

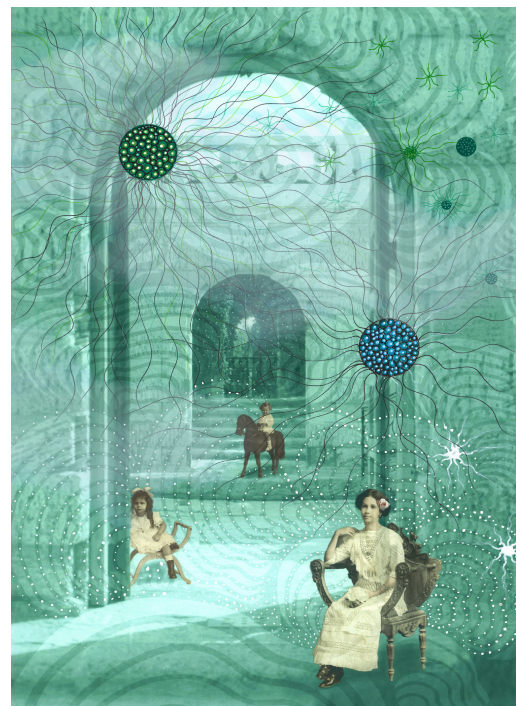
**The University of Southern California
Institute for Genetic Medicine Art Gallery**

PRESENTS

LAYERING: Barbara Strasen/Luisa Mesa



Barbara Strasen – *Food Groups*
1991; 56"x 60" acrylic on canvas



Luisa Mesa – *Forever United*
2012 Ultrachrome Print on Canvas - 24" x 34.5"
edition of 11

**The USC Institute for Genetic Medicine Art Gallery
2250 Alcazar Street, 2nd Floor, Los Angeles, CA 90033**

www.usc.edu/igm

July 10, 2012 – October, 30 2012



THE USC IGM ART GALLERY

An art-framed forum for open-minded, deliberative discussion

Larry Kedes, MD
IGM Founding Director

Lynn Crandall, MA
IGM Art Gallery Director

Advisors Council

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Dear Friends,

13 June, 2012

Thank you for your interest in **LAYERING: Barbara Strasen/Luisa Mesa**. The IGM Art Gallery has chosen the rich complexities of evolution, molecular biological patterning and the role of individual and collective memory as subjects of a four month study and focus for events considering art and social order in their broadest senses. The exhibit and associated events probe how knowledge of structural laws of nature, history and the scientific process can aid us in social decision making and creating sustainable systems.

Of necessity, every historical period seeks a central model of understanding to cope with the areas where social order has devolved and is most in need of renewing. This exhibition explores widespread assumptions about tradition and innovation juxtaposed with the journey of mankind throughout history. It looks at memory as spatial and explores the layering and the reverberations of earlier senses of words, icons, and images depicting the place of the individual in relation to social order and questions how our choices over time lead to results.

Designed to be a travelling exhibition **LAYERING** presents Barbara Strasen's career-long exploration of seemingly incongruent, elusive and ambiguous images with the meditative, transcendental images produced by her colleague, Luisa Mesa. The exhibition, open to the public from July 7, 2010 – October 30, 2010 at the Institute for Genetic Medicine Art Gallery, is available to travel to other corporate and nonprofit spaces after October, 2012.

This tool kit outlines the exhibition concepts, information on the artists, the works included, and the gallery's education and community outreach programs in collaboration with city wide, national and international organizations. We hope the kit provides a clear picture of the scope and potential for mutually beneficial projects. Local and global community capacity building and citizen diplomacy can be initiated through various points of entry to the open-minded discussion and resource sharing opportunities provided by this exhibition.

Your help is needed to continue our education and cultural programs and important art exhibits at no cost to the public, students or university personnel who benefit from them. Direct questions or requests for more information to: Lynn Crandall at lynn.crandall@gmail.com or at 213-705-7489.

