

# xhibit

CATALOG

SUMMER 2008



INAUGURAL  
EXHIBITION  
I S S U E

preston  
contemporary art center

1755 AVENIDA DE MERCADO ■ MESILLA, NM 88046

# WELCOME

## **11 contemporary artists showing a wide variety of media**



Welcome to **XHIBIT** and the **Inaugural Exhibition** at the Preston Contemporary Art Center. The Center is a new 12,800 square foot campus located in view of the Organ Mountains in Southern New Mexico's Mesilla Valley.

In our first exhibition, we show 11 artists in a wide variety of media from across the country, as well as Great Britain and Mexico. Future exhibits will expand our presentation of international contemporary artists.

There are four galleries within the Center—three interior galleries with high 15 foot walls and a large outdoor sculpture area where we exhibit works of metal, ceramic, and stone.

Our art is all of museum quality and our artists working professionals. With the exception of an occasional exhibit of works by an exciting emerging artist, all of our artists have extensive exhibition and collection records.

Because of our location, the Center will change shows quarterly to give people a larger window of opportunity to visit the gallery and partake in the colorful flavor of our diverse border culture and our amazing landscape.

Additional info about the Center and directions are available at [www.prestoncontemporaryart.com](http://www.prestoncontemporaryart.com). We look forward to having you visit us.

*Paul Schranz*

*Director*

[Pschranz@prestoncontemporaryart.com](mailto:Pschranz@prestoncontemporaryart.com)

575-523-8713



### **PRESTON CONTEMPORARY ART CENTER**

1755 Avenida de Mercado  
Mesilla, NM 88046  
575-523-8713

#### **INAUGURAL EXHIBITION:**

July 11–September 28, 2008

#### **ART CENTER HOURS:**

Wednesday & Thursday: 1–5 p.m.

Friday: 1–7 p.m.

Saturday: 9 a.m.–2 p.m.

Sunday: 2 p.m.–4 p.m.

*All other times by appointment.*

#### **PRESIDENT AND PUBLISHER:**

S. Tinsley Preston, III

#### **COMMENTARY:**

Mary Anne Redding

#### **ARTIST BIOGRAPHIES:**

Bonnie Schranz

#### **PHOTOGRAPHY:**

Paul Schranz

#### **DESIGN:**

Lynne Anderson

#### **PRINTING:**

St. Croix Press, Inc.



#### **ABOUT THE COVER:**

*Surface Delight*  
by Gisela Colón

*This painting has been sold.*

*Please see page 2 for more paintings  
by Gisela Colón.*

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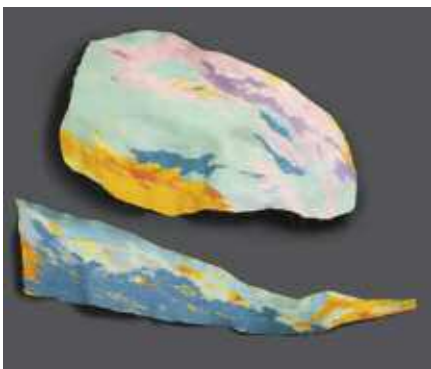
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# GISELA COLÓN

***from the tropical jungle to the urban core...  
unique....vibrant....dramatic....***



Painter **GISELA COLÓN** has been an artist since early childhood, when she was exposed to art and the cosmopolitan culture of the Caribbean. Living on the Island of Puerto Rico until

completing her BA at the University of Puerto Rico, she moved to Los Angeles, CA to pursue graduate studies in law, winning a Congressional Scholarship from the Harry S. Truman Foundation.

Colón has developed a unique approach to the layered construction of abstract paintings through a physical process of cutting and slicing paint. The multiple layers of rich oil paint with striking textural surfaces are overlaid by the final glass-like strata of high-gloss resin, together creating beautifully resolved pieces with compelling abstract imagery. She attributes the most visceral aspects of her work to the influence of Latin and Italian Masters and a deeply engrained Latin heritage.



*Fuera de Centro*

Colón's paintings have been placed in refined living, corporate, hospitality and entertainment spaces and commissioned for site-specific installations for corporate and high-end residential clients. Recent exhibitions include Los Angeles, CA; Kelowna, British Columbia; San Diego, CA and Beverly Hills, CA.



