



09.15.2016 - 01.08.2017

(un)common space(s)



table of contents

3	Resa Blatman
5	Mark Dancigers
6	Artemis Herber
8	Richard Herzog
10	Matthew Mitros
12	Zahra Nazari
14	Jeff Pullen
16	William Ruller
18	Robert Silance
20	Pamela Winegard



about | resa blatman

Resa Blatman is a Somerville, Massachusetts based artist. She is the recipient of several grants, and her work has been featured in numerous magazines and online journals—most recently, a review of her two-person show, *Landscape Remade*, at Northeastern University, in *Big, Red & Shiny*.

Resa received her BFA in graphic design from the Massachusetts College of Art and Design, where she has been teaching advanced level graphic design since 1997; she also holds an MFA in painting from Boston University.



statement | resa blatman

Various depictions of nature is an ongoing focus in my work. My current paintings and installations speak to a warming planet, invasive plant and animal species, rising tides, and their effect on and transformation of our landscape and natural resources. To reflect this concept visually, the artworks' subjects and surfaces are layered, and sometimes the surfaces are split apart with laser-cut forms that mimic tree branches, coral, and flora. This creates a physicality and metaphorical sound like the poetic violence of a glacier halving.

As we become ever more aware of the precarious nature of our habitat, this work

speaks to the vulnerability of the earth that we still so easily take for granted.

My use of plastic materials, in both the installations and paintings, causes a paradox of thought. I am repulsed by the proliferation of plastics in nearly everything we use and how it is littered throughout the natural environment, yet I'm attracted to the smooth sexiness, ease of cutting, and the durability of working and painting on this material. My tiny-haired brushes glide along the surface, allowing the oil paint to leave delicate marks and lush statements. Most plastic has a short lifespan—one use and it's discarded,

maybe recycled. My work offers plastic a long shelf life, thereby raising its hierarchy and value in the material world. It also becomes ambiguous: they way the paint sits on the surface, how it captures the light, and the transparency, calls to mind Old Master modes of painting, such as indirect, glazing, etc. A sleek, silky, glossy human-made material is cut, painted, layered, and transformed into a contemporary, shifting landscape, where beauty and dystopia reside.



about | mark dancigers

Mark Dancigers is a composer of chamber, orchestral, film, and solo instrumental works, and the electric guitarist for the new-chamber music group NOW ensemble. His music has been performed by the Alabama, Minnesota, and Albany Symphony Orchestras, and around the world in Switzerland, the Netherlands, Greece, Canada, Mexico, and the UK. Praised for his “entrancing” music by the New York Times, Dancigers creates scores that are melodically driven, texturally imaginative, and sonically vibrant.

After growing up in Virginia Beach, VA, and picking up a guitar at age 11, Dancigers’

studies in composition took him to Yale (BA), the Yale School of Music (MM), and Princeton University (PhD). He is currently Visiting Assistant Professor of Music at the New College of Florida.

Dancigers’ recent collaborators include Oscar-nominated director Sam Green on the film *The Measure of All Things* as well as with Troy Heron co-scoring the feature documentary *The Dog*.

Dancigers’ recent collaboration with artist Richard Herzog, the Sandal Sweaters Collective, explores sound, art, music,

design, nature, and technology through speculative assembling of materials, ideas, impressions, and sensations.



about | artemis herber

Artemis Herber moved to the United States from Germany in 2002. She has exhibited widely throughout the United States and on an international scale in countries such as Germany, the United Kingdom, Italy, and Spain. Educated in Germany, she completed her studies in Fine Arts and Arts Education at the University of Paderborn, achieving scholarships and prizes. As a teacher, she received several awards for her projects in art and art education. As an art supervisor, she organized community and statewide advanced education workshops and exhibitions by activating historic spaces and places. She initiated projects to engage

students between former East and West Germany for collaborative projects.

Herber's international exhibits include Kunstverein, Paderborn, Germany (where she received the 2010 Artists Award); her works have appeared in the UK's The Open West exhibition, in Cardboard City, Goethe Institute, Washington DC, in the juried biennial Beyond/In Western New York at the Albright-Knox Gallery, NY; and in This End Up - The Art of Cardboard at the San Jose Museum of Art in CA. Most recently she was the chosen award winner for the Baltimore Sculpture Project in Patterson Park, Baltimore, MD, and the

Maryland Federation of Art at MD in College Park. Her solo exhibition No Man's Land at the WIP Gallery Artisphere in Arlington, VA, focused on geopolitical issues and our perception in nature.