Sincerely,

Lynn Crandall, Director
USC IGM Art Gallery

Elizabeth Fini, PhD
Director, the Institute for Genetic Medicine

The mission of The Institute for Genetic Medicine Art Gallery is to serve as an art-framed forum for open-minded, deliberative discussions on complex social issues that interface with the creative process and research findings in genetic research, health and social systems.

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SPONSORSHIP BENEFITS:

The Audience of **LAYERING: Barbara Strasen/Luisa Mesa is Your Customer**

Sponsors of **LAYERING: Barbara Strasen/Luisa Mesa** will have the opportunity to share in supporting the cultural life of Los Angeles through the remarkable works of Artists Barbara Strasen and Luisa Mesa. Learning and sharing with the artists and the audience include: students and faculty from the USC Health Sciences and University Park Campuses; the international and cultural community in and around downtown Los Angeles and a variety of events and educational programs sponsored by concerned leaders in L.A.

The IGM Art Gallery chose to invite this exhibition expressly because of the impact of the work and vision on contemporary considerations regarding community capacity building, lifespan collaborative strategies for care giving, universal health insurance, aging in place and the interplay between healthy families and healthy communities.

Based on funding and existing resources, sponsorship of **LAYERING** can offer:

- Opportunities to leverage resources with visionary leaders
- Reinforcement of your firm's or nonprofit organization's image as a substantive supporter of the cultural life of downtown Los Angeles and local and global community capacity building for One People/One Globe.

Sponsors Enjoy a Range of Benefits

Specific benefits include:

The Audience: The audience comprises five key consumer bases

1. The University of Southern California
2. The USC Institute for Genetic Medicine's partners and affiliations
3. Local and international artists
4. Leaders from the vital local and Greater Los Angeles communities
5. in Southern California
6. Leaders working on global exchanges such as Sister Cities International and the Audiences in communities to which the exhibition may travel
7. Collaboration with the international Society for the Arts in Healthcare <http://www.thesah.org/template/index.cfm> and its Los Angeles Chapter - a central fixture in the SAH Western Region Network.

Media Presence:

Print Coverage Possibilities

1. The Los Angeles Times, USC newspapers and others
2. On-Line Coverage – artAngels.org and other partners' websites
3. USC websites
4. Sponsors' credits, logos, and links on the home page of **LAYERING**
5. Exhibition site and additional credit on relevant pages
6. Many cultural list serves – National and Local Arts and Culture sites
7. E-invites to exhibition receptions and events

Exhibit Collateral

Announcements, programs, posters and catalogs will prominently display sponsor's name and logo and will be distributed locally if sponsorship provides this opportunity. Media relations will include: press releases and media advisories distributed locally by the USC University News Service and IGM Art Gallery media partners. Story pitches and follow-up contact with appropriate media outlets will be provided by IGM Art Gallery media partners. Media events will be organized in partnership with sponsors and community partners, when appropriate.



Luisa Mesa, **Anything Is Possible** - Ultrachrome Print on Canvas - 24" x 32" - 2012 - edition of 11

IGM Art Gallery Director's Statement

The exhibits at the USC Institute for Genetic Medicine Art Gallery (IGMAG) investigate change. They are designed to inspire discussion, raise questions and probe how we can collaborate in understanding and managing change to ensure a bright future for the next generation. Education and cultural events explore the costs and benefits to mankind in the context of longevity of the physical body AND the quality of life and culture of the global family. The IGM's research scientists develop the theory and practice of medicine. In association with them, the curators and artists of the IGM Art Gallery explore the application of the scientific method to other systemic disciplines. Our exhibits explore the *why* and *how* of process and the benefits to mankind of the increased awareness they generate.

The IGM Art Gallery seeks projects that manifest aesthetically valuable representation as well as works of contemporary artists that radically transform or abandon conventional modes of representation. We seek projects with trans-historical and trans-cultural significance. By linking the close study of detail and the iteration process of reciprocal relations through our art exhibits, we work to illuminate a language and thought process that cuts across boundaries proscribed by conventional notions.

