Know Your Artist, Know Your Art

Carbondale Arts believes in the power of art and we know you do, too. There is a deep connection that happens when you purchase a piece of art, and getting to know the artist makes that connection even deeper. Carbondale Arts hosts over 10 art exhibitions every year. Find some art you love and dive in.

We have launched a “Know Your Artist, Know Your Art” campaign, as Carbondale Arts works to build relationships between artists and patrons. Inspired by the Community Supported Agriculture (CSA) model of Investing in local food, this Community Supported Art movement promotes the investment of local artists making a living in and around the newly established Carbondale Creative District, where Carbondale Arts makes its home.

March 5 - 25, 2021

nESTed ROOTS

A Collaborative Art & Science Exhibition with CU Boulder’s NEST Studio for the Arts

Sponsored by CORE (Community Office for Resource Efficiency) and Sunsense Solar

At the Carbondale Arts R2 Gallery
in The Launchpad (76 S 4th Street)
carbondalearts.com | 970-963-1680
Open weekdays 10am - 5pm

About NESTed ROOTS

Spearheaded by NEST Studio for the Arts, in collaboration with Carbondale Arts and CORE, “NESTed Roots” features work by both artists and scientists, including Trace Nichols and Mark Cesark of the Roaring Fork Valley; Dr. Christy McCain; Matt Smith; Heather Hillard; Rayna Benzeev and Nolan Carey of the Climate Chins; Erika Raberg, Jonathan Raberg, Ryan Packard and Claire McCahan of MirrorState; and Dr. Rebecca Safran, Dr. Beth Osnes, Sara Herrin, Chelsea Hackett and Juliana Forbes of the film “Side by Side”.

About NEST

Nature, Environment, Science, and Technology (NEST) Studio for the Arts at the University of Colorado Boulder is a cross-campus network that combines artistic practice and scientific research to explore our common and disparate ways of observing, recording, experimenting and knowing; and seeks projects that engage with central questions of how methodologies within the sciences can inform artists, as well as their approach to art making and—and vice versa. Learn more at nestcuboulder.org.

Acknowledgements

This exhibition would not have been possible without the team at NEST and CORE: Dr. Jorge Perez-Gallego (on NEST’s Board of Directors, Scholar in Residence, Department of Astrophysical and Planetary Sciences) and Joanne Guillery (NEST Office Manager), as well as Lara Whitley (Director of Brand + Creative Strategy at CORE).

Special thanks to David Thickman for gallery preparation, to Laura Stover for gallery layout, and Kirk Robinson, Joanne Guillery, and Shawn Tonozzi for gallery installation assistance. All Spanish translations are by Julio Pico, sponsored by CORE and NEST. The rock collection and large-format signs are all on loan from The Arbor Institute of Boulder, Colorado.

MARK CESARK, Carbondale, CO

Biography

Mark received his Bachelor of Fine Arts Degree from Alfred University in Alfred, New York in 1989. He received his Masters of Fine Arts Degree from Massachusetts College of Art and Design in Boston, Massachusetts in 1993. He and his wife K, and their two boys have lived in the Aspen Valley since 1995. He currently lives and maintains an art studio in Missouri Heights Carbondale, CO.

Mark’s main studio practice focuses on transforming reclaimed painted steel from old cars, trucks, and farming equipment into poetic constructions. Each unique work is a bridge between sculpture and painting. The objects he incorporates into his work; once had a utilitarian life then a death and finally, a rebirth into his artwork. Mark looks at each piece as collaboration between man, time and nature. Mark’s work is exhibited nationally, and he is represented in some of the most prestigious private and public collections in the world.

Artist Statement

Wall Works

I consider myself mainly a found object artist. My creative influences are inspired directly or indirectly from found discarded materials. I am attracted to the beauty of the uselessness of the materials. For me this makes the artistic transformation more interesting. The fact that the materials had a history, a utilitarian life; and when its uselessness had expired, a death or discard. Then lastly, a rebirth as a transformed piece of art. In my painted steel wall pieces I do not alter the surfaces, I like to preserve the intrinsic characteristics and history of the surface that has taken many years to achieve. The only changes to the surfaces I make is to clean then and add a clear coat to preserve them. I define

the surfaces I choose as a collaboration with the hand of a working person, time, wear and nature, all playing their role in the development of these one of a kind surfaces.

