



TUCSON MUSEUM of ART
CONTEMPORARY ART SOCIETY

ARIZONA **BIENNIAL** **2020**

October 1, 2020 - January 10, 2021

CAS NEWSLETTER | FALL 2020



TUCSON MUSEUM of ART
AND HISTORIC BLOCK



A Message from the CAS President. . . .

Dear CAS members:

On behalf of the CAS Board, I welcome you to a new season of events. Because we are still living under pandemic restrictions, these events must be presented on a virtual basis. The board has created three fall programs with imagination, lots of great art, and with every good intention to avoid glitches.

The season will kick off by introducing you to Sara Hubbs, Alan Bur Johnson, and Saskia Jordá. These young artists were chosen to participate in the Arizona Biennial 2020 that showcases the rich and diverse culture in our state. They will discuss their art with Dr. Julie Sasse and answer your questions. In November, we take a virtual trip to the Phoenix studio of Papay Solomon, a rising young portrait artist from Guinea. We end the year at the home of Lee and Martin Karpiscak to view their unique collection of contemporary art from the former Czechoslovakia and join them in holiday cheer.

These events are designed to give you enjoyment, the excitement of experiencing something new, and the companionship of friends which have made our CAS dates so special. Seeing the artists and hearing them talk about their work— even on ZOOM - will bring these artists closer to you. It is these encounters that make CAS special and deserving of your membership.

At this time, when so many of our expectations and traditional beliefs are rattled, it is worth considering not only what we treasure about CAS but also what we might change to adjust to this new situation.

We treasure TMA's support of CAS as a home for those of us who like to explore the cutting edge in art. We treasure the ability of Dr. Julie Sasse to cut through the dizzying cacophony of emerging voices to connect us with up-and-coming artists. Most of all, we treasure the diversity of our membership, including the artists of many media, the collectors of many genres, and anyone who just enjoys viewing and listening about art over a glass of wine. The common interest of our diverse group in contemporary art is a great asset. And, last but not least, we treasure our ability to utilize our dues to purchase contemporary art for the TMA collection and to assist with the presentation of exciting exhibitions of contemporary art. All in all, we have great resources to optimize our ability to cope with the current state of affairs.

As for addressing the new situation, the planning for our spring programs is not yet finalized. Rest assured CAS will continue to offer programs throughout the 2020-2021 season. But as incoming President, I miss the opportunity to speak with you in person as I know that our programs will be stronger when they reflect your views. Therefore, I invite you today to share ideas about what you would like to see in future CAS programming. How can we support the IDEA statement, TMA's strengthened commitment to diversity (please see p. 9)? Would you like to see more community involvement in the ZOOM events? Should we continue in this mode until in-person gatherings are possible again? Feel free to address any aspect of CAS activities. And please let me hear from you – I am listening.

Kate Phillips
kateatcas@gmail.com

A CONVERSATION WITH THREE ARIZONA BIENNIAL 2020 ARTISTS

Sunday, October 18th, 3.30 pm

Dr. Julie Sasse interviews Sara Hubbs, Alan Bur Johnson, and Saskia Jordá via Zoom followed by a question-and-answer period.

Sara Hubbs: Statement

I am interested in the industrial body, post-consumer intimacy, as well as the tension and enmeshment between bodies and the body of objects. My work engages the ambiguous and the emergent, sitting between the recognizable, the abstract and unknown.

My glass sculptures are based on plastic vacuum-formed toy and product packaging and plaster casts of the human body. From these shapes I create a plaster mold into which glass is blown. The plastic is machine-made, the plaster molds are made by hand, and the blown glass is created with the breath. Each pushes material to create form, to push shape.

They may veer into the familiar, the erotic, the animal, or the absurd. They touch the unseen, empty and unknown territories. The glass vessels feel both absent and present, vulnerable and strong, ancient and futuristic and hold space for all of this to exist together.



