

The Ann Simpson Artmobile

presents

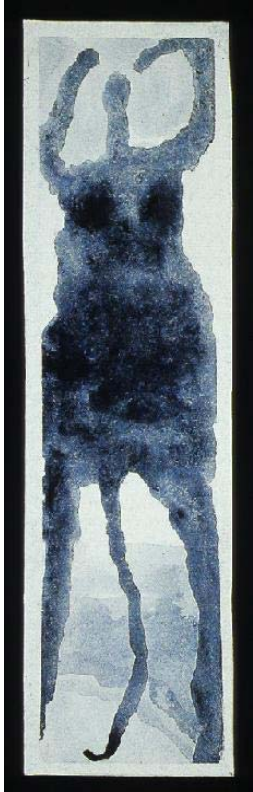
The View from Here

Art by Women Working in the Rocky Mountain West

Celebrating 25 years of service to Wyoming's communities

Karan Karla Aron

(Laramie, WY)



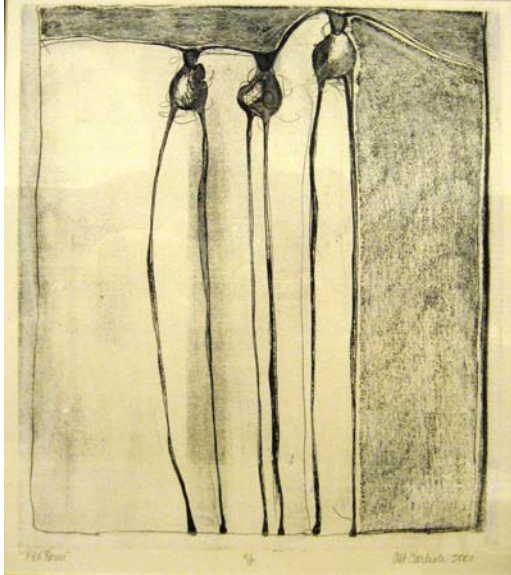
Fisted Woman with Tail
2006
Watercolor on Rives BFK
13 x 3 7/8 inches
Lent by the artist

Fisted Woman With Tail is the second piece I made in a body of work I informally refer to as the "tailed figures". It came about while I was playing around with a process of pooling lots of water onto heavy printmaking paper along with watercolors--mostly blues, including indigo and payne's grey. I just liked the effect of all that pigment floating on top of these pools of water, which would then dry into kind of interesting abstract images and passages.

One day while working with this process, I had a strange impulse to allow myself to drag the paint around into a male figure with a strange looking tail. It just came about from gut feeling. No plan, no sketches, which is how I tend to work.

Since making those initial works and adding new ones, some as tall as 8 feet, I have expanded my thinking on what they mean to me. The tail and crudeness of the figure represent our baser instincts--those things about ourselves that we often don't like but in reality cannot change, even though we might want to change. That's probably a little heavy for "Fisted Woman With Tail", who hopefully has a more humorous quality. At least she does to me. I always smile when I see her rattling her fists in the air.

Ashley Hope Carlisle
(Laramie, WY)



Red Rover
2001
Etching
9 x 10 inches
Lent by the artist

Ashley Hope's work explores the illusion or false comfort of Protection. Protection can be defined as the supervision or support of one that is smaller and weaker, and/or to cover or shield from injury or destruction. All creatures use protective devices on a daily basis, building structures for shelter to work or live within, or emotionally reacting when faced with same species confrontation. Protection then becomes a defense mechanism, an idea that everything and everyone harbors in order to make life more enjoyable, and safe. To think of the possibilities of what might happen regardless of our protective devices, is to realize that injury and destruction is a fact of our existence.

"I utilize formal concerns, the sensitivity of touch, and luscious materiality to produce works that would take both roles as visual guidance when confronting the uncomfortable, as well as reassurance when dealing with the inevitable. An optimistic role is taken with the visual conversation I build, so regardless of physical pain, ego stampedes, and moments of smallness, I line my ideas with silver to exhilarate and infect the viewer with hope."