*Architectural Exotica III*



*Riveting Twilight*

## **STATEMENT**

*Residing in Southern California for the last two decades has been a vital source of inspiration, leading my work to reference the energetic vitality of urbanism, city dwelling, and metropolitan sprawl. In this regard, my work draws from multiple artistic influences that are seminal to this region, such as mid-century modernism, hard-edge abstraction, geometric abstraction, the 1960's Light & Space movement, and the Finish Fetish painters.*

*My latest body of work is concerned with light. These paintings are a study of the effect of light on the viewer's experience. I employ metallic tones combined with multiple layers of texture and gloss to elicit a luminous aura that varies in depth and intensity depending upon the quantity and quality of environmental light. With this series I investigate dispersion, reflection, refraction, and explore the mercurial relationship between form and surface, creating objects that are mediums for the dazzling play of light.*

# SAM PETERS

***elegant forms tethered together and hovering in boundless space***



A native of West Virginia, **SAM PETERS** spent most of his adult life in Maryland before moving to New Mexico. He fell in love with printmaking and endeavored to learn everything possible about it. This was accompanied by a strong desire to teach art, which required an MFA in printmaking earned from the University of Maryland, College Park. Peters taught printmaking at the Maryland Institute, College of Art in Baltimore for 13 years. Peters has also taught workshops nationally and internationally on monotypes, collages, artist books, and computer-assisted printmaking and photography.

Peters is a co-founder of Maryland Printmakers and served as its first president. Through the years he acquired interests in painting and photography, mixed media collage and computer graphics. These varied skills have coalesced into his latest series of works, three-dimensional collage sculptures. He considers these new compositions as complex drawings that rely on obsessive studio practices, expressionist passages, personal cosmologies, and iconographies. He likens their construction to creating three-dimensional maps without a desire to reference any actual location. Gesture is critical and represents a cosmic dance while the forms themselves in their inner structure turn around on a center, thus creating vortices, convergences.

Peters' works are exhibited nationally and internationally and are included in collections of the Baltimore Museum of Art, El Paso Museum of Art, Capital Broadcasting Company, Museu da Gravura de Curitiba and the Museu Nacional de Belas Artes (Brazil), and in numerous universities and museums across the United States.

## STATEMENT

*I want the forms I make to crawl, dance, spin, and spill all over the wall...*

*A bit like a dancing Shiva...*

*Topsy-turvy...*

*I like to think of these forms as having 'tumbled into existence.'*



*Pivotal Point*



*Alpha Piece*



*Inaugural Piece*

# JACK ROBERTS

## *creating a visual sensation*



Born in Omaha, NE, painter **JACK ROBERTS** majored in fine art at the University of Nebraska, then worked in graphic design and directed an advertising agency until deciding to devote his time entirely to creating fine art. Inspired by

nature and incurable wanderlust, he has located his studios in places of natural beauty: Denver, CO; Palm Springs, CA; and currently in Sedona, AZ. Early works were elegant metal wall constructions. In Colorado he began developing works on canvas.

Roberts says, “I paint the feeling of a place. Certain locations inspire me with their history, architecture, color of light, botanical beauty and natural setting. Because I am moved by the totality of a place, my aim is not to render a pictorial reference, but to create a visual sensation.”

Gaining recognition for his large abstract colorist canvases, Roberts has acquired a strong following in both the private and corporate sectors. Honored with numerous solo shows, Roberts exhibits nationally and internationally and has won museum awards, including the Palm Desert Museum’s Best of Show. His paintings are displayed in private and corporate collections throughout the world.

### **STATEMENT**

*After 40 years of painting, I have come to the same conclusion as many mature artists in history: it is about the*



*Saguro Slope*

*paint. Since my current non-objective work does not illustrate a narrative, I am not concerned with representational illusion. I want the brush evident, the colors to provoke, the scale to envelop, and the paint express a creative vision. While I am not blind to my environment, I look to express images that are not apparent. The mystique, the ephemeral, and special essence are the qualities I try to visually articulate. I paint spontaneously in an outdoor setting that allows my work to breathe and the composition to absorb the spiritual qualities unique to me. My paintings do not lend themselves to any literary explanation. What you see is what I paint.*



