



CURIOS MATTER

# TERRA INCOGNITA



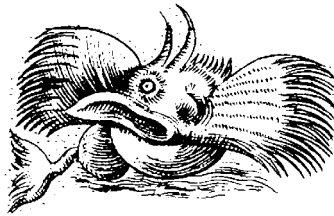
CURIOUS



MATTER

MAY 18 – JUNE 22, 2014

# TERRA INCOGNITA



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# THE ARTISTS

ARTHUR BRUSO  
ELAINE SU-HUI CHEW  
PATRICIA DAHLMAN  
BRIAN EDGERTON  
JOHANNA EVANS-COLLEY  
CHRISTOPHER GIDEON  
MARGOT E. GLASS  
ROBERT GOULD  
BO KIM  
JOSHUA LIEBOWITZ  
PETER MATTHEWS  
MARIANNE MCCARTHY  
JULIE MCHARGUE  
CLAUDINE METRICK

SARAH MICHALIK  
EMMY MIKELSON  
ALEXANDRA MOMIN  
LANCE MORRIS  
KIRSTEN NASH  
LAUREN ORCHOWSKI  
GILDA PERVIN  
BEN PRANGER  
REPARATIVE HISTORY (*The Dept. of*)  
ROBIN SHERIN  
ALLISON SPENCE  
AMANDA THACKRAY  
LINDA THARP  
JAMES WECHSLER

*...The lights begin to twinkle from the rocks:  
The long day wanes: the slow moon climbs: the deep  
Moans round with many voices. Come, my friends,  
'Tis not too late to seek a newer world.  
Push off, and sitting well in order smite  
The sounding furrows; for my purpose holds  
To sail beyond the sunset, and the baths  
Of all the western stars, until I die.  
It may be that the gulfs will wash us down:  
It may be we shall touch the Happy Isles,  
And see the great Achilles, whom we knew...*

*ULYSSES*  
ALFRED TENNYSON

*Thursday, March 29 - Since the 21st we have had a continuous gale from W.S.W. and S.W. We had fuel to make two cups of tea apiece and bare food for two days on the 20th. Every day we have been ready to start for our depot 11 miles away, but outside the door of the tent it remains a scene of whirling drift. I do not think we can hope for any better things now. We shall stick it out to the end, but we are getting weaker, of course, and the end cannot be far. It seems a pity, but I do not think I can write more. —R. Scott*

LAST ENTRY  
SOUTH POLE EXPEDITION JOURNAL 1912  
ROBERT FALCON SCOTT

# INTRODUCTION

**TRAVELING TODAY IS EASY.** We plan and we tour. We insist that our destination be picturesque, somewhat exotic, yet still offer familiar food and comforting amenities. We shake our fists in frustration at globalization while expecting it when we travel. We delight in finding the familiar comforts of home in far-flung ports — as if we're all just a Coke bottle away from global harmony.

Travel in the past was arduous, dangerous, and mainly for the daring or desperate. Stories abounded of distant lands with strange animals and mysterious people. These fantastic stories were corroborated by bestiaries and literature going back to Alexander the Great, inspiring adventurers to hie out and find the truth. What was beyond the horizon to the west, and Cape de Não to the south? It was thought the edge of the Earth lay to the west, and monsters ready to devour the foolish lurked in the southern waters. Those who tried to see for themselves never came back. Still, commerce and curiosity proved too beguiling. The Age of Discovery was borne when Columbus braved the western route to find China and the Spice Islands. Instead, it wasn't an edge to fall off, but the Caribbean Islands and a New World which lay in the way.

The phrase *terra incognita* was first used by Ptolemy in C. 150 AD in his *Geography* to indicate what may exist beyond the known territory. It found popular use with cartographers during the preceding centuries to indicate, as Ptolemy did, land that was imagined to be in that particular place in the world. To Curious Matter, the notion of exploring uncharted territory of whatever topography seems the very essence of what artists do. Artists often grapple to visually articulate something unseen, unknown, murky or subconscious. Odilon Redon described his exploration of the interior landscape as an attempt to “place the visible at the service of the invisible.” The working of the brain and psyche continues to offer fertile ground for exploration into the unknown. Laurie Anderson, during her NASA artist-in-residency, was inspired by our ongoing fascination with space and its mysteries. She also recognized the link between research and beauty. Contemporary artists are making discoveries and documenting terrain in areas closer to home as well. Matthew Jensen, for example, through site-specific walking projects reveals unknown aspects of the landscape sometimes without leaving Manhattan.

Curious Matter presents the exhibition *Terra Incognita*, as an exploration of how artists traverse the unknown territory of their ideas; whether that be a physical place, a psychic state or the physical application of media. ►



Robin Sherin (*Building Silhouette #2* and *Building Silhouette/Horizontal #10*), Lance Morris (*Local Positioning System: Los Angeles Roundabout*), and Emmy Mikelson (*Threshold Composition B.*), are all exploring the physical space of the world. Sherin and Morris find a sense of wonder in their well-used urban surroundings. They take their cues from street signs and architectural landmarks and search for adventure in the mundane. Mikelson, filtering her vision through Piranesi, reimagines her neighborhood by turning it back upon itself and plotting out that terrain.

