



UC Santa Cruz Arboretum
Art in the Arboretum: Color
October 15th - January 10th
Opening Reception, November 4th, 4 - 6pm

Following are brief biographies or personal statements from the fourteen artists participating in ***Art in the Arboretum: Color***.



Jamie Abbott <http://www.jamieabbottdesign.com/>

My perception of art as a means of expression is influenced by observing, evaluating, and responding to my immediate surroundings. This provides the basis for my artwork. The information is processed through drawings, models, and written dialog. I spend time mulling over the precise issues I want the work to address. This developmental process can be at times consuming as building the finished work. My background in sculpture spans more than forty years, and my use of materials and process covers the traditional as well as non-traditional methods. The fundamental aesthetic issues—such as composition, asymmetry, form, line and plane—are primary issues/concerns I refer to when designing my work.



Cristy Aloysi & Scott Graham <http://www.viscositystudio.com/>

A husband and wife team, Aloysi and Graham met at Urban Glass in Brooklyn and began working together. The challenge of forming beautiful handmade objects out of this molten material captivated them. While in New York, they became involved in the city's energetic art and design world and have brought this influence into their work. With their latest work, Aloysi and Graham are exploring glass as a sculptural element in the garden. The captivating light qualities unique to glass as a medium come to life when placed in nature. They strive to create a unique environment, drawing the viewer in to reexamine the existing habitat. Their use of vibrant colors lends an element of playfulness and contrasts with nature's more muted backdrops. Their work is both inspired and complimented by natural shapes and plant forms.



Susana Arias <http://www.susanaarias.com/>

Susana Arias, born in Panama City, Panama, now lives in Santa Cruz, California, where she is a sculptor and painter. Arias's new series of sculptures, "Sailmaker," are large anagama and soda fired ceramics. They are representations of people going through passages in life. Abstracted, cocooned people traveling in vessels, the sculptures are about our secrets, the things we have within us, unseen, unheard. The things we care about. The sculptures in the gardens are holding something close, caring for it, in this case, little birds.



Lea De Wit <http://www.leadewit.com/>

Lea de Wit creates large-scale sculptural installations that delight and inspire. She receives much of her inspiration from the repetition of patterns and from color combinations found in nature and seeks to translate that beauty into her art. She has been commissioned to create original works of art for several major public, commercial, and private collections worldwide.



Barbara Downs <http://bdowns.com/>

My work involves real and vigorous physical action: scraping, erasing, stitching, nailing, and welding. I often paint with large rollers for a broad mark and then scrub and mar the surface. This physicality brings out an “object-ness” in each piece. I get a sense that this object, this painting, sculpture, or drawing is both familiar to me and unknowable at the same time. It excites the periphery of my consciousness and oscillates in that place where logic, emotion, and instinct collide. This purposeful ambiguity invites the viewer to actively complete the piece by finding personal meaning within it.



Eileen Fitz-Faulkner <http://www.scapeartsculpture.com/>

My hands create my evolution as an artist. It's through making my work I can see where I've been. I can understand my own transformation as I watch the evolution of my work. As I sculpt, I uncover myself. Eggs were the first subjects of my concrete work. Large and colorful, they symbolize potential. They are the original container for new life. While my eggs exemplify the beginning of this new work, I have hatched many different fauna. In my current phase, I am working with birds in conjunction with the figure. I see these birds as messengers. While my large birds have the same Seussian exaggerations of the eggs, my smaller birds are quiet: they are my inner voice, mystical and secretive.



Roy Holmberg <http://www.royholmberg.com/>

I work in metals, ceramics and wood using a variety of tools to shape and mold materials into pieces that strive to capture the spirit of the craftsman era. I particularly enjoy working with hot forged metals which allows a normally rigid material to become plastic and able to be worked into fluid and organic shapes. For most of my work, I use a combination of materials, and it is not uncommon for me to incorporate found objects into my pieces. Raw materials for my found object pieces may originate from a scrap yard, flea market, yard sale, or be found washed up on the coast. Gathering raw materials can often be as big a challenge as constructing the work. I enjoy creating my pieces and my reward is a positive response from the viewers.