Artemis lives in Owings Mills, Maryland, and currently maintains a studio in Baltimore. She is a member of Maryland Art Place, Maryland Federation of Art, Washington Sculpture Group, Washington Project for the Arts, Delaplaine Arts Center, and the Delaware Center for Contemporary Arts.



statement | artemis herber

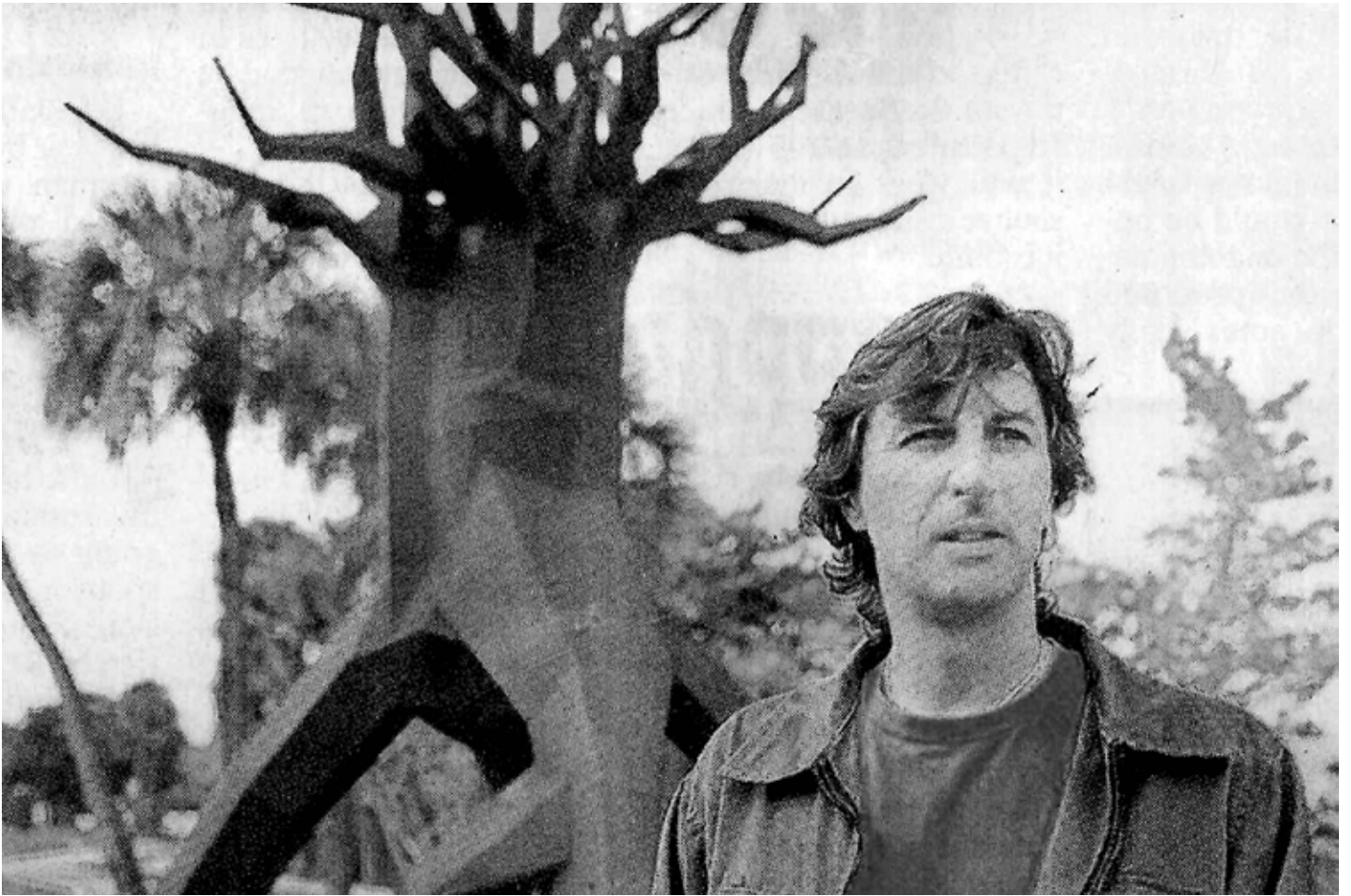
Through the use of cardboard, an omnipresent raw industrial material used for packing and shipping everything we consume, I raise questions about urban culture and sustainability while exploring geo-economic landscapes expressing local issues on global concerns. With my large-scale paintings created on corrugated cardboard, I explore complex interconnections between man, human intervention, the land and its use in deep time, science, philosophy, architecture and archaeology.

My most recent work examines the continuation of landscapes with a broader perspective through the concept of liminality translated into artistic ideas. This was first described in anthropology by Arnold van Gennep and Victor Turner as a social theory of the liminal states. Through the juxtaposition of permanence and impermanence in various motifs of our changing environment, I employ several different approaches to tearing and collaging. The layers from papers and corrugations of cardboard are

cut, torn, peeled and revealed. This process constructs the medium that harbors the potential to create the backward and forward movement through interaction between painting and tearing, between disintegration and reconstruction of my paintings. I suggest constructing meanings of trajectory of all fragments creating fragility of coherence. In this process every cut, every disappearance, creates a new sense, a new image constantly reshaped in a free manner with vigorous brush strokes. I avoid a polished look of a painting, and instead prefer a raw mode of spills and sketch-like gestures that underline my exploration into the Terra Incognita with notions of self in flux, the own productive space as a threshold examining new creative ways within the dialog of an intermediate state.