Christopher Gideon (*Eye*) and Robert Gould (*Ring of Rust*) are time travelers. Gideon revisits his childhood obsession with baseball cards and reinvents them into graceful geometric collages. Gould, incorporating the very soil of an historic site, imbues his work with the essence and energy of the place he is depicting.

Ben Pranger (*Countless Rings*) finds visual inspiration from what can't be discerned with the eye. His textual wood sculptures incorporate Braille, spelling out a text for those who have the understanding. *Countless Rings* conveys a text of Emerson, but the simple form and lush texture invites touching even for those who can't interpret the projecting dowels.

Peter Matthews (*A Volume of Ocean Knowledge*) infuses his work with the mystical by binding together books that share the subject matter of the ocean. He then soaks them in the sea, hoping that the wisdom the books contain will also absorb the knowledge of the elemental water.

Lauren Orchowski (*As Seen By A Free Falling Observer*), Sarah Michalik (*Complex Relations*), and Claudine Metrick (*Fire Flies*) all take us on a voyage beyond this Earth. Both Orchowski and Metrick compose imagery that embraces the mystery and grandeur of the planets, the stars in outer space, and the forces of the universe. Michalik devises an entire swirling galaxy or perhaps a single atom with swirling electrons with her circling glass orbs. Atom or galaxy, the forces that hold the cosmos together seem to converge at the very spot of her work.

Each of us is on our own journey, and often several at once. We follow a physical path, where our footsteps lead us from one place to another, experiencing the world through our senses. We also follow a psychic path, where we are led by our inner selves, sometime consciously, sometimes not, tethered to some invisible pull, always arriving where we need to be. Artists have a further journey, to follow their inspiration and drive to create. For them, this is the true *terra incognita*, and the most exhilarating voyage of discovery of all. ♦

## CURIOUS MATTER

ASTRONOMERS HAD ASSUMED that enough time had elapsed since the Big Bang for the matter in the Universe to become evenly distributed.

The supervoids that kept showing up had them rechecking their calculations.

There are times as we travel through the universe of our lives that we must confront an emptiness that we did not see coming. —*Arthur Bruso*



ARTHUR BRUSO  
ERIDANUS SUPERVOID, 2014  
*Glass, rubber, paper, steel wire, acrylic paint,  
archival mat board, wood, 8.75 X 6 X 3.25 inches.*

I WORK PRIMARILY WITH PAPER, combining printmaking, painting and collage to explore the connection between the physical world and the transcendental. Using themes such as medicine, ritual, superstition and place, my work highlights the enigmatic aspects of objects and environments to create shifts in perspective of our everyday world. With reverence for different cultural approaches and varied metaphysical and cosmological frameworks, I draw deeply upon the contemporary experience of belonging to multiple places, and how this consciousness can enable a richer translation of our environment and ourselves. –*Elaine Sui-Hui Chew*



ELAINE SUI-HUI CHEW  
PACIFIC OCEAN TO ANTARCTICA, 2006  
*Etching with chine-collé, 29 X 29 inches.*

IN THE LAST FEW YEARS I have focused on making sculpture by cutting out forms in canvas then stuffing and sewing the forms together. These stuffed, sewn forms are either stitched using different colors of thread or covered with colors of fabric. The stitching or fabric covering is like drawing or painting and I like the color, light and surface the thread or fabric make on the stuffed canvas. The sewn forms are simplified and minimal and contrast different colors and shapes. The work is figurative but influenced by abstract art, sometimes humorous and often political. The subject matter is taken from personal thoughts, experiences in my life and reactions to political events around the world. *–Patricia Dahlman*





PATRICIA DAHLMAN

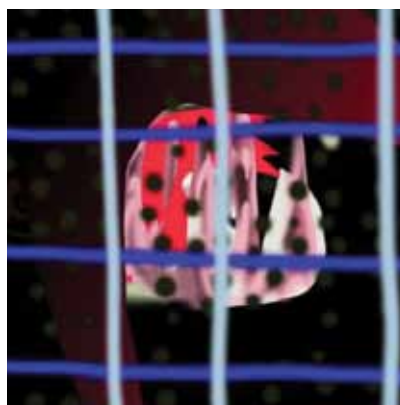
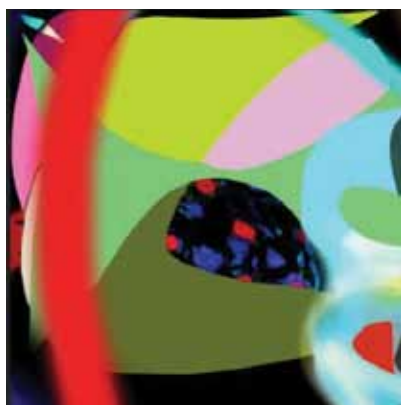
TREE, 2001

*Canvas, thread, stuffing, wood, 13 X 9 X 6 inches.*

I BELIEVE IN AN INTRINSIC LINK between abstraction and freedom. I see this mode as a kind of paradoxical iconoclasm, a type of image poised to counter the suffocating flow of images so characteristic of this current historical moment. Populating my videos with bulbous geometrical forms and fields of color, my aim is to make an image of pure affect, between signal and noise, symbol and body. I want to transmute the medium's nontactility into something which could be virtually felt, for their duration to become a pictorial property, for them to sit in a room with you like paintings.

