University of Denver School of Art and Art History FACULTY TRIENNIAL 2012

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Introduction by Dan Jacobs, Director, Victoria H. Myhren Gallery

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INTRODUCTION

I am pleased to present you with a published sampling of the work being done by 2011-2012 Electronic Media Arts Design (eMAD)¹ and Studio Art faculty from the University of Denver's School of Art & Art History (SAAH). An appendix also lists our art history faculty for the same year. This volume contains information on regular faculty members as well as adjunct professors who taught during the 2011-2012 academic year. Like many art programs around the country, we have long relied on adjuncts to expand and diversify the range of media, approaches, and viewpoints we can offer. Both regular and adjunct faculty members who are artists participate in a wide range of exhibitions, programs, and publications outside DU, but it's especially important to make sure that their work is also seen on campus, by current and prospective students, and by other members of the DU community.

I am particularly struck by the ambitious scope of many of the offerings in this publication. Most of these works appeared in our Faculty Triennial exhibition, which ran from January 19 to March 12, 2012. The casual viewer may not think about the preparation required to secure the funding, materials, expertise, and time needed to realize many of these projects, but a moment of contemplation will provide some idea: imagine how many days or weeks are necessary to gather film footage in eight or ten states; or to arrange for the fabrication of granite and steel sculptures in China; or to research the background stories for dozens of portraits; or to render complex mathematical animations in relation to microscopic imagery. The persistent research, consultation, planning, and craft that go into such works are truly impressive.



My thanks go to all of the faculty represented here, who have been such a pleasure to work with in the preparation of this publication:

Regular FacultyLawrence ArgentCatherine ChauvinChris ColemanRafael FajardoSarah GjertsonRoddy MacInnesSusan MeyerLaleh MehranMia MulveyTimothy Weaver

Adjunct Faculty² Mindy Bray Kevin Curry Jim Good Deborah Howard Jeffrey Keith Lauren Mayer Jessie Paige

Lalso wish to thank the staff of the Myhren Gallery, including graduate students Samantha Carantit, Anna Estes, Nessa Kerr, and Sabena Kull; my assistant Kate Donaldson and collections manager Bailey Harberg. Thanks also to the members of the faculty gallery committee: Rafael Fajardo, Annabeth Headrick, Christina Kreps, Mia Mulvey, and Craig Robb, and Jeanie Tischler.

Dan Jacobs Director, Victoria H. Myhren Gallery

¹ In 2012 the Electronic Media Arts Design (eMAD) program was renamed the Emerging Digital Practices (EDP) program. It will continue to be a joint offering of the School of Art & Art History and the Digital Media Studies program/department at DU.

² The following also served as adjunct faculty during the 2011-2012 academic year, but unfortunately were not able to contribute to this publication: Alfredo Ortiz, Adjunct Instructor, Drawing, and Cory Metcalf, Adjunct Instructor, eMad/DMS



FACULTY TRIENNIAL, SCHOOL of ART and ART HISTORY JANUARY 19 – MARCH 11, 2012

LAWRENCE ARGENT Professor of Sculpture www.lawrenceargent.com

Born in England and raised in Australia, Argent currently lives in Denver, Colorado. Argent earned his B.A. in Sculpture from the Royal Melbourne Institute of Technology, Australia, and his M.F.A. from the Rinehart School of Sculpture, Maryland Institute, College of Art, Baltimore, Maryland. Currently, he is Professor of Art and the Head of Sculpture at the University of Denver's School of Art and Art History. In 2002, he was awarded the University of Denver's Distinguished Scholar Award. Argent has been an Artist in Residence at the John Michael Kohler Arts Center in Sheboygan, Wisconsin; the Glassell School of Art and Fine Arts Museum Houston; and the Georgia Fine Arts Academy. He has been the recipient of numerous awards and grants, including the Pollack-Krasner Foundation Grant and the Colorado Council on the Arts Fellowship. Argent has completed numerous commissions for public and outdoor sculpture, among them *Whispers*, the oversized limestone lips that can be seen outside the Shwayder Art Building on DU's campus.

Your Move is a small sketch for a project I completed at an international graduate student housing complex at the University of Houston; it is composed of three gourd-like objects, two in stone and one in cast bronze, surfaced with threedimensional patterns representing stairs, weaving, and patching. These activate the surface of the gourds, create a dialogue between inside and outside, and illuminate the inherently connective nature of the vessels. The timeless, universal forms reach out to one another and embrace the space around them. Gourds were one of the first plants to be cultivated throughout the world and one of the few known plant types grown around the world in prehistoric times. These natural vessels have been used for thousands of years by nearly every known culture. Because of its shape and history, the gourd represents the idea of a universal embrace. I used the form to express the dynamics of a University as a place for exchange and dialogue, and a learning environment where people from all over the world come together mentally and physically. Your Move serves as a conduit between past and present, here and there.

With Drape I, cloth became the focus of an idea I was working on. My work is always influenced by my desire to capture essences. I remove much that signifies purpose, so all that is left is the essence of my concept. The purpose of cloth is to cover and unify surfaces. Its essence lies in the creation of an absence that also has physical volume. Like a magician who lays a veil over an object in order to create the illusion of disappearance, a cloth can, in the moment of covering, simultaneously create a volume that does not exist physically and reveal absence in a new, meaningful way. I found it extremely difficult to create a covering for something that had no form, but still had the appearance of having volume. Eventually, it became apparent to me that the form of the cloth can illuminate an action. Tension lies in the fact that the folds of the created fabric are either being drawn up or released to fall down.



