

2020 Light Art Experience Artists

Chris Allen, “She Walks in Beauty, Like the Night”

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My name is Christopher Allen, and I moved to Santa Cruz in 1996 to attend UCSC. After graduating, I spent the next 13 years working in the education system as a substitute, private tutor, classroom teacher, and finally vice-principal at a private school. While I enjoyed working with children, the job became far too demanding, and in 2013 I began a new phase of my life. While I have always been ‘artistic’ it was at this time that I began actually making art. Inspired by the natural surroundings of Santa Cruz, particularly the ocean and the forest, (as well as free piles around town and the Craigslist Free section), I was drawn to make things with recycled materials. Beginning with bottles, I began incorporating all kinds of materials, including electrical wiring, salvaged fencing and barn wood, barbed wire, bicycle parts, corrugated metal, and electronic circuitry. I love the idea of making art with things that would otherwise be thrown away or just lay around unused, as well as the juxtaposition of the natural world made with industrial, man-made materials. Art is Everywhere!

Ross Brown, “Light Rods”

Ross Brown, “Edge Glow Sculpture”

Sarah Jane, “Reflect - Refract - Disperse [Homage to Olafur Eliasson]”

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Loreen Matsushima, “Phylogeny - Night Glow”

Phylogeny - “Seedling of Life” Alterations (such as habitat destruction, deforestation, or the environmental impact of climate change)) are important themes in my work. I have imagined an installation based on the idea of how nature would evolve to survive deliberate or unintended consequences of climate change, and it intrigued me to create sculptures inspired by the poem, Place, by W.S. Merwin. These sculptures would be ideal for this installation. Each piece is a long sinuous evolved plant form that grows out of a mound of debris—a pile of dead discarded logged tree debris. The plant forms are surreal and phantasmagorical and are mounted in the mound to give the appearance of a seedling just developed out of a plant embryo from a seed. So it is intended to be viewed as the birthing of a seedling. Each plant form is covered with glow paint which is illuminated in the dark and would be perfect be a great fit for the Wintertide – Light Art Experience. While the sculpture was not made technically with light, it uses illumination to take on a new form at night. During the day, its white and pastel coloration is as surreal and enigmatic in contrast with the natural environment. I want my artwork to appeal to a broad audience and I wanted the sculptures to be transformative and viewed in the daylight and in the dark of night. So the use of glow paint is translucent during the day, but changes its appearance at night. The plant forms aglow appear animated and surreal and a surprise that I believe would appeal will be to children and as well as adults as they stroll pass this installation in the daylight or at night.

Michael Mills, “Mondrian Tower”

Alyson Piskorowski, "Untitled"

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My work is about trying to find beauty in the benign. In my site specific installations, I let the site dictate the form as a way of inviting the viewer to see it anew. I use materials that are ephemeral, allowing the material to transform the viewers' visual experience of the ordinary through its interaction with light and space. My interventions, often geometric, are a way of revealing the potential of the space. Patterns in nature have always fascinated me because there is a system behind things that, on the surface, look chaotic. Similarly I am looking to reveal inherent patterns as the driving force of my work.

Ken Roepe, "aSpire"

<http://lux-elite-design.com/>

aSpire is a sculpture of consisting of shapes surrounding a central spire that rise to meet a luminous plane. The piece represents the human capacity to overcome adversity and aspire to reach greater heights. Shapes that ascend in size and height gives a sense of motion as if climbing towards a shining light. The lighting at the pinnacle of the sculpture is literally affected by human action by responding to sound from participants at the ground level below. The sound input changes the speed, color and brightness of the animated lighting effect, thereby establishing a direct connection to human endeavor. The piece is a perfect embodiment of my interest in light used as an artistic medium to represent the human condition. I have found that light can have a profound impact on human experience. I have said that light requires an interdependent, symbiotic relationship... Light cannot be seen until it comes into contact with the physical world. Without the symbiotic relationship of light, materiality, and human observation, light can't be appreciated. I discovered my passion for light through formal training in Architecture and Industrial Design. I explore this passion with a keen understanding of the relationship between light, materials and the surrounding environment. My guiding philosophy is the artistic pursuit of light to create the ethereal experience that light in an artistic capacity offers.

Katherine Shaughnessy, "Tempest-Tost"

<http://www.katherineshaughnessy.com>

<https://www.instagram.com/shaughnessy.katherine/>

Nathan Shields, "Platonic Solids"

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I've always been drawn to geometric shapes and patterns, and to the fundamental relationships that underpin them. In this climate of division and strife, and in the face of simultaneous global crises, I wish to communicate comfort and hope through the timeless structures of geometry as a representation of both natural beauty and human potential.

Lance Snider, "Untitled"

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Alison Stigora, "Midnight Sun"

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The spaces we inhabit influence our daily existence. Whether places we choose to live, or locations passed through without thinking, every space has a form that impacts us consciously or subconsciously. Light changes our experience of space, and invites viewers to contemplate the relationship between their body and their environment, whether that be an outdoor landscape, architectural space or social position. This piece originated from time spent in Iceland in the summer, where the color of light at midnight was uncanny and disorienting- not being able to tell whether it was day or night, dawn or dusk. What is familiar; what is uncertain? What is both?