My painting process reveals tattered compositions and dissolving surface conditions that demonstrate the crumbling industrial and natural world that we as humans have instigated. Incorporating prior ideas of liminality suggested as non-places by Marc

Augé and defined as places of threshold or transitory arid environments are revealed in the interaction between man and nature. Shaped environments investigated through the lens of the Anthropocene are echoed in my works through the generation of urban settings that seem familiar and yet come from another time. The images are witnesses from the future and talk about changes in our land use. They represent the energy of human creativity and the architectural mastery of space, which raises questions on how our will to shape the world will behave at the moment. I am currently working on a research project about the Anthropocene at Harvard University's Center for Hellenic Studies in Washington, D.C. I'm exploring scientific results of mapping across the world. My research focuses are historic paintings, illustrations, photos and anthropological, architectural, geographical, geological materials that offer interrelationships to today's living conditions.

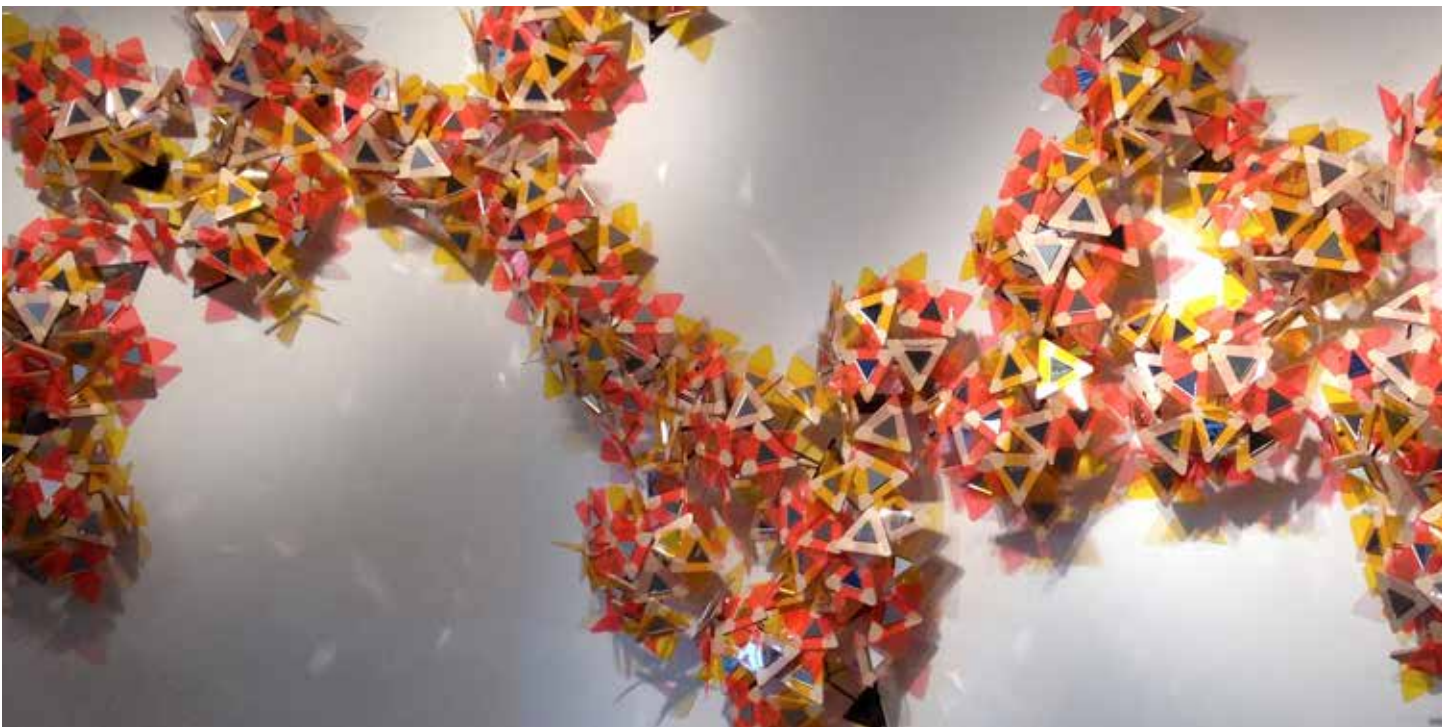


about | richard herzog

Richard Herzog is a sculptor and installation artist creating nature-inspired works mimicking organic patterns and repetition composed of manmade materials. His works have been exhibited throughout the US, New York, Atlanta, Miami, and Chicago and internationally in almost 100 group and solo exhibitions.