Your Move, 2011. Chinese white granite and basalt, 28 ½ in. high x 11 in. diameter at widest point



Your Move, 2011. Indian red granite, 31 in. high x 14 in. diameter at widest point



Drape 1, 2011. Stainless steel, 49 in. high x 46 in. diameter at widest point



MINDY BRAY Adjunct Instructor, 2D Approaches and Foundations www.mindybray.com

A native of Phoenix, Arizona, Mindy Bray has lived in Denver since 2006. Bray earned an M.F.A. in Painting in 2005 from the University of Iowa, where she also studied in the intermedia program. Her work has been exhibited in numerous solo and group exhibitions nationally. She was an Artist in **Besidence at Anderson Banch Art Center in** Snowmass, Colorado, in 2009, and her work is included in the Drawing Center Viewing Program, the White Columns Artist Registry, and in New American Paintings West. Mindy Bray is represented in Denver by Rule Gallery, and has taught 2D Approaches at the University of Denver as an adjunct faculty member since 2010.

All visual experience is filtered as the brain categorizes and creates patterns in order to attempt to understand what is being experienced. I am interested in creating art that challenges this function and leaves the mind in a state of suspension between recognition and nonrecognition. My works on paper and on the wall describe intersections of the natural world with built environments. This conflation of landscape and architecture relates my work to both the inhabited environment and the impact of humans on it. Drawing from images of the landscape, suburbia, industrial parks, and other quotidian environments, I reduce and transform the locations into complex visual fields that are barely recognizable, and challenge the viewer to discover pattern and to accept the unintelligible.



My process in making the drawings and paintings mirrors the process that the mind enacts in decoding visual experience. Breaking the image into confined shapes and an organized value structure creates order from a dense range of visual information. However, the newly presented image is reduced to a system that actually camouflages the original. The result is similar to the state of mind one experiences when listening to a complex new piece of music, where there is a constant attempt to organize, label, and understand, although this attempt actually disrupts the continuity of the experience of listening. My paintings present both opportunities; they offer a field that can either be reconstructed and named, or can be accepted and felt.



Recycling Center, 2009. Ink and gouache on stretched paper, 42 x 52 in.



Hedge, 2009. Ink and gouache on stretched paper, 42 x 52 in.

CATHERINE CHAUVIN Assistant Professor, Printmaking www.catherinechauvin.org

Catherine Chauvin uses printmaking to examine what is done to the environment in the name of progress, and uses historical battle maps to pit trees against stumps in an exploration of the battles nature is fighting without humans knowing or being able to intervene. Printmaking and teaching combine at the University of Denver, where Chauvin is an Assistant Professor in Printmaking. After receiving an M.F.A. in Printmaking at Syracuse University, she trained at the Tamarind Institute in Albuquergue, New Mexico, earning Master Printer Certification. As a Master Printer, she has collaborated with many artists, including Jaune Quick-to-See Smith, William Wiley, Enrique Chagoya, and Gladys Nilsson. She has worked in New Mexico, Texas, and at Anderson Ranch Arts Center in Snowmass Village, Colorado,



where she was the Master Printer in residence from 1998 to 2000. She completed residencies at Sitka Center for Art and Ecology in Oregon and the Skopelos Foundation for the Arts, Skopelos, Greece, and is looking forward to more travel.

My love of drawing remains an important basis for my work, as does my interest in how drawing, gesture, and individual line guality inform prints. Printmaking's histories, technologies, and opportunities continue to fascinate and inspire me, and serve to define me as an artist. I am not a scientist, but an artist who hopes to create a visual forum where I can address concerns in a visual way. Reminiscence, the act of looking back, underlies my work. I intended Post-it Cloak to be reminiscent of the Hawaiian cloak that was given to Captain Cook in 1778. Now in the Museum of New Zealand Te Papa Tongarewa in Wellington, New Zealand, the cloak and mahiole (a feathered helmet) were created over many years out of thousands of bird feathers. Although

some of the bird species used are now extinct, it is thought that the designers of this garment caught and extracted feathers and then let the birds go in an early form of catch and release. Instead of bird feathers, I used Post-it Notes to create a cloak. The extravagance of using living creatures for a ruler's garment is understandable for its time, but incredible now. By replacing feathers with Post-it Notes, I hope to start conversations about materials—the multiple and mundane versus the precious—and the roles of craft in our time.



World As I See It, 2011. Lithograph, 29 x 20 in.



Post-it Cloak, 2011. Laser-cut Post-it Notes on insulation board, 50 x 60 in.





KEVIN CURRY Adjunct Instructor, 3D Approaches and Concepts www.kcurry.com

Born in Mt. Kisco, New York, in 1960, Kevin Curry was raised overseas where he was exposed to multiple countries and cultures (Puerto Rico, South Africa, Australia) before returning to the United States in 1978. He attended the Center for Creative Studies in Detroit, Michigan, where he earned his B.F.A. in Graphic Design in 1983. After working as an art director in New York and Philadelphia, he started his own graphic design business in 1991, specializing in digital editorial illustrations. In 2005, Curry retired his business and entered the sculpture program at Southern Illinois University in Carbondale, where he received his M.F.A. in 2008. While attending SIUC, he was a Visiting Artist and Lecturer at Juniata College in Huntingdon, Pennsylvania. In recent years, Curry's work has been exhibited nationally at the Target Gallery National Exhibition Space of the Torpedo Factory Art Center in Alexandria, Virginia; the University of Missouri in Columbus; the White Flags Project Gallery in St. Louis; the Cedarhurst Center for the Arts in Mt. Vernon, Illinios; and at a solo exhibition in the University of Central Arkansas's Baum Gallery in Conway. In the fall of 2008, Curry accepted a residency at the Lawndale Art Center in Houston, Texas. He also was Artist in Residence at Platte Forum in Denver in the summer of 2011. In the fall of 2012 he assumed a new position as an Assistant Professor in Art, Digital Foundations and 3D Studio at Florida State University.

