

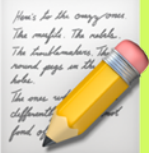


**TUCSON MUSEUM *of* ART**  
CONTEMPORARY ART SOCIETY

CAS NEWSLETTER | SPRING 2021



**TUCSON MUSEUM *of* ART**  
AND HISTORIC BLOCK



## A message from the CAS President. . .

Hope returns as we emerge slowly from the stress and the considerable adversities that the pandemic brought over the past year. Your CAS board has used this time for reflection and renewal as well as for planning the CAS events for the 2021-22 season.

Looking back, we are pleased to have successfully offered the full complement of monthly events despite the new and challenging virtual format. The CAS board relied on its ingenuity and 'a little help from our friends' as we learned together how to develop and present video presentations as well as live programming. And you, my dear CAS members, supported us by Zoom-ing and participating.

Looking ahead, we remain uncertain as to when it will be safe to meet in-person, especially with our large membership of close to 100 attendees at each event. How would you respond to hybrid events, at least until the end of 2021? These would be videotaped and available via Zoom for those of you at home. At the same time, collectors and artists would allow a small number of CAS members into their homes and studios. Live Q & A would also be via Zoom before we say good-bye. Please let me know your thoughts on this strategy.

During the past year, the Tucson Museum of Art has emerged as a leader among museums nationwide by confirming the principles of Relevancy, Community, Respect and Multivocality and by taking active steps towards their implementation. As a TMA support organization, CAS has consistently embraced these principles in its programming and in facilitating art acquisitions for the permanent collection. But we can do more. We will continue to discuss the IDEA statement in the coming months and find ways to further impact these core values. There is no doubt that the inclusion of diverse cultures and awareness of their artistic voices will enrich us all.

On behalf of the CAS board, I thank you for your continued commitment to CAS. I hope you have a relaxing and safe summer.

Kate Phillips  
CAS President  
kateatcas@gmail.com

## VIRTUAL CLOSING EVENT OF THE MEMORABLE CAS 2020-2021 SEASON

### TWO DECADES OF CONTEMPORARY ART AND ARTISTS AT TMA WITH DR. JULIE SASSE & CAS ANNUAL MEETING Sunday, April 18th, 2021, 3.30 - 4.30 pm



Julie with Tucson artist Barbara Rogers



Julie with ceramist Rose Cabat



Julie with Santa Fe artist Billy Schenck

Dr. Julie Sasse, Chief Curator, will discuss some of the exhibitions that she has curated or coordinated in her two decades at the Tucson Museum of Art. Alan Graham, Jaune Quick-to-See Smith, and Terence La Noue are but a few of the artists she will include in addition to the exhibitions *Paint on Metal*, *Trouble in Paradise*, *Living Large: Works from the 1980s*, *Into the Night: Contemporary Art and the Nocturne Tradition*, and many more.

Since 2000, Julie has organized over 100 modern and contemporary exhibitions that focus on individual artists, groups of artists (including the only Biennial in the State), and thematic exhibitions, borrowing from other museums, collectors, and TMA's permanent collection. She has coordinated associated lectures, exhibition tours, travel tours, and other public programs including research for and writing of texts for 40 books and catalogues. And she remains the staff liaison to CAS. Lucky us to have her expertise to keep us *au courant* with the contemporary art scene!

Julie Sasse holds a BA from Southern Illinois University, MFA and MA (art history) from ASU, and Ph.D. from the UA. She directed operations at the Elaine Horwitch Galleries in Scottsdale, Sedona, Palm Springs, and Santa Fe in the 1980s. Just prior to joining TMA, she was the curator for five UA galleries on campus.

Julie was awarded three fellowships in order to complete her recent book *Southwest Rising: Contemporary Art and the Legacy of Elaine Horwitch* published in 2020. Currently she is preparing the text for a catalog on the work of Swiss artist and Tucson resident Olivier Mosset to be published in conjunction with his TMA exhibition this fall (October 14, 2021- February 27, 2022).