In organic and inorganic nature as well as in human relations, leaders in the fields of pure science, psychology, engineering, architecture, linguistics, criticism, sculpture and painting have been enormously affected by rapid change. Rapid developments in mastering communications technology, molecular biology, and other globalized advances were achieved by the end of the 20th century because of its focus on structure as the ordering principle of every area of creative thinking and acting. Two World Wars, the dismantling of large corporate monopolies to encourage small businesses and a crisis in consciousness accompanied the structure-focused advances of the 20th Century. LAYERING represents substantively our exploration methodology.

LAYERING themes explore the impact of this art on

- **Health and Social Services**
- **Environment**
- **Jobs and Economy**
- **Homeland Security**
- **Culture, Social Order, Community**

LAYRING explores the tension between the urge for self-affirmation and the longing to establish connection with the Infinite. This tension commenced at the rudimentary evolution of life, in the plant and animal kingdoms and continued and intensified as life evolved, shifting and thrusting into more and more complex forms and greater types of diversification as life spread around the earth. The individual, being involved as s/he must, in the *dramatis personae* of the cosmic enactment in the moment, cannot enjoy the dramatic act as a whole. Individually, we suffer from loss and change, actions and urges confined within us and enacted upon us. The perception of self as being a mere part played in isolation in the universal drama can generate fear and competition for survival. Viewing Strasen's and Mesa's paintings and sharing the gallery experience allows viewers to approach a re-awakening sense of being a part of the whole.

Images from our collective daily lives and from the mythological, anthropological and environmental past, are tools Barbara Strasen has employed to develop a strategy allowing her to probe the mysteries of memory, time, social and natural order with a forensic delicacy. Viewers can shift focus from the whole to the individual and back again. Her visual time capsules on canvas depict everyday images, life's complexities and contradictions. They awaken a holistic understanding of the evolutionary, or migratory, process and assist in the abatement of competition and fear by inspiring curiosity and confrontation of the unknown within and outside ourselves. Luisa Mesa's works in repetitive and harmonic patterns inspire the viewer to delve into his/her unconscious. Her rich colors and aesthetic gestures evoke a sense of abundance that counteracts voices of scarcity mentality.

The Committee invites you to engage with the art and other viewers to name and share perceptions. Consider the patterns and routines, what is cyclical, what linear, how you react to change. Be ready to work to create new ways to share ideas and resources with your neighbors and to forge innovative supportive links throughout our great community.

*-- Lynn Crandall, Director
USC IGM Art Gallery*



Barbara Strasen, **Food Market** 22" x 28", inkjet on canvas 2011

ARTISTS' BIOS



Barbara Strasen, MFA

Since graduating from the University of California at Berkeley, Strasen has pushed the boundaries of photography, painting and installation with the results comprising multiimage artworks. She makes lenticular prints of her photographs, combining up to six images in one work. Her installations feature floating layers of images covering entire walls. Her paintings on mylar hang layer after layer from the ceiling creating shadows of each that fall upon the next, adding to the work's complexity. Her large site-specific installations also push the boundaries of this genre. She has exhibited extensively in museums and galleries in Europe and the USA, curated exhibitions, achieved numerous public commissions and has taught at the University of California, San Diego. To see more paste this url into your browser bar: www.barbarastrasen.org (if CTRL + click doesn't work.)

recent exhibit sites: Islip Art Museum, Islip, NY; Ambrosino Gallery, Miami, FL; Jaggedart, London, U.K.; George Billis Gallery, L.A.; Contemporary Art Fair, Milan, Italy; Discovery Museum; Bridgeport, CT; Archeus Fine Art, London, U.K.; London Biennale 2004, London; Wellcome Trust, touring schedule: Yard Gallery, Nottingham, UK; Galeria Palacio, Porto, Portugal; Groningen University, Netherlands; Center For Life Sciences, Newcastle, UK, USC IGM AG, *Immigration* 2008



Barbara Strasen, *Etruscan And Sheets*, 22" x 28", inkjet on canvas 2011



Luisa Mesa

Born in Havana, Cuba, Mesa earned her BFA (Magna Cum Laude) at FIU, in Miami, where she lives and works. Her work has been exhibited in numerous venues and is included in several notable collections, such as Royal Caribbean Cruise Lines' Oasis of the Seas, Foley and Lardner, LLC and Pinnacle Housing Group.

