



TUCSON MUSEUM of ART
CONTEMPORARY ART SOCIETY

CAS NEWSLETTER | SPRING 2022



TUCSON MUSEUM of ART
AND HISTORIC BLOCK



. . .from the desk of the CAS President

Dear CAS members,

It's hard to believe we are anticipating the conclusion of our 2021-2022 season. While we began our programming in the virtual mode, we soon gladly returned to in-person events. Thank you to all attendees for complying with the various COVID protocols we instituted to keep everyone safe.

With the help of CAS funds, TMA presented two major contemporary art exhibitions this year, *Olivier Mosset* and *Brad Kahlhamer: 11:59 to Tucson*. Many CAS members attended the gala last month, *Moderns at the Museum*, helping to make it a very successful philanthropic event for the museum. Your continued support of TMA and CAS helps ensure the high quality of our museum and its programs.

The CAS Board of Directors is working on a varied schedule of events for next season. Our planning is greatly informed by the answers to the CAS Member Survey we conducted in February. Thank you to all who responded and be sure to check out the results on pages 11-15.

We will be saying goodbye to two CAS Directors in May. As a 10-year veteran, Lee Karpiscak served in many capacities, including President, and most recently as Newsletter Editor. Denise Grusin, also president during her tenure, will continue to serve TMA on the Board of Trustees. Their energy and talents will be missed on our board and I know you join me in thanking them for their work.

Enjoy this Newsletter. Have a great summer. See you in the fall.

Jeanne Pickering
CAS President

CAS APRIL 2022



PATRON & BENEFACTOR PARTY

HOME OF JIM AND FRAN ALLEN

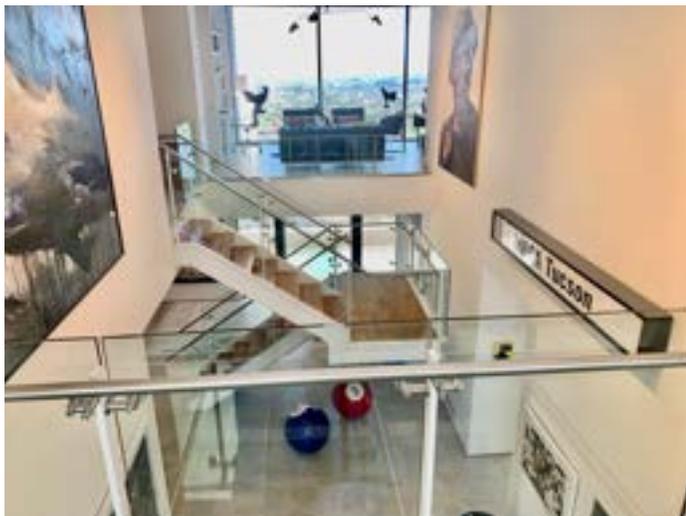
SUNDAY, APRIL 10
2-3:30 PM OR 4:30-6 PM

We are delighted to be hosted by Jim and Fran Allen in their “Desert Modern” home in the Sabino Springs neighborhood.

While living in Cincinnati, Ohio and Covington, Kentucky, Jim worked as a professional in a cross section of design related fields and finally as owner of a product design and development company with manufacturing facilities in Shenzhen, China. Fran’s career was as a hospital pharmacist and later an executive in Jim’s company. In addition to their busy careers, both have always given their time and talents to many civic and arts organizations.

Since moving to Tucson in 2014, Jim and Fran have become supporters of many arts organizations here, including TMA and CAS. Their extensive contemporary art collection includes works by Donald Judd, Andy Warhol, Maya Lin, Jasper Johns, Zhan Wang, Alex Katz and many, many more, including young emerging artists.

Please join us as we visit the Allen’s beautiful home and learn about their passion for the arts. We thank them for their hospitality and look forward to hearing the many great stories they will share!



CAS MAY 2022



Untitled, painted aluminum, 2012, ed 1/3

AN AFTERNOON WITH



Untitled, painted aluminum, 2019, ed 1/3

and CAS ANNUAL MEETING

SUNDAY, MAY 15, 2022, 3:30–5:30 PM

Rotraut Klein-Moquay is a German-French artist and the widow of French artist Yves Klein (1928-1962) whom she married in 1962. Klein died of a heart attack in June of that same year and their son was born two months later. She is married to art curator Daniel Moquay and divides her time between Phoenix, Paris, and Sydney. At Brandi Fenton Park, we will not only enjoy the first Arizona showing of Rotraut's sculptural works, but we will also meet her and have a chance to converse. The exhibition was organized by Sculpture Tucson.

Although never settling into studies at an art school, Rotraut was surrounded with creative individuals, including her brother, Günther Uecker, a well-known German sculptor and installation artist, who encouraged her creativity. Rotraut admits that her brother, a professor at the Düsseldorf Academy, was her teacher. Spontaneity, joy, and energy are affirmed through her fluid drawings and large scale sculptures.

The CAS annual meeting will include the revelation of the exciting events planned for the 2022/23 season in addition to a vote for next season's CAS Board of Directors.

We will be outdoors most of the time so please bring your hat and comfortable shoes for skipping along the Park's gravel and brick paths.

REVIEW OF WINTER 2022 EVENT: JANUARY 16 HOME AND STUDIO OF DAVID WOHL AND JUDY MILLER



A delightfully sunny afternoon in the charming yard of the home of David and Judy provided a perfect setting for things to come.

Because of her photography and printmaking work, Judy's studio is a pristine workplace that is both a showcase for her prints and practical print storage. Her keen eye and insistence on color accuracy are clear in her final prints.

As recent newlyweds combining the furnishings of two homes, Judy's mid-century modern taste blends flawlessly with David's Stickley aesthetic as seen in the photos to the left. Artwork is featured throughout the rooms as in the top photo where Judy's *Catch* serves as the centerpiece of a dining room wall that also includes a Tom Paltmore hawk. A living room wall centrally features a 1989 acrylic and collage on paper by Seattle artist Fay Jones, *The Lotus Eaters*, surrounded by small objects d'art. David remarked that he collects mostly figurative art from local artists where he has lived: Cincinnati, Seattle, Tucson.