My work involves a mapping of sorts, and an extended view of collecting. I gather objects that pass through and under my hands on a daily basis to produce a multidisciplinary collection of history and storytelling that reflects the looked-over, passed-over, hidden, and forgotten parts of our culture and lives. The aesthetic codification of language and information are key elements as I chronicle the lost and discarded, the preserved and the relished. I examine the physicality and banality of these objects and their implications in such a way as to incorporate the viewer's physical distance into the equation—what appears "true" oftentimes becomes more complicated upon closer inspection.

The two pieces from my Value Added series, George Washington and Abraham Lincoln,

create a dialogue concerning the value of labor and time spent on unconventional endeavors in a society that embraces the supposedly hard work of converting raw materials (in this case, money) into profit. These works are created by cutting a single 1/8" square from 1,029 individual units of U.S. currency, which are then placed back into circulation through everyday purchases and bank deposits, and arranging the squares according to an alphanumeric grid system to create an "original" work of art.











RAFAEL FAJARDO Associate Professor, Electronic Media Arts Design & Digital Media Studies www.rafaelfajardo.com www.sudor.net/blog

Rafael Fajardo is the founder of SWEAT, a loose collaborative that pioneered the creation of socially conscious video games. His games include *Crosser* (2000) and *La Migra* (2002), two works that comment on the game-like nature of (il)legal human traffic at the U.S./Mexico border; and the multi-part *Juan and the Beanstalk* (2004) that explores the effects of (il)licit drug agriculture in Colombia. With his colleagues Scott Leutenegger and Bill Depper, Fajardo oversaw the creation of *Squeezed*, a video game co-sponsored by the University of Denver and mtvU that comments on the lives of (im)migrant farm workers in the U.S. The student team that developed *Squeezed* was awarded "Best Future Talent" at Future Play in 2006. Fajardo has exhibited his games internationally as well as published his intellectual work in design-oriented scholarly venues. *I.D. Magazine* named Fajardo among the top fifty designers in the country in 2004. Fajardo has taught at the University of Denver since 2002.

Fajardo conducts interdisciplinary research in the field of games and education. In 2005, the Colorado Council on the Arts awarded him and collaborator Scott Leutenegger a grant to support scholarships for under-represented populations to a summer game camp at the University of Denver. With Dr. Leutenegger and Dr. Debra Austin, he received a multiyear grant from the National Science Foundation to explore the teaching of video-game-making as a holistic pedagogy in high schools. Fajardo is currently working with Leutenegger and other collaborators at the National Academies Foundation to expand their work into high schools nationwide. Fajardo has served on the board of AlGA Colorado, and was one of the founders of the AlGA Center for Cross Cultural Design. He serves on the Board of Advisors of the International Digital Media and Arts Association, and on the Board of Advisors of Games for Change.

My foldable paper **(in)Action Figure** sculptures represent new creative investigations into the realm of "Critical Toys." I am inviting the perceiver to actively complete the work. If you have a smart phone, you can scan the QR-code on each piece and receive your own copy as a PDF. You can print the work out at home and either assemble it, or display it unassembled. I have been exploring expressions of my cultural identity through my work in games and in toys. I am an immigrant, and the child of immigrants, and this informs my work. My family came to the United States from Colombia in 1968, when this nation had opened its arms to immigrants to fill roles in medicine, engineering, and law. These are **(in)Action Figures**. They are works in progress. They shift back and forth between virtual and visceral. They ask everyone to participate in an act of creation. They are works where you are a person who can make a person. They are are playful. They are toys that—ironically—might be too delicate to play with. They can be made with humble materials.

Foldable paper *(in)Action Figure* sculptures. Digital inkjet print examples, dimensions variable





Yellow NarcoSubmarine (in)Action Figure, 2011, Smaller assembled version, $18 \times 8 \times 8$ in.



Amapola Papercraft (in)Action Figure, 2010





Juan Valdez Papercraft (in)Action Figure, 2011. Smaller assembled version, 5 x 5 x 5 in.



Pablo Escobar Papercraft (in)Action Figure, 2010





Arzobispo Paz Vobiscum Papercraft (in)Action Figure, 2010

Warhola Banana Papercraft (In)Action Figure, 2010



SARAH GJERTSON Director of the School of Art and Art History Associate Professor, Sculpture and 3D Approaches www.sarahgjertson.com

Sarah Gjertson earned a B.F.A. from the University of Wisconsin-Milwaukee and an M.F.A. from the School of the Art Institute of Chicago. Her work has been profiled in *Tema Celeste Contemporary Art* and *Frieze* magazines, on Connecticut Public Television and Colorado Public Radio, and in numerous other online and print media. Sarah is currently an Associate Professor of Studio Art in the School of Art and Art History at the University of Denver, where she teaches 3D and Sculpture courses and seminars like "Unconventional Portrait" and "Bad Girls, Riot Grrrls and Misbehaving Women."

I am interested in how objects and materials even those we have no direct experience of, but only a peripheral fascination with-can elicit memories and nostalgic feelings of longing. Much of my work is about being a woman in American culture. Tangling humor and satire with seriousness, my recent work has addressed gendered stereotypes of identity, matrimony, and family. In the multi-media series Married with Children...Or Not, I ponder our culture's expectations of heterosexual marriage and procreation, and investigate the burdensome weight of marital symbols and experiences I unapologetically have not had. Wearing a traditional white wedding dress, the lone character in Running Bride runs continuously across iconic American landscapes. The film relates our culture's ideas about marriage to places we consider part of our national identity. These locations are often the goal of a journey and represent an American landscape that is recognizable even to those who have never been there similarly, the running bride recognizes the weight of marriage without having vet "been there." The absurd effort she expends-the exaggerated act of running itself-rather than the reaching of a destination, is the point. The film was shot with a hand-held Super 8 camera like those used to make nostalgic family movies. Without

dialogue or contextual markers, it floats in time—it could have been made yesterday or fifty years ago.

