

(Introduction) Art WithOut Limits Sculpture Tour

Daisy McGowan



Hello, my name is Daisy McGowan and I am the director of the UCCS Galleries of Contemporary Art, or GOCA, and curator of the Art With Out Limits public sculpture program. This ever-changing, ever-growing public sculpture program is an extension of our indoor gallery spaces, bringing art to our community and realizing the mission of GOCA: to spark engaged dialogue about contemporary art and culture through shared experiences with art, creating community and building empathy and understanding for others through all we do. Like our gallery exhibitions and programs, we make space for art experimentation and regularly activate our outdoor spaces at the Ent Center for the Arts and the Pulpit Rock Open Space with dynamic, thought-provoking art. We invite artists to engage with our students and community members, giving a platform to national and international visiting artists and local and regional artists alike.

As you explore the interior and outdoor grounds of the Ent Center for the Arts, and venture up to the Pulpit Rock Open Space, I encourage you to notice artworks that have come and gone, like those in the first years of the Ent Center for the Arts – a neon tumbleweed by Jon Geiger, Linda Fleming’s monumental lattice sculptures, and the Moonpod by artist Craig Colorusso – as well as newer works taking residence like M12 Studio’s Black Forest Institute field school on the lower sculpture green, iconic Colorado Springs Artist Bill Burgess’ sculptures, and the widely-celebrated Windmill Project by Patrick Marold, which we are happy to share will now be on view through October, 2022. Sculptures on the north side of the Ent Center for the Arts are a new addition this year, part of the inventive Spaces Between exhibition that brought art and art experiences outdoors and online during the global pandemic stretching between 2020-2021. I am also excited to announce that Starr Kempf’s soaring sculptures, “Sunrise Serenade”, “Space Needle”, and “Metranome”, will be on extended loan until 2033 thanks to a new agreement with the artist’s family.

As with all of our art experiences at GOCA Downtown, the Marie Walsh Sharpe Gallery of Contemporary Art, and the Art WithOut Limits program, as well as our newest platform, GOCAdigital.org, we invite you to engage, connect and learn with us and the artists we are so fortunate to invite for artistic residencies, lectures, mash-up talks, tastings, wellness walks, weekly free yoga and Mindful Movement, and more.

I thank the generous donors who helped make this possible – the Marie Walsh Sharpe Art Foundation, the Bee Vradenburg Foundation, Colorado Creative Industries, the CU President’s Fund for the Humanities, CU Diversity and Inclusive Excellence Fund, the UCCS Green Action Fund, UCCS Student Government Association, and many, many individual donors who believe in what we do at GOCA. We must raise 100% of the funds for this and all of our programs privately, and we couldn’t do it without these generous supporters. Thank you!

Finally, thanks to our UCCS GOCA student crew and gallery team, which makes the magic happen behind the scenes and who actively push themselves to learn and grow in their education and dedication to our program. Please consider all it takes to put this type of a program together as

you explore the artworks and individual tours presented here on this audio guide and make a donation in an amount meaningful to you if you'd like to see more in the future!

(1) *Sunrise Serenade* by Starr Kempf

Samantha Howell

Sunrise Serenade is a 50-foot-tall steel bird fabricated by Starr Kempf who was a local Colorado Springs artist. It is the only Kempf sculpture on the Ent Center grounds that is not kinetic. However, its aerodynamic design, poise and stature exemplifies movement and flight.

A local artist of Colorado Springs, Kempf is well known for all his monumental steel sculptures, each of which are very intricate, detailed and took years to build. Born in 1917, Kempf was raised on a farm in Ohio with his family. His dad and seven uncles were a family full of carpenters and blacksmiths, from whom he learned craftsmanship and engineering at an early age. Kempf attended the Cleveland Institute of Art and after graduating served in the United States Air Force during World War II.

In 1948, he purchased the property of his family's future home in Cheyenne Canyon. Here Starr designed and built a house, art studio and a large sculpture garden to exhibit his pieces. The sculptures gained local and national attention and tourists from all over would come to view the spectacles.

In the 50's, Kempf started out using bronze for his sculptures and sold his work across the US. Eventually he started using steel in the 70's to create his kinetic wind sculptures that were designed to exhibit graceful movement and interaction with the landscape.

