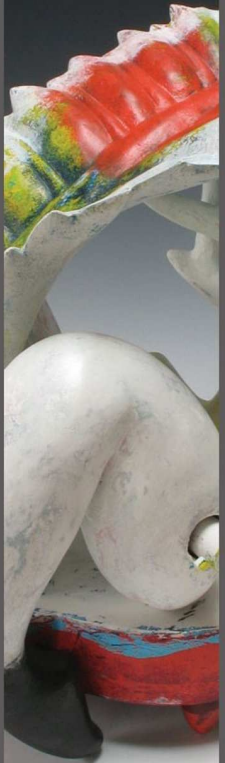


Kit
Davenport



Susan
Beiner



Candace
Briceño



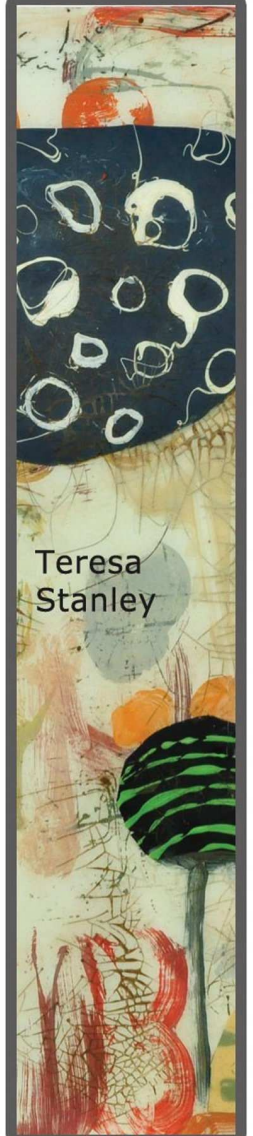
Jessica
McCambly



Ellen
George



Teresa
Stanley



BOTANICALLY INCLINED

Botanically Inclined

curated by Shannon Sullivan
Professor of Art, College of the Redwoods

catalog essay by Julia Alderson
Professor of Art History, Humboldt State University

**Susan Beiner, Candace Briceño,
Kit Davenport, Ellen George,
Jessica McCambly
& Teresa Stanley**

Presented by the Humboldt Arts Council in the
Morris Graves Museum of Art
636 F Street Eureka, California 95501

Anderson Gallery, July 6 - August 4, 2013
Opening Reception July 6, 6 - 9pm

www.humboldtarts.org



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Wildberries Marketplace

**Thanks to Jemima Harr, Museum Executive Director/Curator, the Museum staff and the Morris Graves Museum of Art Board of Directors for making this exhibition possible.*

Botanically Inclined

**Catalog Essay by Julia Alderson
Associate Professor of Art History, Humboldt State University**

The artists of *Botanically Inclined* approach the subject of the natural world from a wide variety of perspectives and media. The works range visually from the abstracted to the whimsical, and are produced in materials as varied as acrylic paint, ceramics and felt. What is clearly present throughout is a pointed exploration of the myriad ways in which we perceive and experience the world around us. The beauty and wonder of the visual aspects of the vegetal realm are on display here, as are disquieting indications of its ultimate precariousness.

Susan Beiner's "encrustations" play with the concept of the natural in their highly detailed representation of plant forms using synthetic materials such as foam and rubber. Candace Briaño exaggerates the details she

sees in the Texas landscape, creating fanciful fiber sculptures that express the wonder and enchantment she experiences there. Kit Davenport grafts botanical elements onto humanoid figural forms in her ceramic pieces, thus highlighting the structural similarities between our bodies and those of the plants around us. Ellen George's sculptural objects are miniature, biomorphic forms that suggest the passage of time in their fragility and translucence. Jessica McCambly creates geometricized aggregations in acrylic and glass which are suggestive of floral structures and reflect the artist's desire to find beauty in a minimalist aesthetic. And finally, Teresa Stanley engages with the cyclical nature of the garden in her paintings, which she sees as illustrative of the

impermanence of human life, as well as suggestive of its hopeful potential for renewal.

In these many ways, the artists represented here are making contemporary a theme which has a very long tradition in the history of art. Botanical subjects have been of interest to artists throughout time and place, though in earlier manifestations, such imagery has often functioned as pure decoration and visual pleasure. Here we see works that address the natural world in our present day, which is rife with anxiety about our environment and place within it. Through their absorption with this important theme, the artists of *Botanically Inclined* helps us reconnect with the natural world. They remind us of the fragile beauty of that world, as well as our intimate connections, and great responsibilities towards it.

