

2020 Artists

1

Olivier Mosset, **ICE**
Ice Blocks

A happening on October 2, 2020 when the ice was laid and then melted on this site at Pima Community College East Campus, Tucson, Arizona.

2

Willie Ray Parish, **Tower of Knee**
Cast concrete, paint

Cast knees from seven different models of diverse backgrounds are stacked into a rising tower of concrete legs. As an athlete, Parish is well familiar with the crucial role of the knee, a major joint with a tendency to injury. He saw this fallible piece of anatomy as a powerful subject and compelling form to explore humanity and abstraction. Reminiscent of famed 20th century modernist sculptor Constantin Brancusi's Endless Column (the largest version being a 98-foot high monument erected in Romania in 1938), this unexpected tower by Parish also consciously considers qualities of collectivity, stability and possibility.

3

Kevin Caron, **Gyre**, from the series Ball and Post
Steel with Chameleon paint

In all the sculptures from Kevin Caron's series Ball and Post, there is a dialogue between spheres and linear expression. His lifelong fascination with geometric form continues in this sculpture that compounds its roundness by rotating in a perfect circle. While formal in design, Gyre recalls some classic children's toys, from jacks to spinning tops to Tinkertoys. Coated with a special paint that changes color depending on the light, it also recalls a globe rotating on its axis, atomic structures and antique instruments (sextant or astrolabe) that helped us conceive, navigate and calculate our earthly position in the universe with the help of starlight.

4

Joan Waters, **Totem: Deconstructed Shadow**
Welded Corten steel

The intense light of the desert sun casts dense and distinct shadows on the landscape around us. Joan Waters first observes and draws these mysterious shapes and the intricate positive and negative patterns they create. Her Totem "deconstructs" the shadow patterns, unleashed from their source, and cuts them into steel panels to create a new shadow play. She likens this effect to the character of an inner landscape where the disowned parts of herself layer and sometimes confuse her. The shadow shapes are like beliefs and emotions that project onto each other and require creative new systems of investigation to better see where they come from.

5

Jorge Caballero and Ivan Castro, **Blumenfelsen**
3D-printed PETG, PLA and other plastics, fiberglass

Blumenfelsen means rock flowers in German. Here artists use 3D printing technology to fabricate artificial blooms that resemble flint rock or other rock formations. These alternative reality organic shapes are combined with desert flora to playfully contrast the natural to the synthetic. They have flexible stems that invite a kinetic response to wind and passersby, animating them free of the computer screen where they were conceived. The quantity and variety of the flowers further mimic nature and add to this parallel version of the landscape. In motion and making sound, Blumenfelsen becomes an environmental performance that innovatively stretches the potential of makerspace production.

6

Carlton Bradford, **Doublewide**
Stainless steel

The shopping cart is a universally recognized symbol of consumer activity. One day when Bradford saw an overturned cart, he found the sight of this utilitarian object useless and comical. "Doublewide" evokes our national addiction to cheaply produced goods as well as our collective impulse to overbuy and hoard basic supplies during a pandemic. Bradford's monumental shopping cart is human scale and big enough to stand inside. It reminds us how

we can be prisoners of materialism, or for those who are homeless, the shopping cart holds all that they possess.

7

Piper Bast, **Persephone's Memory**
Steel, aluminum, concrete

Bast cast parts of her own body to explore the idea that "we don't see things as they are, we see them as we are." Do women value and see themselves from within or through the lens of social roles and stereotypes? She sees the human body as both grotesque and beautiful, especially for women who struggle with how their bodies become personal and political battlefields. The Greek goddess Persephone was a captive, stolen away to the underworld by Hades who desired her. Bast asks by what and whose definitions do we recognize our physical selves and how does the body reflect and determine who we are.