Kempf's sculptures came to be exhibited at the Ent Center for the Arts thanks to the combined efforts of GOCAs AWOL program and the artist's grandson, Josh Kempf.

(2) *Space Needle* by Starr Kempf

Kaylynn Pagoria

This next installation was made by Starr Kempf, an American sculptor, architect, and artist. He is most known for his gallant steel wind kinetic sculptures. Kempf learned blacksmithing and carpentry from his family while growing up on a small Ohio farm. He attended the Cleveland Institute of Art and even served in the United States Air Force during World War II. In 1955, Kempf took an interest to bronze sculpture, then in 1977, decided to work with steel. Each of his sculptures is said to have taken him three years, and they typically reach beyond thirty feet in height.

His sculptures were designed to, in essence, dance with the wind. Which is seen with *Space Needle*, an enormous weathervane. Each kinetic sculpture is meant to move with gleaming beauty, positioned by the gentle hands of nature, with air currents being the sole conductor. As such, most of the pieces embody a symbolism of grace and take on elegant forms such as birds, weather veins, and abstract pieces that seem otherworldly. Like his sculptures, Kempf reached for the stars, and finally joined them in 1995.

(3) *Cloak of the Motion* by Linda Fleming

Christine Flores

This piece is called *Cloak of the Motion*. It was created by an artist named Linda Fleming in 1993. *Cloak of the Motion* is a very special sculpture to our AWOL program, as it was the very first public sculpture installed at the Ent Center for the Arts in 2018. This 2,000-pound sculpture is made from flame-cut steel. Over the years, the sculpture has built up a natural patina.

Fleming helped found the Libre Artist Community in Gardner, Colorado in 1968. Libre continues to exist today as a place for artists and countercultural thinkers. Fleming is best known for her large-scale outdoor sculptures. Her works are inspired by the natural desert and mountain environments. Her artworks also capture ephemeral elements such as wind, air, light, and shadow. Many of her artworks strongly emphasize line and the physical space within and around them.

In a statement about her artwork, Fleming said, "It's all been very much about form and space and the physicality of matter and the construction of reality and the desire of humans to try and understand what we don't understand, what we can't see, what goes beyond our perceptions."

(4) *Metronome* by Starr Kempf

Brandon Kitazono

Another prominent sculptor of the Colorado Springs art community, Starr Kempf's pieces have found a temporary home at the Ent Center for the Arts. Born in Ohio, Kempf attended the Cleveland Institute of Art. He then served in the Air Force during World War II before moving, marrying, and settling in Colorado Springs.

Kempf's pieces are monumentality enhanced by their sheer size and spectacle. Their massive stature makes their movement all the more impressive. Matching the exterior of the Ent Center building, *Metronome* looms above its viewer. Representing 3 years of work, *Metronome* is reminiscent of its namesake featuring two weighted needles that sway back and forth with the wind. The needles are placed upon a structure that looks and functions like a weathervane - allowing the needles to pivot in a 360-degree motion. Within the weathervane, a relatively small ball with blades allows the sculpture to move and spin freely in the wind – a trend that this piece shares with some of Kempf's other works.

(5) *Oasis 64 & Opus Series* by Bill Burgess

Brandon Kitazono

Now let's explore the two circular sculptures that adorn the upper lawn. Feel free to take a closer look and walk around them.

(pause)

Oasis 64 and *Opus Series* are by local Colorado Springs sculptor Bill Burgess. With a catalog of work spanning 50 years Bill has multiple pieces placed in public and private spaces all around

Colorado. Burgess has worked with a variety of materials, often choosing metal. Spirals and curved surfaces serve as stylistic hallmarks for the artist. Perhaps Burgess is best known for his massive public sculpture, *Continuum* (also known as the Julie Penrose fountain). Located in America the Beautiful Park, the massive metal loop, also functions as a fountain.

Continuum shares similar DNA with *Opus* and *Oasis 64*. The *Opus Series*, or rusted steel piece, places an emphasis on form and materials. Burgess's signature spiral shapes are present along with his attention to material choice. A square piece of metal loops in on itself in *Opus* creating a circular gateway. His choice of rusted steel complements the surrounding landscape. Standing in stark contrast to the aluminum of the ENT Center for the Arts Building.