Mesa has served as an Artist-in-Residence at Art Center South Florida and at The Bakehouse Art Complex in Wynwood, Florida. Mesa's work has been exhibited and awarded in the following: Saatchi's Online Collage Showdown; the Showcase Winners in Art Slant's 5th Showcase; "The Power of Self" International Competition in New York; the Highlands Museum of the Arts in Sebring, Florida; "Best In Show" in "Celebration 21" at The Bakehouse Art Complex, in Miami, Florida; "Inside/Outside", a group show of Cuban artists, at Octavia Gallery in New Orleans, LA.; the Metropolitan Museum of Art – for the 10th Annual Juried Show at Ceres Gallery, in Chelsea, NYC; Small Wonderz Art Salon: Pulse Art Fair/ Art Basel; Small Wonderz Art Salon: Art Center South Florida, in the Wynwood Art Fair.

Recent solo exhibitions include: "A Summer Show – A Solo Exhibition by Luisa Mesa" at CGAF Gallery in Coconut Grove, Florida, "Introspections" at Highlands MOTA, in Sebring, Florida, in 2010. In 2009 Mesa had a solo exhibition, "Meditations, Connections, Fragmentation" at Duane Reed Gallery in St. Louis, Missouri. Mesa's group shows in 2010 were "Verge Art Fair"/Art Basel, Artformz, The Catalina Hotel & Beach Club, Miami Beach, Florida. "Aqua Art Fair"/Art Basel, Cancio Contemporary, Miami Beach, Florida and "Arts For A Better World"/ Art Basel, Soho Studios, Wynwood, Florida, among others.



Luisa Mesa, *Dragonfly* - Ultrachrome Print on Canvas -24" x 32"

Artists' Statements

We live with and understand the passage of time by storing memories in our minds and hearts. My art deals with this realization: that every single memory contains multiple perceptions, which layer themselves in some form of priority. The layers variously obscure or reveal the interpretations that we prefer, need, or reject. Memories do not remain constant; that is why we like to be reminded of them. Their connotations evolve as our needs evolve, both individually and collectively as a society. Yet, due to the time limitations of a hectic modern life, too often we end up categorizing memory as a convenient constant, readable only in its fixed form. In fact memory is a continuing (though largely unconscious) process of perception and re-perception, interpretation and re-interpretation; the mind constantly trying to reconcile the sublime with the horrific, the trivial with the vital, while still operating within a social framework that values order and consistency.

As an artist I try to illuminate this process by inducing in the viewer a similar experience of perception and interpretation. My paintings, installations and other artworks are composed of layered images, drawn from personal experience and from our collective anthropological, religious, historical, and political experience. These images are laid down layer by layer, their visual immediacy heightened or subdued by a distressed patina of acrylic glazes and other media.

In viewing, disparate images become juxtaposed, inviting the viewer to discover congruence and commonality between the images. Each of these images is a carrier of different emotional and connotative information. These images and connotations are all present at the moment when the work is first seen, yet not always immediately apparent due to their augmented clarity or obscurity. Thus the perception of the work unfolds over time, and the viewer becomes conscious of an evolving interpretation of the work each time a new image is perceived and incorporated. As much as the artwork itself, this process of consciously finding connections illuminates what may be the most important function: the integration of opposites.

--Barbara Strasen

I interpret the world or our reality, as the manifestation of an invisible force that animates it. From this unseen world, I draw the inspiration for my work. The repetition and layering in my work express the multiple dimensions that, I perceive, compose our reality. For me, layering serves as a metaphor for the interconnectedness of all living beings and dimensions. Life is not flat; our reality consists of many layers – there's a whole lot more going on beneath the surface.