I have been interested lately in "2½ D" imagery, a type of CGI where flat elements are situated together in a simulated three-dimensional space. The effect is ideal for rendering something like a house of cards or a puppet stage. For my purposes, it has given me the ability to explore abstraction within the pictorial terrain of perspective, between flatness and depth. I think of these animations as singular drawings smeared out over an extent of time, necessarily so because they have no ideal or privileged vantage point. Their looping temporality admits no beginning or end, and their internal resonance is driven by color and shape relations rather than narrative development.

I find myself transfixed by the uncanniness of this digital universe; a scaleless, placeless world more rigidly bound than our own to the Cartesian eternity of the coordinate plane. My hope is to counteract the hold of this simulacrum by experimenting with its parameters. More unlikely, but within the realm of possibility, to mobilize the repellent seductiveness of these alien model worlds to provoke the desire for remaking ours. —*Brian Edgerton*



BRIAN EDGERTON  
(VIDEO STILLS FROM) MULTIPLANE SKETCH, 2014  
*Silent HD video for monitor or projection, 2:30 minutes.*

MY CURRENT BODY OF WORK consists of both videos and photographs of constructed (by me) landscapes, with the working title of *Untitled Terrain*.

In both the videos and photographs, different settings have been made and/or changed. Materials have been manipulated/alterd in front of the camera. No post-production has been used. The project stemmed out of a need to have a more engaged, tactile, physical experience with digital technology. I wanted to use my hands again.

I am interested in the re-imaging of landscapes/mindscapes/escapes. Creating little worlds. The work alludes to movie backdrops, traditional western landscapes, idealized landscape images, digitization -- but with a hiccup. The videos and photographs are clearly imperfect, my process is revealed (you can see my hand, bits of cut paper, the camera) -- I am not trying to fool you. I ask only that you re-imagine and suspend disbelief for a moment. --*Johanna Evans-Colley*



JOHANNA EVANS-COLLEY  
UNTITLED VIEW #3, 2013  
*HD video, 2:33 minutes, sound.*

IN 1987, I BEGAN COLLECTING BASEBALL CARDS at the age of ten. To my younger self, they represented order and materialistic value, and collecting them honed my organizational and conservational skills. Every card was systematized and kept pristine. Some were even placed into protective acrylic cases which quarantined them from the harmful effects of the sun, air, and worse yet, human touch.

Today, personal nostalgia aside, the cards are utterly worthless. Therefore, the main objective of my collage work is to reinstate a sense of importance back into that which has lost its significance and value over time.

The irony in the work comes from not only the new objects that are created, but also how they are created: through the destruction and reconstruction of what was once so precious to me. –*Christopher Gideon*





CHRISTOPHER GIDEON

Eye, 2012

*Vintage baseball cards from the artist's childhood collection, 9 X 10 inches.*

[DEBUSSY II: THE CHILDREN'S CORNER IS] from a series documenting a rapidly deteriorating collection of family sheet music, which dates back to the early 20th century.

I am interested in the transparency of the paper, and how it allows bleed through of reverse writing and music from the back of the paper when visible. The fragmentation and cropping of numbers and text and their removal from their original context enhances their mystery.

My drawings explore the contradiction implied by the specificity of these measures of music, notations and numbers with their current lack of context and the fragility of communication. The music manuscripts have come apart over time. The titles of the drawings identify the specific musical pieces to catalogue them as accurately as possible.

On a visual level, all of the marks in the published music and the original handwritten notes in the margins employ line in a way that recalls drawing but is also distinct from conventional representation.

I am intrigued with the challenge of working in ink, pencil and paint on paper to render these original pieces of paper as accurately as possible while evoking their luminosity.

I work in the tradition of trompe l'oeil to examine the passage of time. I find these shards of music to be beautiful and as worthy of still life representation as a blooming flower or delectable piece of fruit, and just as ephemeral.

In personalizing these isolated scraps of marked and aged music through my own process of observation, I am elevating them through reinvention, documenting them for posterity, and highlighting their beauty in the face of the inevitability of gradual decomposition and loss.

I see these drawings as salvaged pages of an unbound album, echoing the way in which these music books have come apart over time. In rearranging the music pieces, I am also rebuilding lost compositions; taking what is now left of these pieces and recomposing the fading repertoire through a reordered visual language. —*Margot E. Glass*



MARGOT E. GLASS  
DEBUSSY II: THE CHILDREN'S CORNER, 2012  
*Ink, pencil, watercolor on paper, 6 X 4 inches.*

REFLECTING ON THE PAST EVENTS of history, what is it that we are left with today? How should we remember? What should we remember? What does the past mean to me today?