The most recent concerns in my work deal with making what is organic synthetic. In today's world, most everything is manufactured of artificial materials. This extends to what was once all natural. Genetically altered foods, cloned animals and the hybridization of everything. Clay and ceramic materials for the most part are all derived from nature, elements that are naturally mined from the earth. This has led me to want to use additional materials that are a result of an industrial process such as foam, plexi-glass and rubber. My use of excess has evolved to issues similar to those in urban sprawl – the sense of being surrounded by a manufactured and engineered environment.

These pieces are parts from larger installations comprised of multiples. Installation allows me to reassemble shapes, attributes, qualities and quantities on a much larger scale suggesting an essential connection to our physical space. My interest is fueled by elements of layering, fragmentation, multiplication, juxtaposition and complication. Intense brilliant color reveals an obviously artificial man-made reality. Color is swirled together in rhythmic sequences mirroring the activities of a microscopic sample or aerial topography. The encrustations are abstracted from real plant life, allowing the viewer to proceed into the interior pattern of a stylized manufactured plastic plant life. So as viewers we are challenged by our own perceptions of what is authentic and what is not.

Susan Beiner Tempe, Arizona



Germinating Dome, 2011, 18 x 26 x 16
porcelain, kanthol wire, acrylic rod, foam, thread

***Germinating Dome*, 2011 (details)**





***Synthetic Reality*, 2008**

24 x 35 x 8, porcelain, wood panel, foam



Synthetic Reality, 2008 (details)



Candace M. Briceño

Austin, Texas

My work stems from my observation of nature where it is reinterpreted with an exaggerated perspective. I focus on particular moments that reflect my wonderment and fascination with colors, forms and wonderfully abstracted silhouettes.

I use images such as flowers, rocks, grass, tree trunks and leaves to integrate drawing, painting and sewing into a single piece. Most recently the work has moved to soft sculptures of grass, island pods and rocks that I see as miniature seasonal vignettes.

I incorporate my painting background and fiber aesthetics with my desire to physically involve my audience with sensual and tactile surfaces. I use dyed wool fabric that lends itself to interpreting the changing colors that I observe. The work highlights moments of growing up in the Texas landscape, which inspires the work.



Fossil, 2012, 4 x 6 x 4
felt, thread and beads



Cream Cushion, 2011, 18 x 5 x 5
felt, thread & wire



Cream Cushion, 2011 (detail)



Sprung, 2011, 13 x 9 x 11
felt, thread & wire



Sprung, 2011 (detail)



Amber Rock, 2012, 4 x 4 x 5
felt, thread, beads



Blue Rock, 2012, 4 x 5 x 4
felt, thread, beads

The sculptural forms in this series combine imagery of the human body (abstracted leg forms) with imagery of a plant body (roots, branches and leaves). People and plants have analogous morphology! Our torsos branch out into limbs and digits as tree trunks sprout limbs and branches; arteries and capillaries permeate our bodies just as the vascular networks of plants extend through stems and leaves.

There is a sense that these plant and animal forms contain the same kinds of energies: of growth and expansion, contradiction, repression, balance, tension, rootedness or exaltedness. In designing form, I'm looking for the charge and delight of something new, as well as something recognizable that resonates with my internal personal narrative. Botanical forms with their gestures and patterns of growth or disintegration seem to echo, in illuminating ways, my own bodily and emotional existence in the world.

Kit Davenport Arcata, California



Leaf-Leg Rocker, 2012-13, 20 x 20 x 15
ceramic, paint, wax, wood



Split Leaf Leg, 2013, 33 x 13 x 10
ceramic, paint



Yellow Leaf Leg, 2013, 32 x 25 x 9
ceramic, paint



Curled Leaf Legs, 2013, 27 x 20 x 7
ceramic, paint, wax



Leg 1, 2013, 32 x 14 x 12
ceramic, paint, wood



Flowering Knee, 2013, 31 x 22 x 12
ceramic, paint

My artwork reflects a private life enriched with curiosity. Drawing inspiration from silence, sound, and the natural world, the work seems to spring forth from a world all its own. Modulating between saturated and muted color, the translucent forms of my work emphasize the sensual qualities of this mysterious world. I am drawn to working palm-size, manipulating the polymer clay over and over with my hands and fingertips. This diminutive scale offers the feeling of timelessness. I also create large-scale pieces composed of dozens, hundreds, even thousands of these palm-size components. Their placement, arrangement and repetition mark time and distance.