Bunny Connell

(Sheridan, WY)

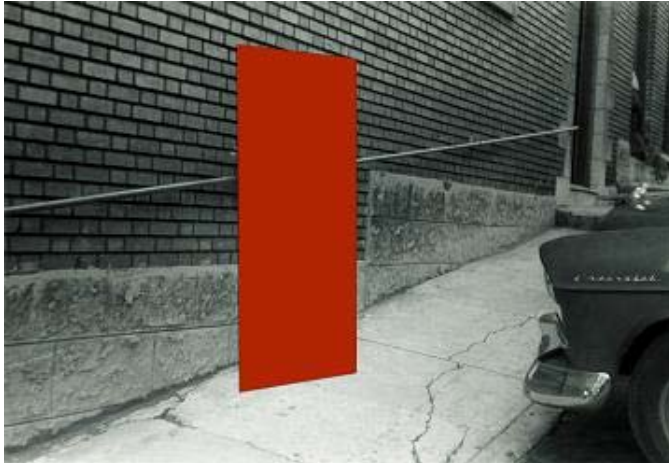
Winter Moose
Not dated
Bronze
20 x 9 ½ x 14 inches
Lent by the artist

Bunny Connell, Wyoming sculptor, looks almost exclusively to the animal world for her inspiration. Living on the family horse and cattle ranch in the foothills of the Big Horn Mountains, she is surrounded by her subject matter, both wild and domestic. This artist has fused her background in the Arts with the life she leads to produce three-dimensional art at its finest.

Her years of independent study in many different art disciplines have been accompanied by an on-going devotion to research in the animal field. Bunny states that, "Through my bronzes I hope to share the wonder and enthusiasm I feel for the animal world. I am most interested in animals reacting to one another or to their environment. Be it the swift motion or casual grace of an animal, I judge the success of a piece by watching the viewer's reaction."

Jane Waggoner Deschner

(Billings, MT)



From the underneath series (Chevrolet, sidewalk)

2006

UltraChrome pigment print on Epson premium semi-gloss photo paper, scanned, digitally manipulated vernacular photograph

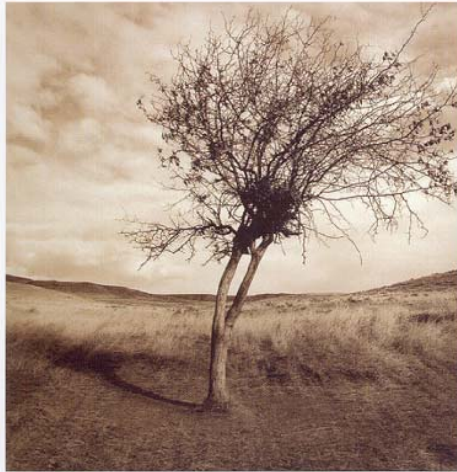
16 ½ x 12 ¼ inches

Lent by the artist

The first photograph was made around 1827. In 1888 Kodak marketed the first camera to the general public — ordinary people could finally capture an image of anyone or anything they wished. Now virtually all of us are photographers whether we take snapshots or art shots, use film or have embraced the digital.

For over twenty-five years, Jane Waggoner Deschner has utilized found photographic images in her artmaking — found on magazine pages, they were the material of her cut-and-paste photomontages. During graduate school, she was asked to think more critically about her artistic choices. Working through her relationship with consumer culture which “came into its own” during her childhood in the 1950s, she became fascinated with photography, especially in its most ubiquitous (and human) form, the snapshot. She does take pictures conventionally with a camera, but often uses her scanner to directly capture objects or old found photos taken by unknown photographers. These images are then worked into, often pixel by pixel, in Photoshop on her computer. Pieces and parts of orphaned, vernacular photographs contain an abundance of information. The camera records an image dispassionately, mechanically — everything is “looked at” with equal importance. By cropping, enlarging, rearranging, cleaning, manipulating, covering and/or juxtaposing, the artist feels she can enhance content and suggest to the viewer a different, perhaps more poetic, interpretation. In her *untitled laps series*, Waggoner Deschner excises and enlarges a carefully selected portion of the found photograph leaving the viewer to complete the image’s “story.” Relying on clues from body language, bits of background and choice of clothing, we intuit the subject differently than if we had the individual’s face to use as our window. In her *untitled underneath series*, the primary subject of the snapshot is hidden under a densely-colored geometric shape. *the lamp and the pretty woman* is from the *album series* in which the photographs in one album are poured over to uncover, perhaps, an unintended quirk of the photographer’s or the subject’s.