The individual objects within the sculpture, **Relics** have weight—the literal weight of bronze, and the burdensome figurative weight we place on wedding rings as symbols of commitment and love. The size and price of a "rock" supposedly represent the intensity of a couple's commitment, the worthiness of the bride, and the status of her groom. At 18 pounds each, these sculptures can be picked up easily, but having to hold one becomes tiring and inconvenient. The bronze patina leaves the rings looking old and discarded rather than pristine and desirable. They are not placed on a pedestal, but left in a pile on the floor. The shape of the diamonds is the "old single cut," a satirical reference to my own marital status.

Facing page: *Relics*, 2010-2011 (from the series *Married with Children...Or Not*). Solid bronze, 10 rings. 11 x 8 x 6 in. each







Running Bride, 2010-2011 (from the series *Married with Children...Or Not*). Digital transfer of Super 8 film. Running time: 21 minutes, 32 seconds

JIM GOOD Adjunct Instructor, Electronic Media Arts Design

Jim Good is an accomplished graphic designer with over thirty-five years of experience. He specializes in identity, brand strategy, and visual communications. He was the principal and owner of Good Design in Dallas, Texas, for eighteen years. He has also practiced in New York City and Denver. A native of Colorado, Good earned a B.F.A. at Colorado State University in Fort Collins. He has taught identity and branding at the University of Denver as an adjunct faculty member since 2006.

Typography is one of the most important elements of visual design. As a graphic designer, I have always been interested in the ability of typography to express multiple layers of meaning. This typographic study explores how building on the old can influence the new. The inner Garamond typeface, developed in the mid-sixteenth century, serves as an armature for the outer Futura typeface, designed by Paul Renner in 1927. The contrast of black with white and positive with negative illustrates the push and pull of the design process. Use of the word "good" also invokes value judgments and, as it references my name, puts the piece in the context of explorations of self and identity.



Typographic Self-Identity, 2011. Digital print, 12 x 48 in.



DEBORAH HOWARD Associate Professor, Drawing and Painting www.deborahhowardart.com

Deborah Howard grew up in and around the Chicago area. She has lived and worked in Israel, Louisiana, Minnesota, and Colorado. Currently, she heads the Painting Program at the University of Denver. She received her B.F.A. in Drawing and Printmaking at the Rhode Island School of Design and her M.F.A. in Painting and Printmaking at the University of Wisconsin in Madison. In the fall of 2010, Howard was a visiting artist at Remnin University of China in Beijing, where she lectured on her work and methods of teaching painting at the University of Denver. Colorado exhibition highlights include the Aspen Art Museum, Denver's Regis University, the Mizel Cultural Arts Center in Denver, and the Arvada Arts and Humanities Center, Other exhibitions include the Peace Museum in Chicago, Illinois: the Tweed Museum in Duluth, Minnesota; the Contemporary Art Center in New Orleans, Louisiana; and City College in New York. An international exhibition highlight was her 2007 solo show of encaustic paintings at the Studio Arts Center International in Florence, Italy. Her work has been reviewed in Denver papers, and she was interviewed on Colorado Public Radio. Between 2003 and 2008, Howard interviewed and drew twentyfive Holocaust survivors in Denver, Chicago, and Los Angeles. In 2009, four drawings from the project were accepted into the permanent collection of the Holocaust Art Museum at Yad Vashem Holocaust Memorial in Jerusalem, Israel. Recently, Howard received a Professional Resources Opportunities for Faculty grant in support of her solo exhibition, *Bevond the Shore*, which opened at the Myhren Gallery in January 2013.

My ideas and images emerge from intuition, conscious thought, and research. Cultural and personal identity and universal beliefs have been my ongoing subjects. My work is a search for ways to create art that is timeless and not bound by trends. Timelessness is an ephemeral, lofty, and possibly unattainable goal, but I try to remain aware of current innovations in art and at the same time remember and reassess the past. The search for balance is an ongoing challenge. Experimenting with new materials allows me to play, to discover different aesthetic forms and keep my work fresh. A shoe is the only garment of clothing that can physically stand independently, like the living being that stands inside the shoe. A worn shoe has the presence of the person who wore it; it can be both personal and universal. The changing styles of shoes are markers of time and history, and symbols of age, gender, and culture. Whatever subject or idea my work focuses on, the human presence is always there, whether it is represented as an image of a person, a vessel or a found object.



Cellular Memory (detail), 2011.



Right: Giverny, 2009. Encaustic, 50 x 38 in.



Cellular Memory, 2011. Encaustic, 108 x 24 in.





Left: The Ineffable (detail above), 2012. Spray paint and enamel sign paint, 10 x 30 in.



Above: The Wall, 2009. Encaustic, 16 x 12 x 5 in.



JEFFREY KEITH Adjunct Instructor, Drawing and Color Theory www.jeffreykeith.com

Jeffrey Keith was born in Brockton, Massachusetts, in 1954. He attended St. Paul's School in Concord, New Hampshire, from 1967-1972. In 1972, he attended the competitive California Institute of the Arts in Los Angeles. Although Keith liked CalArts, he found a lack of support for figurative painting (his focus at the time), so he relocated to the San Francisco Art Institute from 1973-74 to be in the midst of the Bay Area Figurative School. Though certainly influenced by the paint-pushers of the New York Abstract Expressionist school, Keith was more strongly drawn to the figurative work of California painters like Richard Diebenkorn and the Bay Area "Bad Painters" such as David Park, Joan Brown, and Bruce McGaw, whom he studied under at the San Francisco Art Institute. Keith's work is represented in many public, private, and museum collections around the country and abroad. He has taught painting drawing, and color theory at the University of Denver for over 20 years, where he was named the 2001 Adjunct Faculty Member of the Year.

