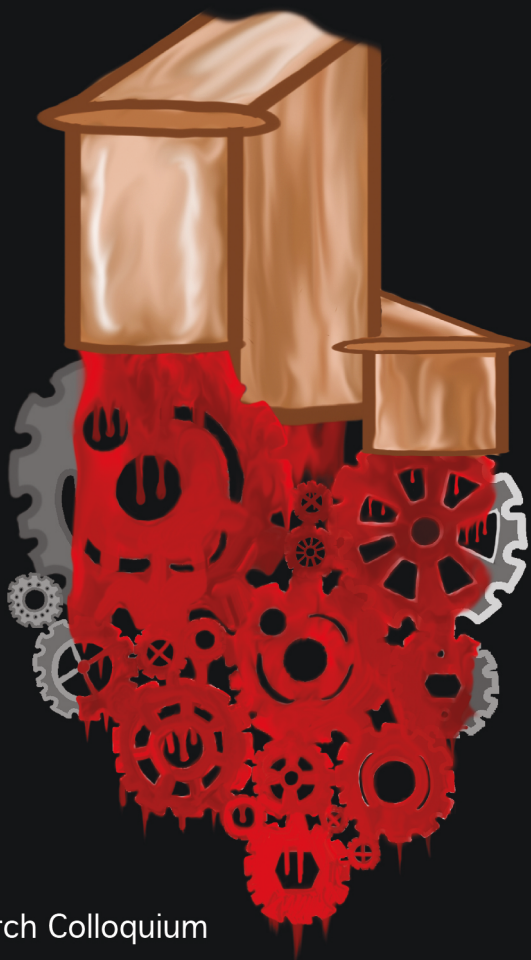


THE MECHANICS OF THE HEART



12th Annual Research Colloquium

Cardiovascular Research at CSU:
Molecules, Models & Mankind

Artist Statement

Megan Branigan

In this day and age of growing technology, we are finding more and more ways to make things easier to achieve, create, and master, including different types of jobs, everyday tasks, and even more so, new ways to create art. People are getting so easily enamored and obsessed with all these new kinds of art that they are starting to forget where it all began. I am on an ever---lasting mission to change that. Unlike a lot of artists my age, and sometimes even older, I strive to never use an image that was already created by the hand of another, whether it's a drawing, a photo, or other form of media. Usually, with my creations, everything the viewer will see in front of them was originally hand---drawn, going from my mind, to a pencil, and to the piece of paper in front of me. I wish to create art that will bring people back to when times were simpler, and when we were still making art 'for art's sake'.

As incredibly unlikely as it probably seems, pieces of art come to me instantly. Others brainstorm for days, sometimes even weeks to figure out what they are doing when given a topic to work with, but with a few simple words, and a brief description of what someone wants to see, the ideas come flowing into my brain no problem. I have made it an objective to, generally, create art that is distinctive, and even more so, if I execute it properly, will get people to think about it, even if only a little.

Over time, I have slowly forged my own style while admiring some of the great artists of my childhood along the way, including: Bruce Timm, Craig McCracken, and Hayao Miyazaki. Like them, I want my work to inspire both children and adults alike to make their own creations and bring them to life. Their work is tremendous, and does not need to be incredibly flashy to make an impact, just like I hope my work will do. When I get older and look back at a life of creating art, I hope I will take great pride and pleasure in my passion for originality and the use of the magnificent world of imagination to bring life to my mind's vivid thoughts and creations.

<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1: AIR Eagle Ad	digital drawing	8 x 11 in.
Figure 2: AIR - Typeface	digital drawing	11 x 17 in.
Figure 3: The Atomic Age	digital drawing	11 x 8 in.
Figure 4: What Isn't For Sale	digital drawing	8 x 22 in.
Figure 5: Geek Party Magazine Ad	digital drawing	8 x 11 in.
Figure 6: Geekopoly	digital drawing	2000 x 1000 px
Figure 7: FLIGHT - beer bottle design	digital drawing	11 x 17 in
Figure 8: Mowgli's	digital drawing	5 x 26 in
Figure 9: The Young Painters	digital drawing	8 x 22 in.
Figure 10: Mechanical Heart	digital drawing	11 x 17 in



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Figure 1: AIR Eagle Ad.



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Font Created by: Megan Branigan

Figure 2: AIR — Typeface.