The bright orange *Oasis 64* carries a similar curvature to *Opus* but also has a linear element, as you can note by the branch-like structure stemming from the bottom and spiraling up into the center of the circle. It is said that Bill enjoyed playing with opposing structures and elements in his art to show the contrast between, for example, softness and hardness, or straight and curved. His sculptures reference symbolic forms in nature and cultures.

Upon his passing in 2017, Bill Burgess's wife and family created the Bill Burgess Memorial Fund for Emerging Artists to carry on his legacy. Its mission: to support and kick-start the careers of emerging artists exhibiting at the Galleries of Contemporary Art at the University of Colorado, Colorado Springs.

(6) *Lapping at the Peak* by Ball Nogues studio

Stephanie Von Fange

The Ball Nogues Studio is known for large-scale, ethereal installations, which are inspired by both the surrounding landscape and built environment. An award-winning artist collective, located in Los Angeles, they operate in a territory between architecture, art, and industrial design.

They have exhibited at major institutions, including the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; the Guggenheim Museum; the Venice Biennale; the Hong Kong | Shenzhen Biennale; and the Beijing Biennale.

Many of their pieces, like this one, are site specific and are constructed out of unorthodox materials. *Lapping at the Peak* is made entirely out of ball bead chain - a detail you can see more clearly on the second floor.

This sculpture was created specifically for The Ent Center for the Arts and aims to create and amplify a dialogue with the dynamic architecture of the building.

Lapping at the Peak is the only sculpture you will see today that is permanent and not part of GOCA's AWOL program. As part of the State of Colorado's 'Art in Public Places' program, 1% of state funding for the ENT Center for the Arts – about ¼ of the overall building project budget – were allocated for the commission of this artwork, administered by Colorado Creative Industries.

The selection process included representatives from UCCS faculty, students, staff and the architect of record. Ball Nogues Studio's *Lapping at the Peak* was perceived by the selection panel to be both of this time and timeless - important qualities in a permanent sculpture selection.

(7) *Stair Projection* by Andrew Huffman

Samantha Howell

Andrew Huffman's *Stair Projection* is an art installation made of colored yarn. In 1986 Huffman was born in Kansas into a family full of creatively gifted siblings. Now based out of Denver, Colorado, he continues to be influenced and inspired by his love of skateboarding, art, music, travelling, reading, teaching, mountains, and human interaction with people everywhere he goes.

A lot of Huffman's work incorporates an extreme use of vibrant colors and geometric patterns, whether that's in his paintings, installations, or his mixed media pieces. Andrew's academic training includes a BFA in painting and printmaking (2008) from the Columbus College of Art and Design in Columbus, Ohio, as well an MFA in painting (with honors, 2012) from the University of Kansas. While completing his MFA, he also spent his time teaching drawing and art concepts to undergraduates. A direct quote from his overall artist statement reads, "**As my work promotes many avenues for content to be gained and created by the viewer, it also anticipates the viewer's visual perspective and how the work is morphing as one walks around it.**"

How do you see *Stair Projection* morphing as you walk under it?

(8) *Rectangular Artifice* by Tobias Fike

Tobias Fike

Hello. My name is Tobias Fike. You are listening to the ideal soundtrack for viewing the American West. Please use the frame in front of you for taking in the scenery. The frame is there to ensure that what you are looking at is, in fact, art.

(music)

Thank you.

(9) *Black Forest Institute Field School* by M12 Studio

Daisy McGowan

This is M12 STUDIO's Black Forest Institute Field School. The Black Forest institute is an outdoor public artwork that operates as an experimental art and forestry school. The institute is conceived as an active knowledge-sharing platform of fireside dialogues and skill sharing events around topics as diverse as: forest fire prevention, personal stories, revegetating in the forest, axe sharpening, the forest as pantry, and skills such as tree felling, tree planting, and two-person saw techniques.

What you are looking at here on the lower sculpture green are three primary elements: the woodshed, a rural inspired structure made from rough cut timber, a work bench, and an outdoor fireplace. This space is unique in that it is constructed out of wood harvested from regional burn scar areas, working with the US Forest Service. Already burned once by wildfire, the pieces of

wood used during the fireside events are odiferous, charred, drip with sap, and resonate as fuel for igniting generative conversations and new intentions for this unprecedented moment.