I create artwork using both historical events and historic places as subject matter. The images that I create are inspired from historical text, photographic images, historical paintings and drawings, as well as maps. They often include the very soil and plant matter collected from the actual sites. I combine these elements to evoke a common residue of historical experience. My aesthetic impetus is creating a new interpretation of human kind's conflicts amongst our self's and the relentless forces of our natural surroundings. Is there some way that I can add a vitalization to events that I have selected? What does that say about me and the time that I live in? –*Robert Gould*



ROBERT GOULD  
RING OF RUST, 2010

*Rust, soil, gouache on ink jet print on Arches paper,  
mounted on plywood, 8.25 X 12.25 inches.*

EATING FOOD, WATCHING TV, and talking to people are very simple things that people do. If we see these simple things as small dots and put them together they became a map of our daily lives. No matter the size of a dot, whether big or small, a map will need many of them to complete. The principle of my paintings is simple, I am building bridges to viewers coming to the world to see the dots I've collected. I paint things that I find interesting in my daily life, and it doesn't have to be a specific object. It could be a feeling that I touch, a sense I smell, or an emotion I feel. My paintings are like diaries. I paint themes in my day-to-day life. I paint them to help me remember the moment of the feelings.

I use a variety of colors in the paintings because I use colors to transform my feelings, which can come in so many different levels when we talk about one's emotion. On one hand, the paintings are simulations of my own world and it welcomes every viewer to come in through colors. On the other hand, I like to put my paintings in a way that viewers use imagination to create their own space and world by looking into them. It often seems interesting that people have very different ideas about the themes I paint, and it amazes me how viewers see things differently. —*Bo Kim*





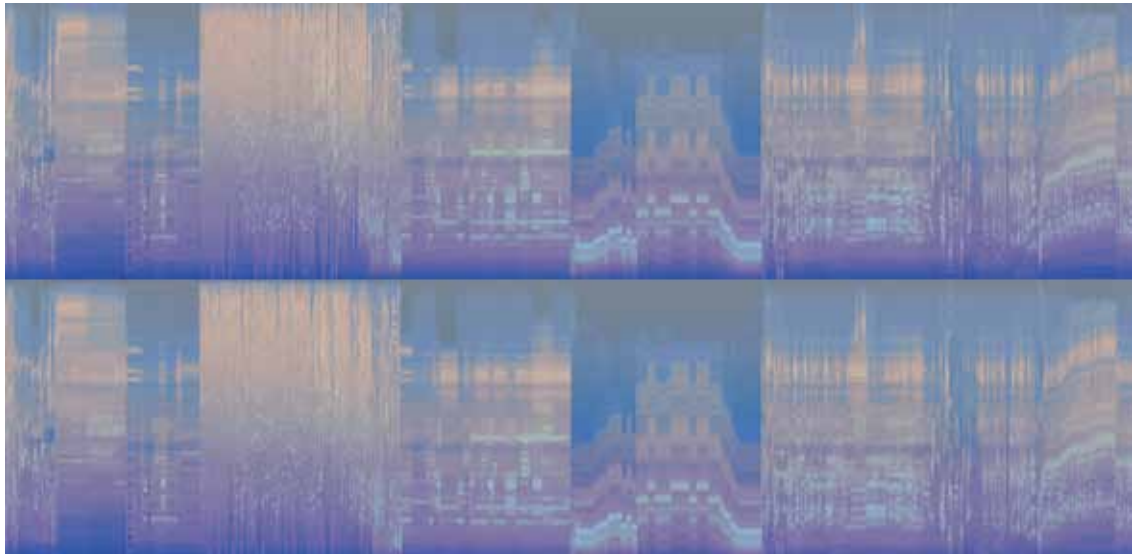
BO KIM  
UNTITLED, 2013  
*Oil on canvas, 14 X 11 inches.*

I WORK IN WHATEVER MEDIUM and with whatever technology I think will best perform an idea at hand. Because every piece I make and in whatever forms it resides stems from my belief in art as a for-the-possible: a fluid manifold for perceiving our physiology and environment, and so necessarily multiple in its occurrence and becoming; and what do I mean by this?

That at the core of any bodily sense of ours is space. The somehow-grasping of an invisible experience. Particles and frequencies in movement and proximity. Banded together, we call it a spectrum: large-scale, macro everyday experiential. But if we're okay doing without the classical familiarity of the big predictable, then the quantum, its movements and proximities, they become materials themselves. Space itself becomes workable material: malleable and dislocatable, the stuff of "reality" becomes visible, hearable. Felt. Our ability to perceive, our humanness, it is felt. Far from being restricted to the domain of symbols and representation, a work of space presents a possibility for ingestion and interaction in our very bloodstreams and brainstems.

And just as crucial, the work, the material, it is participatory. A physical participation of willed attention. One that triggers the sensuous that in turn triggers attention -- both during and after a work's construction. Through participation artist and audience are bonded. Intellect and emotion are integrated. This integration is like no other intimacy.