## REVIEW OF VIRTUAL WINTER EVENTS



### STUDIOS OF CERAMICISTS HIROTSUNE TASHIMA AND MARY MEYER: INTERVIEWS WITH JULIE SASSE SUNDAY, JANUARY 17th, 2021



Hirotsune Tashima, *Yellow Banana Kong - All You Need is Love*, 2017, multiple fired stoneware



Hirotsune Tashima (with Jason Butler [metal plant shades])  
Tucson Road Widening Project, Valencia and Ajo  
Commissioned by Pima County

Hirotsune Tashima began his teaching career on the east coast and then in Oregon. But when asked about his fortuitous move to Tucson (teaching at Pima Community College for over 20 years), he admits he loves the blue sky and that "people leave you alone." Hiro began his presentation with a video on the construction of "Kong" above. While in the 6th grade in Osaka, Japan, he heard the Beatles' "Get Back" that references Tucson, AZ. He alludes to this in the life-size piece above as the said record falls from the peeled banana. It is apparent that to build such a creature from clay not only takes planning but endurance and assistance. The torso was created in two parts because of its weight and fragility. You can catch some of his videos on YouTube. Fortunately for Tucsonans, six public art pieces by Hiro are in the city. It is his sense of humor coupled with a stringent work ethic that distinguishes this artist and his work.



Mary Meyer (three photos above)

Mary Meyer admits that she "connects with the quiet nature of clay. . . as a grounded material fostering a meditative state of mind." Arriving in Arizona from the midwest in 1995, Meyer finds solace within her residence and studio near the Superstition Mountains. She has spent the last decade as a full-time studio artist. Meyer prepared a video especially for CAS that methodically follows the preparation of her clay forms of leaves and seeds (left, top). She feels the seeds are "mysterious, complex metaphors for the human condition." Her recent work involves these elements raised on individual wood panels (center photo, left). The process begins with the gathering of the actual specimens (she tends to spend a lot of time outdoors), drawing, manipulation of the clay, firing, and final placement of the forms. She studies vintage plant illustrations and uses subtle earth colors (left) to gently enhance the clay forms. The diversity and resilience of Meyer's desert environs are her inspirations.



## REVIEW OF VIRTUAL WINTER EVENTS, continued



### IN CONVERSATION WITH ALFRED QUIROZ

SUNDAY, FEBRUARY 14th, 2021



On Valentine's Day, CAS members were treated to a virtual visit to the downtown Tucson studio of Alfred Quiroz. Three videos were presented to the 75 members who tuned in for the presentation. In the first, Alfred, along with Mike Dominguez, former co-owner of Davis Dominguez Gallery (second photo down on the left) discussed "Las Dilemas del Barrio Millville, Tucson, AZ - 1954", a large mural painting commissioned by the National Museum of Mexican Art in Chicago.

In the second video, Mike provided the history of UA Professor Emeritus Quiroz and his Presidential Series. The last video featured the artist talking about his latest self-portrait (third photo down on left, behind Alfred and Marcia Quiroz), a work in progress. It is divided into eight segments representing different stages in his life. Alfred has painted six self-portraits; *Opportunity Target*, 2008 (bottom), is the last one he completed.

The videos express an understanding of one of Tucson's favorite UA art professors and one of its most famous living artists. As a recipient of numerous teaching awards, it is enlightening to watch Alfred at work teaching us the intricacies of his paintings and his planning phase for each.

Alfred is currently featured in a Pima Community College Louis Carlos Bernal Gallery virtual exhibition, *Rethinking Social Justice*, where all three videos may be seen:

<https://sites.google.com/pima.edu/rethinking-social-justice/home>  
We thank David Andres and his assistants at the Bernal Gallery for coordinating and producing the videos. And, of course, our thanks to Alfred for his honest and insightful commentary.