His works have been cited in Sculpture Magazine as being “electrified...by day” and The Chicago Sun Times as “representing the grit and grace of the contemporary south.” Herzog creates works that bridge the absurd and beautiful while highlighting man’s

disconnection from the environment in which we live.



statement | richard herzog

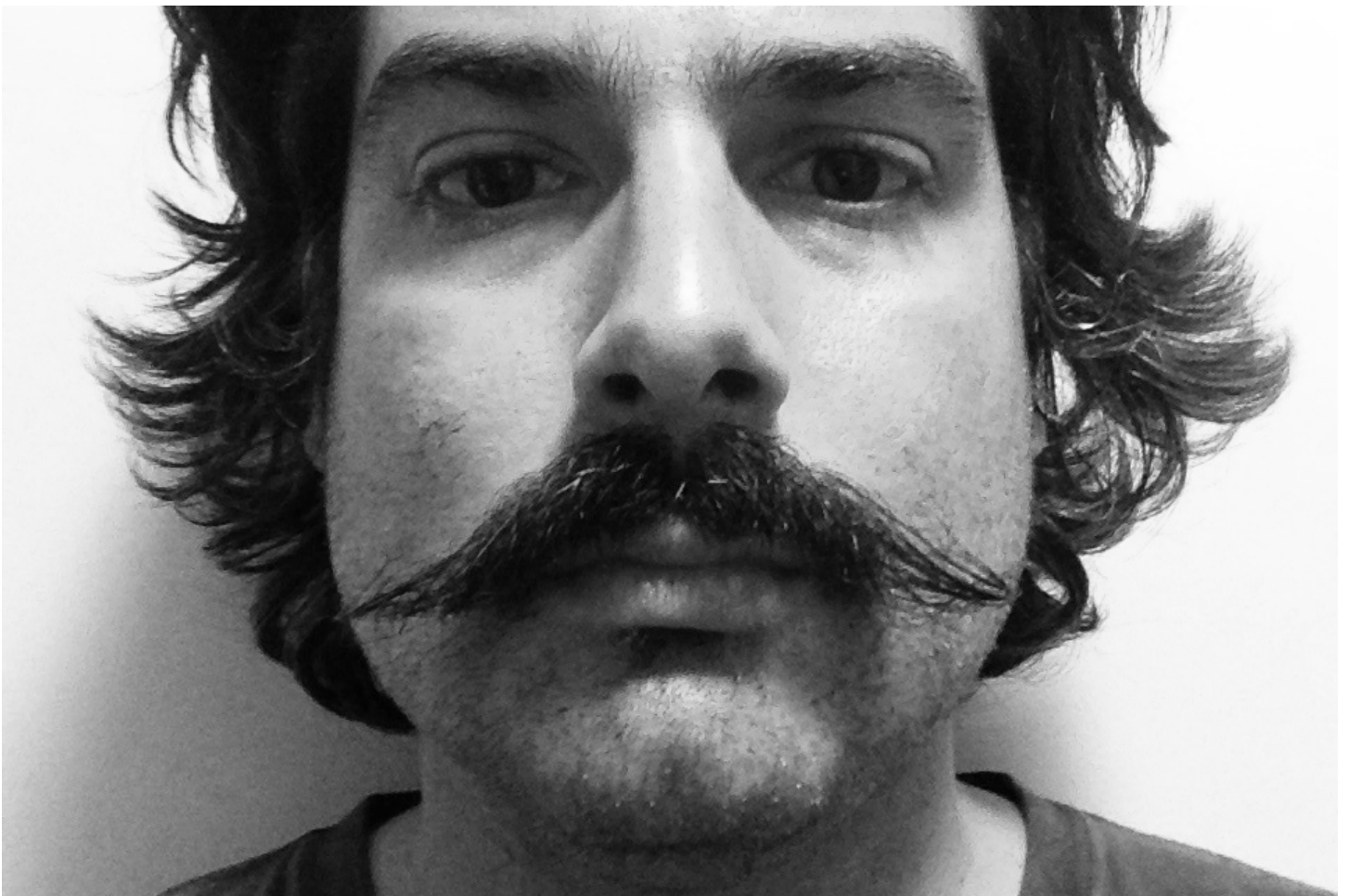
As a child growing up I had not interest in reading fantasy or science fiction books—a great contrast to the rest of my family. I devoured all the biographical books and articles I could find. I especially liked reading about inventors, explorers, and scientists. My fascination was more than about their accomplishments; it was an appreciation for their determination. These people placed all they had in what they believed, they were willing to take chances, and were willing to risk their lives. They gave me a glimpse into the possibilities of the world. Anything could be accomplished if you had the determination, drive, and belief in yourself.

My entire family is rooted in the hard sciences: physics, chemistry, and mathematics. The explanation of the world, what exists, and how it works drives them to explore and learn.

They are happy in this never-ending journey, always traveling down new paths looking for answers. I am not interested in explaining the world, but to put it into a different context. I examine parts of society and nature to bring awareness to these elements and alter the viewer's perceptions. My goal is to make them look at things a bit differently and consider the world they live in more closely.