My part in these pieces is choice. After scouring junk yards and old farms and ranches I choose certain objects to bring to my studio. From there I choose which pieces to assemble together much like a painter chooses paint from their pallet. For me these found steel wall assemblages become a bridge between painting and sculpture and a preservation of an abstract history.

Styrofoam Works
In recent months I began working with styrofoam. Polystyrene or Styrofoam is a concerning waste hazard in the worlds environment. This material is widely used for packing, it is everywhere, with rarely a place too recycle it. Scientific estimates say that Styrofoam is a material that can take one million years to breakdown in a landfill. I started collecting styrofoam from packaging that was delivered to my studio and home. Being and environmentalist I didn't want to discard it, and there is no where locally to to recycle it. I decided to use it as an art material. I became intrigued by the forms that once filled the negative spaces for items of value. They are a memory of the items they once protected. They are a shell or a modern fossil of contemporary society. For a material that has such a long life span, their usefulness is very short lived. With my history of working with discarded objects, I decided to transform the material. I retain the forms natural state, the way I found them, I only change the surface. I coat the surfaces with bronze, copper and steel. I then finish it with patinas and a clear coat. This process adds the illusion of weight, age and material change. Bronze and copper have a long history in the art making world, they are highly valued metals used to monumentalize people and objects of importance to last the test of time. In my vision these once discarded objects now resemble aged relics of a lost word.

Learn more about Mark and his work at markcesark.com.

HEATHER HILLARD, Boulder, Colorado
Biography

Heather Hillard is a scientist-turned-artist from Fort Worth, Texas. Growing up, she spent countless hours exploring lakes, rivers, and forests, developing a deep love for the outdoors. Intrigued by the ocean and endowed with an adventurous spirit (and her mother's gracious patience), Heather became a scuba diver at the age of 12 and knew she wanted to become a marine biologist. Her career as a scientist spanned a degree in biology from The College of William and Mary, a job as an environmental educator and coordinator for a biological monitoring project in Hawaii, a master's degree from California State University, Northridge, a position coordinating coastal conservation projects across Florida and, currently, as a research technician for field expeditions to remote coral reefs with her scientist husband. Heather's work as scientist has been inspirational and instrumental in her 2016 decision to take her passion for marine ecosystems and environmental issues in a new direction by pursuing art fulltime.

Now, Heather strives to build ceramic sculptures that explore the mysteries surrounding an ever-changing world threatened by climate change—the focus of her Master's research. She has worked in many ceramic studios, taken sculpture classes at Sacramento State University, completed a residency at the Mendocino Art Center, taught ceramics classes at the Santa Cruz Mountain Art Center, and has shown work throughout California. Heather is currently in the post-baccalaureate program in CU Boulder's ceramics department where she is gaining invaluable knowledge and skills as a teacher, sculptor, and installation artist. If you don't find her in the studio, she will most likely be reading, running, photographing nature, or

traveling on a field expedition.

Artist Statement

Art and Ecology are one and the same to me. In both, I am driven to explore how humans and wildlife interact and shape one another, particularly under the threat of environmental perturbations. Climate change is a global process of unprecedented change, connecting the fate of all living organisms. As the climate alters the Earth, and organisms shift their ranges, how will humans, plants, and wildlife interact in this unstable landscape? What new relationships will form or disintegrate? Captivated by these questions, I imagine new, fantastical environments, placing jungle animals in desert landscapes, marine organisms in pine forests, or arctic predators roaming grasslands. I use these images to build sculptures of novel interactions among species in the wild. By juxtaposing seemingly disparate organisms, I am also confronting the interconnectedness of all life. I explore the fantastical unknown of a world--our world--being pushed to new limits.