M12 STUDIO in collaboration with curator Daisy McGowan have programmed discussions through the Black Forest Institute at the Ent Center for the Arts Sculpture Green. Each Fireside Dialogue is an opportunity for sharing knowledge, stories, and wisdom about our regional forests, trees, and woodlands.

M12 is a group of award-winning artists, researchers, and writers collectively based in Colorado. Primarily known for art projects that explore public space, rural cultures, and landscapes, M12 holds a unique position as both a non-profit arts organization and an artistic practice.

M12 creates artworks, research projects, and education initiatives centered around context and place. The studio blends multiple fields, allowing research, fieldwork, design and site-specific sculpture to merge, which is what you are seeing right in front of you here, at the Ent Center for the Arts.

(10) *Flower Bed* by Lance McGoldrick

Daisy McGowan

Lance McGoldrick, *Flowerbed*, 2021, flowers, soil, bed headboard and bed posts Lance Ryan McGoldrick is a multi-media artist working in a variety of nontraditional contexts. This artwork created for the Space(s) Between exhibition, called *Flowerbed*, invites everyone to break out of the typical experience of art. Quoting the artist, "Every act of creation is also an act of destruction. For this installation, I have constructed a bed of flowers and invite the viewer to lay on them. This work encourages a reimagining of our relationship with nature." The artist asks us to consider how we make space for ourselves and how do we make space for nature in our daily lives?

Lance McGoldrick's work ranges from discrete objects to immersive environments, often created with combinations of found-objects, texture, light, and geometry. Incorporating youthful exuberance, his work explores environmental themes as a reflection of place and with a reverence for nature. His work appears in non-traditional spaces as well as in galleries, at festivals, and as public art installations.

Lance holds a degree in Entrepreneurial Studies from the University of New Mexico. His enterprises have included the operation of a landscaping company and a screen printing shop; he was also an award-winning display artist for Urban Outfitters. He often collaborates with other artists, in particular the Albuquerque-based non-profit Friends of the Orphan Signs. He works most often with the internationally-acclaimed art collective Meow Wolf building environments in New Mexico, Las Vegas, Nevada and Denver, Colorado.

Born in the mountains of Placitas, New Mexico, Lance has lived most of his life in Albuquerque where his parents, grandparents, and larger community nurture a love of art and nature.

(11) *Square Artifice* by Tobias Fike

Tobias Fike

Hello. My name is Tobias Fike. You are listening to the ideal soundtrack for viewing the American West. Please use the frame in front of you for taking in the scenery. The frame is there to ensure that what you are looking at is, in fact, art.

(music)

Thank you.

(12) *Fool's Gold* by Conor Dowdle

Conor Dowdle

Hello, my name is Conor Dowdle. How does your project align with the themes outlined in the curatorial text? In the text for the show, the description of the horizon as a tool, device, and then as a liminal space, becoming a destination, this really resonated with me. My artwork included in the show, traces that progression and operates at this flexion point. My project, Fool's Gold, is being exhibited and then will be sealed and buried in the ground near the gallery. This project is about reorganizing, a specific saga in my personal history, which is being depicted through representational painting then collected and later contained within the earth.

What is your approach to land or landscape? In most of my work, which is typically representational painting, landscape operates in a pretty conventional way. Sometimes landscape is simply context in a pictorial sense, but in this project, landscape is a destination and a context which will eventually envelop this work, these paintings. The paintings exhibited in the show are going to be sealed and buried in the ground. Eventually they will succumb to the elements. Eventually this work will be forgotten. In my project, The Landscape, the earth offers a certainty and a finality of context, which I'm excited about.

What does the West mean to you? And what is the relationship between art and nature and your work? When being invited to participate in this exhibition I thought about what the West represents to me through the lens of my personal history. I began my artistic career in Colorado. The West is an access point to this part of my life and the big sky and the Colorado air evokes positive memories from these formative years. In many ways I feel a lot of safety in Colorado due in part to the close ties with friends and family that lived here. My project on viewing the show is engaging within a sense of memory for my own personal history and thus for the context of this show, the West to me, I'm thinking about in a way rooted in a sense of a personal story and journey.

