Lied Art Gallery

“We believe that all people should embrace the Arts as a way to organize aesthetic thought, nourish their soul and continue lifelong learning.”

This event is funded by the generous support of the Richard and Mary McCormick Endowment Fund for the Fine and Performing Arts, the Grace Keenan Fund, and an anonymous source.

The Gallery is free and open to the public. Hours: 1–4pm daily, including weekends, during exhibitions. The Gallery is also open during all Fine and Performing Arts events.

Visitor parking is located in front lot of the Fine and Performing Arts building on 24th and Cass. Additional parking is available after 5:00 pm on the top level of the 24th Street parking structure directly north of the Fine and Performing Arts Building.

Creighton University
Fine and Performing Arts

Lied Art Gallery
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BFA THESIS EXHIBITION
April 1st—29th 2011 | Lied Art Gallery

Shun-Sho Fong
Aubrey Inman
Kelly Stading

Opening Reception
Friday, April 1st  5:00 – 8:00 pm  Lied Art Gallery

The Lied Art Gallery will be closed April 22-25 for a University Holiday.
Shun-Sho Fong

Biography
Shun-Sho Fong grew up on a small acreage in Iowa, about 30 minutes from Creighton University. She is a 2011 Bachelor of Fine Arts candidate in Studio Art with an emphasis in Sculpture and Painting, and a Bachelor of Arts candidate in Journalism and Mass Communications with an emphasis in Digital New Media. Shun-Sho has exhibited artwork in multiple shows on the Creighton campus, most recently the Women’s History Month exhibit in the Skutt Student Center Art Gallery. During her time at Creighton she served as a Decurion for a freshman orientation class. Shun-Sho also co-captained the Speech & Debate team for one of her two and a half years of involvement. Her future plans include attending graduate school for the Fine Arts.

Statement
"Will the others see you, too?" asked Lucy.
"Certainly not at first," said Aslan. "Later on, it depends."
"But they won’t believe me!" said Lucy.
"It doesn’t matter," said Aslan... "it is hard for you...But things never happen the same way twice..."
— from Prince Caspian, by C.S. Lewis

The concept of revelation can be equated to living. Both are continuous processes and dialogues of change; neither is solitary. Inherently, they demand interaction, often transcending consciousness and going beyond accepted modes of communication, changing beliefs and understanding.

The work for this exhibit recreates a revelatory process between God and myself. Pairing the paintings and sculptures together allows the mediums to interact, demonstrating the connection and individuality between them. The bronze styled self-portraits document emotional and physical memories. The paintings represent God and my awareness of His presence during my journey. Revelation cannot be forced; nothing occurs the same way twice. On display is only one of many dialogues that have occurred between God and me.

Thank You
Everyone who assisted in the studio, foundry and gallery; Peter Cales, for his beautiful collaboration on my bases; Aubrey Inman, who spent long hours and late nights with me in JMC labs, listening to music, yelling at computers and laughing at everything (and nothing); Bob Bosco and John Thein, for their support of my creative development and process; Littleton Alston, for fighting for my right as an artist, understanding who I am, his invaluable teachings and his unending generosity; Kelly Stading, who will believe with me in dreams,

The Work

Aubrey Inman
reCreation  stop-motion animation film  DVD  $15

Kelly Stading
Sowing Hope  Graphite  7.5" x 11"  $175
Waiting Through Life  Graphite  8" x 11"  $185
Consumers Destruction  Graphite  11" x 14"  $175
Crossroads  Graphite  15" x 20"  $210
Shackled Dreams  Oil  42" x 52"  $350
Conflicting Desires  Plaster, Wire, Pinecones, Ashwood  36" x 48" x 36"  $650
Capturing Truth  Ceramic and Wood  22" x 8" x 11"  $225
Chaining Dreams to Reality  Ceramic  11" x 6" x 14"  $300
Protective Prison  Ceramic and Steel  12" x 12" x 17"  $350
Physical Development  Ceramic  36" x 24" x 14"  $500
Unbreakable Belief  Ceramic  24" x 18" x 45"  $400
Many Faces to Reality I  Bronze  7" x 4.5" x 11"  $500
Many Faces to Reality II  Bronze  6" x 4" x 9"  $500
Rage We Hide  Colored Pencil, Etching  8" x 11"; 11" x 13"  $120
The Work