Learn more about Heather and her work at heatherhillard.com.

DR. CHRISTY MCCAIN, Boulder, Colorado

Biography & Artist Statement

Colorado based artist & scientist, Christy McCain, has been exploring mountain ecosystems, climate change, and the underappreciated beauty of nature in the miniature for several decades. She works in various art mediums from etching to photography. Her latest photographic series focuses on the dark beauty of trees, scars, fire, and montane warming. From two decades as a professional field biologist working in mountains across the globe, she brings a unique window into the tiny, the unseen, the uncontemplated details around us.

Learn more about Dr. Christy McCain and her work at spot.colorado.edu/~mccainc

TRACE NICHOLS, Aspen, Colorado

Biography & Artist Statement

I am a visual artist and a long-time educator in the arts. I have worked with contemporary applications of photography, printmaking, and mixed media for over 25 years, and served as a faculty member for an MFA program since 2009. In both professions, I find the act of sharing knowledge to be central to my practice. With this body of work, the process, materials, and tools become a part of the story.

While my intent is to inform on my process, the concept that thematically unifies the body of work is climate change - specifically, what solutions exist today for an individual to effect positive change on the environment. We often ask: “what can I do?”, and this series will give direction for action, as well as educate about ways our current efforts are helping.

The body of work itself is produced in a manner that is sustainable, non-toxic, and made with minimal material use, to both support the concept and show how we can achieve individual environmental goals. This is made possible through recent technological advances in my medium, as well as a selection of environment-friendly supplies and substrates newly made available.

SERIES SOURCES

The “solutions” presented on climate change in this collection are sourced from Project Drawdown. For more information on these and other climate change solutions go to drawdown.org, or read Paul Hawken’s book titled “Drawdown: The Most Comprehensive Plan Ever Proposed to Reverse Global Warming”.

The photographs used in this collection are sourced from The Library of Congress' public domain image repository. They were acquired from their Prints and Photographs Online Catalog. Individual source numbers are on the title cards. For more information on the photographs go to: www.loc.gov/pictures.

PLATE-MAKING PROCESS

The photogravure plate making process is a direct-to-plate method where the image is inkjet printed onto Solarplates, exposed to UV light, and developed in water. This method removes highly toxic substances and additional consumables required from more historic approaches of etching plate creation. These are the tools and materials used to create the plate:

Solarplate
UV light source (can be the sun)
Inkjet printer
Water
Recycled newsprint

PRINTMAKING PROCESS

The printmaking process uses non-toxic and sustainable materials in a water-based application. Even the clean-up process forgoes the use of toxic solvents. These are the materials used in the printmaking process:

Solarplate with etched image
Awagami Bamboo printmaking paper
Akua water-based ink
Tarlatan wiping cloth
Recycled phone books
Water
Recycled cardboard
Baby oil for cleaning

Learn more about Trace and her work at tracenichols.com.

MATT SMITH, Huntington, West Virginia

Biography

Matt Smith was born and raised in Wabash, Indiana. He received his BA in Art Education from Anderson University (IN), spent a year in post-baccalaureate studies at Syracuse University, and completed his MFA in Studio Arts from the University of Colorado in Boulder in 2017. He recently joined the faculty in the School of Art and Design at Marshall University in the fall of 2020 where he is the Visiting Assistant Professor of Sculpture.

Artist Statement

Through a broad array of materials, processes, and conceptual investigations, my artistic practice aims to root myself in place. My definition of place functions as an opening to explore the natural and cultural phenomena around me in profound ways. Calling upon the intricate histories of distinct people, objects, locations, and ideas, I attempt to extract new and alternative ways of understanding those essential features. The diverse range of ideas I explore dictate the tools and processes in which I engage for each project. Performance, video, social practice, installation, and public interventions along with traditional craft-based ways of making objects with wood, ceramic, and fiber are staples of my studio endeavors. The interdisciplinary nature of my art-making infuses the broad mix of my conceptual interests to create an artistic practice that explores my physical surroundings, the people around me, and the historical and contemporaneous context of both.

