The Veil, 2007, Theresa Anderson
“Identity is such a crucial affair that one shouldn’t rush into it.”

David Quammen

Identity is a refining revelation for all of us; it is thrilling to look back on previous work and compare it to the work we are doing now. To see how the events we were experiencing at the time influenced our final product.

Just as exciting is looking at the events of today and forecasting our next direction. Imagining how to translate our life into a painting, a sculpture, etc. The secret to staying fresh and relevant is living fully in many different directions. Nothing should be considered off-limits for us to explore in our work.

Our issue this month is concerned with identity as it plays out in art. We are pleased to feature Theresa Anderson, a CU-Denver student working on her BFA thesis with a painting concentration. Her work on identity is exciting and relevant and we hope you enjoy it.

We also have an interview with Michael Brohman about his work, his influences, and his opinion of what CU-Denver should provide for its students.

Moriah Kent presents an excerpt from her paper on Berthe Morisot and the female identity in the 19th century, and Angela Kent gives us a glance at the current art situation in Ireland.

So settle in, enjoy the crisp autumn days, and be inspired.

Julie
julie.kuraitis@email.cudenver.edu

October 2007 Vol 1 No 2

PASTICHE

Auraria Arts Magazine

Letter from the Editor

Call for Submissions!

Pastiche is looking for students to submit their art work and essays for publication in future issues.

Send a 750-word essay or a high resolution digital photograph of your art work to julie.kuraitis@email.cudenver.edu.

Now is the time to start building your portfolio by publishing your work in an exciting campus arts magazine.

Upcoming Events

November 2, 6 p.m. First Friday Get Together
Join us for a gallery trek up Santa Fe
Chile Rojo (801 Santa Fe Drive)

November 12, 9 a.m. Art History Students Association
Officer’s Meeting—interested in serving? We need help!
Einstein’s Bagel (9th Street Park)

November 16, 6 p.m. Art History Students Association
General Meeting—all are welcome!
Common Grounds (17th and Wazee)

On view through June 29. “Clifford Still Unveiled” Get a sneak preview of his work before his museum opens in 2009.
Denver Art Museum (13th and Bannock)

On view through October 28. “The Eclectic Eye: Pop and Illusion” Check out the inaugural exhibition of the museum’s new traveling exhibition space.
Colorado Springs Fine Arts Center (30 West Dale Street)

On view through December 8. “In This Life: Reflections on War and Politics” Three artists offer their perspectives on the war in Iraq.
Fort Collins Museum of Contemporary Art (201 South College Avenue)

October 2007 Vol 1 No 2

International Happenings: The Emerald Isle
by Angela Kent

Yes! Midterms are over. Put down the coffee that’s been keeping your shit together for the last week, toss your textbook to the side, and walk away from the studio.

Close your eyes and take a ride across the Atlantic to the virtuoso rolling hills of Ireland. You may be smelling sweet peat and humming an Irish tune by now, but how about dreaming up some contemporary art?

Rumor has it there is much to see on the Emerald Isle and, after spending the summer at the Burren College of Art, I can absolutely attest to this fact.

Walking through the Irish Museum of Modern Art, I can absolutely attest to this fact. The collection is an amalgamation of the most groundbreaking works over the last hundred years. Here, you can find anything from a sculpture garden with eleven large-scale works by Miro and Calder to a live sound performance by Ryoji Ikeda.

But don’t stop there! Check out the amazing collection at Trinity College (including the famed Book of Kells) before hopping over to the other side of the isle! The Limerick City Gallery of Art may be a small venue, however they host one of the best collections of Irish art altogether. Showcasing traditional mediums along with conceptual entities, the museum invites a pure experience.

Google Joe Duggan, shown in this collection; seeing his work in person was “sobering.” Speaking of which, along with pints of Guinness, there are entirely too many additional venues throughout Ireland to mention. I suggest at least a month to get a taste. Perhaps studying abroad during the summer of ’08?

The Boulder Museum of Contemporary Art provides a broad and multifaceted approach to the reality of our changing planet.

It is refreshing to explore this oft-discouraging topic visually, allowing viewers a new outlook and interpretation of what has become an annoying repetition of temperature and timetables. In addition, by creating art works around climate change, artists have created a completely new face for global warming, summing it up with the skeletons of umbrellas, and images of an earth dominated by power lines.

This exhibition not only explores a contemporary issue, it brings clear consideration to the art scene of today. Artists are exploring ideas unique to our time, thus creating brand-new works with completely new meanings.

These works explore the benefits of a global community while commenting on their potential dangers to environment and culture. Clever and insightful, “Weather Report” brings us global warming on a tangible level.

The show runs through December 21st. For more information, visit their website at www.bmoca.com.

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Michael Brohman can usually be found in the UCD Sculpture Department, after his graduation from UCD in 1995; he moved into the role of full-time professor while continuing his artwork. He exhibits in the United States and Europe, where he also teaches study programs in Scotland and Ireland. His most recent show was held at the Pirate Gallery entitled, “Oh Me! Oh My! Whatever Does It Mean!”

Angela Kent: How did you know you wanted to be an artist?