I work in ongoing series: *Meditations, Connections and Fragmentation*. *Meditations*, is free-flowing and consists of repetitive drawing and layering. Some of the images that appear in *Connections* have personal meaning, and some are images that I am simply drawn to. Through *Connections*, I explore worlds both imagined and real. *Fragmentation* references the divided nature of our psyche, as a result of our conditioning. In *Fragmentation*, I explore this concept by creating fragmented self-portraits. My choice and combination of colors is spontaneous, at times marrying colors that are not complementary but somehow work together. Moreover, I employ various media such as oil markers, spray paint, digital images and resin, among others.

--Luisa Mesa

(STILL WORKING TO ADD EVENTS AND EDUCATION PROGRAMS)

PROPOSED EVENT & CATALOG SPONSOR OPPORTUNITIES:

SPONSORSHIP IS REQUIRED FOR EVERY SCREENING AND PROGRAM ASSOCIATED WITH *LAYERING: Barbara Strasen/Luisa Mesa*

The exhibit will be installed in the IGM art-in-the-work-place Gallery by the end of June, 2012 and be available for Partner and Sponsor previews. Exhibition programs, web pages and other printed materials are available for sponsor names and logos to be tastefully and prominently visible. See below for a program your organization may want to sponsor.

Event Plans in Progress:

- 7/
8/11 Forum – Keynote Speaker ?

- 9/11 Peace and Security Forum

- 10/10 **Closing Event?**

To discuss any ideas for events and underwriting during the July 2012 – October, 2012 exhibition run please contact Lynn Crandall at 310.479.1817 or at 213-705-7489

SPONSORSHIP OPPORTUNITIES FOR EDUCATION

Below is information on satellite education programs affiliated with **LAYERING** available for sponsor underwriting. Education and participation in the arts benefits individuals, corporations, and entire communities. We hope you will participate in our education and cultural programs that are a substantive part of sponsor opportunity inherent in this exhibition.

For sales inquiries and pre-show purchase in support of the exhibition, please contact Lynn Crandall, 310-479-1817

The **LAYERING** Education Program:

Practical workshops structured around creation of art and exposure to emerging art forms in traditional arts and music as well as communications technology can be provided at the IGM Art Gallery and our LAUSD and nonprofit satellites. K-12 and continuing medical education opportunities are available to honor and learn from the past and explore the potential of new technologies for self-expression, learning and intellectual discovery. Students acquire tools and confidence to use their own voices and technology to explore, express and create their own identities, their own futures.

The capacity to accommodate diverse content endows the **LAYERING** Education Program with sufficient structure to be replicable in a large number of schools, and sufficient flexibility to customize content to both the curriculum requirements of participating schools, and the individual needs of students of all ages. **An example of a music collaboration could be the work of Arthur Alexander utilized to explore with high school students the impact of music on social order and memory as well as the long range aspects of history.**

The docent education program and other community outreach projects in the gallery education program enable students to practice theories outlined by Richard Lerner, Tufts University, in his book, *Liberty: Thriving and Civic Engagement for America's Youth*. As we develop our University level teams to document, evaluate and create strategies for refinement, replication and expansion of the curriculum projects, we expect our cross disciplinary, cross cultural arts education programs to demonstrate expanded positive results in career and higher education.

About the IGM Gallery:

The mission of the USC Institute for Genetic Medicine (IGM) Art Gallery is to provide a focus for public, private, nonprofit, academic and media leaders to share and leverage resources to meet the challenges of rapidly changing technology, local and global circumstance. When science and art come together the results are consistently thought-provoking. The IGM Art Gallery's exhibitions inspire visions and debate about the creative process in science, art and society. Open-minded confrontation of these issues is healthy and necessary.

As the pace of scientific discovery and technological innovation accelerates, there is an urgent cultural need to reflect thoughtfully about these epic changes and challenges in constructive dialogue involving the world's ethical and theological traditions. One of the greatest challenges of our age is to bridge the compartmentalized departments of modern university, governmental and social systems. It is imperative that we engage in an integrative dialogue among all of the sciences, humanities, ethics, social and spiritual disciplines within and outside the university, cultivating and enriching the human mind and spirit.

Further information about the USC IGM Art Gallery education programs with details of work-shop structure and implementation, is available upon request. Write or call lynn.crandall@gmail.com 310-479-1817 cell 213-705-7489