Like Judy's work, the house is meticulously appointed in every room. CAS thanks our hosts: Judy, for giving us generous access to her studio, and David, for a glimpse of the collection he so thoughtfully assembled over the years.



REVIEW OF WINTER 2022 EVENT: FEBRUARY 20 STUDIO OF ALICE LEORA BRIGGS



Peter and Alice Briggs



The new studio of Alice Leora Briggs is connected by covered walkway to the main house. The building is a multi-use studio space, much like that of Judy Miller. A long table, seen in the photo on the right, is suitable for a display of her smaller works on paper, sgraffito drawings, woodcuts, etc., that deserve closer inspection while abundant wall space lends itself to gallery-like displays where further examination of larger exquisite, powerful images are featured. In each image, expressive lines form an intriguing narrative based on private lives and public atrocities.

Small groups entered the studio for short periods of time over a three hour period so that everyone could study and marvel at the extraordinarily detailed drawings and prints.

Since 2007, Alice has been immersed in the intense depictions of crises in Ciudad Juárez, the most populous city of Mexico's state of Chihuahua just south of El Paso. Its history of drug trafficking and subsequent violence feeds Alice's interest in human frailty



and loss; sombre and hard topics that lend themselves to the sgraffito technique.

Her newly published book, [Abecedario de Juárez: An Illustrated Lexicon](#) (available through Amazon) in cooperation with photojournalist Julián Cardona, a resident of Juárez who died in 2020, captures the turmoil of that city. Literally hot-off-the-press, the book was available for purchase by attendees.

We thank the Briggs for an inspiring afternoon of observation and study.

REVIEW OF WINTER 2022 EVENT: MARCH 27 IN CONVERSATION: BRAD KAHLHAMER AND DR. JULIE SASSE



In conjunction with the TMA exhibition *Brad Kahlhamer: 11:59 To Tucson*, CAS members gathered in the Baker Center for an in-depth talk between Dr. Julie Sasse and Brad Kahlhamer to discuss his works in the exhibition and influences throughout his career.

Born in Tucson (1956) to Indigenous parents and adopted by German-American parents, Kahlhamer explores, through his engaging and layered artwork, issues of identity, drawing from both contemporary culture and his Indigenous roots. He presented many personal narratives that weave through his work, from relocating to Wisconsin and meeting an Indigenous man nicknamed "Ugh," to acquiring his first guitar, to somewhat accidentally moving to New York City in the 1980s where he worked at The Topps Company with the cartoonist and writer Art Spiegelman. Kahlhamer and Dr. Sasse discussed his immersion in the Punk music scene and how his painting, drawing, and collage work expanded into large scale sculptures, continuing to evolve through the decades.

After the talk, the artist graciously signed exhibition catalogs. Members then mingled on the Marita Larkin Patio, talked with the artist, and enjoyed a lovely late afternoon topped off with wine and sweets. We thank Brad Kahlhamer and Dr. Julie Sasse for their insights.



On March 31, Brad Kahlhamer with guest musicians from New York and Arizona, played a special set of folk/country infused music at Club Congress as a soundtrack to his exhibition at TMA. The evening closed with a poem read by the artist set against an atmospheric backdrop of cello, violin, and guitar which created a captivating sonic landscape that echoed the layers and dream-like quality of his work at the museum.

CURATOR'S CORNER

New Acquisitions for the Contemporary Art Collection

The Tucson Museum of Art's contemporary art collection continues to grow with significant new works, donated by generous benefactors and through the non-profit Museum Exchange program, whereby curators can vie for important works of art offered by collectors from around the country. In the past month, four significant works of art were added to the collection.

Angela Ellsworth (image on right)

Seer Bonnet XXIV (Sister Sarah) and Seer Bonnet XXV (Sister Maria), 2016

33,407 pearl corsage pins, fabric, steel, 65" x 48" x 24" (base 48" x 24" x 4")

Purchased with funds provided by Jane E. Leonard

A fifth-generation Mormon, Angela Ellsworth (b. 1964) was raised in Salt Lake City, Utah. Her great-great-grandfather was Lorenzo Snow, the fifth President of The Church of Jesus Christ of Latter-day Saints (LDS). He was convicted of polygamy in 1885 and incarcerated. As a self-identified feminist and queer artist, Ellsworth addresses in her work family dynamics that do not conform to the "norm," whether located within the early history of Mormonism or in contemporary same-sex relationships.

In her *Seer Bonnets*, the artist constructs surrogate portraits of historical "sister wives" (nine for her famous ancestor, 35 for Joseph Smith, founder of the LDS Church). Each bonnet is embellished with thousands of corsage pins, their pearls creating individualized patterns on the outside, while their points provide a prickly interior. In one conjoined pair of bonnets, Ellsworth suggests the unique familial dynamics that might develop among women in such differently configured families.



Ellsworth's art has been shown throughout the country and around the world. Additionally, her works have been shown at the Tucson Museum of Art in two *Arizona Biennials* (1999, 2009) and in *Dress Matters: Clothing as Metaphor* (2017). She holds an MFA from Rutgers University and a BA from Hampshire College. Ellsworth's art has been shown at the Getty Center in California, the Museum of Contemporary Art in Sydney, Australia, and Crystal Bridges Museum of American Art in Bentonville, Arkansas, among others.

Richard Hunt

Wing Form Construction, 1983

Cast and welded bronze, 10.25" x 6.5" x 5.75"

Donated by Dorsky Gallery Curatorial Programs

Richard Howard Hunt (b. 1935) holds status as one of the foremost Black abstract sculptors and artists of public sculpture. Hunt, the descendant of enslaved people brought through the port of Savannah from West Africa, was the first Black sculptor to have a retrospective at the Museum of Modern Art (MoMA) in 1971. Known for his cast and welded works in bronze and steel that address volumetric issues of three-dimensionality, Hunt has created over

CURATOR'S CORNER, continued

160 public sculpture commissions in prominent locations in 22 states across the United States.