*Chaco Crossing*



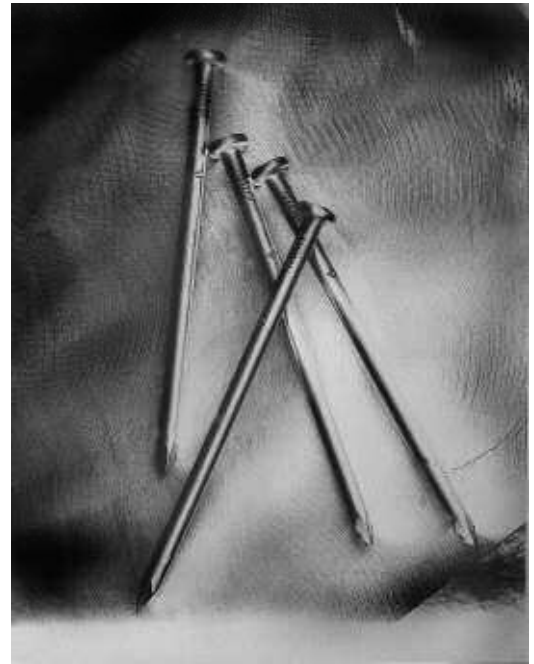
*Rio De Flag*

# KAZUMITSU OKUTOMI

***simple subjects with a thoughtful approach***



Born in Tokyo, Japan, the son of an ice-block merchant, **KAZUMITSU OKUTOMI** opened his first commercial photographic studio in 1965 in Tokyo's Ginza district. He came to the United States in 1969 to attend the Art Center College of Design, Pasadena, CA. After a commercial apprenticeship among the "20-foot mirrors" of Detroit's auto industry, he settled in Chicago to build a successful commercial photographic career and an aesthetic.



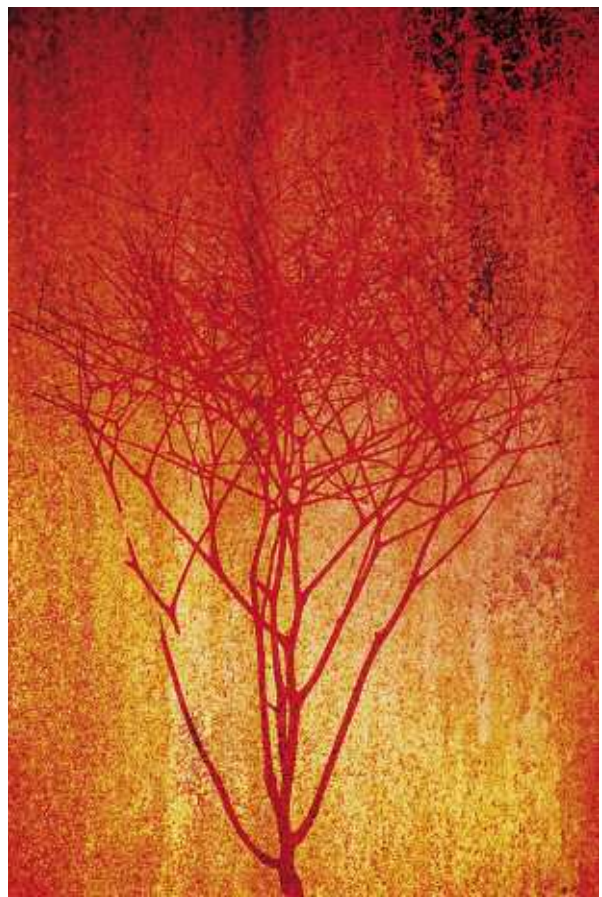
*Nail Photo*



*Final Print*



Scissors



Wall at Cave Creek

After 30 years of photographic exploration and expertise in studio technique, Kazu turned his direction to making fine art photographs. He looked back to the high level of instruction he had received as a photography student, when one of his instructors was Ansel Adams. The move to Arizona, where he opened a new studio residence in 2006, initiated the new direction of his work.

In his fine art photographs, Kazu uncovers gentle emotional resonance in simple subjects through a thoughtful approach to crafting images. His specialty is modulating the interplay of surface texture and shadow through detailed lighting technique. His subjects range from portraits, still life and landscape. His most current works are images of the southwest.

## STATEMENT

*I grew up in Tokyo watching John Ford and John Wayne movies. I've always been fascinated with the American southwest, and I eventually moved to Arizona. What results are images of the southwest with oriental flair.*



Bush

# SANDRA MENDEZ

## *still life diaries*



Photographer and digital collage artist **SANDRA MENDEZ** says she communicates best through still life, noting that growing up in a house that was always filled with pieces of the past has left her with an appreciation for objects from different cultures and eras.

Raised south of Chicago, IL, Mendez earned an MA in photography and digital imaging from Governors State University, IL. In addition to fine art, she works in both commercial photography and as a photography instructor in the Chicago/Northern Indiana area.

Mendez's collages have a strong personal identity, while representing icons that can be universally recognized. Their imagery, textures and colors evoke nostalgia for fragments of life both recognizable and poignant. Some images are arranged and then photographed digitally, while others are made with no camera at all. From conception to final print, the process is a journey that becomes a visual diary, Mendez says.

Mendez's work has been exhibited in Illinois, Indiana and New Mexico in juried and solo shows.