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imited Time Offer one get one Free buy two Peruvian and sign up for our all: 1 209-483 7941	<h1>What Isn't For SALE</h1> <p>By Michael J. Sandel</p>				Need cash fast? At a loan at: Speedy C.
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NEED YOU! ES YOU! larger wages? Don't se! Now you can earn	Michael J. Sandel, a political philosopher at Harvard, is the author of <i>What Money Can't Buy: The Moral Limits of Markets</i> , from which this article is adapted.				THE TWILIGHT S2 ON SALE NOW! 4 you and Nobs or wherever it MARKED DOWN! ALL THE MOST MOVIES ON DE! CALL NOW: 450

Market thinking so permeates our lives that we barely notice it anymore.
A leading philosopher sums up the hidden costs of a price-tag society.

THERE ARE SOME THINGS money can't buy—but these days, not many. Almost everything is up for sale.

For example:

- A prison-cell upgrade: \$90 a night. In Santa Ana, California, and some other cities, nonviolent offenders can pay for a clean, quiet jail cell, without any non-paying prisoners to disturb them.
- Access to the carpool lane while driving solo: \$8. Minneapolis, San Diego, Houston, Seattle, and other cities have sought to ease traffic congestion by letting solo drivers pay to drive in carpool lanes, at rates that vary according to traffic.
- The services of an Indian surrogate mother: \$8,000. Western couples seeking surrogates increasingly outsource the job to India, and the price is less than one-third the going rate in the United States.
- The right to shoot an endangered black rhino: \$250,000. South Africa has begun letting some ranchers sell hunters the right to kill a limited number of rhinos, to give the ranchers an incentive to raise and protect the endangered species.
- Your doctor's cellphone number: \$1,500 and up per year. A growing number of "concierge" doctors offer cellphone access and same-day appointments for patients willing to pay annual fees ranging from \$1,500 to \$25,000.
- The right to emit a metric ton of carbon dioxide into the atmosphere: \$10.50. The European Union runs a carbon-dioxide-emissions market that enables companies to buy and sell the right to pollute.
- The right to immigrate to the United States: \$500,000. Foreigners who invest \$500,000 and create at least 10 full-time jobs in an area of high un-

employment are eligible for a green card that entitles them to permanent residency.

- NOT EVERYONE CAN AFFORD to buy these things. But today there are lots of new ways to make money. If you need to earn some extra cash, here are some novel possibilities:
- Sell space on your forehead to display commercial advertising: \$10,000. A single mother in Utah who needed money for her son's education was paid \$10,000 by an online casino to install a permanent tattoo of the casino's Web address on her forehead. Temporary tattoo ads earn less.
- Serve as a human guinea pig in a drug-safety trial for a pharmaceutical company: \$7,500. The pay can be higher or lower, depending on the invasiveness of the procedure used to test the drug's effect and the discomfort involved.
- Fight in Somalia or Afghanistan for a private military contractor: up to \$1,000 a day. The pay varies according to qualifications, experience, and nationality.
- Stand in line overnight on Capitol Hill to hold a place for a lobbyist who wants to attend a congressional hearing: \$15–\$20 an hour. Lobbyists pay line-standing companies, who hire homeless people and others to queue up.
- If you are a second-grader in an underachieving Dallas school, read a book: \$2. To encourage reading, schools pay kids for each book they read.

WE LIVE IN A TIME when almost everything can be bought and sold. Over the past three decades, markets—and market values—have come to govern our lives as never before. We did not arrive at this condition through any deliberate choice. It is almost as if it came upon us. As the Cold War ended, markets and market thinking enjoyed unrivaled prestige, and understandably so. No other mechanism for organizing the production and distribution of goods had proved as successful at generating affluence and prosperity. And yet even as growing numbers of countries around the world embraced market mechanisms in the operation of their economies, something else was happening. Market values were coming to play a greater and greater role in social life. Economics

Figure 4: What Isn't For Sale.

THESE AREN'T THE DROIDS YOU'RE LOOKING FOR...



Tired of the lies the government feeds you? So are we.
The Geek Party is determined to earn your trust and
maintain it by involving the people who matter the
most in this country: **YOU.**

VOTE GEEK

For a better government.

Figure 5: Geek Party Magazine Ad.



Figure 6: Geekopoly.



Figure 7: FLIGHT - beer bottle design.



Figure 8: Mowgli's.



“She poured gasoline all over the car and lit a match...”

The Young Painters

Four or five years after we got married, Your Honor, S. and I were invited to a dinner party at the home of a German dancer, who was then living in New York. At the time, S. worked at a theatre where the dancer was performing a solo piece. The apartment was small and filled with the dancer's unusual possessions, things he had been given or had found on the street or during his tireless travels, all arranged with the sense of space, proportion, timing, and grace that made him such a joy to watch onstage. In fact, it was strange and almost frustrating to see the dancer in street clothes and brown house slippers, moving so practically through his apartment, with little or no sign of the tremendous physical talent that lay dormant in him, and I found myself craving some break in this pragmatic facade, a leap or turn, some explosion of his true energy. All the same, once I got used to this and began examining his many little collections I had the elated, otherworldly feeling I sometimes get when entering the sphere of another's life, when for a moment changing my banal habits and living like that seems entirely possible, a feeling that always dissolves the next morning, when I wake up to the familiar, unmovable shapes of my own life.