As an artist I do not have the answers. I feel my role is more like an activist. I do not create work with a political agenda nor have a politically motivated view. My role is to bring awareness to the society in which we live and to the subjects, objects, and ideas that permeate our culture in a subordinate or subversive manner. My current work explores botanical forms, the lack of interaction between man and nature, our

disconnection from the environment, and the artificialization of nature, natural spaces, and all things living. These sculptures talk about organization and the chaotic nature within natural and manmade forms. I look at how items are composed and their many parts, then abstract their elements—keeping true to their inherent qualities. Some sculptures are more organic in form, as if growing or flowing from group to group, mimicking ivy or spring flowers sprouting here and there. All a combination of a systematic organization of natural forms possessing a chaotic multi-layered and visual effect creating a metaphor of our world, dominated by its rapid pace and over-stimulation.



about | matthew mitros

Matt Mitros was born in Philadelphia, PA. Upon completing his BFA in Ceramics at Penn State University, he was an Artist-In-Residence at Arrowmont School of Arts & Crafts as well as the Archie Bray Foundation. Mitros completed a post-baccalaureate from the University of Illinois and holds an MFA from the University of Washington. He has taught ceramics and sculpture at the University of Washington, South Seattle Community College, Lakeside Upper School, Kennesaw State University, and is currently a tenure-track Assistant Professor of Art at the University of Alabama. In 2014 Mitros was a Short-Term Artist In Residence at Red Lodge Clay Center.

In 2008 Mitros was an Artist Trust GAP (Grant for Artist Projects) recipient funded by the City of Seattle. His work has been featured in Art in America, Art LTD, Clay Times, Ceramics Monthly, and City Arts Magazine, as well as the book *500 Figures in Clay*. Mitros has exhibited work throughout North America and Europe. His work is in the permanent collection of the National Museum of Slovenia, The Archie Bray Foundation, and Bemidji State University.



statement | matthew mitros

My work focuses on the creation of illusory acts of tension within a forced fusion between what is seemingly organic in form/behavior and what is clearly machined. The Organic, epitomized by my use of rough surfaces, plantlike shapes and the ripples of pressure, is determined by Nature—in various states of decay. The Machined, as suggested by the clean lines of the slip-cast objects and the architectural resin panels, is fabricated by the rules of Man—products of our intent.

Both, however, can be equally represented as natural. The machined object is the result of our ability to operate within the parameters

of natural systems. The organic object is an agent that symbolizes a moment within these cyclical systems.

The difference between these two lies within their inherent goals: the organic is predicated by a struggle for survival, whereas the machined is predicated by efficiency.



about | zahra nazari

Zahra Nazari (b. 1985, Hamedan, Iran) lives and works in New York City. She has a studio at the Elizabeth Foundation for the Arts. Her abstracted and architectonic paintings and installations are based on deconstructive architectural forms in conjunction with the ruins of historical sites in Iran. The results are fictitious structures within floating, collapsing and shifting environments.

Nazari received her BFA from the School of Art & Architecture in Tabriz, Iran and MFA from the State University of New York, New Paltz, NY. She was a recipient of The AIM Fellowship from the Bronx Museum, NY. She also

received a Visiting Artist Fellowship from the Cooper Union School of Art in New York, NY and Ruth Katzman Scholarship from the Art League Residency at Vyt, Sparkill, NY.

She has exhibited both nationally and internationally at: Aljira, A Center for Contemporary Art, Newark, NJ; China Millennium Monument, Beijing, China; Masur Museum of Art, Monroe, LA; Samuel Dorsky Museum of Art, New Paltz, NY; Saba Institution, Tehran, Iran; The Painting Center, New York, NY; Woman Made Gallery and the Zhou B Art Center in Chicago, IL. Her upcoming scheduled exhibitions for 2017-18 include: the Bronx Museum, Bronx, NY; Five

Points Gallery, Torrington, CT; Penn College in Williamsport, PA and the New Museum Los Gatos, CA.