No masks. No hyperbole. Only the physiological. Only perception. *–Joshua Liebowitz*



JOSHUA LIEBOWITZ  
SWINGER DATA, 2014

*AIFF audio file and spectrogram image in thumb drive, store-closing broadcast,  
SoundMagic Spectral plug-ins, iZotope RX, 41:46.*

I AM INTERESTED IN WORKING DIRECTLY with the mystical elements, dimensions and truths that shape and inform our experience and understanding of who and where we are in the universe. Through spending extended hours working in real time and in a very direct approach and relationship with the ocean, and through its extension and connection with the universe, I seek to question and challenge, reveal and work with these mystical truths. I work across different ways of image making and continuously discover that a drawing can take me to places that a painting cannot while, similarly, video may be more susceptible to capturing something that drawing, even after hours and hours drifting in the ocean, may elude.

My work is motivated by the notions of discovery and exploration, to jettison oneself from technology and to realign oneself back with the cosmic cycles of being a luminous human being in a world that is radically changing in speed, scale, direction and its connection and understanding of where we are in the universe.

For *A Volume of Ocean Knowledge* five books about ocean related subjects such as sailing, navigation, deep water and ocean stories are bound together by copper wire. These books drift in free association for hours of time, half submerged and half exposed in the Atlantic Ocean. Saturated and heavier in mass after this odyssey, *A Volume of Ocean Knowledge* seeks to absorb into its form and material ocean knowledge through an extended object and subject relationship of time and place. –Peter Matthews



PETER MATTHEWS

A VOLUME OF OCEAN KNOWLEDGE, 2013

*Hardback books, water from Atlantic Ocean and copper wire, 8 X 5.5 X 6 inches.*

PONDERING THE MYSTERY AND POIGNANCY of certain found objects is of interest to me. Divining their obscure significance can reveal private meanings and provide a symbol-ogy hidden within my day-to-day experiences. Perhaps the bottles themselves serve as a secure repository for these cryptic messages, and provide a safe place for contemplation and interpretation. –*Marianne McCarthy*



MARIANNE MCCARTHY  
TRICK FOR TRUTH, 2013  
*Digital pigment print, 15 X 15 inches framed.*

**BREAKING THROUGH TRADITIONS** is the essence of my work. I take the traditions and techniques of sewing and quilting with fabric that I learned as a child in Indiana from my grandmother and transform them into modern, contemporary art. My work expands the expectations of my medium into something new and unexpected.

I create modern textile and fiber art using traditional and improvisational sewing and quilting techniques fused with non-conventional thread detailing as my signature. My work is influenced by abstract expressionism translated through a folk art medium. I am experimenting with mixed media pieces that are created using found items such as used canvas drop clothes, curtain panels, and moving blankets with paint, fibers, and textiles.

My pieces are composed of multiple textiles pieced together to create a quilted background. I incorporate vintage, recycled, repurposed, new and hand-dyed fabrics. Each fabric brings its own texture, weave, sheen, and fiber composition. I then stitch over the quilted surface with varying thread colors and techniques to create depth and movement for close inspection. I think of fabric as my canvas and thread as my paint.

My most recent pieces are sculptural in nature. I use recyclable materials such as clothesline, plastic bottles, cardboard rolls, hula hoops, and thread spools as materials to create forms. I then cover the forms with fabric, thread, string, twine, embroidery floss and fibers.

Every piece I create begins with a vision and intention. But, most importantly a color palate that evokes the story I am telling. Each composition is random and unique. I let the fabric speak and move organically. I believe the strength of my work is in its variations. –*Julie McHargue*





JULIE MCHARGUE  
(DETAIL) VORTICITY, 2014

*Fabric and thread on wooden stretcher, 12 X 13 X 4 inches.*

LANDSCAPE PLAYS AN IMPORTANT ROLE as a catalyst for much of my work. The images I create present places that we inhabit in our minds and with our spirit challenging the characterization of landscape as a definable, observable, and specific locality. My drawings search for a spiritual understanding of place. We can encounter landscape and understand it internally -- with our soul, if you will. We are connected to places; we tell stories about natural phenomena and we use nature as a metaphor to understand our experience of the world. *—Claudine Metrick*



CLAUDINE METRICK  
FIRE FLIES, 2014  
*Charcoal and mica powder, 12 X 11 inches.*

**LIFE CAN BE DESCRIBED** as a constant fluctuation of setting, a progression of state over time. I am influenced by my evolution through motion, a progression of place that I describe through glass and sculpture. Ideas from one scene extend to the next, and I connect these locales through sculptural representation. The sensibilities of each unique setting and the capacity to adapt oneself to them creates connections across space and helps define one's surroundings, as well as one's self. My artwork considers topography as I have experienced it during my time as an artist and a traveler, illustrating the landscape and examining the natural beauty of the area.