In the early 1980s, my work started to move toward abstraction, and for a decade I moved between multiple styles before finally deciding that abstract work provided me with a deeper, more universal arena for expression than figuration. Once I made the decision to pursue abstraction, I devoted myself to finding my own language within the confines of non-narrative and nonrepresentational imagery. Color became the central core of that language. I simplified my painting process, minimizing the drawing aspect of mark-making and doing away with brushes. I developed a technique of working the stretched I inen flat on low trestles, laying down the paint with assorted blades and scrapers. I spent more time working out increasingly complex problems on the palette and less time actually laying down the paint.

Almost every painting I make revolves around the play of a complementary color scheme in one way or another. Stand in front of my paintings and you will see evidence, somewhere on the surface, of the interplay of complex complements in the form of grays and browns rooted in a pair of primary colors. Even in paintings that appear monochromatic, the color fluctuates through a narrow field of warm and cool versions of itself, influenced by the neutralizing effect of the key color's complement. Because light is chromatic and constantly shifting, the vast number of color juxtapositions woven into my paintings are ephemeral, often so much so that viewers might believe I have worked on a painting since they saw it last.



Gone, 2011. Oil on wood, 30 x 150 in. Facing page, bottom: Center panel of 5




RODDY MACINNES Associate Professor, Photography www.roddymacinnes.com

Roddy MacInnes has been teaching photography at the University of Denver since 2001. After leaving Scotland at age 15, he worked as a merchant seaman, a fur trader, a bush pilot, and a minerals prospector. He considers himself to be an autobiographical photographer, and in this capacity he has been documenting his life through photography for over forty-five years. He received a B.A. in Photography from Napier University in Edinburgh, Scotland, and an M.F.A. in Photography from the University of Colorado at Boulder.



In my Cell Phone Landscape project,

I use a variety of photographic mediums and genres to generate conversations about the significance of photographs in the construction of identity. I began using a cell phone camera to make images while working on a photography project in North Dakota. The project was originally inspired by two albums of family photographs that I purchased at an antiques mall in Wheatridge, Colorado. It turned out that a North Dakota woman, Nina Weiste, made the photographs in 1917. The more I looked at the people and places in her pictures, the more I felt connected to Nina Weiste and also to North Dakota, After many years of looking, the people and places in Nina's photographs became familiar to me. As a result, when I first traveled to North Dakota looking for ways to develop a project in response to Nina Weiste's albums, I had an uncanny feeling that I was coming home.

The introduction of roll film toward the end of the nineteenth century by George

Eastman made photography accessible to Nina Weiste, and in 1917 she represented the first generation of ordinary Americans to keep photographic records of their lives. Celebrating the cell phone camera as a contemporary paradigm shift in the evolution of how we record visual experience offered me a fresh lens through which I could connect to Nina Weiste's parallel experience with roll film. These grids of photographs attempt to depict an alternative view of the physical and social landscape, and also test the artistic possibilities of cell phone photography.



Cell Phone Landscape #1: Rain Drops, Aberdeen, South Dakota, 2011. Digital photograph, 36 x 36 in.

Cell Phone Landscape #2: Hands, North Dakota and Colorado, 2011. Digital photograph, 36 x 36 in.



Cell Phone Landscape #3: Hay Bales, Ellendale, North Dakota, 2011. Digital photograph, 36 x 36 in.



LAUREN MAYER Adjunct Instructor, Ceramics www.laurenmayerstudios.com

Lauren Mayer is a ceramic sculptor who lives and works in Colorado. She received her B.F.A. in Ceramics from Michigan State University and a post-baccalaureate degree from the University of Massachusetts, Dartmouth. She received her M.F.A. in Ceramics from the University of Colorado, Boulder in 2009. She teaches at Metropolitan State College of Denver and at the University of Denver as adjunct professor. In 2011, she completed residencies at Anderson Ranch Arts Center in Colorado and Red Lodge Clay Center in Montana.

In much of my work, I choose to explore notions of memory, trace, and metaphor through furniture, specifically those pieces that have to do with modes of storage, saving, or travel. In some pieces, I deal directly with the undeniable relationship furniture has with the body. I am intrigued by the routines and habits that surround the things with which we live and how those routines are cerebrally and tactilely manifested in real, made objects. Through our daily use of them, objects like bureaus and beds become extensions of us



and tools that fit our bodies. Consider the experience of sitting in a chair that is shorter than expected and free-falling for a few moments before landing on the seat below. The point is that a bodily expectation exists, one created through repetition, and that repetition creates muscle memory. It is embedded in the volume, weight, and height of an object. It is measured by our bodies. I am currently exploring how, as a result of this proportional nature of furniture and its presence in our daily lives, the chair can be seen as a metaphor for the emotional human body and a representation of the point where the made object becomes an empathetic, personified body.

Tthere's no place for me to rest in a thief, 2011. Cone 6 slip colored porcelain and plaster plinth, 35 x 20 x 20 in.



LALEH MEHRAN & CHRIS COLEMAN Associate Professor, Emergent Digital Practices Associate Professor, Emergent Digital Practices www.lalehmehran.com, www.digitalcoleman.com

Laleh Mehran received her M.F.A. from Carnegie Mellon University in Electronic Time-Based Media. Her work has been shown individually and as part of art collectives at the Next 5 Minutes 4 Tactical Media Festival in Amsterdam, Holland; the European Media Arts Festival in Osnabruck, Germany; Ponte Futura in Cortona, Italy; Massachusetts Museum of Contemporary Art in North Adams; the Orlo Video Festival in Portland, Oregon; the Carnegie Museum of Art and The Andy Warhol Museum in Pittsburgh, Pennsylvania; The Georgia Museum of Art; the Pittsburgh Biennial at the Pittsburgh Center for the Arts; and the Boulder Museum of Contemporary Art in Colorado. She developed *Men of God, Men of Nature*, a site-specific installation, for exhibition at the Denver Art Museum in 2012. Currently, Mehran is an Associate Professor in Electronic Media Arts & Design at the University of Denver.