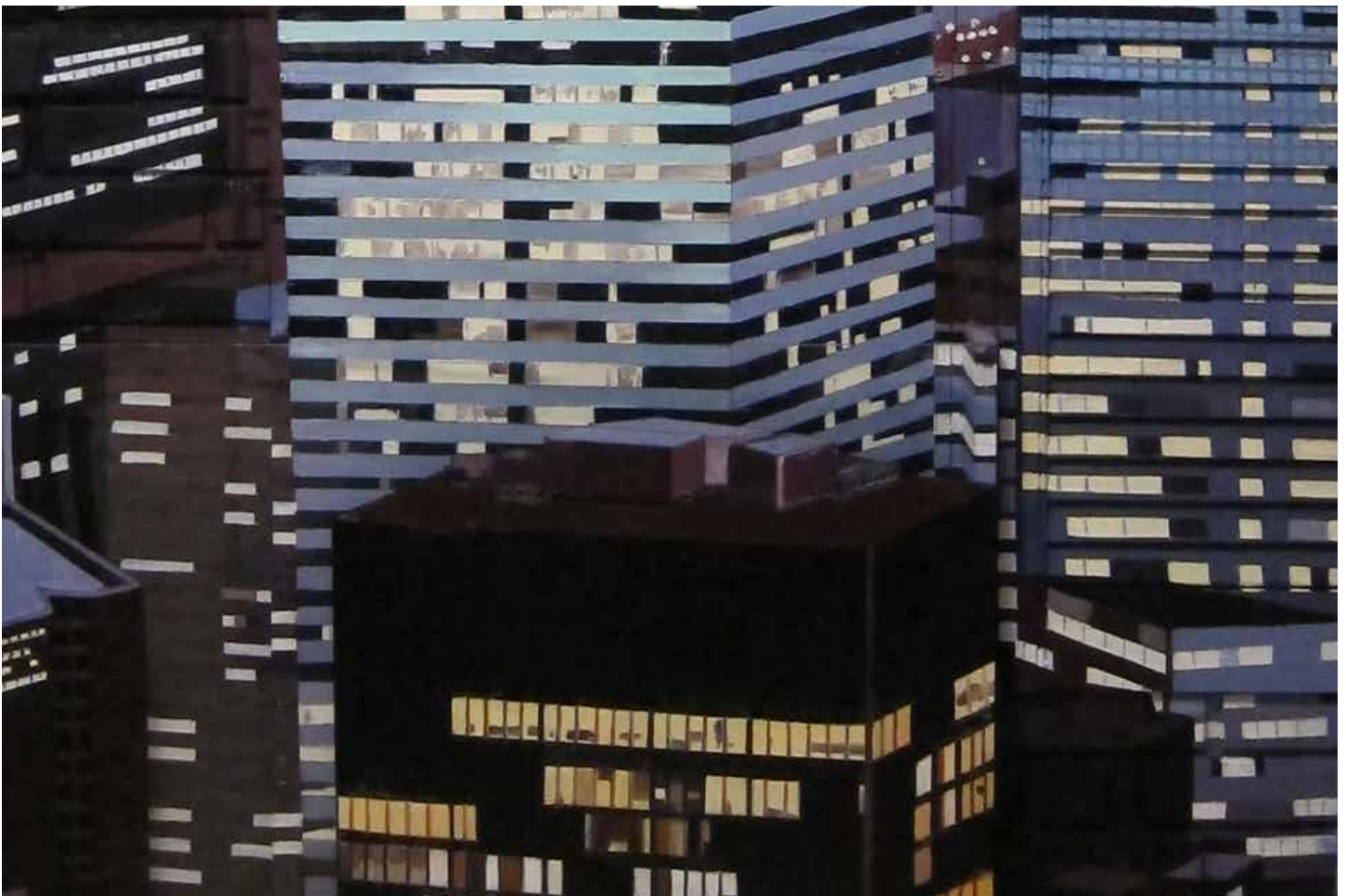


statement | zahra nazari

Archaeological excavations were the surroundings of my upbringing in Hamadan, Iran. My constant awareness of these archaic structures and ancient artifacts stimulated my curiosity towards different types of architecture and their adjacent landscapes. Traveling throughout the world revealed to me the intensity of modern architecture's shifting elusiveness among urban spaces.

Spatial ambiguity over the course of cultural change is the explored theme in my paintings and installations. Structures both ancient and contemporary are merged into abstract and organic forms. This unification is represented with both laws and chaos to convey the sensations of disillusion caused by the transitions between different cultures. As deconstructive architecture commonly employs twisted metal and physical

manipulations to represent new and inventive forms that draw upon the well of ancient and contemporary bodies. In my large-scale chromatic paintings are representations of a deconstructive extreme. By using combined mediums of aluminum, wood, and canvas, my installations close the gap of abstraction between dream-like visions of Deconstructivism and the physical structures of the real world.



about | jeff pullen

Jeff Pullen was born in New York and continues to live and work there, in Kew Gardens, NY. He holds both a BFA and MFA from the Pratt Institute and has been exhibiting steadily since 1970, with more than 50 solo exhibitions to his credit, from Massachusetts to Florida to California. His work has also appeared in several publications.



statement | jeff pullen

The Picture Plane's movement throughout the history of painting has been glacial. Its progress measured in centuries, defined by only a handful of artists. Pictorial space was regarded as flat and illusionistic with any attempt to turn, shift or redefine the plane met with resistance and derision. Forays into another dimension no matter what the size, were immediately labeled relief or sculpture, no longer to be considered painting.

It is my contention that the painted image is the illusion regardless of its surface. Linen or canvas lends no extra validity to the image. My first introduction to the idea of painting on non-traditional surfaces and forming a new and dual reality came in the form of graffiti's colorful letters and cartoons undulating across the doors and windows of a full length subway car in the 1970's and 1980's presenting one illusion until the car doors opened revealing the second reality, the riders inside and the cars functional interior. Reacting to this new duality, my work over the past twenty years has been a continually

changing illusion/reality dynamic. I paint my imagery directly onto walls constructed of brick, louver doors, plexi-glass, car-hoods and other assorted building materials. The selections in both cases of image and surface are not random choices. I am not striving for a dominant and subordinate balance, rather an existing simultaneous "push/pull" or "illusion/reality." Both elements should always be at the viewer's forefront. This is not a sculpture involved with negative space. Form and the illusion become form that create multiple views both real and imagined. The narrative picture dictates the form and the construction demands how the illusion is read, whether its surface is floating above on plexi-glass or ensconced within the brick and louvers. I have chosen to use realistic images in my work in the hopes of garnering an emotional response from the viewer and ultimately fusing it with the tactile qualities of the constructed surfaces. I wish to involve all who come to peruse my work to engage in a constant dialogue back and forth between the two realities together to form a single pictorial/sculptural continuum.

