

Information Packet

Spring Semester Exhibitions at the Bakalar & Paine Galleries

Edifice Amiss: Constructing New Perspectives

January 30 – March 3, 2012

Stephen D. Paine Gallery



Verdant

January 30 - March 10, 2012

Sandra & David Bakalar Gallery



Included in this information packet:

- Online resources for each exhibition
- Other exciting events

Edifice Amiss: Constructing New Perspectives

January 30 – March 3, 2012

Stephen D. Paine Gallery

David Henderson
Lead Pencil Studio
Esther Stocker

The artists in *Edifice Amiss: Constructing New Perspectives* build sculptures and site-specific installations that challenge us to see our constructed world anew. Reinventing the ways in which we experience space, David Henderson, Lead Pencil Studio, and Esther Stocker recontextualize architecture—by manipulating scale, appropriating familiar motifs, or redefining myriad spatial interactions. Our relationship to buildings is often taken for granted, but the works in this exhibition — whether an abstracted abbey ceiling tilted on its side or an elevated evocation of a city street or rudimentary bitmap environs — reveal overlooked and sometimes hidden features of the architectural spaces in which we live and work.

A History of Aviation-Part 2 is a soaring 20-foot tall sculpture inspired by the architecture of Bath Abbey. In David Henderson's installation, the medieval church's iconic fan vaulting is turned on its head, allowing viewers to appreciate the intricacies of the structure at ground level as they find themselves surrounded by its ribs and semi-translucent sailcloth spandrels. Both traditional and technologically advanced approaches converge in the work: Henderson uses 3D modeling software and DIY construction methods borrowed from ultralight aircraft construction to bring new light to late Gothic style.

In *City Surface*, Annie Han and Daniel Mihalyo of Lead Pencil Studio have fused the Paine Gallery's unique architecture with elements inspired by ubiquitous Chinatowns, Little Italys, and similar ethnic neighborhoods. The artists found inspiration in Boston's dynamic signage and eclectic facades, which form an intricate language of non-architecture that is superimposed on the city's buildings. Relocating the quotidian elements of an exterior streetscape for reinterpretation within the gallery allows viewers to experience the everyday in a fresh and unexpected way.

Esther Stocker employs a minimalist grammar of elementary shapes, a limited color palette, and modest materials like foam core, masking tape, and wood. Despite her uncomplicated media, the resulting site-specific installations are anything but simple. In *Untitled*, 2012, Stocker attaches painted pine directly to the wall and floor and uses these repetitive visual components to co-opt the architecture of the gallery. Her immersive environments confound viewers' spatial perception and their assumptions about the architectural elements that surround them.

We would like to thank the Boston Foundation for Architecture for helping to support educational programming for this exhibition.

BFA
Boston Foundation
for Architecture

ONLINE RESOURCES

Esther Stocker:

<http://www.estherstocker.net/>

Esther Stocker's website, contains several essays written about her work. A couple of them are dense reading, but have some interesting parts so definitely are worth reading.

<http://www.wallpaper.com/art/esther-stocker-exhibition-london/2471>

Images of her artwork and a short amount of text on a past exhibition.

<http://www.sightunseen.com/2010/02/esther-stocker-artist/>

A lot of images and a small amount of interesting text.

<http://www.slash.fr/en/evenements/esther-stocker-dirty-geometry>

Good background on her work with a short bio paragraph.

<http://vimeo.com/1684386>

A video that walks you through one of her installations. Gives you a good sense of what it might be like to physically inhabit her work.

Lead Pencil Studio:

<http://www.leadpencilstudio.com/main>

Lots of images and in the "Press" section there are links to articles and info about their work.

http://www.lawrimoreproject.com/lp/Media_Galleries/Entries/2008/10/10_Lead_Pencil_Studio.html

Images of several projects with a short explanation of each. In most of their past projects, they don't give viewers much information. They are making them approach the artwork and explore. Viewers must make a conscious decision whether or not to enter the piece. Understanding the work requires investigation.