Learning to Count is an on-going series of documented large-scale sculptures in which site-specific abacuses represent the statistics associated with Colorado's most historically devastating wildfires. Each abacus reflects the acres burned, not only in numerical form, but through its material use of

Ponderosa pine from its burn zone which continues to stand as a physical witness to the disasters.

Learn more about Matt and his work at mdsmithstudio.com.

THE CLIMATE CHINS
(Project by Rayna Benzeev & Nolan Carey)

The Climate Chins seek to transform communication about climate issues by connecting researchers, artists, science communicators, and the public to inspire collective action in new, creative ways. Comedy has recently been recognized as one of the most promising strategies to communicating about climate change. Applying comedic styles to disseminate information about top climate solutions could help to alleviate climate anxiety, feelings of despair, and inaction. The Climate Chins first appeared on social media in September, promoting solutions to global climate change through comedic videos, memes, tweets, and GIFs featuring chin characters. These upside-down chins with fake hair and drawn-on facial features publicize climate change solutions such as reducing food waste, the Green New Deal, action from the bottom up, community-based reforestation, and talking more about climate change. The Climate Chins also have guest “chinterviews” with climate scientists and advocates, including Bill McKibben, Dan Nepstad, Claire Christian, and Maleeka Marsden, where experts discuss their favorite actions on climate change with a chin. By producing an innovative science-based and comedic product, this project intends to inform audiences who care about climate change to take action towards climate solutions.

Learn more about The Climate Chins at either facebook.com/TheClimateChins or on Instagram @climate_chins

RAYNA BENZEEV, Boulder, Colorado
Biography

Rayna is a PhD Candidate in the Environmental Studies Program at the University of Colorado Boulder. She researches tropical forests, socio-environmental systems, land use change, and geospatial modeling. Her dissertation work focuses on forest restoration in the Atlantic Forest of Brazil. She is also a retired improv comedian, with 12 years of improv experience, and has performed in Singapore, Shanghai, Chicago, and Colorado.

NOLAN CAREY, Boulder, Colorado
Biography

Nolan Carey is deeply committed to the integration of comedy and climate solutions, having engaged with an interdepartmental project which advocates the understanding of science through improvisational activities. Nolan has also taught courses on comedy and improvisation at CU Boulder. Their experience and continued advocacy both in and out of the classroom demonstrate a competence and aptitude for the scope of this project.

MIRRORSTATE
(Project by Jonathan Råberg, Erika Råberg, Ryan Packard, and Claire McCahan)

Last May, we set out for the salt flats to pursue practice-based research from four distinct disciplines: science, vocal performance, new music composition, and the moving image. We wanted to explore the productive overlaps and fascinating contradictions that arise with cross-disciplinary collaboration, and sought to further develop a methodology that draws from

each in equal measure along the way.

For us, the Bonneville Salt Flats in Utah were the perfect medium for exploring questions of perception, material, sensation, and time which drove our shared practice. Over the ten days of our exploratory research trip, we engaged with the landscape and its expressive potential through not only sight and sound but concepts based in scientific inquiry as well. We traveled with notebooks, cameras, and recording equipment. According to the We Shall Remain: Utah Indian Curriculum Project, the area is on Shoshone and Goshute lands.

Jonathan comes from the perspective of science: as a paleoclimatologist, he studies theremnants of ancient landscapes for clues about past environmental conditions. The Great Salt Lake and the Bonneville Salt Flats inspired some of the earliest studies in this field; one cannot look at the expanses of evaporites and ancient shorelines without being confronted with climate change on a massive scale. As scientists, we are challenged to conceptualize these changes. How do we understand the forces that caused an area the size of Lake Michigan to fill and dry up twenty-eight times in the past million years? What role can art play in furthering a scientist's understanding at these scales? What will a scientific eye reveal to an artist?

Ryan comes from the perspective of sound: his interest in the salt flats deals with translating the macro-scales of time, decay, and evaporation through the immediacy and ephemerality of sound. Can the structure of a musical performance or installation be based around the measurements of a changing landscape? How can one articulate climate change sonically?

