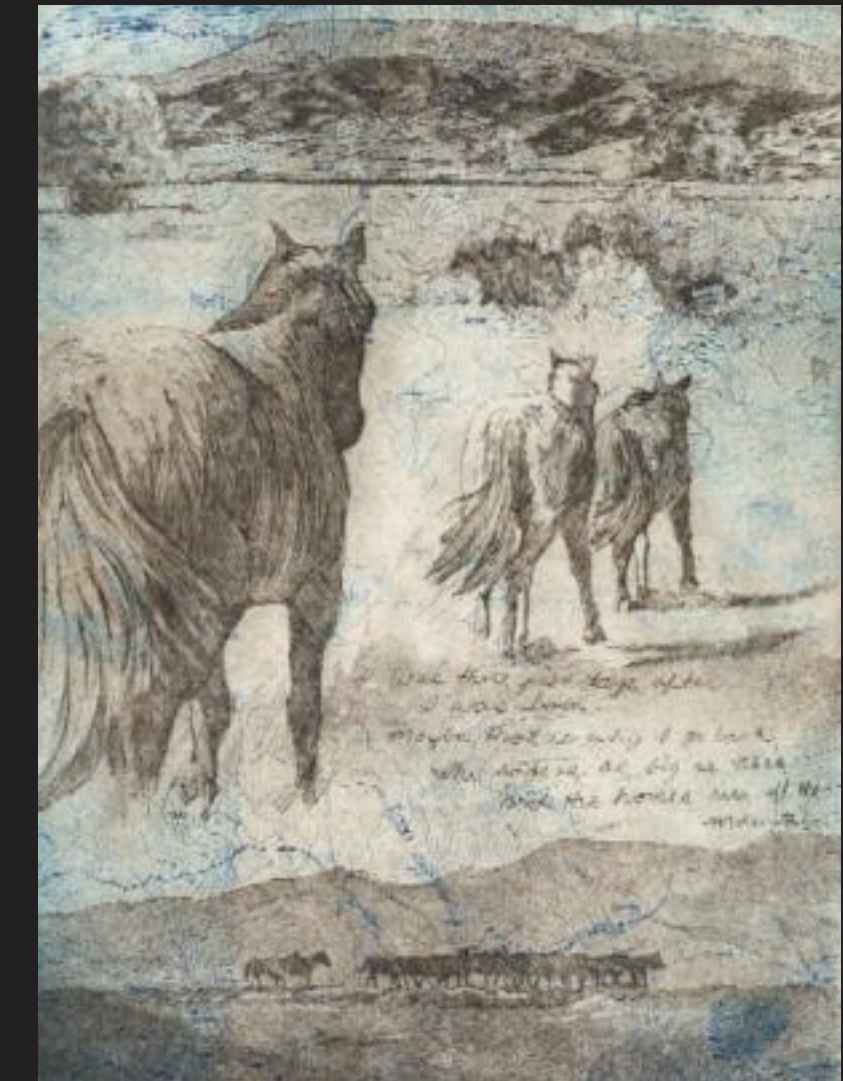


# WORKS BY CHESSNEY SEVIER

NOVEMBER 16, 2008 – APRIL 19, 2009



*Uncle's Place*, 2005

Intaglio, 12 x 9

As long as I can remember I've loved going to my uncle's place. It's a very remote ranch on the edge of the Bighorn Mountains in Wyoming. My mom also has fond memories of the place, because growing up it was her uncle's place. The theme of the etching is based on a favorite memory, when we trailed a herd of bucking horses off the mountain.



*River Walk*, 2003

Intaglio, 8 x 7

Some people are magic. My grandma has always been magic to me. It could be her stories, home remedies, or knowledge of the plants and animals, made-up or real. Mostly, it's just her being and the way she talks to us kids. *River Walk* is about taking a walk to the river with my grandmother, and her dialog. I just follow along and listen.

All works are from the collection of the artist. Dimensions are in inches.

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CHESSNEY SEVIER finds inspiration in the simple beauty and lifestyle of the Nebraska sandhills where she grew up, and in the Wyoming landscape where she lives today. The daughter of an artist, Chessney has pursued her own career as a printmaker and painter since receiving her degree in fine arts from Nebraska's Chadron State College in 1998.

Chessney considers herself a "contemporary western artist." Her work reflects her rural upbringing and heritage, and expresses her experience of the American West, the way she lives it every day. She works primarily in intaglio or copper plate etching, a process in which each print must be inked and pulled by hand. She also paints in acrylic and in oil, creating small-scale paintings that often depict community life in the rural West.

Although she is considered an emerging artist, Chessney has many awards to her credit. She has taken top honors in printmaking at Santa Fe Indian Market, and at the Heard Museum Guild Indian Fair and Market.

I knew I was different in high school when we would travel to games in the school bus. Everyone else was focusing on the game and doing what high school kids do, and I was gazing out the window at the landscape, seeing a thousand different paintings.

What is within a piece of art can be as important as the image as a whole. A single brush stroke can be spontaneous and bold or take the eye to the depths beyond the surface of the painting. The most important element within a work of art is the piece of the artist, which is given to the creation. That piece of the artist's soul resides there and can never be repeated or taken back.

To create is a necessity of living. My artist life is a journey full of changes.

*Lysite Store and Post Office*, 2007  
Acrylic on board, 3 1/2 x 5 1/2

The best expressions of rural living are the tiny sparks of life that exist as post offices, bars, and stores. Besides the fire hall, the Lysite Store and post office are the only businesses in Lysite, Wyoming. The family that runs them has been doing so for generations. Locals and oil field workers can get a candy bar and a pop there as well as tools.



*Clouds Moving over Bad Water*, 2008  
Oil on board, 8 x 10

Badwater Creek flows by my uncle's ranch near Lost Cabin, Wyoming. The area has always fascinated me with its many textures and shapes. Rocks and sage dominate the spare landscape. It's lonely, remote, and soulfully beautiful, unlike any place I've ever been. I believe my connection to it goes back before my lifetime, since generations before me lived there. I wonder if they saw it the same way I do.



*Grandmother*, 2001  
Intaglio, 7 1/4 x 5

This is one of the first etchings I ever did. The image is of my grandmother holding my cousin and me. Her posture and strong hands symbolize her strong role as a woman in our family. In my mom's family, women rule and make all the decisions, which contrasts greatly with the patrilineal community I grew up in.

*Modern Day Gatherers*, 2003  
Intaglio, 9 x 6

One summer we picked bull berries on the rez. My grandmother showed us the way she was taught to harvest the berries by shaking the branches into a canvas tarp. The old ways of women as gatherers were alive that day in our berry picking.



*Boys from Powder River*, 2005  
Intaglio  
2 1/2 x 3 1/4

My uncle pastured some bucking horses from the Powder River Rodeo Company one summer. In the fall we trailed them off the mountain with ATVs. A saddle horse wouldn't have been able to keep up with the running herd. From that day I composed this image of four horses walking close together. The delicate drypoint lines express their vulnerability and gesture their long, tangled manes.

*Elk Tooth Dress*, 2001  
Intaglio, 4 x 5

My grandma sent me some photos and a letter. She wrote about the woman in the Elk Tooth Dress being her grandmother. The writing on the plate is actually her handwriting from the letter. The other women in the image are my great-great-grandmother's sisters.

