

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

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Spring Exhibition 2023

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

March 2 – May 29, 2023

James Surls

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.

James Surls' work has been variously described as rugged, refined, masculine, graceful, demonic, elegant, surreal, mystical, threatening, seductive, and disquieting, among other things. Most importantly, it has a life and soul that can't help but touch the viewer. Surls' art asks questions that can result in multiple meanings and experiences.

The intimate pieces on view in this exhibition are no less powerful than the larger works that have primarily been the focus of Surls' career. Through these pieces, we can trace several recurring motifs that have helped shape his artistic vocabulary and the impact of his work.

Surls is known for transforming blocks of wood into sculptures of houses that are fraught with meaning. They are not the cozy home we often imagine. In some, he has carved eyes, hinting at an inner soul staring back at us. There might be odd growths or branches or tornadoes swirling out of the roofs. They're unsettling and seek interpretation from the viewer.

Flowers are another favored motif in Surls' work. Some are benign, daisy-like forms rambling over vast expanses of wall like a three-dimensional tapestry. But they are not still. Rather they indicate illusionistic movement, as do most of his pieces. Thorns bristle on some of the stems, evidence that these flowers are not harmless beauties. If a flower is thought of as a lovely, delicate gift of nature, the thorns indicate something else: beware of objects or creatures of beauty and to pause before becoming involved. Contradiction is another one of the artist's reoccurring themes.

And lastly, knives are an important part of Surls' visual vocabulary. His works lead us to consider knives as tools to make art, instruments of danger, and forms with many connotations and many uses. In *She's Cutting Loose*, a reference to Surls' wife, Charmaine Locke, the title says it all.

Aside from being compelling, all of Surls' pieces ask the viewer to think. We must ask the question: What is being depicted? The meanings are many and open to interpretation. To experience Surls' art one must be prepared for a jolt of perception.

Cover image: James Surls, *Oak and Steel* (detail), 2020, oak and steel, 63" x 102". Image courtesy of the artist.



Above: James Surls, *White Raw Flower* (detail), 2013, basswood and steel. 74" x 80". Image courtesy of the artist.

Artist and Curator Biographies

James Surls is an internationally recognized artist whose sculptures, drawings, and prints reflect his unique sensibility to natural forms.

Born in Terrell, TX, Surls received his BS from Sam Houston State Teachers College in 1966 and his MFA from Cranbrook Academy of Art in 1968. He taught at Southern Methodist University in Dallas, TX before moving to Splendora, TX with his wife, artist Charmaine Locke. In the late 1970s, he founded the Lawndale Alternative Arts Space at the University of Houston. Lawndale was a thriving artist community where Surls taught and produced a large body of work. In 1997, he moved to Carbondale, CO, where he currently resides.

Surls' works are in public, private, and museum collections throughout the world, including: the Centro Cultural Arte Contemporaneo, Mexico City; the country of Singapore; Museum of Modern Art, NY; Smithsonian American Art Museum, Washington, D.C.; Solomon R. Guggenheim Museum, NY; and the Whitney Museum of American Art, NY.

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.