## REVIEW OF VIRTUAL WINTER EVENTS, continued



### HOME AND COLLECTION OF KATHY ILYIN SUNDAY, MARCH 14th, 2021

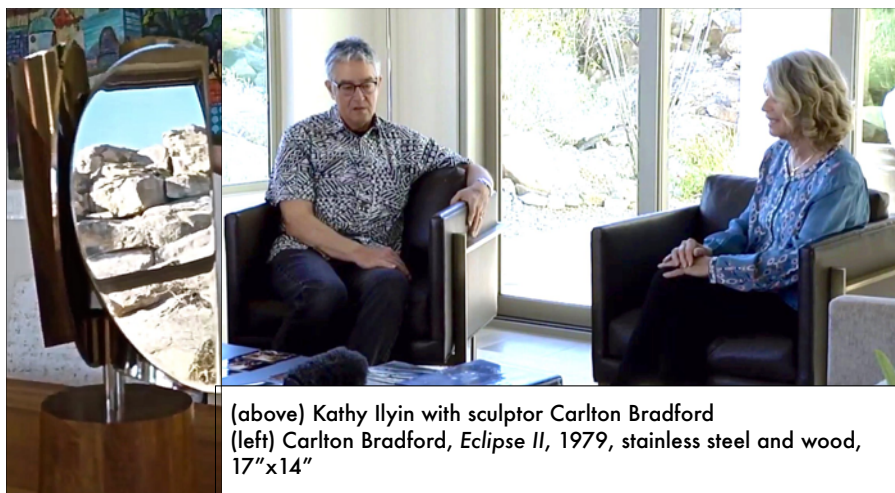
The contemporary home of CAS member Kathy Ilyin sits in the dramatic saguaro and boulder-studded landscape of Stone Canyon in the northern foothills of the Tortolita Mountains. The 90+ CAS attendees watched a 40-minute video that led us up to the house where Kathy greeted us in her sunlit living room. Her collection of sculpture, prints, paintings, glass, and ceramics is thoughtfully displayed throughout the house, objects often becoming the focal points of the rooms. During her world-wide travels, she sought out artists, collecting work that she found interesting and engaging. In the video, she discusses selected artists: how and where she met them, their lives, and their work. In preparation for our virtual visit, Kathy furnished us with a 29-page fully-illustrated checklist of her global collection that was sent out to CAS members prior to the event.

Tucson sculptor Carlton Bradford conversed with Kathy through a portion of the video and later for the live Q&A. Carlton, UA Associate Professor in the School of Art, and Kathy are long time friends (she has three of his works). They were immersed in lively conversation about the legacy of Dennis Jones, former Director of the School, and their work together on his sculptures at the La Cholla Air Park. Carlton also discussed the challenge of teaching this past year. It's daunting to even imagine teaching sculpture virtually! Thank you, Carlton, for being with us.

The CAS board wishes to thank Kathy for her patience and for sharing her home and extraordinary collection with CAS.

(above right) Kathy studying the work of Gary Stephens (*Leticia*, 2019, mixed media over crumpled newsprint, Commission, Johannesburg, South Africa, 80"x59")

(below) Carlton Bradford, *Anvil and .38*, 1990, bronze, 10-3/4"x21"



(above) Kathy Ilyin with sculptor Carlton Bradford  
(left) Carlton Bradford, *Eclipse II*, 1979, stainless steel and wood, 17"x14"





## CURATOR'S CORNER

### The Importance of a Studio Visit

The notion of the artist's studio as an alluring space of creativity stretches back in time and spans throughout the world. Light cascading down from rooftop skylights; supple brushes standing at attention in crockery jars; a small, rumpled bed seductively nestled in a corner; books and mysterious artifacts crowded on shelves and tables; blocks of stone or wood ready to carve; and blank canvases ready to receive the divine inspiration of the artist. These are the images of an artist's studio most often conjured in the popular imagination. Few other workplaces hold such allure. Artists themselves glamorize the atelier, a space that most professions would regard as simply a room for toil. Often portrayed in literature, film, and television documentaries—from the austere garret in Puccini's opera *La Bohème* to the twentieth century film documentary of Jackson Pollock maniacally flinging paint in his spacious barn—the artist's workshop has long been one of intriguing associations.

For a curator, it is a rare treat to visit an artist's studio because of the difficulty to carve out the time between deadlines and other events at the museum. Yet, it is often necessary to see in person a body of work by an artist to fully appreciate its breadth, scale, and physicality. Equally important is the opportunity to see the environment in which an artist works, which can shed light on what inspires, distracts, and challenges them. I have visited hundreds of artists' studios during my fifty-year career in the arts, and each visit has informed me as a curator. I love to see the tools that artists use (including computers and plotters!), the books they read, the array of paints they lay out, the found objects they collect, the raw materials they use to make sculpture, the potter's wheel on which they form a vessel, and the loom from which a beautiful tapestry is made. I find it interesting to see what kind of chairs they sit in or offer a visitor, the reproductions of other artists' works tacked to the wall, and their personal storage systems to hold their art.