## **STATEMENT**

*We choose to surround ourselves with objects that describe who we are; these elements are the proof of our existence. This fascination extends to curiosity about the people of the past and the objects that surrounded them. Who were they and how were these objects important in their lives? These objects of the past suggest the fragility of life and become metaphors for a bittersweet longing for the past and a reconsideration of values.*



*The Innocent*



*Open Book, 2008*



Mexico

# TERRY GIEBER

## *natural phenomena and the patterns of earth*



1989 was the year that 16 tornados struck. Ceramic artist **TERRY GIEBER** witnessed three of them in South Dakota and literally clung to the axel of a combine as a storm descended upon a harvest time wheat field. What resulted was a new

direction for his ceramic art, “tornado jars,” large clay monoliths of color and motion, the first a 9-foot tall piece titled “*Dorothy & Toto jar*.”

Gieber has actually worked in clay since the age of three, growing up in a Kansas town where the soil was more clay than anything else. Strongly influenced by his mother, whom he fondly calls an “education freak,” he viewed pictures of Native American pottery and began mixing clays and making pots of his own. Despite the fact that there were no art classes at his rural school, he determined to major in art. He earned an MFA in Ceramics from the University of Iowa, Iowa City,

IA. Today he chairs the Art Department at Gonzaga University in Spokane, WA.

Experimentation is an important element of Gieber’s creative process. A second natural phenomenon led to another ceramic series for Gieber, who saw 20 dust devils “dancing” in the northwest and reworked their image in clay. A third series is “chargers,” wall plates with



*Dust Devil XIII*



*Dust Devil XIV*

geometric designs and an engobe treatment, a white coating that is technically between a slip and a glaze, that Gieber has perfected and patented. His approach to surface design encourages the viewer to look closely at the patterns that enhance the ceramic forms.

Gieber's work has been exhibited and collected throughout the United States and Japan.

## STATEMENT

*I think of landscape all the time. My work is always about the earth. The patterns made by the plow and the springtooth are always in my work. It's decorating with fire itself. It's always a learning process, and I'm consciously aware that there's so much more to know.*



*Gieber tornado jars*

# SUSAN PUELZ

## *Color in unexpected ways*



Watercolorist **SUSAN PUELZ** creates luminous views of Midwestern landscapes and skies. Now Assistant Professor of Art at the University of Nebraska, Lincoln, she earned a BFA there in 1984.

Puelz's paintings have captured awards across the United States, including Watercolor USA honors and three-time winner of the prestigious Van Vichten-Lionberry Award from the Taos Art Museum. She has exhibited extensively, and her watercolors are included in numerous private, museum and corporate collections and in a variety of publications. Her painting, "Nebraska Quietiem," was displayed in the residence

of the US Consul General's Residence in St. Petersburg, Russia from 2002–2005.

Puelz continues to prove her merit as an artist whose skills continue to grow. Despite an established and successful career, two years ago, she determined to go back to basics. She reviewed her sketchbooks from the eighties and began studying the notations and comments by Gail Butt, her major professor and mentor. Once again she focused on compositions that have more contrast in value and stronger simplified shapes, making the images in her new work clearer and more defined.

### **STATEMENT**

*My work has always been about color. Early on, my mentor, Professor Gail Butt, had me focus on virtually hundreds of color combinations that would produce luminous hues. He challenged me to use color in unexpected ways. My new work reflects this in the rich glowing colors that are created by layering analogous, rather than complimentary, colors in the paint and pastels.*



*Niobrara River*



*Eventide Study*



*Evensong 2008*

# ROGER ATKINS

## *tactile seduction*



Born in Knoxville, TN, wood sculptor **ROGER ATKINS** grew up in a family of musicians. Atkins' grandfather, a coal miner and father of seven children when times were hard, turned to building furniture of necessity.

Roger recalls "tinkering in grandfather's wood shop" as his introduction to his life's work.

Atkins received a BA in Art from the University of North Carolina, Charlotte, where he began sculpting wood. However, after graduating, he turned to the practical applications of woodworking. Self-employed since he was 21, he owned a woodworking business in Charlotte. Moving to New Mexico 25 years later, he allowed himself to again enjoy the "pure treat" of creating wood sculpture.

Atkins' sculptures are made by stack laminating, the process of layering "wafers" of wood together to create form. His understanding of the process of how the wood moves has grown—noting that a sculpture made this way can self-destruct if not correctly stacked to stay even, flush and smooth. He notes that the form of his sculptural pieces have



*Converging Arcs #1*

changed a lot over the years, and he never loses delight in “playing with forms.”