Chris Coleman received his B.F.A. in his native state from West Virginia University in 2001, and his M.F.A. from New York State University at Buffalo in 2003. He has had work in exhibitions in Asia, Europe, Australia, and both Americas. In North America, he has had solo shows at Big Orbit in Buffalo, New York; Pratt at Munson Williams Proctor in New York; and Ne Plus Ultra in Toronto, Canada; as well as exhibitions at the Albright Knox in Buffalo, New York; Spaces Gallery in Cleveland, Ohio; and other shows in Minneapolis, Minnesota, and Austin, Texas. He was featured in New York City's Times Square as the Grand Prize Winner of the Babelgum Metropolis Art Prize. He currently resides in Denver, Colorado, and is an Associate Professor at the University of Denver.

The act of invasion is called exploration when the more powerful entity recalls history. When entering new territory a great deal of caution is required as micro-particles can easily penetrate, changing the current biology permanently. Through modern technologies we can view from a safe distance to decipher, categorize, and influence without being affected.

In this collaborative video, we are attempting to decode the hyperfusion of our digital and corporeal landscapes. The video depicts a sort of evolution or process over time, shifting into a new state of existence. A new horizon is arriving for part of the world populace, an age of corporeal disconnect combined with sensorial global interconnection. For some, the division between the real and the R3AL (the digital real) will begin to disappear; augmented reality slides toward complete google-glasses fusion and then to utter immersion. As we continue to dissect, divide, and digitize the spaces we live in, how will we shape the transition? Where does it end? Space and time will take on a new sort of relativity. Those left on the outside will only see half (or less) of the dynamic new world, oblivious to the R3AL and the thousands of transactions pulsing through it, unable to monetize their every thought, habit, memory. In a data driven society, they will be the data poor. At the same time, they will remain immune to the currents and tides of digital ephemera, avoid the viral transgressions, and retain control of their entire selves, having no digital self to be manipulated or transgressed. Where does utopia then lie?



The Geometric Boundary Structures (details), 2012. Single channel high definition video. Running time: 4 minutes



The Geometric Boundary Structures (details), 2012. Single channel high definition video. Running time: 4 minutes





The Geometric Boundary Structures (details), 2012. Single channel high definition video. Running time: 4 minutes

SUSAN MEYER Lecturer, Art Foundations www.susanmeyersculpture.com

Susan Meyer received a B.S. in Studio Art from Skidmore College and an M.F.A. from the Boston Museum School and Tufts University. Her past exhibitions at the Museum of Contemporary Art, Denver, include "Biennial Blowout," juried by Kenny Schachter; "Decades of Influence," curated by Cydney Payton; and "Elegy: Contemporary Ruins," curated by Katharine Smith Warren. *Together*, a sculptural installation, was exhibited at Artspace in New Haven, Connecticut; the Islip Art Museum Carriage House in East Islip, New York; and Redux Contemporary Art Center in Charleston, South Carolina. Meyer was included in "Hi Tide at Art Aqua 2010" in Miami, and in "Hive: Bees, Honey and Culture" at the Gallery of Contemporary Art, University of Colorado, Colorado Springs. Artist-in-residence fellowships include Sculpture Space in Utica, New York; Pilchuck Glass School in Seattle, Washington; the Ucross Foundation, Wyoming; Anderson Ranch Arts Center in Colorado; PlatteForum in Denver; and the Rocky Mountain Women's Institute. A Lecturer in the School of Art and Art History, Meyer coordinates the Foundations Program and teaches drawing and foundations.

Working with digital drawing and laser cutting, I make fantastical sculptures, environments, and installations that explore our relationship to landscape. Many of my pieces suggest glistening stalagmites and futuristic architectural models inhabited by tiny human forms in various states of engagement or ennui. These works portray the tensions that exist between nature and construct, and between the individual and community, or a sense of disconnect between a positivist, modernist stance and the byproduct of that stance, a looming sense of unease with the less than positive results.



Short Stack (detail) 2010. Laser cut acrylic, HO-scale figures, and aluminum



Short Stack (detail) 2010. Laser cut acrylic, HO-scale figures, and aluminum



Shaft (detail), 2010. Laser cut acrylic, HO-scale figures, and aluminum



Shaft (detail), 2010. Laser cut acrylic, HO-scale figures, and aluminum

Gallery shot, left: Shaft, 2010. Laser cut acrylic, HO-scale figures, and aluminum, 50 in. high x 14 in. diameter

Gallery shot, center: Hideaway, 2011. Laser cut acrylic, HO-scale figures, and aluminum, 12 x 10 x 10 in.

Gallery shot, right: *Short Stack*, 2011. Laser cut acrylic, HO-scale figures, and aluminum, 22 in. high x 18 in. diameter





MIA MULVEY Associate Professor, Ceramics (from June 2012) www.miamulvey.com

Mia Mulvey earned her B.F.A. from Arizona State University and her M.F.A. from Cranbrook Academy of Art in Michigan. Her ceramic sculptures are inspired by natural history, science, and early museum practices. Mulvey actively exhibits her work nationally and internationally, and has shown at the Denver Art Museum. Her grants and awards include a Colorado Council on the Arts Artist Fellowship Grant and a Kohler Arts in Industry Residency. She is an Associate Professor of Art at the University of Denver.

