

Exhibition-related Programs

Opening Reception

Thursday, March 2, 2023
5pm member preview
6-8pm free public reception

Nature as muse, a painting exploration with Exhibiting Artist Jody Guralnick

March 23
6:30-9pm
\$75 / \$70 members

Take a closer look under the microscope at the intricacies of local flora & fauna and learn from Guralnick how she captures details of the natural world in paint. All skill levels are welcome for a night of painting, conversation, and refreshments.

Current & Upcoming Exhibitions

InsideOut

Mia Mulvey: *Albedo Effect*
February, 2023 – June, 2024

PresentBox

Risa Friedman: *Rectangled*
March 2 – March 31, 2023

Summer 2023

agriCULTURE
June 8 – October 1, 2023

Fall 2023

MediaLive: *Technology as Healing*
October 12, 2023 – January 14, 2024

BMoCA at Macky

Jerrie Hurd: *Beyond the Male Gaze*
January 19 – May 26, 2023

BMoCA's Spring Exhibitions are generously supported by the Eleanor and Henry Hitchcock Charitable Foundation, the Kemper Family Foundations, the Scintilla Foundation, Stephanie & R. Alan Rudy, City of Boulder, Boulder Arts Commission, Scientific & Cultural Facilities District, Colorado Creative Industries, and National Endowment for the Arts.

Please Do Not Touch Works of Art
Flash Photography Not Permitted

BMoCA

Boulder Museum of
Contemporary Art

1750 13th Street
Boulder, Colorado 80302
303.443.2122
BMOCA.org



Spring Exhibition 2023

**4: Charmaine Locke, James Surls,
Richard Carter, Jody Guralnick**

March 2 – May 29, 2023

Charmaine Locke

This exhibition features the works of Richard Carter, Jody Guralnick, Charmaine Locke, and James Surls, four Colorado artists from the Roaring Fork Valley who have pursued rich and varied courses of art throughout their careers.

Charmaine Locke has created a provocative visual language of the chaos, violence, cruelty and struggles that exist around us. Issues we gloss over or avoid are her palette. While we continue living in our bubbles, the atrocities in Burma, Iran, Africa, Ukraine, Mexico, and countless other places haunt her, and she won't let us forget.

Locke's paintings for *Chaos and Mayhem* create a magnetic energy field threatening to explode out of the frames. Filled with skirmishes and fury, the drawings include a devil-like figure involved in a chaotic struggle. Locke's accompanying red sculpture appears simultaneously as a demon and a savior. The works exemplify her concern about the present troubling state of the world. It's violent out there.

The red sculpture is one of the most menacingly compelling pieces one can experience. The ambiguous figure hurls questions at us. How evil is it? It's certainly unsettling, even in this age of monsters in film and internet entertainment. With a devil's head, cross, and sword, the sculpture hints at a crusader and raises the issue of the bloody holy wars that ruled the past and still exist. There's motion in this piece. The red cape billows in the wind, while the tapering figure suggests the violence of a tornado.

Locke's passion and sense of outrage echo Picasso's *Guernica* (1937), depicting the atrocities of war and the loss of innocent lives. Collectively, Locke's drawings and sculpture present disturbing moments for the viewer. This is as planned by Locke. She is sounding the alarm about the cruelty, savage oppression, and violence pervading our world. By calling attention to the chaos, she strives to expand our consciousness and open paths toward alternative solutions to resolving conflicts.

Cover image: Charmaine Locke, *The Fallen Ones* (detail), 2020, acrylic paint, salt, soda, wax or gesso on rice paper. 20 x 39". Image courtesy of the artist.



Above: Charmaine Locke, *The Fallen Ones*, 2020, acrylic paint, salt, soda, wax or gesso on rice paper. 20 x 39". Image courtesy of the artist.

Artist and Curator Biographies

Charmaine Locke was born in Waltham, MA to an Air Force family and later moved to Okinawa, CA and Bangkok, Thailand. These moves and cultural immersions proved influential in her artistic expression.

Locke received her BA in psychology from Southern Methodist University. In 1976, she and artist James Surls relocated to Splendora, TX, close to the Houston art scene. While there, Locke experienced a pivotal period in her evolution as an artist, developing the artistic language she still utilizes today. In 1997, she relocated to Basalt, CO, and she currently resides with Surls in Carbondale, CO.

Locke's work is in the public collections of the City of Corpus Christi, TX; the Museum of Fine Arts, Houston, TX; and the Fabric Workshop, Philadelphia, PA. Her work has been featured in exhibitions at the National Art Museum of China, Beijing; the Museo de la Nación, Lima, Peru; and in exhibitions in Baroda and Delhi, India.

Julie Augur earned her degree in art history from Barnard College in New York in 1969. She then worked at Parasol Press publishing limited edition prints by Brice Marden, Sol Lewitt, and Agnes Martin, among other artists. Augur moved to Aspen in 1977. She has curated many exhibitions for the Aspen Art Museum. In 1982, she curated a collection of 150 works of art auctioned at Christie's which was to raise money for Creative Time, an arts organization in NYC.

She has served on numerous boards and committees for arts organizations, including: the board of Wave Hill, Riverdale, NY; the drawings acquisition committee for the Whitney Museum of American Art, New York; the artist grants award panel for the National Endowment for the Arts; the Collections Committee of the National Gallery, Washington, D.C.; and the board of the Clyfford Still Museum, Denver. Since 2005, Augur has served as Adjunct Curator of Modern and Contemporary Drawings at the Denver Art Museum.