<http://urbanomnibus.net/2011/04/lead-pencil-studio-looking-at-nothing/>

An interview with the artists where they explain a project they did using scanning technology to map public spaces in New York City and Rome.

http://www.leadpencilstudio.com/press/lps_ID.pdf

This is an article listed on their website with lots of great general information on their work and images.

http://www.leadpencilstudio.com/press/lps_Believer2006c.pdf

This has detailed information on their project *MaryHill Double*, including background on the original mansion / museum building where the project is located.

David Henderson:

<http://davidhenderson.org/>

Includes a video about his piece in the *Edifice Amiss* exhibition, along with a link to an essay on the piece by David Brody.

<http://davidhenderson.org/indexz.html>

Links to a few articles can be found in the press section of his website.

<http://smackmellon.org/index.php/exhibitions/past/hendersonplumb/>

A stop motion video of the installation process of Henderson's piece in a previous exhibition at Smack Mellon, along with some text about the exhibition.

IMAGES ON FACEBOOK

In addition, please check out our Facebook page (MassArt Bakalar & Paine Galleries) for images of the installation.

Verdant

January 30 - March 10, 2012
Sandra & David Bakalar Gallery

Binh Danh, Paula Hayes, Tim Knowles, and Workingman Collective

Verdant explores the intersections between people and the natural environment. Delving into the complexity of humanity's relationships with the landscape, Binh Danh, Paula Hayes, Tim Knowles, and Workingman Collective use living plants in their art. Rather than simply drawing inspiration from the biosphere, these artists utilize plant matter as their artistic media, incorporate natural growth processes to create striking images, employ plants with pollutant-eliminating abilities in interactive sculptures to create healthy social spaces, and even embrace plants as active collaborators in their work.

The artists showcased in this multi-disciplinary exhibition are Binh Danh, Paula Hayes, Tim Knowles, and the Workingman Collective. Binh Danh creates unique imagery using a chlorophyll printing process that generates photographic images on leaves through the action of photosynthesis. His delicately haunting works mine personal histories and collective memories, while reflecting upon mortality and spirituality.

Microcosmic hand blown glass terrariums, living epiphyte (air plant) necklaces, and otherworldly silicone pod planters are just a few of landscape designer and artist Paula Hayes' fantastical sculptural environments that feature myriad growing plants and minerals. Each sculpture is a living entity that requires care by student gallery docents, who will keep detailed "gardener's logs" to track the daily needs of the green and leafy subjects.

Collaborating with various trees (i.e. spruce, ginkgo, maple, and pine), Tim Knowles creates drawings by attaching pens to their branches, setting up paper and easel, and letting nature do the rest. Each tree's drawing is a portrait of the tree as artist accompanied by its serendipitous marks. Fascinated by making the unseen visible, Knowles uses his wind-driven artworks to highlight parts of the natural and physical world that are often overlooked, such as the complex and surprisingly beautiful movement of branches on a gusty day.

The three primary members of the Workingman Collective (WMC) – Tom Ashcraft, Janis Goodman, and Peter Winant – create project-based works that invite participation. Encouraging group interactions rather than solitary contemplation, their double-sided swing set allows several participants to sit and swing together in the gallery. The sculpture, which is covered by plants whose transpiration cleans the air of Volatile Organic Compounds, is designed to provide a playful, healthy, and welcoming social space for visitors.

ONLINE RESOURCES

Binh Danh:

“Binh Danh received his MFA from Stanford University in 2004 and has emerged as an artist of national importance with work that investigates his Vietnamese heritage and our collective memory of war, both in Viet Nam and Cambodia—work that, in his own words, deals with ‘mortality, memory, history, landscape, justice, evidence, and spirituality.’ His technique incorporates his invention of the chlorophyll printing process, in which photographic images appear embedded in leaves through the action of photosynthesis.” – www.binhdanh.com

<http://www.npr.org/templates/story/story.php?storyId=1308465>

NPR audio, Binh Danh talking about his experience of leaving Vietnam and how it has influenced his art. Also a detailed description of his works interpreted by NPR commentator Ketznel Levine.