My work exists within a system of scientific display, process, and ideology common to museum contexts and based on order, fact, and discovery. I am inspired by science, and by our ability to discover wonder. Wonder is not a static moment; it is the process of moving from the unfamiliar towards understanding, a marvel that can incite a desire for the realization of truth. By investigating scientific processes and contexts, I can present real and imaginary objects that hint at the multilayered discoveries of understanding, innovation, and beauty found in nature.

The title **Sylvae** is the Latin word for forest. For this work, I was inspired by thematic cartography and map design. To create one map, one place, I might encounter a thousand geographies. Through the rearrangement of those private lines one can discover a new landscape.









JESSIE PAIGE Adjunct Instructor, Photography www.jessiepaigestudio.com

Jessie Paige uses photographs to investigate the human condition through relationships with the landscape, family, and home. Paige has exhibited her work nationally and was a Visiting Artist at Wichita State University. Paige earned her M.F.A. in Studio Arts/Photography from the San Francisco Art Institute and her B.F.A. in Photography from the Savannah College of Art & Design, where she was also the recipient of the Outstanding Achievement Award in Photography. Paige lives with her family in Denver, Colorado, where she teaches art at the University of Colorado, Denver, and the University of Denver. She also serves on the Advisory Board for the Colorado Photographic Arts Center.

After the loss of my mother, I began to slow down. I took many walks in nature as I became more sensitive, more aware of things tangible and things imaginary and romantic. In reliving memories, I became intensely aware of the notion of memory, the power of memory, and how our minds create these impressions.

While making **Untitled (from Pinhole Series)**, I spent more and more time thinking about the tragedies that come with life, and about how the mind works through immense suffering. I embrace both the joys and the sorrows of grief, and how they relate to the intangible space of memory. I am fascinated with how recollections are just a series of small moments—each a blurred combination of some truth and some invention—and with how these ephemeral moments are linked together to create what it is that we choose to remember.

My light, airy, and out-of-focus color landscapes create a distorted image that is not unlike the distortion of memories. I create groupings of images to mimic how we place small ephemeral moments in a timeline of our choosing to create an overall image of our experiences, one where we can see through the fuzziness of our past in our own unique and personal ways.



Untitled (from Pinhole Series), 2007. Archival Pigment Print, 24 x 24 in.



Untitled (from Pinhole Series), 2007. Archival Pigment Print,15 x 15 in.



Untitled (from Pinhole Series), 2007. Archival Pigment Print, 15 x 16 in.



Untitled (from Pinhole Series), 2007. Archival Pigment Print, 15 x 20 in.

TIMOTHY WEAVER Associate Professor, Emergent Digital Practices lab.biotica.org www.primamateria.org

Timothy Weaver is a new media artist and former life scientist whose concerted objective has been to contribute to the restoration of ecological memory through a process of speculative inquiry along the art-technology interface. Weaver's live cinema, interactive installations, video, and sound-art projects have been featured at FILE Hipersonica in Brazil; Transmediale in Berlin, Germany; the Denver Art Museum; SubtleTechnologies Festival in Toronto, Canada; New Forms Festival in Vancouver, British Columbia; Korean Experimental Art Festival; Boston CyberArts, Massachusetts; SIGGRAPH (the International Conference of Computer Graphics and Interactive Technologies); and the New York Digital Salon.

Weaver received an M.F.A. in Sculpture from the University of Colorado at Boulder in 1993, and an M.S. in Environmental Engineering and a B.S. in Microbiology from Purdue University. His research areas include biomedia, biomimetics, bioacoustics, biological narrativity, emerging interactions, life cinema, immersive environments, sustainable design, ecosemiotics, and ecological memory. Weaver is Associate Professor and Director of Emergent Digital Practices in the School of Art and Art History at the University of Denver.

I create saturated narratives and immersive environments as a means of personally recalling events and phenomena which are subject to collective cultural, historical, and spiritual amnesia. I present layers of our societal belief systems, particularly those which rationalize the human dilemma of admitting to our vulnerability. My intent in this activity is to enable participants to recall, reimagine, and regenerate what we may have already committed and perhaps lost to memory.

My investigations foster dialogue about sociocultural and environmental consciousness while attempting to open channels of communication between art, science, and technology. Through a creative merger of artistic and scientific sensibilities, I use a diverse spectrum of experimental new media, traditional visual arts venues, and unique multidisciplinary fusions to engage the public in an exploration of a variety of ideas, the common thread of which is the fragility of life. It is through this evolution of narrative, speculative, and locative processes that I hope to triangulate a collective consciousness of vulnerability that might, in some part, be sustained via multisensory engagement with my creative endeavors.

Note: Due to unexpected circumstances, I was not able to include Hylaea: Alcidae in the 2012 Faculty Triennial at DU. It premiered at CURRENTS2012, the 3rd Santa Fe International New Media Festival. A hybrid work of biological/protein music and performative "live" and digital cinema, Hylaea: Alcidae brings together visual and sonic bits of the lost and endangered bicoastal ecologies of the Alcidae bird family, including the extinct Great Auk, with data streams from maritime weather buoys. Part ecological ghost story, part biocultural bibliography, this project stems from a desire to awaken the resting memories of lost life forms from the extinct species cabinets and the historical object archives of the museum, and realign these memories into relevance with the present state of ecological memory.