People take snapshots of people and things they love and times they want to remember. When the photographer’s intent is concealed, an array of interpretations become possible. There are many ways to look at a photograph; Waggoner Deschner is exploring new viewpoints facilitated by increasingly sophisticated digital technology.



Deborah Ford

(Clearmont, WY)

Ucross, WY 2004

2004

Silver gelatin print

11 x 11 inches

Lent by the artist

Historically, I've used traditional photographic processes...as well as 19th century photographic processes (cyanotype, kallitype and salted paper) for their photographic and descriptive qualities and their abilities to be applied and combined in a painterly manner. I have always combined various elements found in nature together in my imagery through combination printing or multiple exposure techniques as a way of creating "new" realities based on existing visual information, looking for analogous or new relationships.

I began to experiment combining these photographic processes hoping to illustrate or synthesize this understanding, two processes combining... to form a different whole, creating hybrid-like results (kallitype and cyanotype).

I was also interested in the visual representation of these concepts and hoping that through this process of investigation and exploration, I might discover other visual forms and strategies (connections made between content and media) that speak to the equivalents of the symbiotic relationship.

Nancy Ford
(Fort Collins, CO)



Enchantment
2005
Embroidery, felt, weaving
12 5/8 x 24 5/8 inches
Lent by the artist

My felt work is an expression of my fondness for wool fiber, and its amazing ability to form a durable textile using the simple elements of heat, moisture, and pressure. Because tactility is the number one reason I create in fiber, I use only my hands to produce the required pressure. This becomes an athletic workout of sorts.

For me, the felting process allows for spontaneity and experimentation. While sometimes planned in advance, different textures, colors, and constructions, both new and recycled, are added to form the inner and outer structure of the felt. One of the many sources of enjoyment is in anticipating the end result.

The real creation of my felt pieces, however, is in the thorough observation that ensues after they are made. This can be compared to deciphering images from the clouds in the sky. I don't rush this important step; rather, I let the felt tell me when and how it is to be embellished.

Enchantment, for example, is a celebration of nature and its creator.

I find the repetitiveness of hand stitching to be meditative, and use a combination of the stem, chain, and blanket stitches to achieve various textures. The deliberativeness and detail of the stitching contrasts the more explorative nature of the felt. It acts as a balance for the piece, as well as for the artist.



Pravina Gondalia

(Cheyenne, Wyoming)

Object071

2007

Mixed media

9 ½ x 8 inches

Lent by the artist

Pravina's art practice uses many materials and various technologies in different formats to express her ideas. Her creative works explore the dialogue of contemporary culture: being on becoming in space and time, matter and spirit, and social and cultural phenomena. Her artworks are her visual documents of the process and products as paintings, collages, mixed media, video films or installations. She thrives on utilizing the power of art to increase awareness and understanding of creative process and works of art. The two disciplines that she would like to focus on are video filming and painting. As a video filmmaker, she would like to promote this fairly new media and its availability to individuals and small organizations.

Margaret Kenway Haydon

(Laramie, WY & Boulder CO)



Fragment

2001

Mixed Media

22 x 13 x 7 inches

Lent by the artist

My body of work consists of hand-built ceramic pieces characterized by an obsession with boats and related imagery such as water, waves, rocks and landscape. My most recent work is beginning to explore the juxtaposition of figure and boat, and landscape and boat. The boat form is a metaphor for journey, containment and transformation over time.

