

# Snow Apple Collection:

## Works by Stacy Beazer-Rogers & Helen H. Farrell



Please join us for a  
*Reception with the artists at the Oboler Library*

**Tuesday, May 5, 2015   5:00 - 6:30 pm**

Stacy Beazer-Rogers and Helen H. Farrell enjoy exploring various nooks and crannies at the edge of the frontier of the visual arts at the beginning of the 21<sup>st</sup> century. Although they work independently and often come at problems from different directions, they're sometimes surprised (and pleased) to find that they are working on similar problems or issues. Based on these similarities and differences, they have developed the "Snow Apple Collection."

**This exhibit is free & open to the public during the  
Library's regular summer hours May 4 - July 31, 2015**

*For more information, please call (208) 282-4073.*

**If you are interested in purchasing a work of art, please contact the artist.**  
Stacy Beazer-Rogers via her website: <http://stacybeazerrogers.com/>  
Helen H. Farrell via email: [farrhh13@gmail.com](mailto:farrhh13@gmail.com)

## Snow Apple Collection: Art by Stacy Beazer-Rogers & Helen H. Farrell

Both Stacy Beazer-Rogers and Helen H. Farrell are enjoying the exploration of various nooks and crannies at the edge of the frontier of the visual arts at the beginning of the Twenty First Century. Though both work independently and often come at problems from different directions, they have often been surprised (and pleased) to find that they are working on similar problems or issues. Based on these similarities and differences, they have developed the "Snow Apple Collection" that is being presented in the Oboler Library on the campus of Idaho State University in Pocatello ID between May 4, 2015 and the end of July.

Stacy is a true Western woman. She grew up in the ranching community of Jordan Valley, OR along the Owyhee Mountain Range and in Southeastern Idaho town of Idaho Falls. She has always drawn and filled her grandma's walls with art from a very young age. Stacy spent most of her high school years in multiple art classes with a live model almost daily. She developed her drawing skills extensively during that time.

Stacy is an ISU alumna. Her love of movement and the body won out over art as a career path as she graduated in 1996 with a Master's of Physical Therapy. She continues to thoroughly enjoy her profession and approaches it with vast creativity and dedication. Stacy re-entered the art scene in November 2009. She describes herself as an artist in the making; studying, practicing, drawing, painting, working, but, most of all, enthusiastically enjoying the experience of art.

She currently lives with her family in Idaho Falls, ID. She is the co-leader, with Kathleen Burggraf, of the Museum Artists and is on the Board of Directors at The Art Museum of Eastern Idaho. This is where Stacy and Helen met in an art class in February 2010. They have been on an art journey together since that time.

Helen is also a recent returnee to the field of art. She was born in Worcester, MA in 1942. She studied art for several years in high school, but took a 50 plus year detour through science before returning to art. Helen studied Physics and Chemistry at the UMASS, and earned a PhD in Chemistry from UC Berkeley in 1969. She has almost fifty years of fundamental research experience in the fields of materials science, physics and chemistry and has published widely, with over a hundred peer reviewed articles in major scientific journals. She has had extensive experience in the field of surface science, interfaces and nanoparticles, and has also done research in areas as diverse as superconductivity and epitaxial growth on semiconductor surfaces. She has worked in industry (Bell Telephone Laboratories), the National Laboratories (Lawrence Berkeley, Brookhaven and Idaho National Laboratories) and academia (University of Illinois at Urbana-Champaign). She has also worked at a number of synchrotron facilities and has served as a Program Manager in the Office of Basic Energy Sciences in the U.S. Department of Energy. Helen has recently retired from Idaho National Laboratory as a Directorate Fellow, though she still keeps her scientific hand in via a collaboration at SUNY Buffalo on quantum mechanical calculations on nanoparticle. Over the last three years, her life-long love of art has led her to become active again, largely through class at The Art Museum of Eastern Idaho where she currently volunteers.

This exhibit draws from a number of movements from the Nineteenth and Twentieth Centuries including the Impressionism, Symbolism and Abstract Expressionism. Stacy states that she has been particularly influenced by artists like Van Gough, Monet, Degas, Diebenkorn, Picasso, Morris Louis, Christopher Wood, Gustav Klimt, and Egon Schiele. Both artists feel that Mark Rothko and Helen Frankenthaler have been important in their own development. The techniques that they are exploring range from oil and watercolor painting, through block printing to digitally manipulated images. While drawing on the past, both Stacy and Helen have an eye on the future. They are asking themselves what constitutes good art in the beginning of the Twenty First century. Is there an eternal set of criteria, or an evolving one? They are also pondering if, in addition to temporal considerations, are there geographic or cultural preferences, (or should there be only a "global" set of criteria)?

Related questions that they think about are should visual art be pretty? If so, is it enough for a work to be just pretty? Is it a form of communication, or should it be done solely for the satisfaction of the artist *per se*. If art is communication, should communicating emotion be a primary value? What about spiritual or political content? Should certain techniques or subject matters be valued or devalued more than others? Should others be suppressed? Should certain formal criteria governing, for example, color, value or composition be inviolable? Are all of the above criteria valid? None of them? Are some of them valid at one time and others at other times? What other criteria should be considered? What causes a work to be that rare case of being truly "paradigm breaking" - not simply shocking or political, but something that is well done and that opens up a brand new field?

Neither Stacy nor Helen claim to have the answers to all of these questions, nor, in this show, do they have specific examples relating to every point under consideration. What they do have is an enthusiastic enjoyment of the exploration of many of the associated concepts. You are invited to come, see the exhibit by these two Idaho woman artists, and while you are at it, form your own opinions of whichever of these issues interests you {SBR/HHF}