Atkins’s work is found in private and public collections, including the University of NM Hospital, Albuquerque; Temple Mount Sinai, El Paso, TX; Temple Beth El, Charlotte, NC; and has exhibited in Santa Fe, NM and at SOFA Chicago 2006.



*Seduction and Serenity*

## STATEMENT

*During the past four years in New Mexico, my wood working has been revisited, re-approached and reinvented. In the “Seduction Series,” there is perhaps a sexual aspect, but the seduction is really a tactile thing—the desire to touch the sculpture. You are invited to touch it.*



*Seduction and Stability*

# KAREN FITZGERALD

## **round, luminous nature-based oil paintings**



For 20 years, painter **KAREN FITZGERALD** of Woodside, NY, has been working exclusively in the round, finding it the strongest way to communicate the sense of extraordinary beauty she finds in the physical world. Using poetry as inspiration, she interprets landscape metaphorically, merging the real with metaphysical reality, creating a lush, quiet place touched by light and shadow. Her technique of applying

paint utilizes chance, gravity and liquid flow as primary modes of affixing paint to a surface. Gold leaf employed in recent works expands the luminance of her paintings.

Fitzgerald holds a BFA from the University of Wisconsin, Milwaukee; an MFA from Hunter College, NYC; and MEd from the Teachers College, Columbia University, NYC.

Fitzgerald's work has been widely exhibited in galleries and museums throughout the United States, including an exhibit at the United Nations in NYC. She has been awarded grants from the Queens Community Art Fund, the Greenwall Foundation and the Women's Studio Workshop. Her paintings are included in the collections of the New York Public Library and the Reinhart Collection of Germany.

### **STATEMENT**

*In 1988 I made my first round painting. Working on a suite titled "Nine Mysteries," I was challenged by the problem of creating a successful composition to express the ideas of mysteries on a vertical rectangle. The corners were so troublesome! My stretcher maker brought me a scrap, a round panel left over from making a larger tondo (a Renaissance term for round panel). All my problems vanished when I began working on that first circle. I have never looked back.*

*Roundness reminds us of our remote origins. It reattaches us to the whole world. The round form complements and rhymes with architectural and spatial forms. It creates synergy in a room, contributing not only to the flow of chi but also to the balance of energy. The tondo is presentational rather than re-presentational. It presents qualities that underlie the visible world, those things of profound, essential importance.*