Shun-Sho Fong

Beginning...End
Oil 72” x 55” $450

Attributes of God
Oil
12” x 12” $300 | set
6” x 6” $25 each
2” x 2” $70 | set

Recognition of Weight
Bronze 26 1/2” x 7 3/4” x 5 3/4” $850

The Plan
Oil Diptych 48” x 48” panels $525

Overcome
Bronze 20” x 11” x 10 1/8” $1100

Outpouring (Creation)
Oil 62” x 62” $525

Listening (Being Filled)
Bronze 20” x 5” x 8 1/4” $850

Jubilation Unchecked
Oil Diptych 72” x 19 1/2” panels $375

Unchecked Jubilation
Bronze 33 5/8” x 23” x 17 1/8” $1100

Hovering and Holding
Oil 36” x 72” $250

Restoration
Bronze 6 1/2” x 25” x 9” $900

Serenity (Serena)
Acrylic 38” x 28” nfs

Kathleen
Bronze 19” x 11” x 13” $1200

Aubrey Inman

Biography
Aubrey Inman grew up in Colorado Springs, Colorado, and is a Creighton Bachelor of Fine Arts in Graphic Design candidate. While at Creighton Aubrey has been actively involved in several student organizations where she has held leadership positions. These organizations include the Creighton Student Art League, Cross Country team, Student-Athletic Advisory Committee, and the Center for Service and Justice (CCSJ). Aubrey is also actively engaged in the Omaha community, especially with Pixan Ixim, a Mayan faith community. With the members of the Pixan Ixim she has tutored English as a learned language, initiated a collaborative mural project and designed graphics. In addition Aubrey has created designs for the Community Bike Project of Omaha, and the CCSJ. Aubrey's creative work has been included in the 2010 Creighton Studio Art Major exhibit Shedding Expectations and the 2010 juried Big Art Event at Mangelsen's in Omaha. After graduation, Aubrey plans to pursue opportunities that will allow her to integrate her love of film and the arts with her passion for social justice.

Statement
reCreation is not solely the story of an artist, but the story of all things. If nothing exists from nothing, everything is therefore both created and can create. The two processes are intertwined and inseparable. As the title of the film suggests, creation repeats indefinitely; the storyline itself also repeats in an infinite loop.

While computer animation often strives to erase human imperfections, stop-motion takes advantage of the fact that the audience is aware of its “home-made” quality. I strove to incorporate these distinguishing artistic features of stop-motion in my own work, including its raw aesthetic, its adherence to traditional techniques, and its creative re-purposing of materials.
My previous artistic experience has been mostly in painting and pastel drawing; however, I recognized the potential of stop-motion animation as a technique to embrace traditional media in our fast-moving, video-saturated world. This is indeed where the engaging tension in reCreation occurs: nostalgia for the hands-on, labor-intensive media of the past in the form of the intangible video of today.

My artwork is not glued to a background, framed, and maintained permanently, but rather each particular image is captured for a matter of seconds on screen. This is a reflection of our fleeting, viral video culture. This new culture allows for a universal understanding of the creation cycle: our creativity is owned by none and conceived in the infinite cycle of creation preceding us.

Thank You
All of my friends and family who have encouraged me to let my creative spirit run wild; my mother for convincing me of the value of a Fine Arts degree; my grandmother, Emily Kline, a professional artist herself, who, from the moment I could hold a crayon has let me use her art supplies and exposed me to the Arts in Colorado Springs; all of my educators, especially Ms. Pat Farish, Ms. Lianne Aoyagi, and Mr. Andrew Porter; Kelly and Sho for boosting my morale through difficult times, the JMC and Fine Arts faculty for continually sharing their knowledge and encouragement; Father Doll for the extended use of his camera; and especially my two advisors, Amy Nelson and Tim Guthrie for never giving up on me!

Kelly Stading

Biography
Kelly Stading is a Nebraska native graduating in May from Creighton University with a Bachelor of Fine Arts degree in Studio Art. Stading’s work has been included in multiple exhibitions at Creighton, as well as the Joslyn Art Museum, the University of Nebraska at Omaha, and The Kent Bellows Studio and Center for Visual Arts. While at Creighton, Stading was fortunate to work for The Kent Bellows Studio as the Workshops Coordinator and Creighton’s Lied Art Gallery as the assistant to the director. As a freshman Stading was a member of the Freshman Leadership Program, and later this month she will be inducted into Theta Alpha Kappa, a national honor society for religious and theological studies. After graduation Stading plans to pursue graduate studies in Studio Art.

Statement
“Myth’s basic purpose is to provide a logical model capable of overcoming a contradiction, that is, to create a story that lets hearers think the unthinkable, imagine the unimaginable, and reconcile themselves to the irreconcilable.”
— Lévi-Strauss, *Structural Anthropology*

On a daily basis our surroundings present our minds with thousands of sensations to process, so many that if we were to pay attention to everything our minds would be overwhelmed. Thus, as part of the human condition, objects will be overlooked. These become data to be processed and discarded if not part of the necessary information we use to get us through the day. In that sense, specific objects gain circumstantial significance through the context in which we experience them.

At one point in history, the ability of flight distinctly pertained to aerial creatures such as birds, bats, and insects. From observing the aeronautical capacity of animals, humans desired to fly. It was one of many unobtainable desires that highlight a category of ambition unique to humanity. We are not defeated by what seems impossible. In fact, we mimic the world around us to learn how to overcome the impossible.

The ideas of our minds become functional constructions that are integrated into our society, changing us and our environment. As our minds and creations evolve in a continuous cycle we sometimes forget to watch what direction we are traveling. We take for granted the significance of the small, yet very important choices that guide us. The artwork in this exhibition is my contribution to the dialogue on the resounding impact of choice. Through analysis of our shared environment, using familiar symbols of American industrialized society I question perceived contradictions, asking whether they will lead us to destruction, stagnation, or regeneration.

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