Claire comes from the perspective of the human voice. As a trained singer, her work involves exploring music and texts from different l anguages, with a focus on telling stories that convey experiences and emotions. Here, her focus turns to human interactions and relationships with nature. Does our experience of nature relate to our desire to create music? How does the human voice interact with its surroundings, and in what ways does the voice echo the earth? Can the presence of the human voice shift perspectives and experiences of the land? Can the human voice be used to explore a geologic experience of time?

Erika comes from the perspective of sight, as a visual artist who works with both still and moving images to explore the subtle dynamics built into her surrounding physical and cultural environments. How can we explore the landscape visually in order to both document and transform what we are seeing? Photography as a medium has an inherent relationship to time; how can we explore time as something malleable, itself a construction, and through each of our disciplines? What is missing from dominant discourse about "the anthropocene"? Ideas about perceptual limits, the cultural history of the region embedded in the present, landscapes which feel digital even when they are not, and the incredible mirror quality of land and sky drove her exploration with the camera.

Learn more about MirrorState at mirrorstate.com.

JONATHAN RÅBERG, Boulder, Colorado, & Reykjavik, Iceland

Biography

Jonathan Råberg is an organic geochemist and paleoclimatologist pursuing concurrent PhDs at the Institute of Arctic and Alpine Research (INSTAAR) at the University of Colorado, Boulder and at the University of Iceland. His current projects take him to Baffin Island, in the Eastern Canadian

Arctic, and to Iceland, where he uses lake sediment cores to reconstruct Arctic climates as far back as the Penultimate Interglacial (~200,000 years ago). He relies on his training in chemistry (BA, Carleton College, 2012; MS, University of California, Berkeley, 2015) to measure biological molecules in the mud and interprets their abundances and distributions to learn about the temperatures, hydroclimate regimes, and ecological communities of the past. Jonathan's interests extend to many other areas of science, including renewable energy technologies, energy storage, and spectroscopy, as well as to science communication, music, and the outdoors.

RYAN PACKARD, Chicago, Illinois, & Stockholm, Sweden

Biography

Ryan Packard is a percussionist, composer and sound artist currently based in Stockholm, Sweden and Chicago, IL. His sound installations have been featured at the MCA Chicago, Graham Foundation, Defibrillator, Hyde Park Arts Center, Galeria Labirynt, High Concept Labs, Constellation Chicago, and Experimental Sound Studio. His compositions have been performed by Fonema Consort, Ensemble Chartreuse, Seth Parker Woods, The Morton Feldman Chamber Players, and the AndPlay Duo. As an improviser and collaborator, Ryan performs with Nelly Agassi, Dave Rempis, Brandon Lopez, Jasper Stadhouders, Nate Wooley, Oscar Jan Hoogland, ZRL (Zach Good and Lia Kohl), John McCowen, Nestle (Cyrus Pireh and Rob Lundberg), ombra di organo (Keefe Jackson and Manuel Troller), Kieran Daly, Jason Roebke, RGB (Paul Giallorenzo and Charlie Kirchen), Daniel Wyche amongst many others.

He's a member of the new music ensemble, Fonema Consort and has performed with Ensemble Dal Niente, Joshua Abrams & Natural Information Society, MOCREP, a.pe.ri.od.ic ensemble, Chicago Composer's Orchestra, NYC experimental rock group Skeleton$, Slow Mass, V.V. Lightbody, Michael Albert Music Group, Nate Kinsella's Birthmark and Architek Percussion Quartet as a founding member. Ryan has a masters of music from McGill University and bachelor of music from the Oberlin Conservatory of Music.

Learn more about Ryan and his work at ryanpackardsounds.org.