<http://www.npr.org/programs/talkingplants/features/2003/danh/index.html>

An NPR interview that talks about Binh Danh’s process and concept.

<http://www.petapixel.com/2011/08/30/photographer-makes-chlorophyll-prints-using-leaves-and-sunlight/>

<http://www.designboom.com/weblog/cat/10/view/16411/binh-danh-chlorophyll-printed-photographs.html>

Detailed pictures of Binh Danh ‘s Khmer Rouge series.

<http://www.youtube.com/watch?v=JfRxBqWPSDI>

Excellent video of Binh Danh in action talking about his process. Also, shows how Danh collaborates with another photographer.

http://www.hainesgallery.com/artists/Danh_Binh/Danh_bio.html

Binh Danh’s professional biography of past solo and group exhibitions. Includes Residencies, fellowships, and awards.

<http://binhdanh.com/Projects/CMemories/CMemories.html>

Features an article from Art Practical, an online magazine based out of California. Also, features pictures of the camouflage series that is in the current exhibition.

Paula Hayes:

“Paula Hayes has worked with ephemeral and organic mediums throughout her career. Her current medium is garden making. Hayes makes each garden an individual and unique portrait of her patrons, thus elevating the garden from simply landscaping to a living artistic relationship.

She continues to question the idea of living plants as authored artworks with her new series of glass terrariums. In this body of work plants are literally self-contained in unique hand-blown glass containers. The containers' biomorphic forms project a strong psychological relationship to human form. Roots, plants and objects within the terrarium help shape and contour the vessel, pushing and defining its' form. Working above and below the soil level, Hayes exposes the ever-changing workings of a living system.

Paula Hayes lives and works in New York. She received an MFA from Parsons School of Design, NY and a B.S. from Skidmore College, Saratoga Springs, NY. She has had solo exhibitions at Galerie fur Landchaftkunst, Hamburg; AC Project Room, NY; Eigen + Art, Berlin; and her work has been featured in *ArtForum*, *Art in America*, *The New York Times*, *Interior Design* and *House & Garden*.” - R@R20THCENTURY.COM

<http://paulahayes.com/?i=1>

Paula Hayes' website is very detailed. Includes everything from articles to her personal diary.

<http://tang.skidmore.edu/index.php/calendars/view/237/tag:1/year:all>

A detailed look at Paula Hayes solo exhibition at the Tang museum.

<http://tang.skidmore.edu/index.php/posts/view/448>

In this short video, Paula Hayes discusses her process, background, inspiration, and philosophy.

<http://wexarts.org/ex/?eventid=5805>

An interview with curator Christopher Bedford from the Wexner Center for the Arts regarding a recent exhibition of Paula Hayes' work. This link includes the Wexner's gallery guide for the exhibition, with contextual information that places Paula's work within a larger history of artists working with the natural environment.

Workingman Collective:

“What is the Workingman Collective?

We are a collaborative group of artists and other professionals whose membership, goals and missions change with each project.

We are basic.

We are curious.

We are pedestrians.

We are interested in process, invention, chance, and the public”. –Cultural Tourism DC

Workingman collective consists of 3 core artists:

Tom Ashcraft

<http://www.tomashcraft.com/biography.html>

Peter Winant

<http://www.weta.org/tv/local/aroundtown/panelists/bio/Peter+Winant>

Janis Goodman

<http://www.janisgoodman.com/>

<http://workingmancollective.blogspot.com/>

The blog of the Workingman Collective

http://www.washingtonpost.com/lifestyle/style/workingman-collectives-conceptual-outdoorsy-art-at-hemphill/2011/07/07/gIQA3ZYI2H_story.html

Article on Workingman’s exhibit at Hemphill. Also, includes concepts and ideas behind their work.