Sara Hubbs
All My Body Parts Have Names, 2020
cast glass

Alan Bur Johnson: Statement



I create sculptural installations that appear to hover weightlessly before their shadows and the surface to which they are bound. Fleeting life cycles and physical impermanence are recurrent themes. Working with transparent photographic imagery heightens a sense of ethereal suspension, both physically and metaphorically. I meticulously dissect the images of my subjects in extensive detail, amassing a vast volume of visual fragments, then reassemble the disparate elements in an attempt to map and reanimate what has transpired. An enduring interest in understanding how structures develop and function is balanced by my desire to also understand what causes them to break down, as well as how they become reassembled or assimilated into a new structure. The completed works are equal parts scientific inquiry and poetic documentation.

Alan Bur Johnson
A Flock, A Swarm, 2020
mixed media
93" x 40" x 2"

A Conversation,

continued



A CONVERSATION WITH THREE ARIZONA BIENNIAL 2020 ARTISTS, continuedSunday, October 18th, 3.30 pmSaskia Jordá: Statement

In a world where a six-hour airplane flight can transplant a person into a completely alien world, cultural identity is retained through rituals surrounding clothing, play, language, and food. Having relocated from my native Venezuela to the United States as a teenager, I became aware of the layers of 'skin' that define and separate cultures—one's own skin, the second skin of clothing, the shell of one's dwelling place—all these protecting the vital space of one's hidden identity. As an interdisciplinary artist and an object-maker my site-specific installations, soft sculptures, and drawings map the tension between retaining one's identity and assimilating a foreign persona. Using iconic images that repeat as multiples, I explore the relationship between body and space, cultural identity, and mapping a sense of place.



Saskia Jordá
Radius IV, 2019
gouache, vellum, felt,
thread on paper
33" x 33"

STUDIO VISIT WITH PHOENIX-BASED ARTIST PAPAY SOLOMON

Sunday, November 15th, 3.30 pm

Join artist Papay Solomon in conversation with TMA Curator of Community Engagement Dr. Marianna Pegno as they conduct a virtual studio visit, spotlight recent work by Solomon, explore his creative process, and discuss new exciting opportunities on the horizon.

A Liberian war refugee born in Guinea, Papay Solomon lives in the space between two worlds, the world of his adopted home in America and that of his African heritage. His work boldly attempts to reconcile the two into a cohesive whole, with an artistic vision tempered by his formal education in the West and at the same time wildly alive with the indelible imprint of his home country. Known for his paintings of fellow members of the African diaspora, Solomon uses the vocabulary of classical works of art with a modern spin.



Papay Solomon in his Phoenix studio



HOLIDAY SOIRÉE AT THE
HOME OF
LEE AND MARTIN
KARPISCAK
Sunday, December 13th,
3.30 pm



Michal Černušák, *Singles in NYC*, 2010
acrylic and oil on canvas



Zuzana Graus Rudavská
*Music/The Message to Heaven
for my Mother*, 2019
mixed media on handmade
paper



Milan Bočkay
*Vysuranie a zasuvame (Ejecting
and Sliding)*, 1992
oil on canvas

The Karpiscaks moved from NYC to Tucson in 1971. Upon completion of their graduate work at the U of A, Lee took a curatorial position (later Associate Director/Interim Director) at the University's Museum of Art (UAMA); Martin worked as a Research Scientist in the U's Office of Arid Lands Studies.

The first work they purchased was *Many Farms*, a 1977 pastel by Jim Waid. An excellent beginning, many more works from local and regional artists followed. But for our purposes, we will learn about their collection of 20th and 21st C. works from artists in the former Czechoslovakia. Martin is a third-generation Czecho/Slovak who visited that country as a teenager in 1962 and later in 1970.

The Karpiscaks ventured to Czechoslovakia in 1990, just after the Velvet Revolution of November 1989. Lee was captivated with the artwork being produced there, most especially prints and drawings, and subsequently wrote a grant to the American Alliance of Museums for a 12-week curatorial exchange between the UAMA and the City of Bratislava (capital of Slovakia) Art Museum. The couple have visited the region over 20 times since then, collecting art both for the UAMA, under the direction of Dr. Peter Bermingham, and privately.