My work is a synthesis of exploration and interconnectivity that visualizes the relationships between nature and humanity. My abstract, sculptural landscapes orient the individual to the whole and transports viewers to an abstract topographical location so they may envisage and uncover a connection to the world. My artwork is a tribute to the beauty and majesty of the land and its influence on the world's culture. I offer viewers an opportunity to travel through natural formations and question what a landscape is and how we see and relate to it. *–Sarah Michalik*



SARAH MICHALIK  
COMPLEX RELATIONS, 2014

*Blown glass, flameworked glass, mixed media, 17 X 14 X 13 inches.*

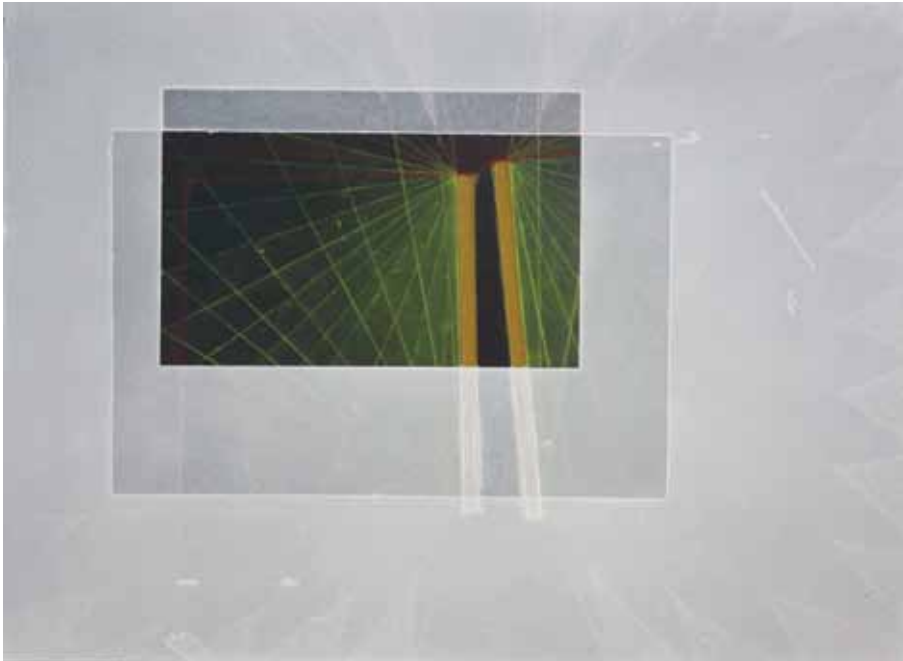
“...but that in the organization of space the centripetal and the centrifugal coexist, so that the exits and the entrances are contiguous ...”

Anthony Vidler, “Spatial Violence”

MY CURRENT SERIES OF PAINTINGS, *Threshold Compositions*, depict slivers and cropped views of unknown territories. Moving between micro- and macroscopic views, the images are built up through intense layers of detail where the preponderance of details does not yield actual knowledge. The image remains unknown and unclear.

Influenced by Piranesi’s *Carceri (Prisons)* series, in which highly interiorized spaces propagate a sense of vertigo, the paintings break down the geometries of doorways and passageways into proliferating translucent planes. The recurrent imagery of detailed fur-like sections reinforces a rhizomatic and irrational space. Neither a definite site nor body, the compositions are marked by splintering shapes.

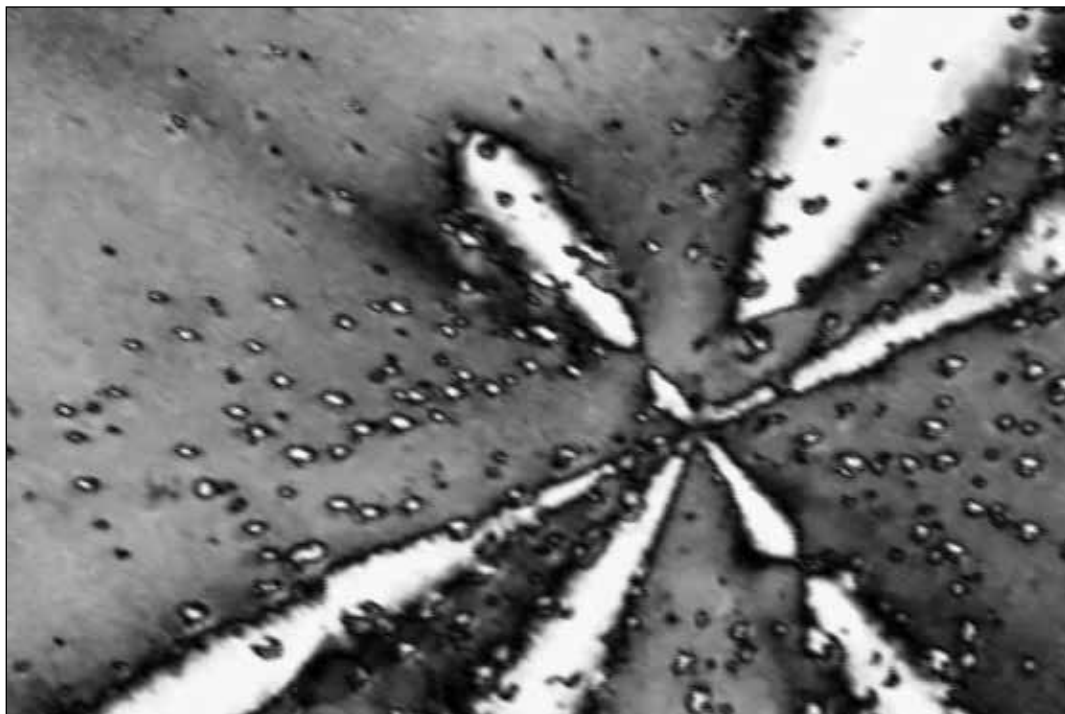
As the folding planes evolve and rearrange, their framework fractures, letting through slivers of light recording each break. The images embrace slowness where each action persists as an after-image, building up a dense record of activity. The act of layering becomes a mechanism for containment — a process by which the mapping of movement is captured and catalogued. Within these inert layers is the latent energy of an ever shifting and morphing space. —*Emmy Mikelson*