<http://artnews.org/artist.php?i=2797>

Not a very detailed site, but does reference other projects that Workingman has been involved with.

http://www.sti.nasa.gov/tto/Spinoff2007/ps_3.html

Some background information on the original research on volatile organic compounds (VOCs) by environmental scientist Bill Wolverton. Workingman Collective’s Swing incorporates this research by using plants that cleanse the air of these VOCs. Wolverton states, “If man is to move into closed environments, on Earth or in space, he must take along nature’s life support system.”

Tim Knowles:

“An artist deeply committed to process, Tim Knowles engages invisible phenomena and uses this to shape physical experience. His work reveals hidden forces and the otherwise unnoticed timescale of objects by using specially engineered capture tools. Attracted to the energy of natural and social systems, Knowles defines chance as a crucial element of his visual discoveries.

His creative practice incorporates chance, process and performance into mark making systems. Art is approached as a generative process aligned with the games and experiments of Situationist and Fluxus artists. In his automatic drawings, formal elements are open to mechanisms or phenomena beyond the artist’s control—seeking to reveal the hidden, or otherwise unnoticed motion of objects. These projects capture ephemeral traces: of footsteps in the forest; the full moon’s reflection on undulating water; or intricate movements of a parcel traveling through the postal system. Marked by a romantic take on conceptualism, he travels with torches through the night landscape; affixes sketching pens to tree branches to create a record of their movement. Like a signature, each system reveals the characteristics of an otherwise unnoticed physical experience.” – www.bitforms.com

<http://www.timknowles.co.uk/>

Tim Knowles’s website, highlighting all of his previous projects.

<http://www.timknowles.co.uk/Info/Press/tabid/301/Default.aspx>

Lots of press about Tim Knowles via his website.

<http://www.artinamericamagazine.com/reviews/tim-knowles/>

An *Art in America* review of *Post Box E3-HS9*. A piece created by Tim Knowles that is a photographic documentation of a parcels journey from London to Barra.

<http://www.e3-hs9.com/>

Video documentation of *Post Box* in a series a stop motion stills. *Very cool!*

OTHER EXCITING EVENTS!

http://www.massart.edu/about_massart/events_calendar.html?trumbaEmbed=view%3Devent%26eventid%3D98300641

Paula Hayes: Visiting Artist Talk
Tuesday February 7, 2012
6 – 7 PM, Trustees Room, Tower Building

<http://sf.massart.edu/gardenlab/>

The Brandt Gallery at MassArt is having a Garden Lab this semester. Some lovely tie-ins with the *Verdant* exhibition, as well as many events happening throughout the semester.

- **Garden Lab:** January 18 – May 7, 2012
- **Brant Gallery:** South Hall, 3rd floor
- **Hours:** Monday- Friday: 9:00 AM -6:30 PM
- **Contact:** brantgallery@massart.edu

<http://massartonline.org/arted/2012/01/27/the-bees-are-coming/>

Five members of the [Beehive](#), a design cooperative based in Machias, Maine, will be in residence in the Art Education Department from February 21-28. They will be visiting classes and studios, installing an exhibition in the Arnheim Gallery, and giving two public presentations.

The Beehive's mission is to create collaborative, anti-copyright images that can be used as alternative educational and organizing tools. Best known for their posters, the bees collaborate to create visual narratives that break down and deconstruct complex and overwhelming political/social issues.

Schedule of Beehive Events at MassArt:

February 27 – March 14 Arnheim exhibition
Monday, Feb. 27, 7:00 – 8:30pm opening
Wednesday, February 22, 5:15-7:00 pm, Kennedy 406
Presentation on running a collaborative of artists and activists
Monday, February 27, 5:00-7:00 pm, Tower Auditorium
Presentation on the True Cost of Coal
More events to be determined.

http://www.massart.edu/About_MassArt/Events_Calendar.html?trumbaEmbed=view%3Devent%26eventid%3D98527688

Tuesday, February 28, 2012
Lecture: Elizabeth Kolbert at Pozen Center, North Hall

Elizabeth Kolbert is a staff writer for the New Yorker and author of the influential book, *Field Notes from a Catastrophe: Man, Nature, and Climate Change*. She will speak about how the arts can impact the perception of climate change issues in our communities today.