A portion of their collection is from artists who worked before and since the Revolution. These artists irretrievably lost decades of their youth and middle age to the confines of a system that exerted control over every part of their lives. But you will be somewhat surprised to find that the work is not the Socialist Realism you would expect, but rather is bold and unconventional. Set your Zoom on Dec 13th to find out how and why.

In recent years, the Karpiscaks have focused their attention on the younger generation of artists who are free to go beyond national borders. Their work may now be seen in museums, galleries, and private collections in the art capitals of the world: New York, Berlin, Paris, etc. Today, the focus is increasingly on the work of this new generation while their professors notice that interest in their own work has dwindled.

This is your invitation to get a taste of both generations of artists living in the crossroads of Central Europe.

And stay tuned for a Slovak recipe and wine selection to enjoy while watching.

CURATOR'S CORNER

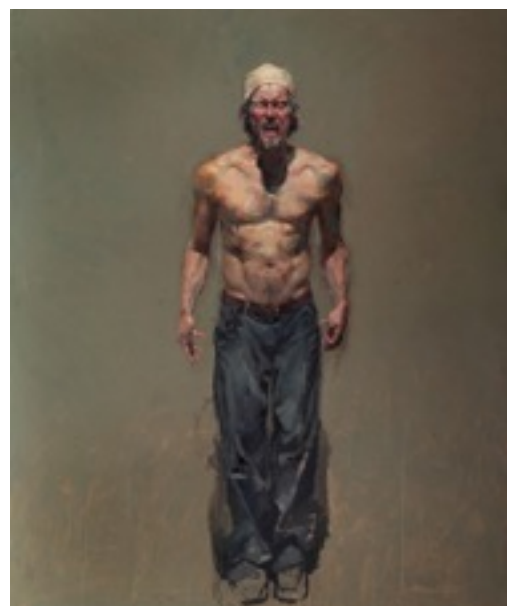


With so much bad news out there, it is gratifying to share some good news. Arizona Biennial 2020 opens to the public on October 1, 2020! This biennial will be my tenth statewide juried invitational, and I am happy to see the museum continue its commitment to artists of the state. Each biennial yields some expected picks and some new and unexpected gems—there is never a shortage of talent in Arizona. And what is so

gratifying is that the diversity of this exhibition continues to grow—a testament to the appeal of this state for people of all walks of life and cultural backgrounds. While I do not make the selections, my job is to find good jurors who care about the outcome of the exhibition and care about the arts in this state—people who are interested in and curious about the art being created here.

The quality of the art in this exhibition is exceptionally high. It is clear that painting is not dead—it thrives; video art and photography continues to grow in sophistication; ceramics is becoming increasingly masterful; and sculpture maintains its unique presence. I see careers launched in these biennials and I see how it brings artists together in a sense of togetherness and shared experience and vision. Yet each artist provides their own creative force, aesthetic view, personal history, and perspective of our state, our country, and our world. I see the biennials as more than just a snapshot of what is happening in the arts in this state, but a marker of where we are as creative, thinking people. I am proud of what I see in each biennial and I look forward to your reactions to the new selections, chosen by Joe Baker (an enrolled member of the Delaware Tribe of Indians), the executive director of the Mashantucket Pequot Museum and Research Center in Mashantucket, Connecticut, and co-founder and executive director of the Lenape Center in New York City. His keen eye, sense of inclusion and diversity, and artistic integrity has helped to make this yet another important milestone for the museum and its visitors.

Dr. Julie Sasse, Chief Curator



Paul Abbott
Useless Wall, 2018
oil on canvas
93" x 69"

CAS Travel Updates:

The 2020 CAS trip to Washington, D.C., and Baltimore that had to be rescheduled due to COVID-19 is still on track to take place May 30-June 4, 2021.

That trip is currently full, but we will keep the membership informed if any places become available.

The day trip to Phoenix that normally occurs in early January has been canceled for 2021. All future CAS travel plans are on hold until the coronavirus situation is better resolved.