EMMY MIKELSON  
THRESHOLD COMPOSITION B., 2014  
*Gouache, oil, and ink on panel, 10 X 12 inches.*

THE SUBCONSCIOUS HOLDS CLUES to what the conscious mind evades. Through my artwork, I navigate through the environments I come across in search of deeper meaning of my relationships to them, or how they relate to me. *Invocation* is a landscape of elements reacting to interference. —*Alexandra Momin*



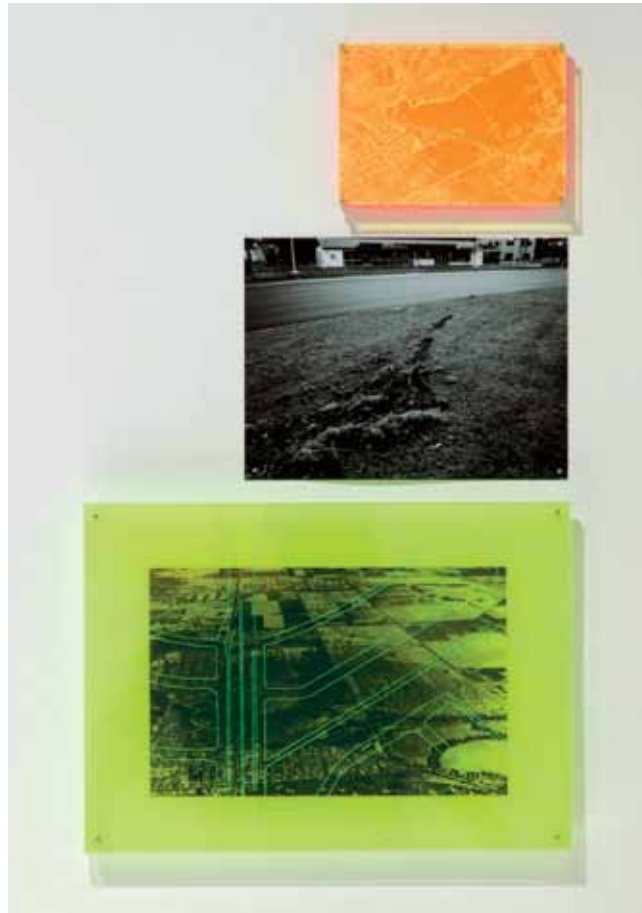


ALEXANDRA MOMIN  
INVOCATION, 2014  
*Video 4:40 minutes.*

**MY WORK STARTS WITH MY OWN EXPLORATIONS** of urban areas on foot. My primary goal for these explorations is to experience my surroundings in a more intimate way. After moving to Los Angeles County, I realized that I was spending all of my time driving. I became intrigued by this auto-centric landscape and began navigating the Los Alamitos Roundabout on foot. Delving further into Google Earth, I began noticing interesting patterns in the landscape. These patterns started leading my walks, most notably along the old Pacific Electric Railway line running diagonally across Long Beach. My attempt to keep my path as close to that diagonal as possible led to several discoveries, including sections of original track which were never removed.

In a GPS-driven re-imagining of British artist Richard Long's walks, I track my wanderings using a smartphone, and filter the resulting data and imagery through mechanical methods of production such as laser cutting and screen-printing. I then incorporate this imagery into larger installations which lead viewers through a scale model of my walk, via a detailed path on the wall, photograph-based wall panels, and illuminated light boxes on the floor. The entirety of my photographic documentation is contained in bound volumes which viewers are encouraged to examine.

This leads to my secondary goal which is to encourage viewers to take walks of their own. I distribute prints containing both maps of one of my many walks and links to both the corresponding GPS track and to my website, where viewers are invited to participate by taking their own walks and uploading photographs they have taken. The eventual goal is to have viewers track their own walks and share the data, making my solitary art practice a collaborative one. —*Lance Morris*



LANCE MORRIS

LOCAL POSITIONING SYSTEM: LOS ALAMITOS ROUNDABOUT, 2013

*Laser-etched acrylic, screen print on Dura-lar,  
inkjet print on Somerset, stainless steel, 15 X 25 inches.*

ALLOWING FOR A CONTEMPLATIVE PROCESS, I consider these works exploratory and emergent. I am aiming for a raw simplicity and directness that is both in the moment and informed through memory. Hand drawn grids in pencil, gestural marks in paint, I attempt to be open to possibilities.