With a career that spans seven decades, Hunt has held more than 100 solo exhibitions and is represented in more than 100 public museums, including the Denver Art Museum, the Art Institute of Chicago, the Los Angeles County Museum of Art (LACMA), and the Hirshhorn Museum and Sculpture Garden. He has served on the Smithsonian's National Board of Directors. Hunt's abstract sculptural works are notable for their presence in exhibitions and public displays as early as the 1950s, despite racial biases at that time. In 1971, he became the first Black sculptor to be given a retrospective by MoMA, the second exhibition for a Black artist in the history of the museum. Additionally, Hunt was the first Black visual artist to serve on the National Council on the Arts, the governing body of the National Endowment for the Arts. From 1980 to 1988, Hunt served as Commissioner of the Smithsonian's National Museum of American Art.

Urs Fischer

4:15pm & 4:15pm, 2009

Cast aluminum, epoxy primer, polyester filler, one component acrylic putty

Overall: 44.88" x 122.05" x 7.09"

Donated by Dominique Lévy

Swiss-born Urs Fischer (b. 1973) works in a range of materials from clay, steel, and paint to bread, dirt, and produce to create works that are meant to disorient and bewilder. Through scale distortions, illusion, and the juxtaposition of common objects, his sculptures, paintings, photographs, and large-scale installations explore themes of perception and representation while maintaining a witty irreverence and mordant humor.

Fischer began his artistic career studying photography at the Schule für Gestaltung in Zurich. He later lived in London and Los Angeles, and shared

a studio with Rudolf Stingel in both Berlin and New York. Themes of absence and presence, as well as the processes of art production, pervade his work, in which Fischer makes use of tables, chairs, shadows, and light to explore distortion and anthropomorphism. In 2009 Fischer had his first large-scale solo presentation in the United States at the New Museum in New York City, featuring a series of immersive installations and hallucinatory environments including cityscapes and mirrored labyrinths. Fischer exhibited at the 2011 Venice Biennale and the Museum of Contemporary Art, Los Angeles, and in 2012, he joined Gagosian Gallery. His work is represented in the collections of the Rubell Family Collection, the Kunstmuseum Basel, MoMA and the Metropolitan, and the Museum of Contemporary Art, Los Angeles to name a few.

Tony DeLap

Untitled, 1995

colored pencil, gouache, and graphite collage on paper, 19 x 25 in. / 22 x 28 x 1.5 in. (framed)

West Coast artist Tony DeLap (American, 1927-2019) was a fixture on the Southern California art scene since the 1960s, straddling the Light and Space and Finish Fetish movements with highly refined abstract paintings and sculptures that reflected his interest in architecture, design, illusion, and magic. DeLap studied at the Academy of Art in San Francisco and the Claremont Graduate School in California. His work was included in such landmark exhibitions as *The Responsive Eye* at MoMA in 1965; *Primary Structures* at the Jewish Museum, New York, in 1966, and *American Sculpture of the Sixties* at LACMA in 1967, as well as Donald Judd's influential article, "Specific Objects" from 1965. DeLap's works are in numerous collections, including LACMA, the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Walker Art Museum, and the Tate Modern.

This drawing is a study for one of the complex and exquisitely crafted painterly objects that DeLap became known for in his later works.

Dr. Julie Sasse
Chief Curator

MEMBERSHIP

CAS BOARD 2021– 2022

Rameen Ahmed
David Andres
Candice Davis, Secretary
Mark Flynn, Vice President
Moirra Geoffrion
Jim Glasser
Denise Grusin
Regina Heitzer-Momaday
Benjamin Johnson
Lee Karpiscak
Robyn Kessler
Pam Parry
Jeanne Pickering, President
Cita Scott
Marvin Shaver
Glory Tacheenie-Campoy
David Wohl, Treasurer

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.



On the evening of March 30, 2022, Julie Sasse received the Distinguished Alumni Award from the University of Arizona School of Art, presented by the Director of the School (and CAS member) Colin Blakely. The recipient of a Ph.D. in art history from the School, Julie received well-deserved recognition for the 100 exhibitions she has organized, 40 publications, and many other significant achievements.

CONGRATULATIONS, JULIE!

NEW CAS MEMBERS SINCE WINTER 2022 NEWSLETTER

Kassie Davis & Bruce Beatus

Linda Caplan

Eva Harris

Val Hunt*

Jane Leonard* & John Cook

Susan Woods*

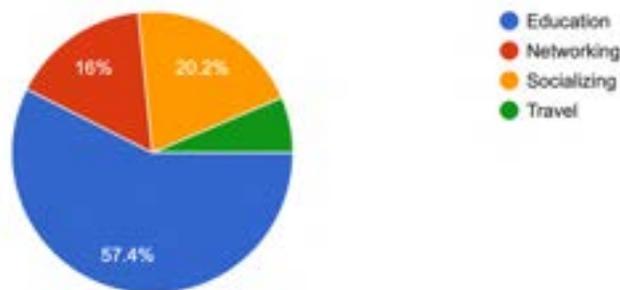
* designates artist

CAS SURVEY RESULTS

The CAS Board of Directors would like to thank everyone who completed the CAS Members' survey in February. We had 95 responses to the three-part questionnaire that explored CAS events, trips and programming. In the months to come, the Board will assess the responses and work on integrating your answers and insights. For the meantime, we would like to share with you the results so you can see how your fellow members voted. Thank you again for your participation!