My sculptures convey the delight and the yearning that persists when the outer world impacts my innermost self.

Ellen George Vancouver, Washington



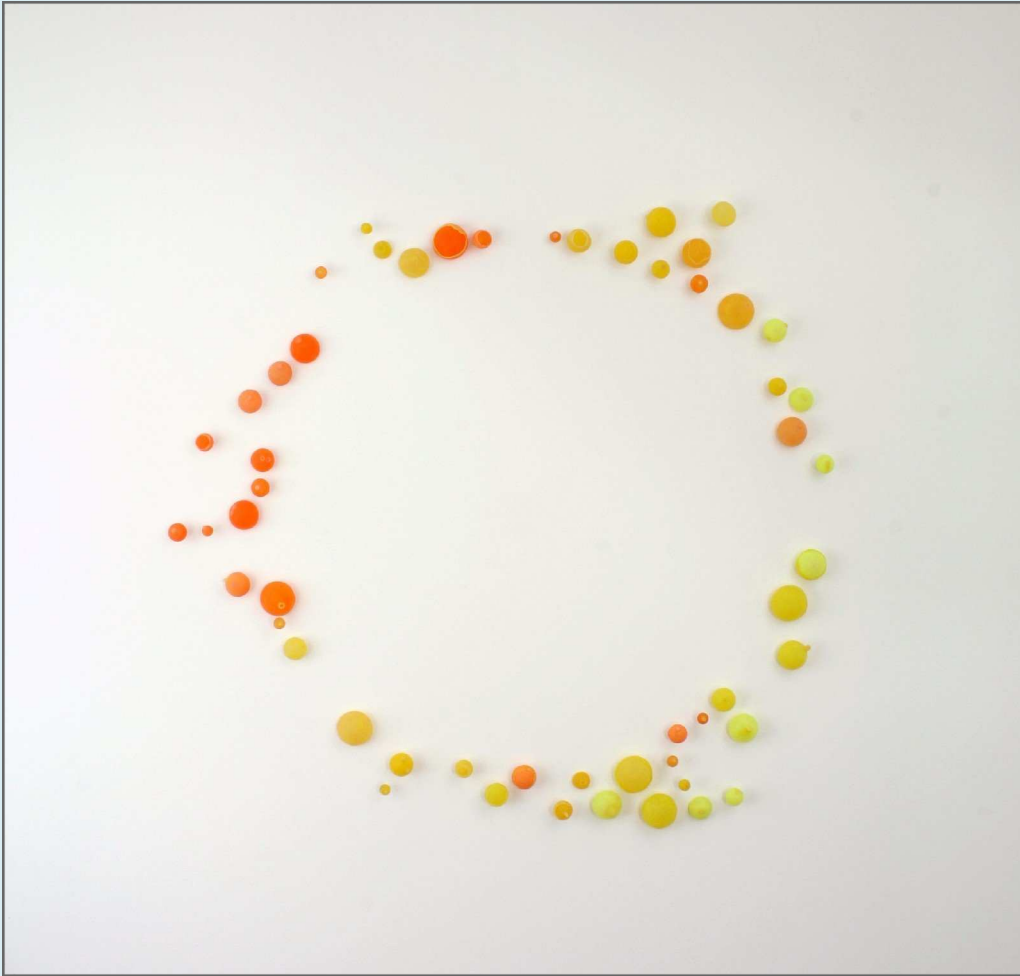
Without Title (Understory 5), 2013, 12 x 12
polymer, acrylic



Without Title (Understory 3), 2013, 25 x 28
polymer, acrylic, stainless steel pins



Without Title (Understory 4),
2013, 15 x 15
polymer, acrylic



Without Title (Understory 1), 2013
 29" diameter
 polymer, acrylic, stainless steel pins



Without Title (Understory 1), 2013,
 (detail)



Without Title (Understory 3), 2013, 25 x 28
polymer, acrylic, stainless steel pins

I am interested in the potential for beauty, emotion and nuance within an aesthetically minimal context.