One should not be comfortable looking at a painting but rather be continually challenged. Most recently I have begun to further confront the viewer in the form of cutouts in the surface exposing the wall behind the piece, or one constructed of brick, stone, wiring, etc. bringing the illusion full circle back to flat. The picture plane in my work is never stationary because as one moves back and forth between the two distinct elements, the plane continually shifts.

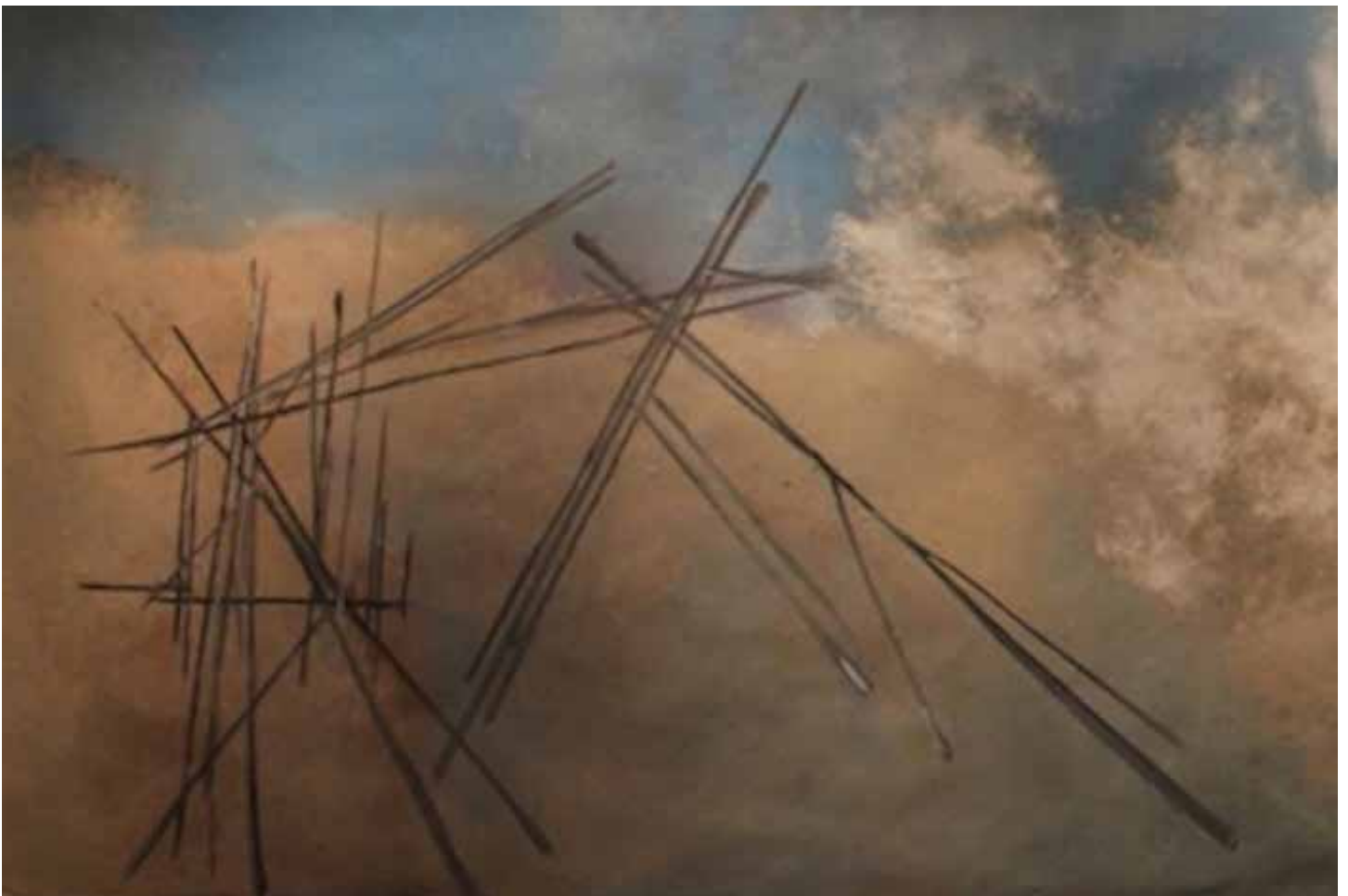
Every generation in time has trumpeted the death of painting or has created rules for it that have been set in stone, from the Catholic Church to Clement Greenberg. In my work, I have no desire to be regarded as a 21st Century Mannerist. It is my considered opinion that the artist is continually learning all that he can, finding his vision over time, and setting out to express it any way possible. And if he is fortunate, he may change many of the rules along the way.