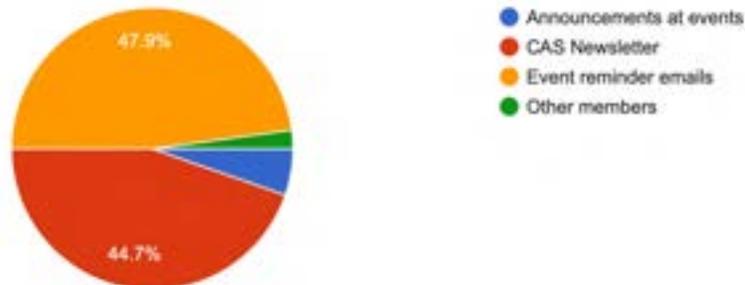
What was your primary reason for joining CAS?

94 responses



How do you most often learn about CAS news, upcoming events, and trips?

94 responses

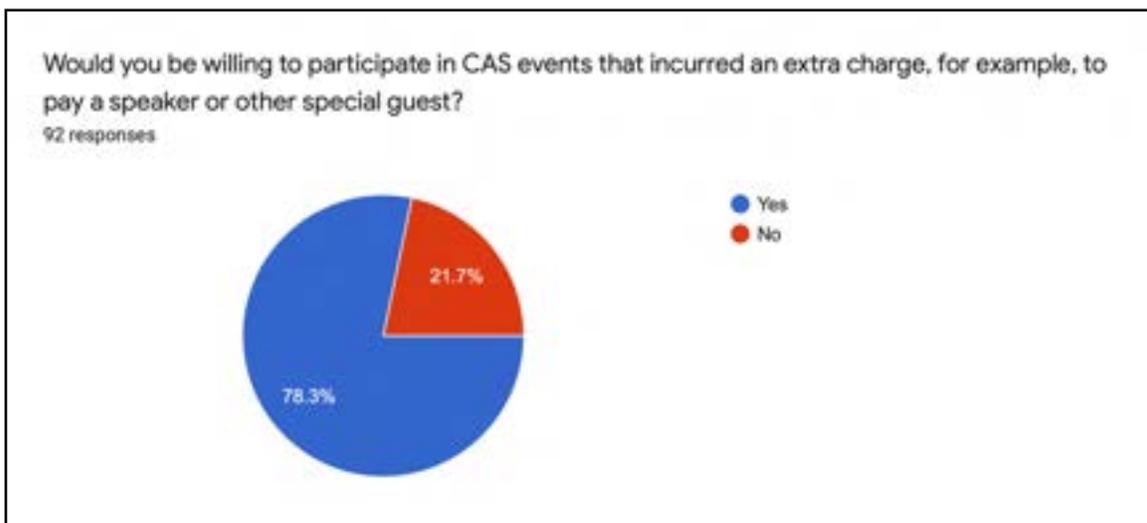
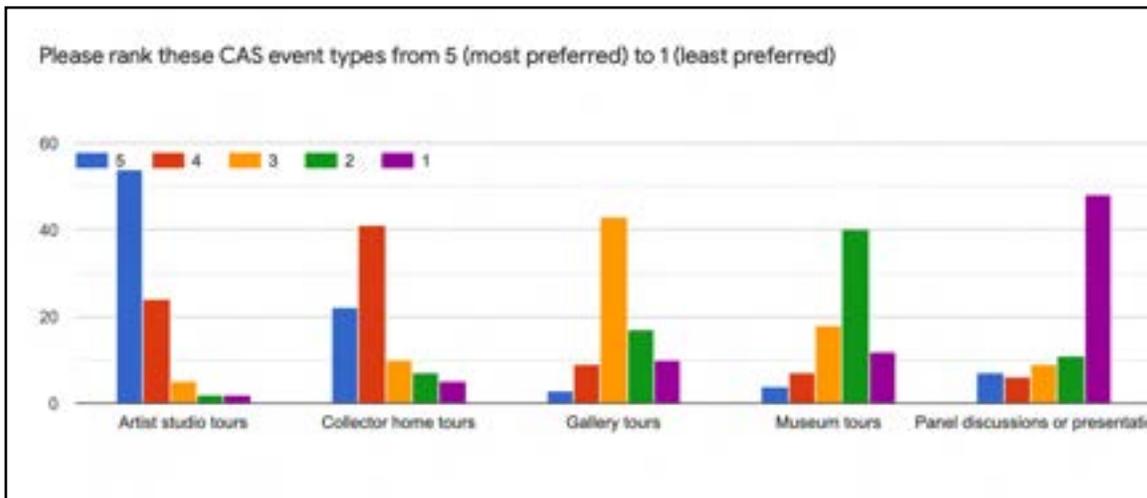
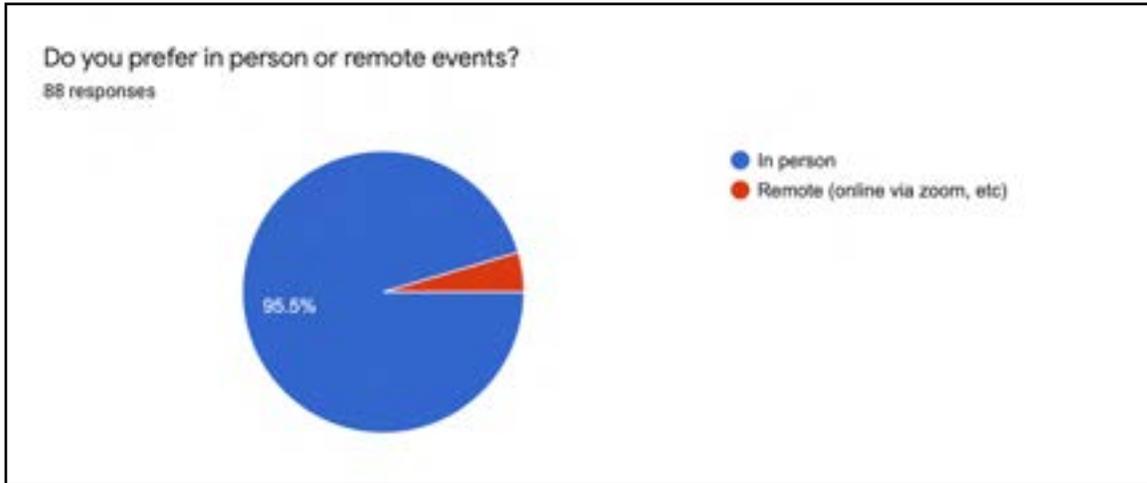


How do you prefer getting information about CAS member artists?