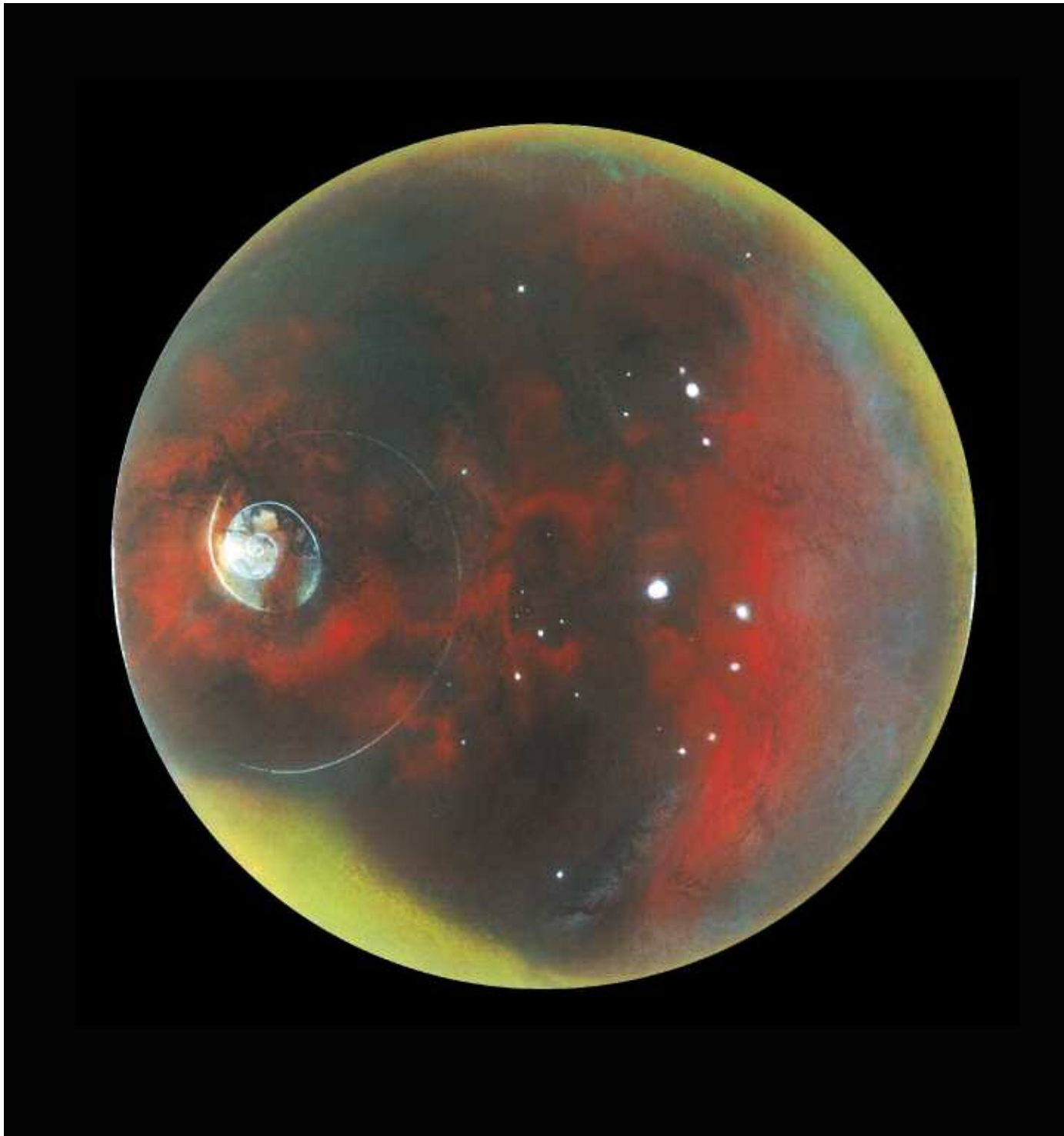
*The Realm of Gold*



*Entropy Undone Copper Fire*



*Burning Bush*



Shell

# MARIA-THERESA FERNANDES

## *landscaped inspired fiber art*



Born to East Indian parents in Kenya and educated in Manchester and London, England, fiber artist **MARIA-THERESA FERNANDES** came to the United States to earn a MFA at Cranbrook Academy, Michigan. She is a former faculty member at the Maryland institute, College of Art in Baltimore, MD. She

has been awarded over 40 artist residencies in the United States and abroad, including Marnay-Sur-Seine, France.

In addition to works inspired by landscapes where she has traveled and worked, Fernandes has created works related to women's issues. Her "Dowry Brides," works were influenced by the bridal ritual and dowry system in India. Other recent series depict the shopping district of Juarez, Mexico, the multi-cultural neighborhoods of East London, England and the beautiful skies of New Mexico. She exhibits internationally and has works in collections worldwide.



*Winter Tracks, France*





Sunset, Marnay Sur-Seine

Fernandes employs layering to provide density of surface and dimension. Rich color creates mood and expression. In some pieces, digital images have been transferred to cloth, and then manipulated with stitchery to give form and depth to the surface. The materials she uses are indicative of the parts of the world that they portray.

Fernandes currently resides in London, England. But that is only until her next residency takes her to another inspiring landscape across the globe.

## STATEMENT

*Place, time and memory play an important part in my life*

*and work. Travel to various parts of the world has enriched and influenced the process of thought and creativity. The works chosen for exhibit exemplify my responses to landscape, to people, and cultures, both ancient and modern.*

*A brief residency in France resulted in the works in this exhibition. The long walks in this rural part of France, with its change of seasons, and colors, aroused my senses to respond to the land with compelling urgency. Working in New Mexico, USA, with its large open skies, and contrasts of color, demanded another level of thought.*



Road to Courtevant

# ANTONIO CASTRO

## ***surreal story teller invites the viewer to make interpretations***



An artist of the Mexican/American border, **ANTONIO CASTRO** resides both in Juarez, Mexico and El Paso, TX. While his surrealistic works have been described as thematically “timeless” or

“universal,” they are also strikingly contemporary in their personal and social context.

Castro once aspired to be a writer, but found drawing and painting the appropriate vehicles to communicate his life’s stories. A career beginning in commercial art led to commissions as an illustrator of historical books about El Paso, and then to beautiful and imaginative illustrations in children’s books for publishers including Cinco Puntos Press and Random House.

Castro’s paintings demonstrate the illustrator’s meticulous attention to detail and nuance, their content and style strongly influenced by surrealism and super-realism. Personally involved with his subjects, Castro also puts himself in most of his paintings; either his face or his body will appear in them, or at least an eye will be very well hidden somewhere in the image. His imagery reflects both the traditional and the immediate aspects of life on the border and his personal philosophy of the individual as a citizen of the universe, responsible for the welfare of the environment and fellow human beings. He has exhibited in Madrid and Barcelona, Spain; New York City, NY; Ferrara, Italy; Austin and San Antonio, TX; and Mexico City, Oaxaca and Chihuahua City,



Untitled



I Do What I Don't Want

Mexico. His mural, "Battle of Tomochic" is displayed in the permanent collection of the Governor's Palace of the City of Chihuahua.