Hylaea: Campephilus (details), interactive sonic and video installation, 2008-12



Hylaea : Alcidae, live cinema performance premiere, Currents 2012, the 3rd Santa Fe International New Media Festival, Santa Fe, NM



Hylaea: Alcidae (details), live cinema performance, 2012



APPENDIX: ART HISTORY FACULTY OF THE SCHOOL OF ART AND ART HISTORY, 2011–2012

REGULAR APPOINTED FACULTY

Dr. Gwen Chanzit

Senior Lecturer of Modern and Contemporary Art and Director of the Museum Studies Program Gwen Chanzit received her Ph.D. from the University of Iowa and, in addition to teaching courses on modern art, serves as director of the Museum Studies Program. Since 1980, she has been curator of the Herbert Bayer Collection and Archive at the Denver Art Museum, where she also serves as curator of Modern and Contemporary Art. She has organized numerous exhibitions at the DAM and has been a guest curator at the Aspen Institute and DU. Her many publications include two books on Herbert Bayer and essays for exhibition catalogs. Dr. Chanzit lectures frequently locally, nationally, and internationally, and often serves as a juror for art competitions and exhibitions.

Dr. Annabeth Headrick

Associate Professor of Precolumbian Art

Annabeth Headrick earned her Ph.D. from the University of Texas at Austin and teaches courses on Precolumbian art from both American continents as well current topics in Mesoamerican art. Using anthropological and art historical methodologies, she exposes students to a variety of media and ritual. She approaches Common Curriculum courses from a broad perspective, and teaches an advanced seminar on Art and the Environment. Dr. Headrick's publications include numerous articles and the 2007 book *The Teotihuacan Trinity: The Sociopolitical Structure of an Ancient Mesoamerican City.* She co-edited the book *Landscape and Power in Ancient Mesoamerica* (2001), which includes her essay, "Merging Myth and Politics: The Three Temple Complex at Teotihuacan." She contributed an essay to an archaeological volume on the Belizean site of K'axob, where she was also a member of the archaeological team. Currently, she is co-authoring a book on Chichen Itza with Cynthia Kristan-Graham of Auburn University.

Dr. Scott Montgomery

Associate Professor of Medieval and Early Modern European Art

Scott B. Montgomery earned his Ph.D. from Rutgers University and teaches undergraduate and graduate classes on Medieval and Early Modern Europe. His teaching is informed by an interest in the interaction between art and audiences. His publications include numerous journal articles, encyclopedia entries, and the books *Saint Ursula and the Eleven Thousand Virgins of Cologne: Relics, Reliquaries and the Visual Culture of Group Sanctity in Late Medieval Europe* (2009) and *Casting Our Own Shadows: Recreating the Medieval Pilgrimage to Santiago de Compostela* (2012), which he co-authored with Alice A. Bauer. He co-edited two 2005 volumes of essays titled *Images, Relics and Devotional Practices in Medieval and Renaissance Italy* and *De Re Metallica: Studies in Medieval Metals*. Recent projects address the visual culture of Rock and Roll. In 2011, he published two articles on psychedelic poster art, and he is currently working on a monograph about psychedelic artist Lee Conklin.

Dr. M.E. Warlick Director of the School of Art and Art History, 2009 – 2012 Professor of Modern European Art and Women's Studies

M.E. Warlick served as Director of the School of Art and Art History from 2009 – 2012. She earned her Ph.D. from the University of Maryland and received DU's Distinguished Professor Award in 1991. She teaches classes on European Art History from the 18th through 20th centuries as well as for the Museum Studies program and Common Curriculum courses on art, literature, and film. Students in her course "Exploring and Excavating Italy" travel to Italy during winter break. Dr. Warlick's publications include numerous articles, the book *Max Ernst and Alchemy: A Magician in Search of Myth* (2001), and an interactive oracle which is available in a Kindle edition. Currently, she is writing a book entitled *Alchimia: Women, Gender and Sexuality in Alchemical Images* and conducting research for future books on surrealist artists and the occult.

Dr. Annette Stott Professor of American Art

Annette Stott received her Ph.D. from Boston University. She teaches courses on American art and architecture, women and art, and religion and art with an emphasis on diverse cultural perspectives. She also serves on the faculties of the Women and Gender Studies department and of the DU/Iliff Joint Ph.D. program. During the annual Graduate Research Practicum, she guides students as they conduct original research in the field of art history. She teaches courses on seventeenth-century Northern European art and was editor and contributor for the exhibition catalog *Dutch Utopia: American Artists in Holland, 1880-1914* (2009, Dutch language version in 2010); several current and former DU students also contributed catalog entries. Additional publications include numerous journal articles and the books *Holland Mania: the Unknown Dutch Period in American Art and Culture* (1998); *Pioneer Cemeteries: Sculpture Gardens of the Old West* (2008); and *Going Dutch: the Dutch Presence in America*, 1609-2009 (2008), a book of interdisciplinary essays that she co-edited with two historians.

ADJUNCT AND AFFILIATED ART HISTORY FACULTY 2011-2012

Michael Brown, Mayer Curatorial Fellow, New World, Denver Art Museum

Ph.D., New York University Institute of Fine Arts 17th Century European Art

Sarah Getzelman, Lecturer, Tibetan and Asian Art

ABD, Ohio State University Survey of Asian Art, Art and Politics, Images of Culture, and Buddhism

Dan Jacobs, Director, Victoria H. Myhren Gallery, University of Denver

M.A., University of Colorado, M.B.A., University of California, Los Angeles Curatorial Practicum

Molly Medakovich, 18th & 19th Century French Art

ABD, University of North Carolina, Chapel Hill Survey II and Picturing Paris

Eric Paddock, Curator, Photography and Media Arts, Denver Art Museum

MFA, Yale University History of Photography

Carl Patterson, Curator Emeritus, Conservation, Denver Art Museum

Diploma in Conservation, University of London Introduction to Conservation

Dean Sobel, Director, Clyfford Still Museum

MA, University of Wisconsin, Milwaukee Abstract Expressionism

Thomas Whitten, Head of Research, Asian Art, Denver Art Museum

University of Leeds Contemporary Chinese Art