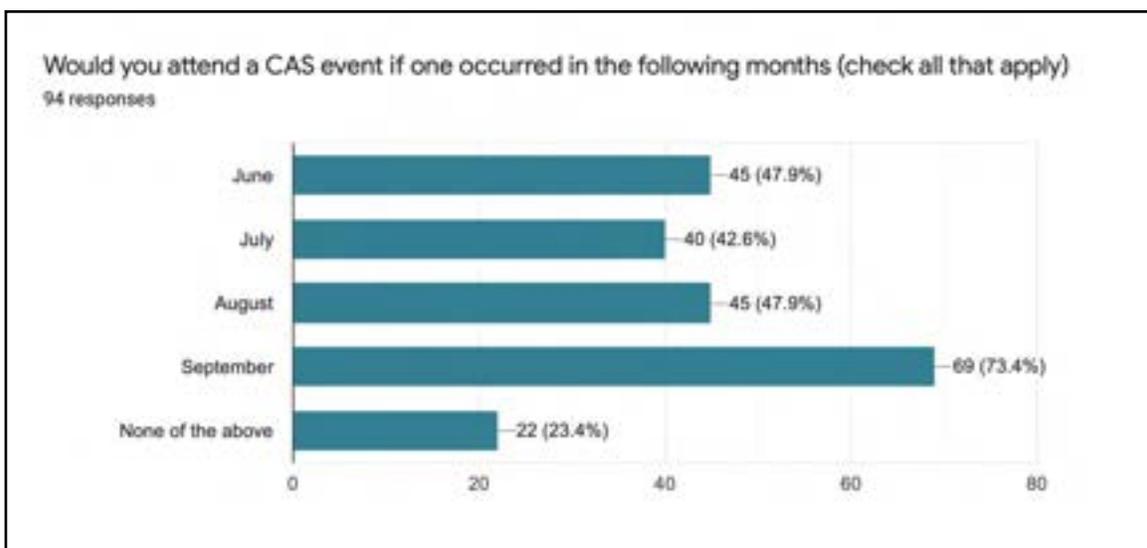
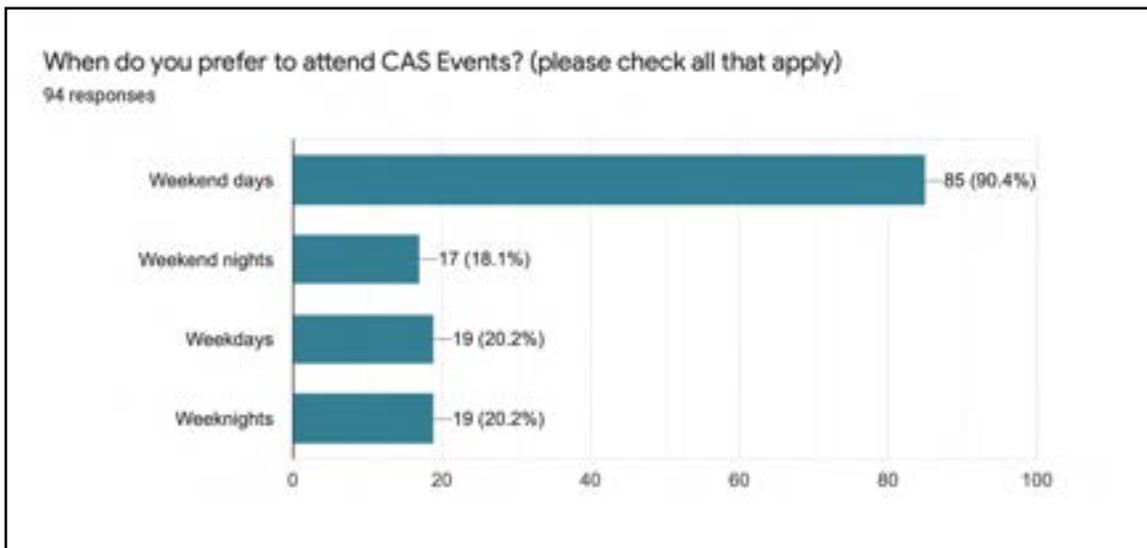
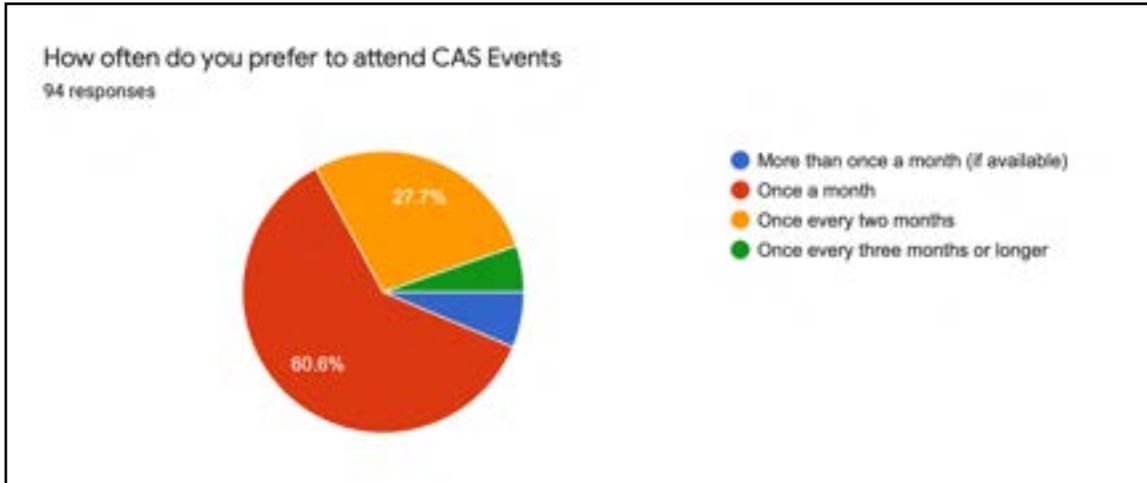
93 responses