Nancy Howells <http://www.paintedchairstudio.com/>

Nancy Howells is a self-taught mosaic artist, initially inspired to her chosen work by the mosaics she saw during her travels in Spain, Australia, and the American Southwest. She expresses her playful vision using her handmade tiles and broken plates to cover everything from shoes to large installation sculptures of furniture and whimsical animals. Since 1994, Howell's work has been displayed in a number of galleries from San Francisco to Pacific Grove and at the San Jose Museum of Art. Her studio, where she creates her handmade ceramic pieces and teaches classes in mosaic art, is at her home in Santa Cruz.



Marilyn Kuksht <http://www.kuksht.com/>

My work incessantly explores the interaction of spaces and forms on one another and the changing energies and emotional impacts that result. It simply fascinates me. Creating sculpture is like capturing the energy released from collisions of form and space. It is the sense of emerging, converging, containment and transitioning of energy through three dimensions that creates feeling and reaction in the viewer; it is through control of balance, flow, tension, negative space and implied movement that a different energy within each sculpture is cultivated.



Bo Kvenild

Ceramic Sculptor Robert "Bo" Kvenild is known for his brilliant colors and exquisite designs. His work is in many galleries throughout the United States and major stores, such as Gumps.



Terrie Kvenild

Terrie Kvenild attended San Jose State University and graduated Cum Laude from the University of California at Santa Cruz. She has been the recipient of the California Arts Council Grant, and her unique, innovative mosaic sculptures have been collected by such notables as San Francisco mayor Willie Brown, Wolfgang Puck, and the Ministry of Justice in Seoul, Korea.



Anna Martin <http://www.martinsculpture.net/>

After working many years as a silversmith, I feel liberated from the limitation of scale and utility. Now my sculptures are big and getting bigger. My work is a collage of my life, how it was, how it is, or how it ought to be. I find abstraction the best vocabulary to express my ideas, as it gives multiple interpretations of the work. Each piece determines the appropriate medium, but welding steel and other metals gives me the most versatility and delight. I hope that my sculptures will provoke, amuse, or delight the viewer and give them a peek into the diary of my life.



Barbara Vanderbeck www.barbaravanderbeck.com

Barbara Vanderbeck, a San Francisco based artist whose primary medium is clay, is an avid traveler. Her work is fueled by her exploration of decorative motifs and spiritual iconography found through out the world. She loves to play with form, color, texture, and pattern. From bold, raw, tribal art— such as Asmat or Mauri shields and totems, Hindu temples of Southern India, and the architecture of Antonio Gaudi —Vanderbeck is deeply influenced by the shared symbols, and concepts that link such diverse cultures to the collective unconsciousness. Her rich surfaces are achieved by applying layers of colored slips and under-glazes fired in an oxidation atmosphere. Much of her current focus revolves around designing sculpture for the garden.



Stan Welsh www.stanwelsh.com

These larger-than-life portrait heads belong to a centuries old tradition of portraiture in Western art. Like many painters and sculptors who have come before me and evolved the tradition, I use portraiture as a visual lexicon to evoke mankind's shared human condition and experience in the world. I started this project about 4 years ago; the goal was to teach myself to render the human head in an attempt to explore a range of facial expressions, emotions, and states of being, such as denial, greed, contemplation, sorrow, anger, joy, pleasure, pain, and confusion. I think of the party hats as beacons of denial, pointing to the arrogance of fools, the idea of "party on" or "end of empire" or "empire burlesque." These heads with the crowns, the Mickey Mouse hats, and the classic pointed party hats, allude to a "superficial" state of being. I refer to this series of pieces as "psychological profiles" or "snapshots" of the human condition.