and place without attempting to possess it.

"In my post-Huffy bicycle life, I have found order and disorder are consistently oscillating - alternating currents. We impose and nature rejects. Nature imposes and we reject. A pendulum swings. The possibility exists in the liminal spaces. "But explanations are cheap poetry. These are the pictures I found."

SASKIA JORDĀ, PHOENIX

Jordá is an interdisciplinary artist who works in a variety of media including site-specific installations, soft sculptures, performance art and drawing. She relocated from her native Venezuela to the United States when she was a teenager. Jordá completed her undergraduate studies at Arizona State University and her graduate studies at the School of Visual Arts in New York City, where she earned a Master of Fine Arts degree. She has received various awards, including a Research and Development Grant from the Arizona Commission on the Arts and awards from the Arizona Community Foundation and the Arlene and Morton Scult Contemporary Forum Award of the Phoenix Art Museum. In addition to her studio work, she co-founded the Taliesin Artist Residency Program, which she directed from 2005-2017. She currently teaches drawing at Paradise Valley Community College and textiles at Phoenix College.

Jordá says, "'Fluid' is a new site-responsive metaphorical body of water made of fiber coils coursing through wooden hoops suspended in the gallery... I'm drawing inspiration from the TCA's obvious proximity to the Tempe Town Lake and the Rio Salado as a body of water that connects our community. Water is magical here in the desert. But when you turn on your faucet, how many times do you stop to think about where that water comes from? And likewise, are you aware of the amount of water used to make objects in our everyday lives, such as our clothes? 'Fluid' asks these questions, using upcycled fabric from discarded garments to create a metaphorical stream of water, which seemingly comes from nowhere and leads towards the viewer with a flow that is at once abundant and fleeting."

saskiajorda.com

#saskiajorda

MARCUS ZILLIOX, WEST HAVEN, CT

Zilliox was born in Phoenix and grew up on the Gila River Indian Community and in south Phoenix. He is extremely proud of his Akimel O'odham (Pima) and Chicano ancestries and often makes references to these cultural ties within his art. His other artistic influences include European art history which he studied while earning a Bachelor of Fine Arts degree in painting and drawing at Arizona State University and a Master of Fine Arts degree in painting and printmaking from Yale University.

Zilliox was awarded a Community Scholar Fellowship at the Smithsonian in Washington, D.C. and solo exhibitions at places such as the Hispanic Research Center at Arizona State University, the David Rockefeller Center for Latino Studies at Harvard University and the Museo Chicano in Phoenix. He's also exhibited in group exhibitions at the ASU Art Museum, Tucson Museum of Art, the Smithsonian National Museum of the American Indian and the Metropolitan Museum of Art.

Today, Zilliox lives and works in Connecticut and New York City. His works pull together his various interests in culture, history and visual art as tool for story telling. The works on display are part of an ongoing focus of smoke-based paintings that explore life, death and memory.

Zilliox says, "My work explores ghosts, memory, ancestry, trace, and residue, using text, images and abstraction. My mediums are smoke, rust, plastic, paint and photography. Smoke is fleeting yet carbon black is one of the most lightfast and longest lasting of pigments. As a medium it contains both the fleeting moment and the taste of immortality, a timeliness and timelessness, corporeal and incorporeal, living in the moment, but lasting longer than a lifetime. It is Carpe Diem and Memento Mori, embedded in each stroke is Seize The Day because You Will Die."

#marcuszillioxide

GINA DEGIDEO, GILBERT

DeGideo earned a Bachelor of Fine Arts degree in photography from Arizona State University and works as an arts advocate and professional artist in the local community. She is the co-founder of Art for Life, a non-profit organization bringing arts programming to youth in poverty-stricken areas worldwide. DeGideo has also worked as a teaching artist, manager and curator at places like Art Intersection gallery and studio in Gilbert, Scottsdale Public Art, Scottsdale Museum of Contemporary Art and Cattletrack Arts in Scottsdale. She was also a collective member of Eye Lounge in Phoenix.

Today DeGideo's own art incorporates a variety of arts disciplines including photography, video and bookmaking. As an Arizona native, growing up in the desert and constantly studying the ever-changing terrain, DeGideo is fascinated with the transitions and transformations found in the landscape, both man-made and natural, and personal relationships with nature.

DeGideo's works on display are part of a series called Heaven and Earth. She writes about the work,

"I look up questioning the sky, searching for answers as all people have throughout history, sometimes finding them.

"Exploring the world, I walk on damp dirt, touch leaves and wood, studying the flawless patterns of nature, left in pure wonder of their perfection.

"The body – us, we are the bridge between the heavens and earth. Our minds connect between what can be felt and what is imagined – between spirit and physical."

DeGideo also explains, *"Of Heaven and Earth is an ongoing body of work I make with whichever camera I have available in the moment – often it's a mobile phone, plastic camera or instant-film camera. I study the feelings, people, and things that cross my daily path. In these explorations I am seeking to understand the many unknowns and connect with the world that is around me."*

ginadegideo.com

#ginadegideo

FOLLOW-UP ACTIVITY - FIRE OR WATER PHOTO COLLAGE

CREATING (VA.CR.2b)

Demonstrate quality craftsmanship through care and use of materials, tools, and equipment.

1. Students will be able cut paper with precision
2. Students will be able glue edges carefully.

CONNECTING (VA.CN.10a)

Create a work of art that reflects or is inspired by the natural and/or built environment in a new way.

1. Students will be able to create an artwork inspired by a phenomenon (fire or water) that affects both natural and built environments across the globe.

PREPARATION

Assemble magazines and/or printouts of photographs showing fire and water and their effects in the natural or built environment. If available, students can search for photos on tablets or laptops to be printed. Students will need scissors, glue sticks, and construction paper or drawing paper as bases for their collages.

INTRODUCTION

Introduce fire and water as phenomena that influence us in many ways. Help students generate lists of their own experiences with fire and water as well as what they may have learned in geography or seen in the media. Examples might include forest fires, campfires, gas stoves, matches, building fires, charred logs, and soot as well as water in lakes, rivers, oceans, ice, steam, rain, snow, clouds, floods, fountains, irrigation, water stains and mud. Show artworks from the exhibition and discuss how artists can be inspired either by fire and heat (for example, Marcus Zilliox or Buzzy Sullivan) or by water and its effects (for example, Kathleen Velo and Saskia Jordá.)

ASSIGNMENT

Ask students to select photos or parts of photos to use in a collage about either fire or water. Demonstrate how to make long cuts with scissors rather than short, choppy cuts, and how to turn the paper rather than the scissors to cut even curves. Once students have assembled and cut sections depicting or suggesting either fire or water, ask them to try various ways to organize the photographs on a base sheet of paper. Ask them to experiment with overlapping. Demonstrate how to use a glue stick not only across the back of each photo but also up to the edges so the final collage will lie flat.

EXAMPLES

These sample collages show: bodies of still and flowing water, water damage, and water in precipitation and clouds.