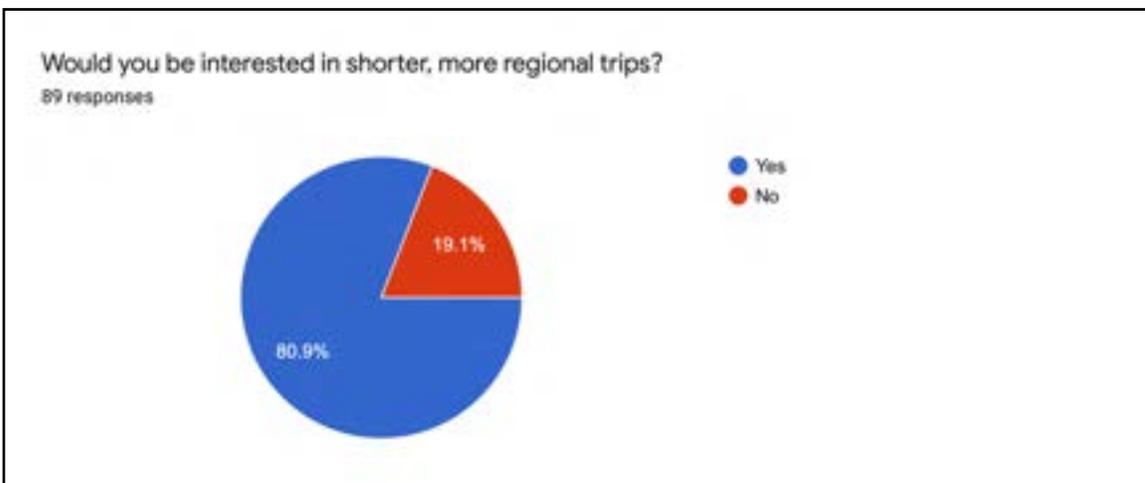
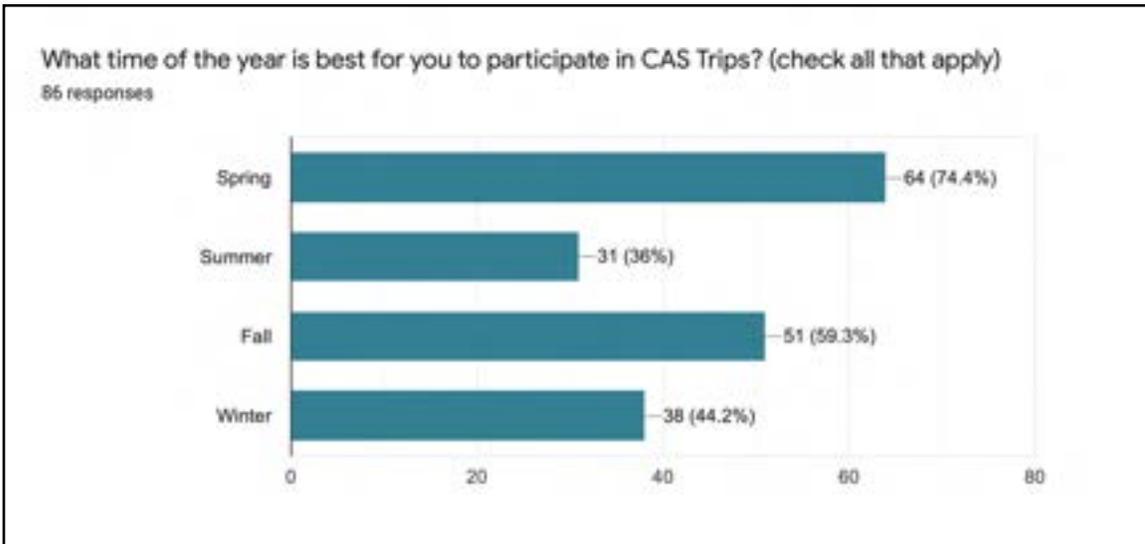
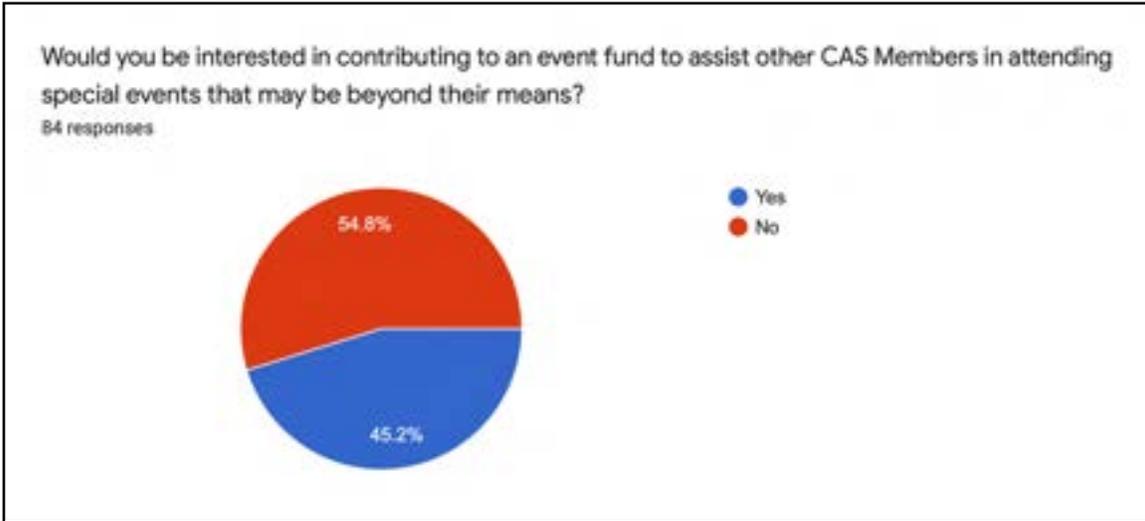
CAS SURVEY RESULTS, continued