Michael Brohman: I always wanted to be an artist, even as a kid. I grew up on a farm in the Midwest and there were seasons when the fields would flood in the low areas and the clay would come up to the surface. Once the water receded, I would go into the field and take advantage of the mud.

Because we did grow up on a farm, we didn’t have a lot of in-town time so we had to entertain ourselves. I had five siblings and a lot of my work is related to my early childhood and my family. We weaved grasses, picked branches, built things, and just played. I always equated art with play.

Who influences your work?

Currently my students impact my work as well? Oh, yes. Absolutely. There will be projects that aren’t the most successful in execution, but as an instructor I like the ideas that are generated. I can think to myself, “Oh yeah, I like that.”

This month’s issue explores identity issues. Does your work explore identity? Well, my work doesn’t have one interpretation. It is the artist who may have a very specific narrative that I’m trying to convey but I also make it general enough that a variety of people can interpret and generate their own experiences into it.

Like babies, for instance! You once had “chick-a-babies” and now you have “baby-lapses.” This recurring theme in your work must truly speak to you.

(Continued on page 3)

The Confines of Society, c. 19th Century

Berthe Morisot was born in 1841 into a wealthy and cultured family that enabled her to begin painting at an early age. As a woman and a revolutionary painter associated with the Impressionists, Morisot demonstrates contemporary French culture of the 19th century and the expectations of the feminine society.

With her training in painting and the art community’s revolt against the arbitrary salons in the late 19th century, the scene was primed for a woman artist to rise in popularity and fame. According to Marni Kessler, in her article “Reconstructing Relationships: Berthe Morisot’s Edma Series,” Impressionism, thought to be “inherently feminine and best suited to women’s weaker temperaments, lesser intellectual capabilities and greater [sensitivities],” opened the door for Morisot.

No doubt a talented artist, her painting “Mother and Sister of the Artist” allows viewers to enter an exclusively feminine world of the late 1800s, catch a glimpse of the hidden female agenda, and the life, identity and views of Berthe Morisot herself.

Morisot’s 1869-70 composition “Mother and Sister of the Artist” is a 39.75 by 32.25 inch oil painting on canvas. The picture shows Edma, Morisot’s sister and their mother seated. Edma holds some kind of embroidery and looks on as her mother reads a book.

Contrarily, Edma is clad in white, while her mother dons black.

The scene, comparable to Japanese prints coming to Europe, is cropped and only the lower right portion of a painting is seen behind Edma’s head, and half of a table is viewable. This cropping speaks definitively of women’s place.

Kessler describes it as a representation of “Edma during her confinement. Among the upper-middle class of this time, the birth of the first child became virtually a rite de passage with a lengthy seclusion of the woman before and after delivery, severe restrictions on her activities, and finally a dramatic reemergence. This seclusion was supervised by ‘mothers, sisters, and loving friends.’”

Thus, Morisot depicts a scene that is exclusive to the female identity of the 19th century. Not only by depicting confinement, but also through the indoor setting, Morisot demonstrates the home as a physical constraint on women.

However, the act of “confinement” transcends the physical and improvises the psyche. Morisot illustrates a kind of unique bond that occurs between females; likely, this bond was one of the main things providing Morisot with inspiration and drive as a painter.

(continued on page 3)
Morisot portrays three generations: the mother, the daughter and the unborn child. The mother, wearing black, is the dominate figure with a severe presence. Her head is down, conveying a sense of submission, while Edma’s head is tilted upward. This may speak of changing times and there is hope that the unborn baby will have a different experience.

In this work, Morisot creates an interesting relationship between the figures, both seen and implied. However, while this bond of experience exists in a seemingly traditional fashion, it may be that Morisot is criticizing the practice of confinement and ridiculing the fact that Morisot’s portrait of Edma during her confinement period. Thus, Edma has escaped! And Morisot sets free her own mind concerning physical and mental female limitations. (Continued from page 2)

Several years ago I inherited some doll molds. I just loved them. At the time, one of my dearest friends had gotten pregnant and at the eighth month lost the child. It was just a tragic event. I had been working with these molds and hanging out with her. I’m not sure which came first, the baby or the baby molds. But she ended up later having a baby and I was in the delivery room with her and it was such a great experience.

Now that I’m reaching middle age, I want a baby. I want to be a Dad. So on one hand my work is one part just my longing to be a father. The other hand is conceptual idea of using the baby over and over again as a subject. Many of my works have to do with death and babies. The baby represents the beginning of life, potential, opportunity, the future. Babies represent life and the skull pieces I use (where I actually go by an “human skull”) represent death.

This part of my work also has something to do with being raised Catholic and not being able to differentiate the past from who I am now. You know, going to Catholic school and really loving the ritual, loving the community and hating some of the teachings, how alienating the teachings were, and how impossible the teachings were for a human being to actually live up to. So looking at that and putting it in to my work in terms of life and death and the church and the afterlife.

On the surface, my work may not be about spirituality but a huge part of my work is about spirituality and life cycle and questioning what happens after death.

From the traditional arts to the cutting edge, we have it here. Visit our College at this fall’s Open House on Sunday, Oct. 28, 11:30 a.m. to 2:30 p.m. at the Auraria Event Center! During our Open House festivities, free tours of our state-of-the-art labs and studios will be conducted by our award-winning faculty.

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