How do you see your work adding to the conversations around the history of land and landscape in art? In the curatorial text for the show, there's a line that's making a mention of the nods to traditions of the landscape while advancing one's own path forward. I think of my artwork in this way, operating within well-trodden lanes within contemporary art history and still executing a personal artwork with a blend of a few different artistic conventions. The artist, Stephen Carlson back in his time capsules, the artist [Carey Beau], were both on my mind while organizing this

work and I'm interested in burial rights and funerary customs and contemporary cultures evolving relationship to the landscape as a context for death.

What criticism do you hold for the genre of landscape in contemporary art, and how do you see your work aligning or differentiating itself from that? In my artistic practice, I make a lot of representational paintings. Sometimes I am making landscape paintings. I think of the landscape playing a more meaningful role in the paintings included in this project for this exhibition. Then most of my paintings of landscapes and the seven paintings in this project, Fool's Gold, they're all interior scenes. There's actually no landscape really, but the landscape will ultimately decide and direct the next chapter for these paintings. The seven pictures will have a tacit relationship with the landscape. A sort of forever context moving forward. And I like that these seven pictures of not landscapes in a way are going to become seven landscape paintings in an unusual sense.

(13) *Here Through There*, Tyler Beard & Amelia Carley

Amelia Carley and Tyler Beard

Hi. My name is Emilia Carly.

How does your practice or project align with the themes outlined in the curatorial texts?

Within the curatorial texts, I was drawn to the line. It, the horizon, visually divides the heavens and the earth. But as one ventures into the landscape, this liminal division becomes a non-existent destination, per contra our perception. I loved this line as my work deals directly with a "non-existent destination", which I will explain more about later.

My partner, Tyler Beard, and I collaborated on this site specific work that was created to be experienced in the landscape. The work deals very directly with horizon lines, as an additional horizon line is inserted into the viewer's perception through the transparent painted image within the sculpture. As the viewer participant engages with the artwork, they're invited to sit on the bench and gaze both into and through the fictitious landscape imagery. This creates an interplay between the perceived landscape and the fabricated one.

As both a painter and a sculpture, my work deals heavily with light. It is an essential tool that informs each project. As a viewer participant engages with the work during the afternoon hours, where the sun is able to shine through the transparent colored material, the viewer participant is bathed in the various colors of the fabricated landscape, whilst physically engaging with the real ones as a split between two worlds.

What is your approach to land or landscape?

Throughout my life I have taken many trips to sites that have been designated historically or geographically significant. These sites are often managed by people and organizations that literally describe how we are to approach them through signage, brochures, websites, et cetera. From an early age, I was very intrigued by this narrative that informed many individuals experiences of natural spaces. For several years, I fabricated fictitious historical narratives that I would physically place into landscapes, often through signage, to bring to light these influences on our natural experiences.

In much of my newer work, I fabricate imagined spaces in the forms of miniature maquettes that I light and photograph to appear as otherworldly spaces. These materials that build the maquettes are often found within the landscape as debris or detritus. This example was made from sea glass.

These works serve as some possible version of either the future or the past. A space we can never physically experience. I like to think of the landscape as ever changing in the liminal space.

What does the West mean to you? What is the relationship between art and nature and your work?

As I spent much of my early life traveling through the American Southwest into various national parks, the unique landscape of American West has had a profound influence on my artwork for nearly a decade. When I think about the West on a perceptual level, I think about the expansive skies and the inconceivable natural formations. On a conceptual level, I think about the history of Western expansion and the notions of manifest destiny, which have pushed expansion through the Western portion that I'd stayed. This started an aggressive alteration of our natural spaces and tore the land away from those who cherished it, the native Americans that lived here for generations. Although much of my current work does not portray actual representations of nature. The work is interpreted through the lens of nature and often references my lived experiences within fantastical natural spaces.

How do you see your work adding to conversations around the history of land and landscape in art?

The very first painting I ever made when I was first making series work, or caring a lot about art work, was in middle school. I painted a landscape with a horse in it. In recent years, I have strayed away from direct representations of possible lived experiences of nature, and instead have shifted my gaze towards imagined, fabricated and otherworldly interpretations of landscape.