2016 Artists

8

Barbara Jo McLaughlin, **Submerge**
Cedar

A whale diving into a desert wash? Absurd! Climate change creates many absurd scenarios for the world. As the weather becomes extreme, animal species are disappearing, as are forests and glaciers. The earth's intricate ecologies are being rewritten as a future of droughts and deluges nears. Land, long buried beneath ice, is being exposed and the islands and coastline will be submerged. Tucson, once a shallow sea and now a desert, is home to this illusion of a whale, an ocean mammal whose mass and intelligence make it a powerful symbol of the cost of our exploitation of the planet and all we may lose for not treating our planet with care and respect.

9

Joan Waters, **the single lens reflex**
Welded, oxidized steel

We experience the world through our five senses—taste, touch, smell, hearing and sight. This sculpture asks us to examine what happens when we limit our perception to one sensory lens—the visual. This is essentially what cameras do when they record patterns of light with a mechanical or digital 'eye'. We easily interpret and accept the camera's images as reality, but do we sometimes privilege these superficial surrogates over actual experience? When we find ourselves mindlessly caught up in converting our days into a stream of mediated images, do we lose track of the main event: to be fully alive?

10

Andrew Turley, **Post**
Telephone pole, steel, tacks

Members of the 19th century Kongo society drove sharp iron pieces into carved wooden statues called Mangaaka power figures. Their creations served as a material witness and ritual of vows sealed, treaties signed, and contracts made in the community. On Pima's campus, these two figures act as symbolic receivers and conveyers of messages individuals want to share in public. They stand on watch like a pair of sentries. In spite of the digital age with its powerful new methods of communication, there remains space for our thoughts to take physical form and be aired in an open forum. These figures invite you to post your own message of record.

11

Brian Painter, **Steady as She Goes**
Steel

The genesis of this sculpture was the 2010 Deepwater Horizon oil spill in the Gulf of Mexico. The artist saw the event as proof that humans are capable of drilling too deep beneath the sea to correct their mistakes. Our outsized appetite for oil inspires hubris and ingenuity that can go disastrously wrong. For 87 days, oil spurted from the dark depths of the Gulf filling the waters with toxic sludge and choking life from microscopic to man himself. Deep water oil drilling continues in seas across the globe.

12

Hector Ortega, **Intersections**
Fabricated steel with oxidized patina

This arrangement of weighty semi-circles uses the interaction between simplified geometries to show how interconnectedness

describes our lives. The piece is a metaphor for collective experience and the way people and places influence each other and can together amount to something bigger. Space and scale work to communicate how divergent aspects of life are interdependent and create meaning—not always in the moment, but in time. Life, like art, is a series of intersections good and bad, a work in progress.

2012 Artists

15 Jason Butler, **Donald Judd, The Cubes Alone Were Never Enough!**
Steel and enamel

Donald Judd (1928-1994), a prominent figure in the Minimalist art movement, often worked with large cubes. Butler considers these cubes formal, empty, sterile and conceptual. His own work also focuses on straight lines and volume, but juxtaposes and contrasts that geometry with curved lines. He sees the straight lines as prescribed, utilitarian and banal, and the curved lines as graceful, eccentric and spontaneous. A love for graffiti and street art led Butler to new experiments with paint on the sculpture's surface.

13 Barbara Jo McLaughlin, **Anticipation**
Steel, fiberglass and paint

The bank of an empty desert wash is a place of tension. It has a sadness that stems from loss: The absence of water. Anticipation articulates these feelings in the form of a large wave reaching for the wash, longing to fill it. As it cantilevers out, the dry floor anticipates the power and promise of water's return. With this thirst there is also uncertainty. The rare rush of water brings with it the gamut of inevitable change — from destruction to renewed life.

14 Joe Dal Pra, **Control and Obsession 2**
Bronze, aluminum and steel

This work explores the bigotry inherent in popular representations of cultural difference. By opposing two 19th-century caricatures — the western, industrial-age colonialist and the non-western exotic primitive — issues of power and desire are confronted on an industrial tower structure. This face-off between the capitalist West and the many peoples it sought to exploit forces a reckoning with the historic consequences of this interaction.