Pam Parry

CAS Travel Committee Chair



CAS BOARD AT A SUMMER 2020 MEETING. . . .

CAS BOARD 2020 - 2021

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CAS MISSION

Established in 1999, the mission of the Contemporary Art Society (CAS) is to foster a greater community awareness of the role contemporary art plays in the region's cultural identity.

Objectives include furthering the goals of the Tucson Museum of Art by actively acquiring contemporary art for the permanent collection, supporting exhibitions of contemporary art at the museum, and sponsoring lectures by contemporary artists, curators, and critics.

In addition, CAS organizes studio visits, tours, workshops, and events that promote the study, discussion, and appreciation of contemporary art.

NEW CAS MEMBERS SINCE THE SPRING 2020 NEWSLETTER

Heather Bentz,* Individual
 Joan Chapin, Individual
 Deborah Shelton, Individual
 Mary Virginia Swanson and Hal Stritch,
 Dual/Family

*denotes artist

TMA MISSION:

The Tucson Museum of Art and Historic Block connects art to life through meaningful and engaging experiences that inspire discovery, spark creativity and promote cultural understanding.

Relative to this mission, in July the TMA Board of Trustees approved the IDEA Plan: Inclusion, Diversity, Equity, and Access:

In order to support and engage audiences under its mission, the museum is committed to developing quality exhibitions, expanding and diversifying its collection, and presenting relevant and innovative programs. As a collecting institution, TMA believes that the artworks in its care are dynamic: they evolve as histories are re-examined and varying perspectives are taken into consideration—broadening how the institution preserves, exhibits and interprets these works.

The American Alliance of Museums has encouraged every museum to generate an IDEA plan. If you wish to read the rest of the plan, please do so at:

<https://www.tucsonmuseumofart.org/inclusion-diversity-equity-access/>

You will further realize the museum's commitment to our community and its residents through its collections, exhibitions, and programs.

THE CRITICAL EYE:

In conjunction with the jurying of Arizona Biennial 2020, join curators Joe Baker (Executive Director, Mashantucket Pequot Museum and Research Center), Miki Garcia (Director, ASU Art Museum), and Erin Joyce (Fine Arts Curator, Heard Museum) in conversation with TMA's chief curator Dr. Julie Sasse to discuss current trends and what they look for in contemporary art.

OCTOBER 4, 2-3 PM VIA ZOOM

RSVP REQUIRED

<https://12194a.blackbaudhosting.com/12194a/tickets?tab=2&txobjid=04f0c486-553e-44cc-b7aa-9d33379f2f24>

ARIZONA BIENNIAL 2020

October 1, 2020 - January 10, 2021

timed ticket reservations required

Join artists Sam Fresquez and Kazuma Sambe as they discuss food as inspiration and their works in Arizona Biennial 2020.

NOVEMBER 5, 6-7 PM VIA ZOOM

RSVP REQUIRED

<https://12194a.blackbaudhosting.com/12194a/tickets?tab=2&txobjid=a17ecf5f-2518-4780-8d7b-6e345b0bbf08>

Join Arizona Biennial 2020 artists Julia Arriola and Perla Segovia as they share insights to their creative practice and the way art-making is connected to activism.

DECEMBER 3, 6-7 PM VIA ZOOM

RSVP REQUIRED

<https://12194a.blackbaudhosting.com/12194a/tickets?tab=2&txobjid=df8c02c6-fd13-4bcd-aea3-fe2cae6424c9>



Kazuma Sambe, *Very Beef*, 2018, Ceramic,
14" x 18" x 10"



Perla Segovia, *Hope Confined, Dignity Suppressed*, 2019,
Embroidered natural canvas, silk cord, found objects,
48" x 48" x 60"

Arizona Biennial 2020 events continued

Join Arizona Biennial 2020 artists Kareem-Anthony Ferreira and Rigo Flores as they discuss themes of figuration and narration in their works.