What criticisms do you hold for the genre of landscape in contemporary art, and how do you see your work aligning or differentiating itself from that?

I feel like we all interpret our experiences in our own ways. So I don't necessarily have any direct criticism. I appreciate why many people, past present and most definitely future, have had and will have the desire to replicate natural experiences with a medium such as paint. I feel like it is better to go experience those natural spaces firsthand. Through my studio practice instead of trying to copy an experience of a nature by replicating it. I have instead try to capture that awe inspiring feeling of a sublime natural experience with the fabrication of an imaginary space. For the work within the exhibition, the viewer participant is asked to sit within a natural space, while considering a fabricated one. To notice the progression of the sun by watching the shifting cast light of the painted forms as they respond to the movements of the earth.

Hello, my name is Tyler Beard. I'm an artist currently living and working in Brooklyn, New York. I first arrived in Boulder in 2007, to work towards an MFA at the University of Colorado in Boulder. Then after that degree, I moved down to Denver, where I lived for five years and met a lot of artists and different people and had a few exhibitions there and was so grateful to be invited by

the group of curators for this opportunity questioning. Our first question is, how does your practice or project align with the themes outlined in curatorial text? Well, my work has always really been about sculpture. When I was reading what they had put down, it sort of talks a lot about horizon and perception and dimensional space, which are all things I think about a lot.

One thing also I was thinking about is that within landscape, I think there's always this idea of geometry, which I think really plays out in sculpture, but often is something that is definitely present, whether you're understanding the relationship of a large tree to something else, a small animal landscape, or the way that the mountain greet, meet some other ridgeline or something. I think a lot of times I'm thinking about, I think there's an atmosphere to landscape that I want to try to encapsulate in my own work, more statically. That's something I continue to ask questions about and work on.

What is your approach to land or landscape? Often... So recently I took this, I got back to my 23 and me when I was like really popular and it said that I had 312 variants of Neanderthal genes. Which puts me in the top 94th percentile of all the people that they've so far put together for 23 and me, and why was it? I don't really know what that means, but it says a lot about how I feel when I'm outside. I feel very comfortable. I am often have my eyes looking down, discovering things, always wanting to make things and move things around. So I've always had this very playful and interest in discovery and solving problems, which is a lot of how I generate either found objects or actually making objects from ceramics or from wood or from different materials that ultimately come from the land at some point and in their timeline or they're like origin story.

What does the West mean to you? What is the relationship between art and nature in your work? When I think of the West, it really brings me back to coming out to school and moving to Boulder from Kansas city. To me it's always been, I did a residency out in Salt Lake City and, or just beyond Salt Lake City and driving all the way on 70 all the way out. To me, it's so much about that expansiveness. The big sky is just like that openness. Now I live in New York and I feel like the perception is much more zoomed in, it's much more about architecture and lines of buildings. The golden moon is kind of interrupted by a piece of something else.

You're always getting these cropped views of nature, and of atmosphere, and of the sky. I feel that my relationship to land and landscape has definitely shifted depending on where I lived and where I traveled to. It's an ever evolving experience or to me. The relationship between art and nature and the work really, oftentimes I travel and for residencies or for different experiences and I'll use those landscapes as ways to discover things that go into the artwork. For example, I might find, I have a stand that I will utilize as a texture for sculptures that is collected from different places. So not only does it have that relationship from where it is located, it also to me has that memory or that attachment to that experience. In Greece, they spent some time in Greece and I collected a lot of objects, so I ended up building a large room for that integrated into my objects that I made. So there's this push and pull between found works and made works and how that language continues to develop.

How do you see your work adding to the conversation around the history of land, and landscape and art? I think that's tough. I guess I've been so interested. I started making art through the learnings of ceramics, so it was so much about utility and I've really been starting to revisit that or hold onto that a little tighter lately. I think that, maybe something I would be adding is the

idea of a utility or function to landscape art or to landscape. I think it's hard to add anything to art. I think everybody's doing their small piece and it's all happening. So it's almost, the more you know, the more you feel like your additions are very tiny, but I think it's more thinking about how you interact with the land where you are in the land, seems it has, and maybe how that can function in communities seems an exciting thing to add to the conversation.