Ricki Klages

(Laramie, WY)



Self Portrait With Acorns

2001

Oil on panel

12 x 15 inches

Lent by the artist

I have worked professionally as an artist for the past twenty years, and over time one thing has remained constant: the influence of landscape. My paintings reflect the influence of the places I have seen, visited, or lived in. Although I have lived for the past nine years in Laramie, Wyoming, the thirst for the input of new places, landscapes and other environments has been constant. I have had the good fortune to live the past two years in Northern Italy. In addition, I have spent summers and holidays in and around London, and the southwest of England. All of these environments are alluded to either directly or more subtly within my paintings. I am working in a way that is best described as Magic Realism. Certainly it is a 'movement' that has been constant in art, especially painting, amidst other movements. I paint from a desire for beauty and 'otherness'. Of transcendent movements that still occur in dreams, memory and magic moments in nature. I want to capture the sense of routine and ritual; the sublime with the mundane, and how they can mix in equal parts.

Incorporated within my paintings are straightforward landscape representation, dream imagery, intensive observation and subtly startling images that incorporate elements of magic, still life and the figure. My paintings represent a desire to transform my own reality: To reincorporate magic into my life, to attempt to banish cynicism and open myself through my work to what Joseph Campbell calls, "Divine Superfluous Beauty"



Linda Lillegraven

(Laramie, WY)

Red Log Barn

2004

Oil on canvas

12 x 16 inches

Lent by the artist

It is difficult to paint the prairie. The air is thin, the light is hard, and the transitions of color and tone are so subtle as to be almost invisible. Great open spaces intimidate us with their offer of infinite freedom of choice -- walk any direction, it makes no difference. There is no cool path through the sheltering woods, no shelter at all from the violet-blue sky and the endless wind and the smell of the sage. I can never capture the elemental, intolerable beauty of such places in my work. I look forward to spending the rest of my life trying.

Ginnie Madsen

(Laramie, Wyoming)



Falling

2002

Oil on canvas

24 x 24 inches

Lent by the artist

Almost all my work, oils, watercolors and prints start from an observation of places and things around me. *Falling* began from a view out a window in my home on one of those foggy, damp Fall mornings. I was attracted to the cool gray atmosphere with the bright leaves that had fallen from the trees that stuck to the neighbors' roof. I often take photos for reference when I am attracted to a view, and I did this time as well, but I remember I could not wait to get started on this painting. I painted most of it from my memory of that morning. The leaf shapes on the roof are abstracted, and to give a sense of where they came from I added the foreground "falling leaves" (shapes).



Florence Alfano McEwin

(Rock Springs, WY)

First Date: The Secrets of Red Riding Hood

Not dated

Solar Etch, chine colle, collage

Altered film still: *You Were Never Lovelier* 1942

Columbia Films

11 x 11.5 inches

Lent by the artist

In the works, *Secrets of Red Riding Hood*, the real, the interpreted and the imagined find their way. They re-examine a child's take through reality and humor, hinting at my Wyoming environment where the work is part of the wilderness in conflict with ever encroaching development. The work is an archetypal element laden with associations and imbued with analogous interpretations from all societies of both high and low cultural histories from children's stories to sacrificial votive of ancient times. Within contemporary art, German artist and teacher Joseph Beuys (1921-1986) played with the animal as primordial symbol and basis for conceptual thought referencing the American west. Red Riding Hood, since coming to life in the words of the artist Charles Perrault in 16th century France, is herself a universal image within a morality tale. Ever present within this tale is the male, female dichotomy.

These prints are solar etchings with additions of chine colle and collage, produced in variable editions of 5 – 10 so that each have their own personality. The visual source is the altered and manipulated film still, inherently a form of fairy tale. The prints of this series maintain the reference to Red Riding Hood with a playful twist of angst.