## STATEMENT

*I like to tell stories through my paintings. I like the viewer to become interested in finding out what the paintings mean, but they should end up making clueless guesses, as people often do with modern abstract painting. What I prefer is for people to view one of my paintings, then to interpret it through their own intellectual and emotional filters, as it were, and through that to form their own conclusion about it.*



Liberacion #1



El Beso

# CRITICAL COMMENTARY

## OPENING A LARGE NEW COMMERCIAL ART GALLERY

at the end of the Bush era, like any new venture in the arts, is an exciting and terrifying prospect, complicated by the vagrancies of a sinking world economy and the need for on-going financial sustainability. Art, however, is not a luxury in troubled times as so many people seem to think. It is, rather, an absolute necessity to the quality of life here on the border between the United States and Mexico, as well as throughout this small planet. It is through the arts that humankind has always sought to make sense of the experiential environment and to engage others in an on-going dialogue. Georgia O'Keeffe said: "I found I could say things with color and shape that I couldn't say in any other way—things I had no words for." In any art gallery, the artwork should be the center of the discussion and should be presented in a way that asks the viewer not just to examine the object with disinterested contemplation but also to understand the issues and questions raised by a particular artist. Moreover, the work should be presented in such a way that encourages the viewer to ask, what are the events that are taking place outside the gallery walls in the world as we read about them in the newspapers or deal with them everyday in social interactions or on the street that also raise the same questions? If a single unguided viewer is permitted unmediated access to the artwork in a gallery with quiet time to reflect, undisturbed, on possible meanings and inspirations to be found in the work of art—we find the true function of the arts which is that great art will inform, beautify, anger, persuade, deceive, entertain, humiliate and, in short, inspire deep emotions and enhance the quality of life for those who choose to interact with them, be it poetry, music, dance, theatre or the visual arts. The Preston Contemporary Art Center opening now in Mesilla, New Mexico, therefore, champions the visual arts in all its manifestations and bravely celebrates its inaugural exhibition with the work of 11 talented artists: Roger Atkins, Antonio Castro, Gisela Colón, Maria-Theresa Fernandes, Karen Fitzgerald, Terry Gieber, Sandra Mendez, Kazu Okutomi,

Sam Peters, Susan Puelz, and Jack Roberts. Each of these artists brings something unique to the art world.

Living all his life on the border between the U.S and Mexico,

**ANTONIO CASTRO**'s work is a curious blend of influences by the representational surrealist painters Salvador Dali and Max Ernest, the anguish of Frida Kahlo, and the brutalities of life in a timeless Mad-Max border town. Like many of the Surrealists, Castro paints parts of his



*Mi Busqueda 2*  
by Antonio Castro

face or his eye(s)—undoubtedly having seen filmmaker Luis Buñuel's "Un Chien Andalou"—into the secret recesses of his paintings. Castro's work has its own peculiar narrative. In "Mi Busqueda 2" (My Quest or My Pursuit) he blends his own image with that of his muse Dali to arrive at the face of a man hauntingly familiar but not quite—a dream face, blending Spanish and Mexican features—Castro is the romantic everyman in our multi-cultural world. Although she did not spend her life living in just one place, **GISELA COLÓN** is also influenced by her Latino heritage moving from Puerto Rico to Los Angeles to immerse herself in the art world of the west coast. Her geometrically abstract paintings she calls explorations of "Kinetic Light" resemble stained glass. Rather than reflecting light through a translucent pane, her cut and layered paintings bounce light off the surface of the canvas, which is final-coated with a high-gloss resin. Even the best reproduction does not do justice to the radiant, visceral surfaces of these large pieces that invite contemplation, much as one would experience bathed in the glowing light seeping into the darkness of a gothic cathedral.



*Estudio Evolutivo Series*  
by Gisela Colón



*Sunset, New Mexico*  
by Maria-Theresa Fernandes

**MARIA-THERESA FERNANDES**

sculptural textiles are inspired by her desire to travel and resemble nothing so much as snippets of the pathways on which she has

crisscrossed the globe. In ancient Egypt only royal personages could walk softly on certain precious fabrics. Fernandes, too, is multi-cultural, born to East Indian parents in Kenya, she currently seeps herself in the Anglo-European cultures of England and the U.S., assimilating influences from her wanderings. Fueled by her on-going interest in women's processes, Fernandes creates thickly padded fabric pieces that incorporate machine and hand stitching, embroidery, collage, Polaroid transfers, mono-and lino-printing. The work is soft but not feminine.