about | william ruller

William M. Ruller, born in Gloversville NY, 1981 received a B.A. in painting and ceramics from the State University of New York at Plattsburgh in 2007. Following his undergraduate degree, Ruller moved to Oregon where he worked as a production potter and ceramics instructor. In 2013 he received his Masters from Savannah College of Art and Design. Ruller has participated in solo and group exhibitions across the United States along with being published in Studio Visit Magazine and New American Paintings. Currently he is represented by Verum Ultimium in Portland OR and James May Gallery in Algoma, WI. Ruller resides in

Charleston, SC where he is adjunct faculty at the College of Charleston.



statement | **william ruller**

The abandoned mills and tanneries of my youth and the dilapidated areas of metropolitan and rural sites, with its rust grey tones inform the visual and aesthetic language present in my work. These residual sites serve as the foundation for the work, which allows for a reinterpretation of the space into abstracted images.



about | rob silance

Rob Silance has taught as a tenured professor at Clemson University for twenty-eight years, with elective courses in product design and professional practice. He also serves as the Licensing Advisor for the Architectural Experience Program (AXP) for the School of Architecture. Teaching at every year level, he has participated as the Resident Professor at the Daniel Center for Building Research and Urban Studies in Genoa, Italy, as well as the Clemson Architecture Center in Charleston, South Carolina.

Silance's research interests include product and furniture design, examples of which have

been exhibited and published in national and international venues, including ID Magazine, the International Contemporary Furniture Fair (ICFF) in New York City, and International Lighting Design by Lorenzo Porcelli. His drawings have been exhibited twice (1991, 2013) in the Clemson National Print and Drawing Show as well as work exhibited at the Gormley Gallery of Notre Dame of Maryland University in Baltimore, Maryland.

The transformation of the rural southern landscape is another field of inquiry that Silance is currently pursuing and documenting through an ongoing photographic project.

Portions of this work have been exhibited at the University of Richmond Museums in Richmond, Virginia; St. John's University in Jamaica, New York; The New Jersey Center for Visual Art in Summit, New Jersey; the University of Texas at Tyler, Texas; Lamar University in Beaumont, Texas; Kennesaw State University, Kennesaw, Georgia; and The International Making Cities Livable Conference in Charleston, South Carolina.



statement | rob silance

The I-85 Corridor between Charlotte, North Carolina, and Atlanta, Georgia, is one of the five fastest growing regions in the country. As this system intersects with the upstate counties of South Carolina, population growth and land use changes are increasing at alarming rates. In the resulting rural-urban fringe areas, the traditional boundaries between cities and the surrounding countryside are becoming eroded, and are being transformed into alternate economic and spatial conditions. This transformation is characterized by residential cul-de-sac subdivisions and commercial strip developments in undifferentiated and

dispersed patterns that put enormous economic pressure on open farmland, forests, and otherwise idle property. The net result of this transformation is a degradation of the air and water quality, loss of wildlife habitat, a scarcity of open space and scenic vistas, and the overall fading of rural character. The work presented here is a response to this dynamic condition and is part of a larger body of work entitled *Dirt for Sale: Constructing the Landscape of the New American South*. It presents a partial photographic documentation of these varied visual conditions as the Southern landscape is being transformed into something different.



about | pamela winegard

Pamela Winegard is a mixed media artist and art educator. She was recently selected to be inducted into the National Association of Women Artist in NYC, and was a juried ASC Fall 2014 CSA Program Artist. In addition, she was a 2012 Affiliate Artist-In-Residence at the McColl Center for Visual Art. Pam received a both a fellowship and a grant to attend residencies at the Vermont Studio Center, 2012-14.

Winegard is a recently retired professor having taught at Wingate University, CPCC, Winthrop University, and the Art Institute of Charlotte. She is a frequent lecturer and a visiting artist

leading workshops at institutions across the country. She has been in international, national, and regional juried exhibitions and has been awarded several exhibition honors including Best of Show and First Place awards and has been published in a number of exhibition catalogs and national magazines, as well as awarded an Arts & Science Council Penland School of Crafts scholarship. Cabarrus Arts Council awarded her a public art award for the city's mural project "Windows of Cabarrus County". The SC National Guard recognized for her volunteer work creating a large mural, in support of the Ft. Mill National Guard Armory. Her work is represented in

a number of private collections. Pam lives with her husband in Matthews. She currently maintains a studio in South End, Charlotte.



statement | pamela winegard

In my art, I conduct an ongoing investigation of the visual narratives created between a community and the places they inhabit. The subject matter is often drawn from the past, or from spaces lost – particularly referencing American architectural icons – but reframed in today's vernacular. It is curious to me, this use of nostalgia, transience, permanence, roots, present, past, connectivity, heritage, and other concepts that are used to illustrate our fractured "landscapes".

Using the resulting contradictory visual information to create new social landscapes that speak to the multiple, complex, social,

cultural, gender, historical, political, and environmental identities is what the work offers. The aesthetic experience both in content and materials is a platform for active engagement and dialogue with viewers.