What criticism do you hold for the genre of landscape and contemporary and how do you see your work aligning or differentiating itself from that? In the last couple of years honestly, my criticism has gone down quite a lot. I think criticism seems a word for critics and for professors. I find that I try to just get in the studio and really make that work and support my other artist, friends who are doing well. I feel like my job really is to just keep plugging away and keep trying to understand how to put something out there that I'm excited about. That somehow relates to the lens of my life. I think maybe how it differentiates from some other people's practices that I have lived in a lot of different places. So I think my relationship to the land is a little confused, because it's not really the West, it's not really the East, it's not really the South. In some international experiences, this I've started to not be hooked to one aesthetic or one type of plants or one type of motif that continues through the work. So thanks so much for listening and okay, bye.

(14) *Tumbleweed Warfare- Get In Where You Fit In* by Alvin P. Gregorio

Alvin P. Gregorio

Hello, my name is Alvin P. Gregorio. I am 46 years old, born in Los Angeles to Filipino immigrants. I am a father to a teenager and having a partner of almost 30 years. I am an educator, which keeps me motivated to learn and perfect techniques in ways of articulating my ideas to students. I split my time between the landscape of Denver, Boulder and Orange County, California. My approach to the land or landscape is that it is our greatest living teacher. It teaches us to slow down and observe, to be aware and thoughtful, to be flexible and respectful. My project represents a tumbleweed and the way it moves over and through, sometimes getting stuck or entangled, sometimes attaching to others to form a kind of community or at times getting broken in half but still rolling along slow and steady.

The West to me is both ideas of the Wild West, the Plains, the Rockies, but also the ocean as I grew up in Southern California. The relationship between art and nature and my work is that I am always ultimately trying to use my work to point to our basic and shared feelings and our true nature. My work adds to the history of land and landscape in art because it overlays my grandfather's American dream, my parent's American nightmare, and what I see in front of me in my present life.

I always have had a global view so my work cannot simply be a painted representation, but would also display my real-time reactions to the complex triggers involving land, property, and ownership. I also am very interested in how the landscape possibly is the only entity that knows the truth of man's violent history onto it and onto one another. I don't have criticism of the genre of landscape and contemporary art, as the outlet could be widely diverse. We all have a different perspective and experience and level of privilege, and I think it's revealing to see how we look at

that and engage the land. Like I mentioned earlier, I think the land is our teacher and also an extension of who we are.

(15) *The Windmill Project* by Patrick Marold

Patrick Marold

My name is Patrick Marold, and I created the Windmill Project that is part of the Space(s) Between exhibit. My practice aligns with the themes for the Space(s) Between through engaging the physical landscape directly and exposing relationships between ourselves and the environment. My work varies greatly, but typically draws from our perception of the land, the sky, and the space we inhabit. The Windmill Project installed at the base of Austin Bluffs Open Space introduces a system that translates the forces and behaviors of wind into a living body of light. I first created this installation while living in rural Iceland 20 years ago, initially as an exercise in engaging with natural conditions in a way that revealed a deeper dimension for me, helping me to more fully processed the context in which I was living. And it continues to do this now, and in each location or install it.

I approach the landscape fundamentally as a medium to be explored and studied. Having grown up in Colorado, the West for me is a realm of vast viewsheds, dynamic light, raw and sometimes brutal conditions, and space, overwhelming amounts of space. I feel that my work adds to the conversations around the history of art and the landscape by continuing some of the conversations that already exists regarding land art, ecology, and the environment, but also by hopefully quieting the conversation in exchange for contemplation and rumination on the art and the landscape itself.

The absence of wind is as important as the presence of wind with regards to my Windmill Project. And a moment of pause is equally as potent as the conversation itself, the act of installing a creative statement into a landscape requires consideration and understanding for the context as it is. As an artist working in the public realm, I feel my approach prioritizes respect for the landscape as a collaboration with the conditions that define the site.

To access images, audio files, and more information about these artworks, check out GOCA's public sculpture tour at <https://www.youraudiotour.com/tours/1710> or scan the QR code below.