Formal simplicity can evoke complexity and intimacy in experience.

I want the work to look like nothing, and then everything.

Jessica McCambly

San Diego, California



Shatter 9, 2012, 7 x 7 (detail)
acrylic and glass on paper



Shatter 21, 2013
(detail)

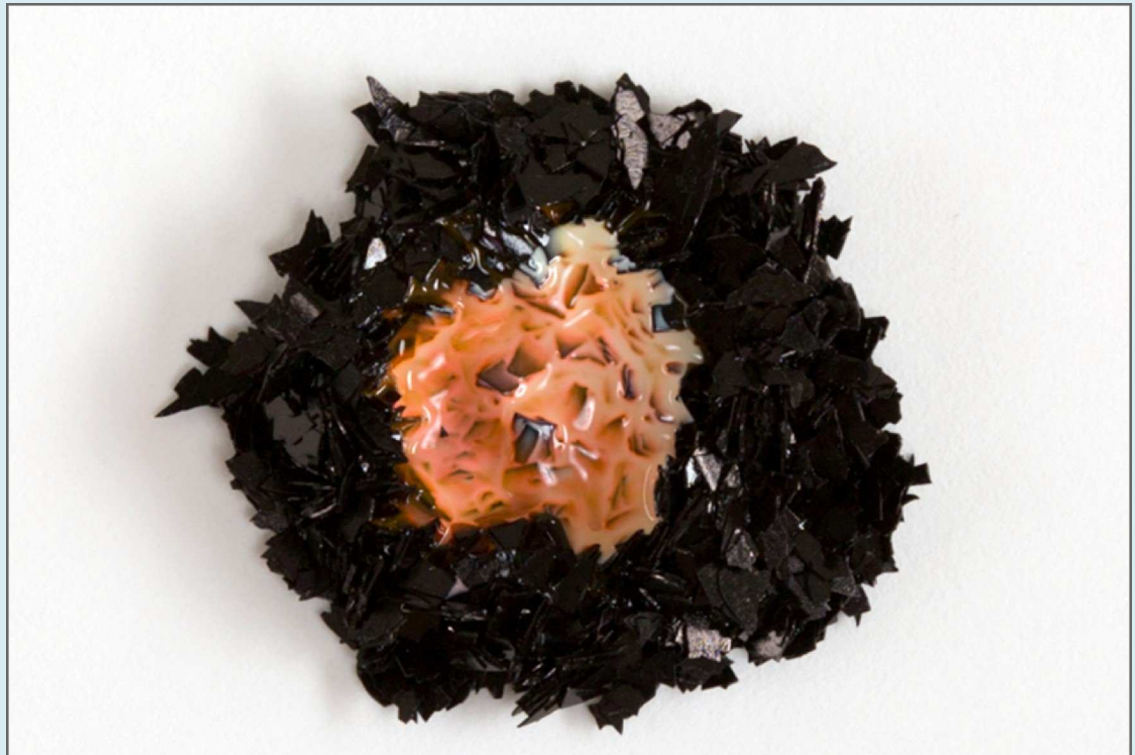


Shatter 21, 2013, 7 x 7
acrylic, glass on paper

Shatter 18, 2013, 7 x 7
acrylic, glass on paper



Shatter 18, 2013
(detail)





Shatter #17, 2013, 7 x 7 (detail)
acrylic, glass on paper

For several years now, my paintings have centered upon the idea of the garden. My connection to all things botanical was not born out of a particular love of plants, as I am an indifferent gardener. What I am is an observer and I see the garden and its inevitable cycles not as a literal space but as a metaphorical one. At midlife, I find myself confronting grief and loss tempered by great joy and meaning. Using the metaphor of the garden, I address these paradoxes using themes of structure, abundance, fecundity, change, chance and impermanence. The garden, as it passes from summer to winter and once again to spring, assures me that although nothing is permanent, there is always the promise of renewal and new beginnings.

Teresa Stanley
McKinleyville, California



Garden of Thorns and Weeds No. 1, 2013,
24 x 24
acrylic on wood panel



Garden of Thorns and Weeds No. 2, 2013, 24 x 24
acrylic on wood panel



Garden of Thorns and Weeds No. 3, 2013, 24 x 24
acrylic on wood panel



Garden of Thorns and Weeds No. 4, 2013, 24 x 24
acrylic on wood panel