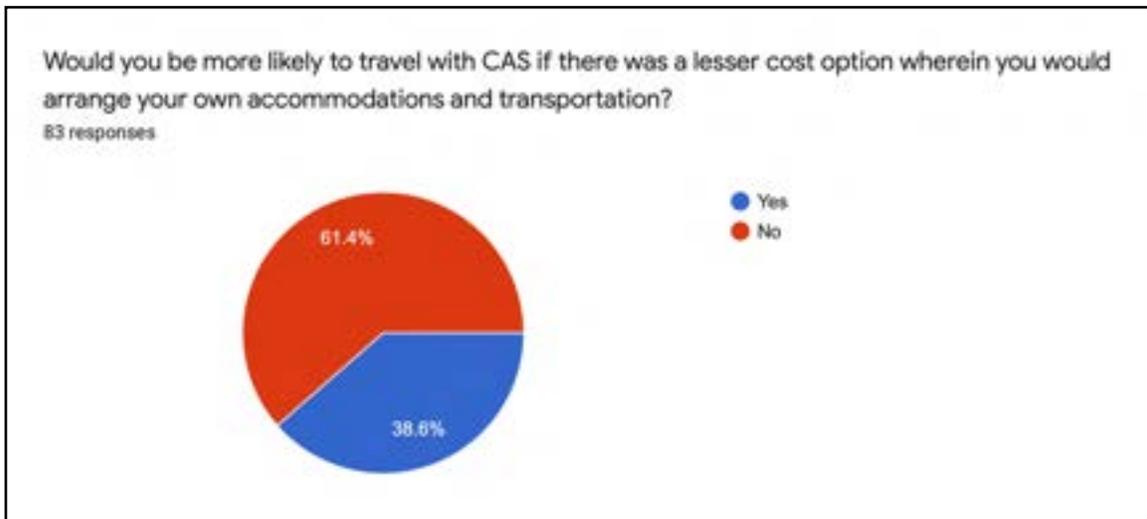
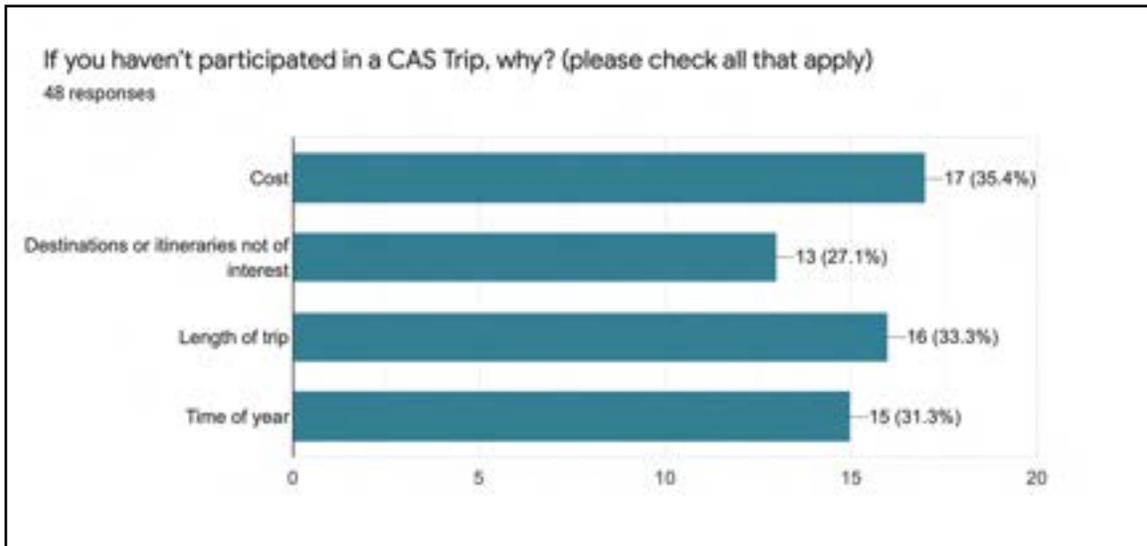
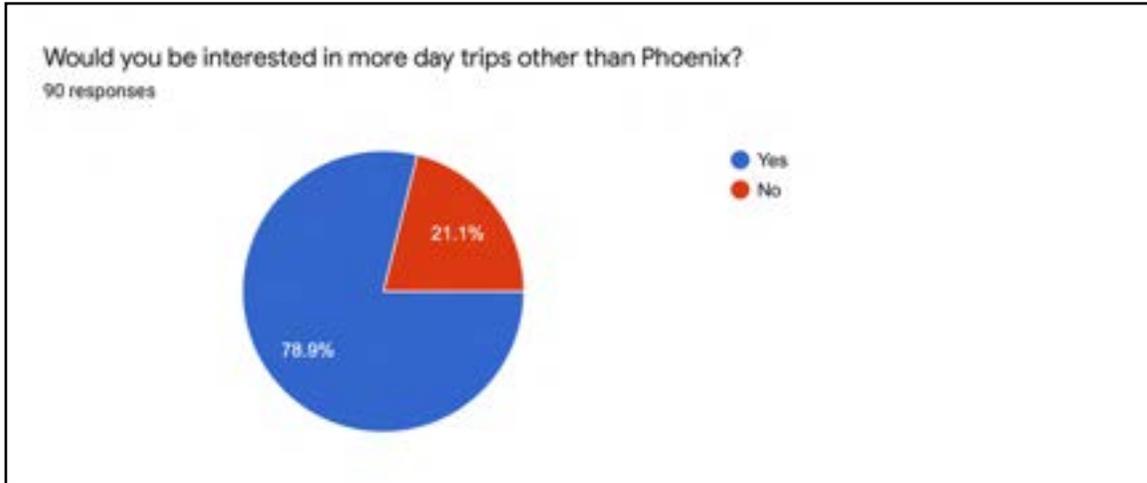
CAS SURVEY RESULTS, continued