Julie Sasse with Leonardo Drew in his Brooklyn studio, 2018

It is this sharing between maker and audience in the physical space where the art is created that becomes the ultimate opportunity to understand the hours and years of contemplation and hard work that goes into a creative product. Once separated from the studio, a work of art is set into the world, away from its womb and its creator, only to return if it does not sell or is held until the next exhibition. The studio is an intimate domain above and beyond the mere place for the manufacture of objects. It is a place of creative activity encompassing myriad actions from mundane tasks (cleaning brushes, stretching canvases, mixing paints, tidying up the studio), moments of quiet contemplation, and methodical construction of the art object or burst of performative brilliance.

Upon the arrival of the visitor to the studio, the banality of the artist's everyday work experience is transformed into a magical time of sharing. Ultimately, it is the relationship between people and things that gives the studio its power in a delicate balance of distance and proximity. The studio is an extension of the artist and a personification of the art and the environment from which its offspring, the art, emerges. Society often informs and inspires the artist, and through its market and property relationships, affects the activity of the artist in the studio. This interdependent relationship is bound up with notions of anticipation and revelation as much as lack and desire. Whether a massive, pristine space or a tiny, cluttered cubicle, wonderful things can be found, and insights gained, from a visit to an artist's studio.

Dr. Julie Sasse  
Chief Curator

## CAS BOARD 2020 - 2021

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Dr. Julie Sasse, Chief Curator and  
Staff Liaison

## 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 WINTER 2021 NEWSLETTER

Lorraine Sack\* I

Glory Tacheenie-Campoy\* D/F

Patricia Tuori I

George Welch\* & Phyllis Woods\* D/F

\* denotes artist



## TMA SPRING EVENTS

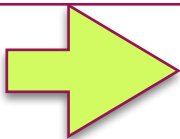


### SPRING ARTISAN MARKET APRIL 16-18 & 23-25, 2021 TWO WEEKENDS!

Friday–Sunday, April 16–18,  
10:00 a.m.–5:00 p.m.  
Friday–Sunday, April 23–25  
10:00 a.m.–5:00 p.m.

TMA's Spring Artisan Market features dozens of unique and local artists and artisans with crafts, original artwork, pottery, glass, jewelry, textiles and gift items in an outdoor street fair setting.

The 2021 Market will be held over two weekends, with different participating artisans each weekend.



### AN INVITATION FROM THE LATIN AMERICAN ART PATRONS

LAAP invites all CAS members to an artist talk via Zoom:

SUNDAY APRIL 25th, 2 p.m.

LAAP explores the topic of identity in the U.S.– Mexico Borderlands, with a talk by artist Alejandro Macias, assistant professor of art at the UA. Born in the Rio Grande Valley, Alex is an accomplished young artist whose paintings explore shifting ideas around Mexican identity throughout the Borderlands region. He will discuss his artistic process and share a preview of works in progress for an upcoming TMA exhibition.

You may RSVP for this Zoom event by sending an email to:  
[rkc39@hotmail.com](mailto:rkc39@hotmail.com)

## CURRENT AND UPCOMING TMA EXHIBITIONS

The Wyeths: Three Generations | Works from the Bank of America  
Collection

through May 9, 2021

4 x 4: Willie J. Bonner, Nazafarin Lotfi, Alejandro Macias,  
Anh-Thuy Nguyen

May 20-September 26, 2021

Olivier Mosset

October 14, 2021-February 27, 2022

Patrick Martinez

November 4, 2021-April 24, 2022

Noble, Proud, Wise, Lordly: Art of the Jaguar

August 2021 - July 2022

Diagonal Camera: Photographs from Mid-Century Mexico

August 2021 - July 2022

My thanks to the CAS Newsletter Committee for this issue and for their support this season: David Andres, Mark Flynn, Regina Heitzer-Momaday, Pam Parry, Kate Phillips, Julie Sasse, Cita Scott, and Marvin Shaver. And thanks to Anne Thwaits, TMA Director of Marketing and Communications, for sharing the design used on the cover of this issue.

*Have a safe and productive summer!!!*

Lee Karpiscak  
CAS Newsletter Editor