16 Joan Waters, **ultimate reality show**
Raw, welded oxidized steel

An iconic television set creates a viewing frame for the public to freshly observe daily life — the “ultimate reality show.” Inspired by an antique model, this TV lacks the sleek façade of contemporary versions, yet reminds us of our infatuation with this technology. The physicality of heavy and layered rusted steel contrasts with the weightless, two-dimensionality of virtual life that increasingly seems to define our perceptions both on- and off-screen.

2008 Artists

17 Mary Consie, **Evolutionary Theory**
Concrete, stucco and steel

This work proposes that all life on earth is the result of physical and behavioral adaptation required to endure drastic environmental change. Some 3.5 billion years ago, a complicated process began as basic life forms evolved into more complex beings. Early adapters were called “puddle-jumpers” because when forced to come ashore, they jumped from puddle to puddle, desperate to survive. This piece comically explores that theory, with three poorly adapted living beings who — headless and with strangely combined appendages — clumsily migrate through our space.

18 Brian Painter, **Swarm**
Steel

Few creatures survive without being part of a larger collective or group dynamic. This artist has long been interested in the way the animal world exists in groups: swarms of insects, schools of fish, flocks of birds, or bat colonies. They will often

innately organize to behave and move as a single organism made up of many individual lives. Yet, at the same time, each being can think and act independently if necessary. Painter observes that humans likewise make decisions both as individuals and under the influence of the tides and traffic of a larger community. Swarm refers to inventions and concerns distinct to mankind, where a swirling corkscrew formation of airplanes becomes a unique plowshare ready to be put to the task.

2005/2006 Artists

19 Valarie James with Antonia Gallegos, Deborah McCullough & Cesar Lopez, **The Mothers/Las Madres Project: No Mas Lágrimas, No More Tears**
Cast paper, found material and steel

The Mothers; Las Madres, standing vigil, is an artist's response to the human suffering and ongoing death of migrants crossing the Mexican/American border. Each Mother figure represents more than 1,000 men, women, and children who lost their lives crossing the desert. The sculptures are created from a trail of found objects reclaimed from the desert, including discarded clothing mixed with Sonoran plant material. Their distressed surfaces speak to the physical and psychological experience of the arduous journey and its effect on the people. The organic nature of the materials used to sculpt The Mothers; Las Madres also shows the impact of the historical migration on the fragile surface of the desert environment itself.

20 Andrew Mecham Turley, **banana blindada**
Steel

A trio of everyday fruit, a bunch of bananas, is the inspiration for this metal sculpture. The classical art genre of Still Life is made monumental in scale and material to celebrate this tropical fruit's form for both its essential beauty and its inescapable humor. The artist came across this bunch in the grocery store and discovered they stood on their own as a natural tripod in the checkout line. Turley translates the found arrangement to play on our common knowledge of the texture and consistency of a banana by stripping away sections of the segmented peel and turning the familiar yellow flesh into blackened steel.

2004 Artists

21 Ken Jones, **Drifter**
Brick, mortar and cast metal

Jones accurately represents the three-dimensional forms of a suitcase and a guitar case but builds them out of unlikely construction materials. By doing so he underscores the conflict between permanency and mobility, between being settled and being transient, especially as embodied in the American musician who is often identified as a lone traveler telling tales of home.

22 Dave Lewis, **Plant**
Steel

Plant is a cross-sectional expression of the patterns and distribution of wealth in society. Using industrial and unyielding materials in a regimented grid arrangement, the artist positions new grass as the consumer product contained and held on high by his identical iron towers. Responding to the pervasive golf courses of the Sonoran Desert, he here symbolically recalls the disparity their verdant and artificial aesthetic presents in an otherwise arid natural world where subsistence and survival are prescribed.

23 Joan Waters, **Spot**
Raw, welded oxidized steel

Emphasizing the two-dimensionality of this cookie cutter creature crafted not from the sweet dough of childhood it evokes, but from 100 pounds of welded steel, this canine character first sprang from the artist's pen thirty years ago. Waters has invented a graphic icon that raises our spirits and challenges our perceptions of space.