CAS SURVEY RESULTS, continued



CAS SURVEY RESULTS, continued



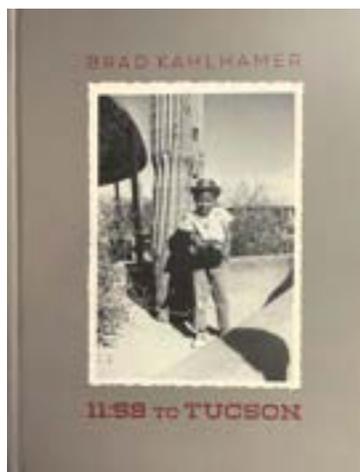
TMA SPRING/SUMMER 2022 EXHIBITIONS AND EVENTS

BRAD KAHLHAMER: 11:59 TO TUCSON

continues through September 25, 2022



Brad Kahlhamer, *Fort Gotham Girls and Boys Club*, 2014, acrylic, ink, spray paint, pencil on bed sheet. Collection of the Tucson Museum of Art. Museum Purchase. Funds provided by the Contemporary Art Society and the Virginia Johnson Fund. Image courtesy of the Artist and Garth Greenan Gallery, New York



The full-color exhibition catalog is available in the Museum Store.

Published by the Tucson Museum of Art; with essay by Julie Sasse, PhD, Chief Curator; foreword by Jeremy Mikolajczak, Jon and Linda Ender Director and CEO; poetry by Natalie Diaz, Pulitzer Prize winning Akimel O'otham and Mojave poet.

Brad Kahlhamer: 11:59 to Tucson is made possible by support from Cox Communications and Dr. Peggy Jones and Alan Willenbrock with additional support from Betsy and Frank Babb, Cristine and Ed Hansen, Marilyn and Bob Joyce, and TMA's Contemporary Art Society.

TMA SPRING/SUMMER 2022 EXHIBITIONS AND EVENTS, continued



Francisco Toledo: Paper Fables
May 5, 2022 – August 21, 2022

Francisco Toledo, *Les Animaux*, 1969, lithograph, AP. Collection of the Tucson Museum of Art. Gift from the Mary and Hal Douthit Collection



Place, Time, and Identity: Asian Art from the Permanent Collection
through August 31, 2022

Japan, Meiji Period, Pair of Vases with Bird Motif, ca. 1880, cloisonné on Satsuma porcelain. Collection of the Tucson Museum of Art. Gift of Leonard Coyne



A Look Back: Works from the Women Artists and the West Show and Sale at the Tucson Museum of Art
through August 21, 2022

Barbara Vaupel, *Ranch Valley*, 1991, oil on linen. Collection of the Tucson Museum of Art. Museum Purchase. Virginia Johnson Fund



Still Here: Still Life Imagery in the Permanent Collection
through August 21, 2022

Karl Knaths, *Table Top*, 1947, oil on canvas. Collection of the Tucson Museum of Art. Gift of the Heller Foundation, Washington D.C., in memory of Lawrence J. Heller



Noble, Proud, Wise, Lordly: Art of the Jaguar
through July 31, 2022

Yreina D. Cervantes, *Estrella of the Dawn*, 1988, silk screen, 47/60. Collection of the Tucson Museum of Art. Gift of the Wight Art Gallery, University of California, Los Angeles

The 2021/2022 Exhibition Season at TMA is presented by Jim and Fran Allen, Jon and Linda Ender, James and Louise Glasser, Connie Hillman Family Foundation, and I. Michael and Beth Kasser.



Happy Spring from the Hospitality Committee!

Now that CAS events are in person, we're back in bloom and welcome help from anyone who'd like to join us setting up, contributing food, or cleaning up. There are lots of ways to help. It's been wonderful to start reconnecting as well as to meet new CAS members. You can call or email either of us. Thank you!

Cita Scott, 520-404-1551 citascott@me.com

Moira Geoffrion, 520-906-0528, moiramg@msn.com

Dear fellow CAS member,

I joined the CAS Board in Fall 2011 and performed greeter and name tag assignments; then coordinated two Biennial Bashes while serving two years as CAS President. I have been Newsletter Editor since 2016.

After a decade, I've decided it is time to turn over the newsletter work to the young, wise, and talented. Most of you have met CAS board member and Tucson artist Benjamin Johnson. Ben, an accomplished artist with a knack for computers, will be the newsletter editor beginning this fall. Rest assured Ben will continue to bring you up-to-date on all things CAS-related and do it with style and accuracy. Although I am leaving the board, I plan to stay engaged with CAS and the museum.

I wish to give special thanks to those I worked with on the Newsletter Committee over the years: David Andres, Barbara Jo Borch, Mark Flynn, Moira Geoffrion, Bob Gevirtzman, Denise Grusin, Regina Heitzer-Momaday, Benjamin Johnson, Marilyn Joyce, Pam Parry, Kate Phillips, Jeanne Pickering, Julie Sasse, Cita Scott, Marvin Shaver, Kerry Stratford. A fine team if ever there was one. These board members, past and present, proofed, reviewed, edited, suggested, and dissuaded, all for the good of CAS. My heartfelt thanks to all of you kind colleagues.

Hoping you stay healthy and have a fantastic summer wherever you might roam. Cheers,

Lee Karpiscak