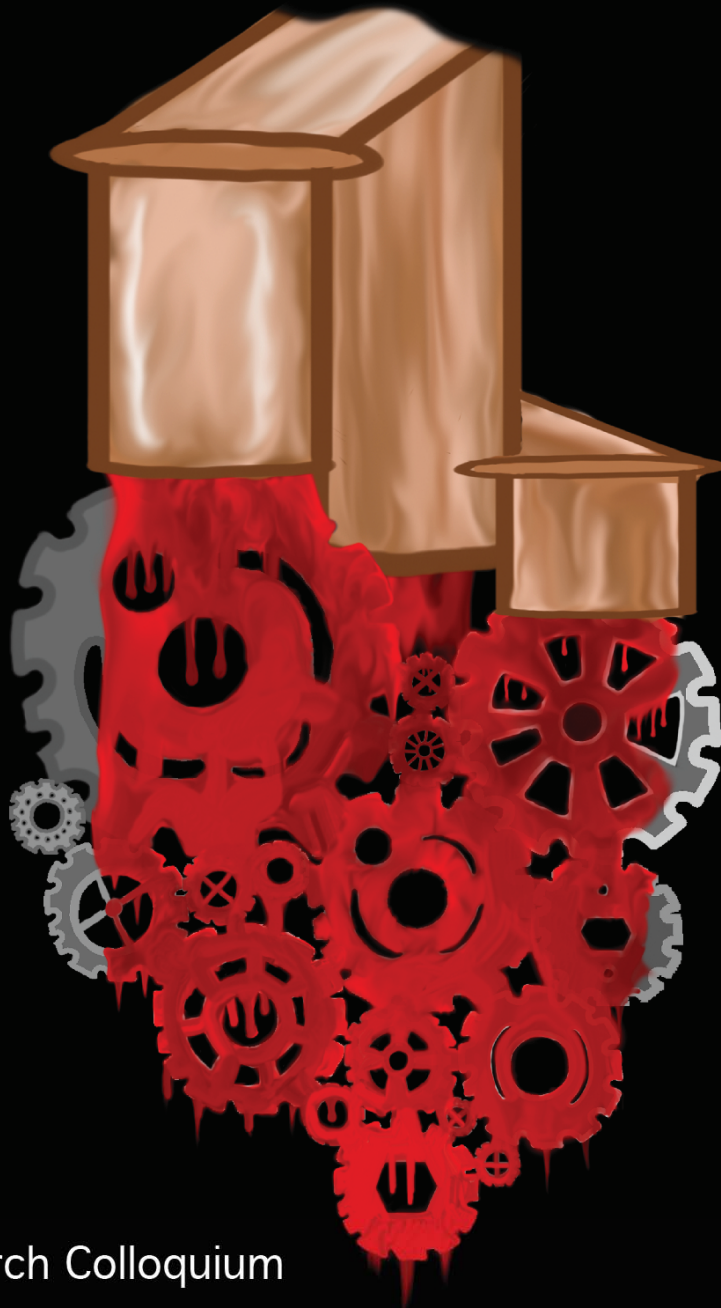
At some point I got up from the dinner table to use the bathroom, and in the hall I passed the open door of the dancer's bedroom. The room was spare, with only a bed and a wooden chair and a little altar with candles set up in one corner. There was a large window facing south, through which lower Manhattan hung suspended in the dark. The walls were blank except for one painting that was tacked up with pins, a vibrant out of whose many bright, high-spirited strokes several faces emerged, as if from a bog, now and then topped with a hat. The faces on the top half the paper were upside down, as if the painter had turned the page around or circled it on his or her knees while painting, in order to reach more easily. It was a strange piece of work, unlike the style of the other things the dancer had collected, and I studied it for a minute or two before continuing on to the bathroom.

The fire in the living room burned down; the night progressed. At the end, as we were putting on our coats, I surprised myself by asking the dancer who had made the painting. He told me that his best friend from childhood had done it when he was nine. My friend and his older sister, he said, though I think she did most of it. Afterward, they gave it to me. The dancer helped me on with my coat. You know, that painting has a sad story, he added a moment later, almost as an afterthought.



Figure 9: The Young Painters.

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Program Directors:
Frank Dinunno &
Scott Earley

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Colorado
State
University

Megan Branigan

Figure 10: Mechanical Heart.