**KAREN FITZGERALD**

paints in the round. Working with gold, silver, copper and aluminum leaf and oil paints, Fitzgerald approximates exquisitely expensive glass marbles or the globe set on fire—flames licking the last twilight dust. An alchemist with a painter's passion, she seeks to evoke a spiritual, essential



*Sparrow's Eye, Peacock*  
by Karen Fitzgerald

experience. There are no edges in her work; the eye moves continually over the luminous surface, seeking knowledge in the atmospheric haze.

**TERRY GIEBER**

's clay vessels also tell a story of the powerful forces of nature on the earth: he shapes the clay soil into life-size "tornado jars"—big enough for a small child to hide in, uncomfortable but sheltered. The dust devils of the desert find permanent form in his smaller vessels, the howling winds leave sand traces on the surface.



*Dust Devil XII*  
by Terry Gieber

**SUSAN P. PUELZ**

creates expressionist watercolor and pastel landscapes that have unnerving psychological undertones achieved through wildly vivid colors. Choosing her palette more for its emotional impact rather than for its fidelity to nature, Puelz expressively charges what could be a dreary industrial Beet Factory, Ft. Margan, with energy. The agitated sky threatens to engulf the slumbering buildings. The land and waters pulse with quicksilver motion.



*Plainsong III 2008*  
by Susan P. Puelz

**JACK ROBERTS**

' non-objective, or, if you prefer, abstract, pieces are also inspired by the natural world, although they depart significantly from the actual appearance of the landscapes that inspire them. The bright, flat strokes of color that suggest energy and motion also create an emotional response in the viewer.



*Zuni Pueblo*  
by Jack Roberts



*Talisman*  
by Sam Peters

Departing from two-dimensional space, **SAM PETERS** playfully pulls printmaking off the wall, cutting and shaping color and texture into three-dimensional forms that animate the gallery. As mischievously evocative as Miro, Peters has likewise given form to his own secret language.

## ROGER ATKINS'

sculptures are the most subversively tactile pieces in the exhibition, inviting stolen caresses when no one is looking.

Although most galleries admonish

not to touch, this denied longing is exactly what the sculptor desires. The surface of his wood sculpture is highly polished and rubbed with oils until it gleams, glowing softly as if lit from within. The human scale of each piece invites an embrace, body-to-body, flesh to wood. Like the Spanish architect, Antoni Gaudí, this artist is fascinated by the geometric forms found in nature and the mathematics of the universe. And, like Henry Moore, Atkins successfully combines both the figurative and the abstract in his sculpture. His sculpture giving a second life to the living spirit of wood—the growth characteristics of individual trees are revealed in the grain of wood long after the tree has been cut—these stacked wood pieces possess an organic vitality unusual in most materials.

The two photographers in this inaugural exhibition, both use special effects to make their work seemingly effortless.



*Converging Arcs #1*  
by Roger Atkins

**SANDRA MENDEZ** creates digital assemblages a la artist Joseph Cornell and photographer Rosamond Purcell. Layering images to create two-dimensional memory boxes, Mendez flatly relies on the evocation of nostalgia. **KAZUMITSU OKUTOMI**'s tightly



*The Unknown*  
by Sandra Mendez



*Scissors*  
by Kazu Okutomi

cropped images of the back of the Frito Bandito avoid the usual clichés of the West—is that a long blond braid and feminine curves tucked? Scissors is a stunning photograph, the scissor blades glow almost threatening, held back only by the impossibly oversized and twisted handles. The tension is palpable.

The inaugural exhibition at the Preston Contemporary Art Center presents a diversity of styles and media – a small sampling of the variety of art that characterizes human creative expression. Each artist, in his or her own way, seeks to communicate, enrich, and challenge us to enter that quiet place where emotion emanates, prompting a visceral response not only to the artwork but also to life.

### Mary Anne Redding

*Curator of Photography*  
Palace of the Governors/New Mexico History Museum  
Santa Fe, New Mexico

## xhibit

This catalogue displays the work of artists currently exhibiting at the Preston Contemporary Art Center; all works are available for sale and additional works of art may be found on our web site:  
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For inquiries regarding any of the work, please contact Paul Schranz, Director, at [pschranz@prestoncontemporaryart.com](mailto:pschranz@prestoncontemporaryart.com) or Denyse Johnson, Exhibitions Coordinator, at [djohnson@prestoncontemporaryart.com](mailto:djohnson@prestoncontemporaryart.com)  
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