ERIKA RÅBERG, Stockholm, Sweden

Biography

Erika Råberg is a visual artist who uses both still and moving images to explore the subtle relationships built into her surrounding environments, whether on the farm in rural Sweden which has been in her family since the 1600s or in and around Boston, Massachusetts, where mythologies surrounding the founding of the United States provide rich material. She has shared work widely in Chicago, including at the Elmhurst Art Museum, ACRE, Roman Susan, Chicago Artists Coalition, Sector 2337, High Concept Labs at Mana Contemporary, Filter Photo Festival, Ballroom Projects, and the Swedish American Museum. She has also shared work in New York, Boston, Baltimore, and Tennessee, as well as internationally in Stockholm, London, and Berlin. Erika earned an MFA in Photography at the School of the Art Institute of Chicago in 2015, and is currently studying in the International Masters in Curating at Stockholm University.

Learn more about Erika and her work at erikaraberg.com.

CLAIRE MCCAHAN, Boulder, Colorado
Biography

Mezzo soprano Claire McCahan has been praised for her clear and warm tone as well as her captivating stage presence. Her performance areas range from opera and musical theater, to folk and jazz. Recent opera credits include Cherubino in Mozart's Le nozze di Figaro (Intermountain Opera Bozeman), Olga in Tchaikovsky's Eugene Onegin, the title role in Handel's Ariodante, Third Lady in Mozart's Die Zauberflote, Prince Orlofsky in Strauss' Die Fledermaus (Eklund Opera), and a staged performance of Jake Heggie's Camille Claudel: Into the Fire (Opera Steamboat).

Interested in music of the Baroque era, she has performed the works of Handel, Vivaldi, and Bach regionally with the Longmont Symphony Orchestra, the Boulder Bach Festival, Colorado Bach Ensemble, Rocky Mountain Chorale, St. John's Cathedral of Denver, and Boulder's Catabile Ensemble, and was the winner of the 2020 World of Bach Competition and the 2019 Frances MacEachron Award from the Lyndon Woodside Oratorio Solo Competition in New York.

An advocate of new works, she sang the role of Brittomara in the 2018 workshop production of Jake Heggie and Gene Scheer's If I Were You (CU NOW), and has worked with CU student composers on art songs and multifaceted artistic collaborations through the Pendulum New Music Series. She was a recipient of the university's 2017 Ogilvy Travel Fellowship, exploring Scotland to research cultural expression through folk song, and was the winner of the College of Music's Centennial Song Contest. Additionally, she is a teaching artist for this year's inaugural Colorado Lullaby Project, working with parents to compose lullabies for their children.

Claire received her bachelor's degree in vocal performance from the University of New Hampshire and her master's degree and Artist Diploma in Opera Performance from the University of Colorado Boulder.

Learn more about Claire and her work at clairemccahan.com.

SIDE BY SIDE
(Film Project by Dr. Beth Osnes, Dr. Rebecca Safran, Sara Herrin, in partnership with Dr. Chelsea Hackett, and Juliana Forbes)

"Side by Side" is a multi-year collaboration focused the human relationship with Boulder's barn swallows and other local winged species. It is led by Dr. Beth Osnes, Theatre and Environmental Studies professor at CU and Dr. Rebecca "Becca" Safran, Evolutionary Biology professor at CU—both co-founders of CU's Inside the Greenhouse, as an expression of creative climate communication. Partners include Dr. Chelsea Hackett, executive director of SPEAK for young women's vocal empowerment, and the Boulder group of young women who are a part of SPEAK. This video tells the story of our first summer of outdoor, COVID-safe, exploration into this project.

"Side by Side" focuses on the tangible human relationships with our natural world, starting with one of the most common songbirds on Earth which now resides only in human-constructed habitats. Barn swallows have followed humans in their migration across the planet and build their nests almost exclusively in our structures, such that we share a story of expansion and home. We use this as one of many examples of mutualism, a biological term for a mutually beneficial relationship among members of different species. Side by Side offers a narrative of hope that if we can see through the eyes of another species, we can not only solve our greatest challenge, climate change, but we can also find our place

of belonging and unity within the natural world. Through this project we express our response-ability to ensure an equitable, survivable, and thrive-able future for all life—including barn swallows-- and the ecosystems upon which all life depends.