JANUARY 7, 2021, 6-7 PM VIA ZOOM

RSVP REQUIRED

<https://12194a.blackbaudhosting.com/12194a/tickets?tab=2&txobjid=16d964a9-e49e-4ea3->



Kareem-Anthony Ferreira, *The Same Restless Energy, Mischief*, 2020, oil, wax, crayon, cloth and paper collage on canvas, 68" x 135"

CURATOR TALK:

JOIN DR. JULIE SASSE FOR "CONTEMPORARY ART FROM THE SOUTHWEST"
NOVEMBER 10, 11 AM - NOON VIA ZOOM

RSVP REQUIRED

<https://12194a.blackbaudhosting.com/12194a/tickets?tab=2&txobjid=68f5454e-f55d-46bb-9b37-56fe01987a4c>



Happy fall and beginning of the new 2020-2021 CAS Season from the Hospitality Committee!

We wish we could welcome everyone with a fall buffet but we haven't figured out how to Zoom food and drink to you. Instead, we thought we would feature a recipe in each newsletter from an appetizer made in past years by our creative CAS chefs, or offer a new one if any of you have a favorite recipe to contribute. As soon as we can enjoy "live" events together again, we hope you'll join us, donning aprons and toasting to camaraderie and contemporary art! Meanwhile, in celebration of autumn, here are three autumnal recipes from Moira Geoffrion, Shirley Wagner, and yours truly *avec fleurs*. Enjoy!!

Cita Scott, CAS Hospitality Chair
citascott@me.com

Autumn Veggie Puff Pastry Tart interpreted by Moira Geoffrion

Ingredients:

A mix of veggies, such as squash, eggplant, carrots, sweet potato, cherry tomatoes, and zucchini to roast.

If using marinated artichoke hearts, olives, fire-roasted peppers, etc., add after the raw veggies are roasted.

Olive oil

Salt

Pepper

Herbs (rosemary, thyme or oregano, basil leaves)

Onion (red is colorful)

Crumbled feta or shredded mozzarella

Pesto (optional)

1 sheet 9-inch store-bought puff pastry dough



Preheat oven to 350F. Chop about a cup or two of raw vegetables. Toss with olive oil, salt, pepper, and herbs on a sheet pan and roast for about 20 minutes. While the vegetables are in the oven, slice and caramelize an onion with olive oil on low heat on the stove. If adding the already prepared canned/bottled veggies, put next to the others. This is your palette.

Once the vegetables are done, prep the pastry.

Lightly oil a sheet pan or baking dish and lay store-bought puff pastry on the bottom. Bake in the oven at 350F for about 10 minutes, until it's lightly golden.

Take the pastry out of the oven. Spread with pesto, if using. Top with the vegetables, caramelized onion, and crumbled feta or shredded mozzarella (if you like dairy). You can mix everything up à la Jackson Pollock (or any abstract expressionist of choice) with feta splashes or mozzarella squiggles or use them in a pattern to create a figurative face of your choice—maybe even a Francis Bacon with crumbled bacon (or, in this case, one of Don Porcella's pipe cleaner sculptures). The sides will puff up around the topped area, creating a border. Put it back in the oven for another 10-15 minutes until the pastry is flaky and golden.

recipes, continued





Halloween Mask

courtesy of Shirley Wagner

Cut one large Costco pizza (your flavor of choice) into squares and arrange around an individual pizza. Cut a hardboiled egg in half, place yolk side down, and garnish with grape halves for eyes. Raspberry vine licorice for mouth. Cheese sticks for eye-brows. Perhaps black paper for indie of mouth.



Cita Scott's Meatloaf Hand

Shape your favorite meatloaf recipe into a hand. Use pieces of onions for nails, and a slice of onion for the ankle bone. Cover with ketchup and mozzarella and bake according to meatloaf directions. Place on a bed of mashed potatoes and garnish with purple and/or orange cauliflower.

My thanks to CAS board members who assisted in the creation of this newsletter issue: David Andres, Mark Flynn, Regina Heitzer-Momaday, Pam Parry, Kate Phillips, Julie Sasse, Cita Scott, Marvin Shaver.

Stay safe and stay strong,
Lee Karpiscak
CAS Newsletter Editor