



## WERE-:NENETECH FORMS

On display October 8, 2021 to March 13, 2022

Faux Stained Glass Project  
Inspired by the Artwork of  
Timo Fahler

## About the artist

**Timo Fahler** (b. 1978, Tulsa; based in Los Angeles) works with utilitarian mediums and found objects to construct highly visual and culturally significant works. Combining formal elements of sculpture with references to his mixed heritage, Fahler's work explores ideas of use and reuse through casting and manipulating found objects and combining them with relics and materials that relate to personal experiences. His restructuring of objects in a manner that indicates both function and meaning invokes a bricoleurian (see bricolage in vocabulary) practice evident in his midwestern background, and representative of a multi-cultural aesthetic.

<https://www.timofahlerarchive.com>

## About the Exhibition

### WERE-:NENETECH FORMS

were-:Nenotech Forms is a group exhibition centered around migration, transformation, and modes of survival in the Sonoran Desert. Developed by Los Angeles based artists rafa esparza and Timo Fahler over an extended residency period in Tucson, the exhibition also includes work by Karla Ekatherine Canseco, Julio César Morales, Amina Cruz, Chico MacMurtrie, Ana Mendieta, and Ruben Ulises Rodriguez Montoya.

The exhibition, whose title is derived from were- a prefix that indicates shapeshifting and nenetech, a Nahuatl term that translates to "close together" and refers to twinning, creates a ground for other artists to show new and existing works that explore biomimicry (the process where organic strategies are used to solve human problems), adaptation, and survival in the Sonoran Desert borderlands.



Timo Fahler and rafa esparza

## Faux Stained Glass Project

### Objectives:

Students will be aware of historical and contemporary uses of stained glass in architecture; understand that transparent and translucent colors are properties of glass and other materials used to create artworks; understand basic processes used to create a stained glass artwork; use transparent and translucent media to explore light and color. The full-size photographs at the end of this packet can be used in your lesson.

### Vocabulary:

*Stained glass:* Colored glass traditionally used in windows of churches or other religious buildings. It is now used by contemporary artists in sculptures.

*Transparent:* A material's property that allows light to pass through so that objects behind it can be seen clearly.

*Translucent:* A material's property that allows light, but not the shapes of objects, to pass through. This can also be called semi-transparent.

*Bricolage:* The practice of constructing artwork from a wide range of available materials, giving them new meaning.

*Symmetrical:* If a line were drawn down the middle of a work of art, the left and right sides would be identical.

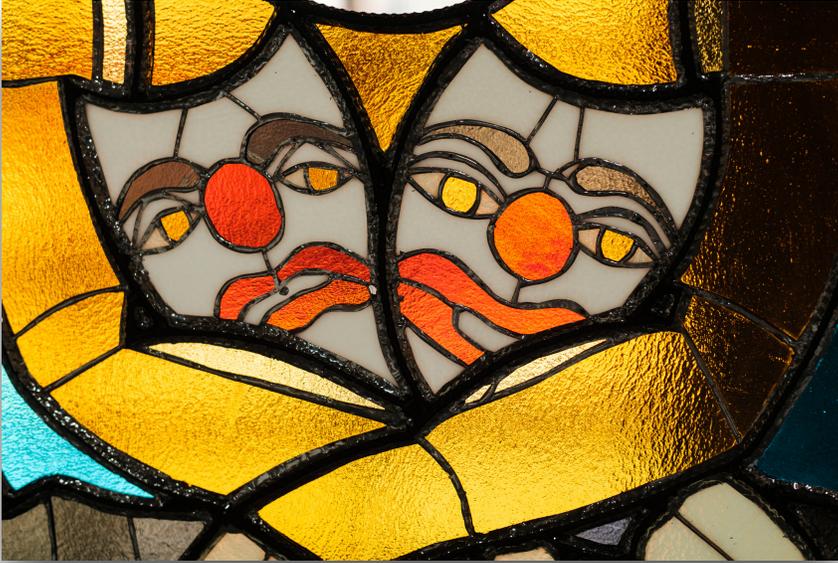
### Materials:

Pencils, rulers, paintbrushes, Mod Podge or watered-down glue, assortment of colored tissue paper, transparency sheets, scissors, black construction paper, double-sided tape, cup

### Introduce:

Discuss where students have seen stained glass windows (religious settings, restaurants, etc). Explore why colored glass windows might appeal to some people. Accept varied reasons that focus on light and color creating jewel-like hues.





Discuss how an authentic stained glass window is made from pieces of colored glass held together with metal strips. The glass can be transparent (details show through) or translucent (stained or textured so details do not show through). The metal strips, usually lead, have grooves that hold the glass in place. The pieces fit together like parts of a puzzle. Large window sections may be supported with steel, wood, or reinforced concrete.

### Steps:

Discuss ideas for panels. Designs can be representational (birds, fish, flowers) or abstract. Symmetrical and radial designs can be planned by folding the paper. Students will use black paper to represent metal strips that enclose stained glass. Colored tissue paper will stand in for stained glass.



Step 1: Fold the black construction paper in half long ways. Flatten crease with hand.

Step 2: Using a pencil, draw a design on one side of the paper. Shapes should touch the crease, but not the open side.

Step 3: Using a pair of scissors, cut the shapes out starting along the crease. Once the paper is opened, the shapes should be symmetrical on both sides.



Step 4: Pour some Modge Podge in a cup. Use a brush to coat one side of the construction paper.



Step 5: Place a transparency sheet on top of the Modge Podge coating. Press down, adhering the sheet to the construction paper.



Step 6: Arrange torn tissue paper on the transparency sheet, coating each side of the tissue paper with Modge Podge. Continue this process until the entire sheet is covered.



Step 7: Hold the completed pieces against a window or other light source. Note the way the colors become illuminated.

Step 8: If desired, adhere the completed pieces to a window with doubled-sided tape, arranging them side by side.

### **Evaluate and Reflect:**

Have students reflect on their final pieces, specifically how they play with light. How does the light change their interpretation of their work? Does it make it more interesting to look at? You can use this time to test students' understanding of the vocabulary words.



## Images:

Pages 1, 4, and 8: Installation view and detail of *day break it don't fall: comparative mythologies; Mazatl has a vision of Narcissus and sees its infinite doom*, 2021, sculpture by Timo Fahler. On view at the Museum of Contemporary Art Tucson, October 8, 2021 - March 13, 2022. Photograph by Julius Schlosburg.

Page 2: Portrait of Timo Fahler and rafa esparza by Julius Schlosburg.

Page 3 and 9 Detail and installation view of *sunrise it don't lay: comparative mythologies; el quint sol from the snake-bird's mouth from the catholic church from the temple mayor from the dirt red dirt*, 2021, sculpture by Timo Fahler. On view at the Museum of Contemporary Art Tucson, October 8, 2021 - March 13, 2022. Photograph by Julius Schlosburg.

Page 6 and 10: Detail and installation view of *nightfall it don't break: comparative mythologies; "as if the internal night, in which one imagines the depths of the Earth to be plunged, were anything but a long deaf sleep." From E. Coccia.*, 2021, sculpture by Timo Fahler. On view at the Museum of Contemporary Art Tucson, October 8, 2021 - March 13, 2022. Photograph by Julius Schlosburg.

Pages 4 - 6: Process photos by Michelle Landry with support from Sonya Landau and Jacob Niemiec.

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were-:Nenotech Forms is co-organized by artists rafa esparza, Timo Fahler, and Curator-at-Large Laura Copelin with support from Assistant Curator Alexis Wilkinson.

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