DR. BETH OSNES, Boulder, Colorado
Biography

Dr. Beth Osnes is a theatre and performance studies artist/scholar who is active in applied performance and creative climate communication. I engage in performance to co-author and actualize an equitable, survivable, and thrive-able future for all life and the ecosystems upon which all life relies. Ass an Associate Professor of Theatre and Environmental Studies at the University of Colorado, she is co-director of Inside the Greenhouse (insidethegreenhouse.net) for creative climate communication and co-founder of SPEAK (http://speak.world) for young women's vocal empowerment. Her recent books include Theatre for Women's Participation in Sustainable Development and Performance for Resilience: Engaging Youth on Energy and Climate through Music, Movement, and Theatre. She is featured in the award-winning documentary Mother: Caring for 7 Billion (motherthefilm.com). She lives in Boulder, Colorado.

DR. REBECCA SAFRAN, Boulder, Colorado
Biography

Rebecca Safran an Associate Professor of Ecology and Evolutionary Biology. As an evolutionary biologist, Becca's interests are focused on the process of how new species form. In particular, her group works at the interface of fine-scale within-population dynamics and their consequences across closely related populations. Projects in the lab include studies related to the physiological, behavioral and ecological and climate factors that influence genomic divergence among closely related populations, with a special focus on barn swallow who make their homes on human structures throughout nearly the entire world. Funded by the National Science Foundation through several grants including the CAREER award, Becca's research has appeared in Science, Current Biology, and Trends in Ecology and Evolution and many other publications related to evolutionary ecology and genetics. Each fall Becca teaches a course on the interface of climate change and film-making where students are asked to present their views on climate change in several 5-minute short films. A co-founding member and co-director of Inside the Greenhouse with Dr. Beth Osnes, Dr. Max Boykoff, and Dr. Phaedra Pezzullo, Safran enjoys working on creative climate communication projects, such as Side by Side and Swallowed Whole to bring new energy and inspiration for solving the climate crisis.

SARA HERRIN, Denver, Colorado
Biography

Sara Herrin is a Denver-based video and audio producer, journalist, and editor with a knack for telling meaningful stories. In addition to assignments for private clients, Sara has worked on projects supported by the National Science Foundation, NASA, U.S. Department of State, and the University of Colorado. Her work generally focuses on issues of environment, society, and equity.

Sara holds a B.A. in Environmental Studies from the University of Colorado, Boulder and an M.A. in News & Documentary Journalism from New York University.

About our R2 Gallery Sponsors

This exhibition is generously sponsored by CORE (Community Office for Resource Efficiency) and Sunsense Solar.

Since 1994, **CORE (Community Office for Resource Efficiency)** has been helping Roaring Fork Valley residents save energy and cut carbon emissions to mitigate climate change. We are a nonprofit organization created by a group of visionary citizens, local governments, and utilities that came together a quarter century ago to conserve natural resources. From the outset, CORE has established itself as an innovative leader, breaking ground with the nation's first carbon mitigation fee, Colorado's first wind energy and one of the earliest solar rebate programs in the US.
Learn more about CORE at aspencore.org.

Based in Carbondale, **Sunsense Solar** specializes in solar panels for homes as well as solar electric systems for a variety of commercial applications. Sunsense Solar hallmarks include their commitment to superior craftsmanship, outstanding customer service, and the highest quality products. NABCEP certified, the Sunsense Solar team is skilled and dedicated to providing environmentally responsible and cost effective solar solutions.
Learn more at sunsensesolar.com.

R2 Gallery Committee Members

Staff: Brian Colley, Staci Dickerson, Amy Kimberly
Board Liaisons: Nicholas DiFrank, Leah Swan
Non-staff: Kristi Close, Lindsay Jones (Chair), Savanna LaBauve, Vanessa Porras, Kirk Robinson, Laura Stover, David Thickman, and Matt Vickers

These committee members work with the Gallery Manager to choose exhibitions each year. Interested in learning more? Email brian@carbondalearts.com.