



MOUNTAINSHADOWS

THE GALLERY

FORM + PRACTICE

JUNE 2 – JULY 31

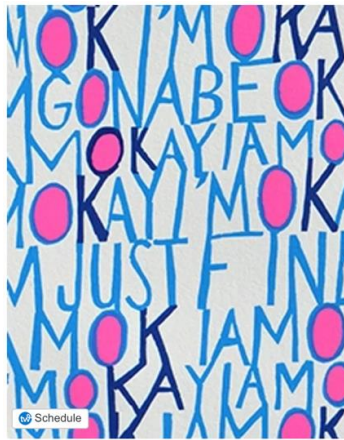
BRENT BOND and SANTO PRESS

Brent Bond's work can be found in private and public collections in the U.S. and Mexico. His photo and print works, installations, and mixed-media panel pieces have been featured in 14 solo exhibitions and over 200 group, invitational, juried, and traveling shows. He has also completed several public art commissions in Arizona.

Santo Press was founded in May of 2009 by artist and Master Printer Brent Bond, made possible by the acquisition of a press and his strong desire to speak through the visual language of relief printmaking. With a focus on small-scale, high-quality, limited-edition relief prints, monoprints and monotypes, Santo Press publishes original works by regionally and nationally recognized artists. Its goal is the creation of works of art in the print medium by artists from all disciplines. It aspires to open new arenas of visual dialogue previously unavailable to the artist without the collaborative printmaking environment. To date, it has released 292 limited editions and dozens of unique works by 50 artists.



Andrea Evans



Chris Jagmin



Brent Bond

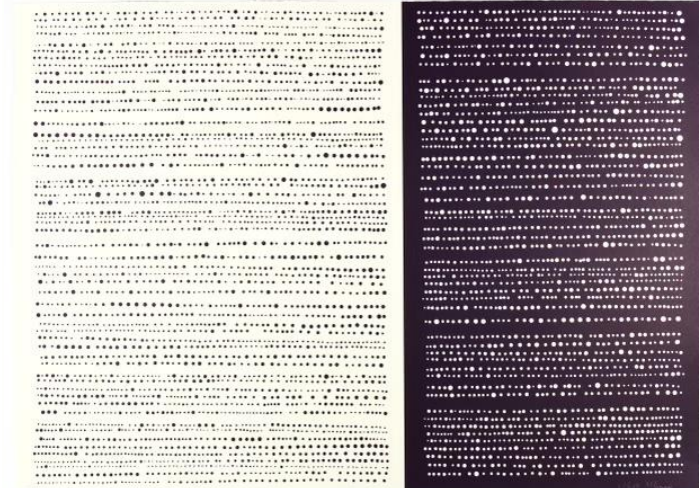
MATT MAGEE

Matt Magee's work can be characterized by an interest in language. From an early stage, he found himself collecting what can only be described as non-traditional materials for his studio practice (aluminum cans, detergent bottles, and rubber innertubes, to name a few). Drawing inspiration from 1960s minimalist sculptors and painters, with an emphasis on accumulative iterative processes such as stacking repetition and sequencing, he creates paintings and objects with an imbedded language. They are structured as paragraphs of form, chains of speech, and memoranda of texts and mobile messages, meant to be interpreted as a means of recordkeeping. They track the passage of time and the underlying linguistic sense in borne form the repetition of the process.

Language is liquid and as Magee continues to explore various media, including social media, to excavate meaning and assess the temperature of the moment, objects and paintings emerge. They become signposts and signs of the times, painted writings and composite structures that offer subliminal solutions.



Matt Magee, Relic – Blue, 2018



Matt Magee, Proem 1, 2016

MERRYN OMOTAYO ALAKA and SAM FRESQUEZ

Merryn Omotayo Alaka (b. 1997, Indianapolis, Indiana) holds a B.F.A. in printmaking from Arizona State University. Her work spans sculptural works, printmaking, textiles, and jewelry design, exploring realities and identities across the Black Diaspora and the Black female body. Alaka draws references from West African textiles, Yoruba beaded sculptures, and forms of adornment. She uses culturally and historically significant materials such as hair, jewelry, beads, and textiles to address subjective cultural and racial perspectives.

Omotayo Alaka has exhibited at institutions including the Tucson Museum of Art, Scottsdale Museum of Contemporary Art, and Mesa Contemporary Arts Center. Omotayo Alaka is the recipient of the 2022 Lehman Emerging Artist Grant from the Phoenix Art Museum. Merryn Omotayo Alaka currently lives and works as an independent curator and public art specialist in Phoenix, and her work is represented by [Lisa Sette Gallery](#).

Sam Fresquez graduated in 2019 from Arizona State University with a Bachelor of Fine Arts in Interdisciplinary Art. She has exhibited work at institutions including the Phoenix Art Museum, the Tucson Museum of Contemporary Art, the Scottsdale Museum of Contemporary Art, and has been the recipient of artist residencies at Xico Galeria, the Haystack Mountain School, New York Arts Practicum, Vermont Studio Center, and MASS MoCA. Fresquez is currently living and working in Phoenix, Arizona, and is represented by [Lisa Sette Gallery](#).

Fresquez's work examines how we speak publicly about our private experiences. Whether that be through the way we present ourselves, or how we see ourselves represented (or not represented) in the mainstream media. She uses culturally and historically significant materials including hair, jewelry, found footage, and text. Woven into each work are her interests in adornment, stereotypes, and personal/public narratives.



FANTA FEVER

Stone Lithograph

20"x30"

2019

MAKE IT A GOOD YEAR

Stone Lithograph

Collaboration with Sam Fresquez

22"x30"

2019

THE BEST OR NOTHING

Stone Lithograph

22"x30"

2019

MAMA BENZ

Stone Lithograph

22"x30"

2019

Merryn Omotayo Alaka and Sam Fresquez

ADRIENE JENIK

Adriene Jenik is an artist, educator, and end-of-life doula who resides in the high desert of California. Her computer and media art spans three decades, including pioneering work in interactive cinema and live telematic performance. She has been written about in *The New York Times*, published in *The Drama Review*, and recognized by the Rockefeller Foundation. Her current creative research practice spans “data humanization” performances, public climate future readings with her ECO Tarot deck, and experiments in extreme experiential learning. She is also the creative producer of The Artists’ Grief Deck. Jenik serves as Professor of Intermedia at the School of Art, Arizona State University, affiliate faculty in the School for the Future of Innovation in Society and Desert Humanities Center, and a sustainability scientist in the Global Institute of Sustainability and Innovation.



Adriene Jenik, Eco Tarot

JARED YAZZIE

Jared Yazzie is a Diné artist, designer, and entrepreneur from Holbrook, Arizona. As the founder of OXDX Clothing, a fashion label that specializes in bold, graphic style and strong statements, Yazzie hopes to carry on a cultural tradition of visual storytelling. He is a self-taught graphic artist and screen printer and who got his start selling t-shirts out of the trunk of his car and from his dorm room at the University of Arizona in Tucson. Yazzie currently runs a storefront and workspace in Tempe, Arizona. Since its inception in 2009, OXDX has been featured in articles written by CNN, The Wall Street Journal, Refinery 29, the Huffington Post, and High Snobiety, as well as featured in curated exhibitions at the Peabody Essex Museum, Philbrook Art Museum, Portland Art Museum, and the Smithsonian Institution.



Jared Yazzie

text by Curator Cece Cole