Neltje
(Banner, WY)

A Not So Silent Moment
2005
Acrylic on Paper
18 x 15 inches
Lent by the artist

Since 1985 my life is my artwork. I create because I am driven to define moments, emotional responses to the natural world, and the chaos that seems to be life's breath. My senses live on red alert. All of them. I am sustained by, obsessed with, my soul filled to brimming virtually daily by the grand, the infinitesimal, the lightest and the darkest of images and insights. My passions fierce and demanding enforce me to forge a whole of reverie and reality. I trust in the unconscious. I strive to make the sensed visible, to balance the interior reality of passion with the external condition of form. I paint.



Connie Norman

(Cheyenne, WY)

Prairie Legacy

2007

Earthenware clay

18 x 15 x 6 inches

Lent by the artist

All my life I have struggled with writing, now my work is completely covered in text. This paradigm shift has allowed me to experiment in different art forms, and face fears throughout the medium of art. An interesting adventure in self-discovery! The text in my pieces acts on several levels. For instance, it has texture, pattern, mystery and a path to look inward to decipher a glimpse into my private thoughts.

I am fascinated by the rhythmic qualities created by color, texture, and patterns. Decoration and the act of decorating are essential because it celebrates and enhances form and speaks purely of aesthetics. I use pottery as a vehicle to explore decoration and other formal questions. It allows me to investigate form, space and image. My greatest satisfaction comes from thoroughly filling surfaces with color and finely detailed decoration in a spirit that I feel is playful and whimsical. My attempt is to make the environment an expressive participant and to address the importance of aesthetics in our daily lives.



Jennifer Rife
(Cheyenne, Wyoming)

New Growth

2006

Hand-dyed (except black) silk noil coiled over paper core,
copper coupling, leather lacing, leather

14 ½ x 13 x 13 inches

Lent by the artist

Stories captivate me: stories people tell about themselves, about their families and friends. The large sides of leather I use for my vessels have bug bites, brands and scars, causing me to consider what caused each mark. They make me think of my own skin and the scars that tell stories about my life. Each of my coiled vessels contains a story, though it is not a literal telling, as I am drawn to abstract and primitive expressions. Through the materials, colors and shapes I use I aim to stir each viewer and evoke memories of their own stories.



Sue Sommers

(Pinedale, WY)

August Hay Corral

2005

Monoprint

6 x 9 inches

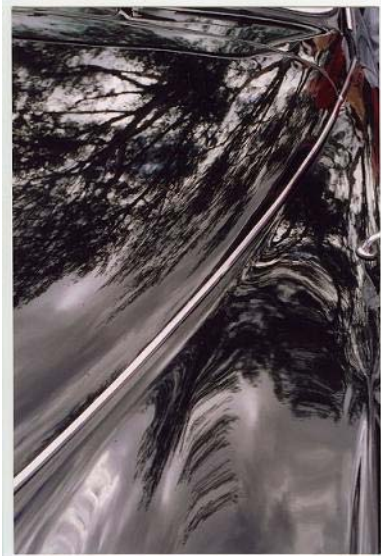
Lent by the Artist

I paint landscape as a response to places I love, but also as a vehicle for my response to the paint, canvas and paper. Some paintings include renderings of recognizable scenes, but some responses to place must be abstract, spontaneous, or imagined.

The concept of landscape exists because people are in it and perceive it, and so landscapes are human constructs. The land we experience is colored by our perceptions. This sounds simple and obvious, but it ultimately makes landscape a reality as flexible as imagination. And that's exciting.

Rowene Weems

(Powell, WY)



Brush Stroke

2003

Silver gelatin print

9 x 14 inches

Lent by the artist

I fell in love with a turquoise and white 2-door 1959 Metropolitan 25 years ago. However, it was at a local car show in 2002 that I began to see vintage cars through the camera lens as endless possibilities of design, shape and color. These images are about creating mystery and movement from the classic lines and chrome of another era. I look at these vehicles and see something both beautiful and complicated: the beauty of simplicity and the complexity of reflections. Using my Nikon FM, I now travel to regional car shows, finding each one unique in terms of place, weather, car placement and people. The result is a mixture of calculation, full frame images and some surprises.