Appropriating the reductive grid of American Minimal and Conceptual painting, while referencing objects, places, and patterns from the everyday, these works represent moments and possibilities in the process of navigating, translating, and comprehending human experience. In the most successful pieces, a tension is created. The viewer is made aware of the delicate balance of his or her reading of the oscillation between the formal properties of the work and personal reverie. –*Kirsten Nash*



KIRSTEN NASH  
FLAG STUDY, 2014  
*Oil and pencil on linen, 18 X 16 inches.*

ARTIST RENDERINGS OF THE UNIVERSE are culled from visual knowledge produced by machines, spacecraft, telescopes, and photographs that are sent back to Earth from distances that most of us will not be able to travel to in our lifetimes. While many drawings and models of both our and neighboring galaxies are informed by theoretical concepts, they often remain projections of human need. Renderings and visions of space, exoplanets, and other phenomena are often speculative of an artist's Utopian hope or personal agenda. Views, whether built or drawn by humans, can be constructed in the mind with the aid of nostalgia for a futuristic fantasy.

These images result from piercing processed photographic paper with thousands of holes and using the altered paper to build an illuminated three-dimensional environment. The constructed environments of hypothetical spacescapes are then photographed. This collection of images represents the evolution of light and time surrounding a black hole as seen by a free falling observer. By placing the viewer at the intersection of time and subjective observation they are invited to explore what could be real or imagined. By acknowledging that everything within our immediate environment is subject to the nuanced perspectives each individual has of permanence, one's viewpoint may change with expectations formed by the knowledge built in the terrain of their mind.

Like many other people, I imagine an exoplanet that may or may not be a parallel world to ours. What interests me more is the space amidst potential habitation zones that lie between us and these points. What does the entrance to another solar system really look like? This work is an attempt to navigate and embrace infinity. *—Lauren Orchowski*



LAUREN ORCHOWSKI  
AS SEEN BY A FREE FALLING OBSERVER, VIEW 1, 2014  
*Digital c-print, 20 X 16 inches.*

EACH TIME I BEGIN A NEW WORK I feel that I am entering unknown territory. This is the *terra incognita* inherent in the process of art making. If I knew at the beginning of the piece the nature of the finished work there would likely be no reason for me to make anything. I experience a discovery both concrete -- the appearance of the actual piece -- and psychological -- the dialogue between myself and the evolving art as I work, and a sense of mystery.

In terms of subject matter, almost all of my work portrays the unknown -- whether hidden within dark indentations in cement or burlap, or suggested through confounding landscapes of materials. Often there are no figures seen, or figures partially hidden. Other times, birds, four-footed animals, insects, or human figures are visible as observers, questioners, and guardians of these dark holes and landscapes. For me, these images represent portals to what is unknown or unseen in our daily lives, the *terra incognita*. --Gilda Pervin





GILDA PERVIN

IT'S A WILD WORLD, 2013-14

*Burlap, raffia, plastic grass, coal, plastic tigers, plastic spider,  
plastic ladybug, matte medium, paint, 15 X 16 X 5 inches.*

**THE SCULPTURE IS CODED IN BRAILLE.** What it says is *terra incognita*. Just close your eyes and enter the world of the blind. You will have to find your way through touch and bump into things. There are no ideas but in things. You will have to learn from the bumps. Imagine a scientist who learns how to code secret messages into genetic material. Once the tree is chopped down, the wood sprouts words. When you walk through the dark wood midway in your journey, you will understand. –*Ben Pranger*



BEN PRANGER  
COUNTLESS RINGS, 2008

*Wooden log and dowels, Braille text by Emerson, 7 X 11 X 11 inches.*

**HISTORY IS COMPOSED OF INTERCONNECTED STORIES** as well as distinct modes of storytelling. The Department of Reparative History is an imagining of a cultural dialogue recalibrated to include missing narratives. Specifically, it is a meditation on what is missing as a result of the HIV/AIDS pandemic. The legions of creative gay men who were taken by the disease in the 1980s and 90s were all part of a complicated and exquisite network. Whether artists, writers, collectors, appreciators, the effect of those losses on our culture is beyond fathoming. At any gallery or museum take note the artists born after the 1940s. Who is represented? There is a yawning hole. Where are the gay men? -- the men who have always been indispensable arbiters in the cultural discourse.

When confronted by catastrophic events our society generally insists on a narrative arch that includes acknowledgement of the tragic event or circumstances, the comforting of the stricken and impaired, followed by a time of restoration and renewal. For many caught in immediate proximity to the crisis the thought of 'closure' and a new beginning simply isn't a possibility. The terrain is too scorched. Further complicating that storyline is the fact that the effects of the pandemic are still being experienced in ever changing global configurations. The story of HIV/AIDS isn't exclusive to the gay men who were the first, dramatically impacted community. However, the stories of those at the forefront of the assault, and the skewed cultural narrative that resulted from those losses, are the interest and sadness at the core of The Department of Reparative History.

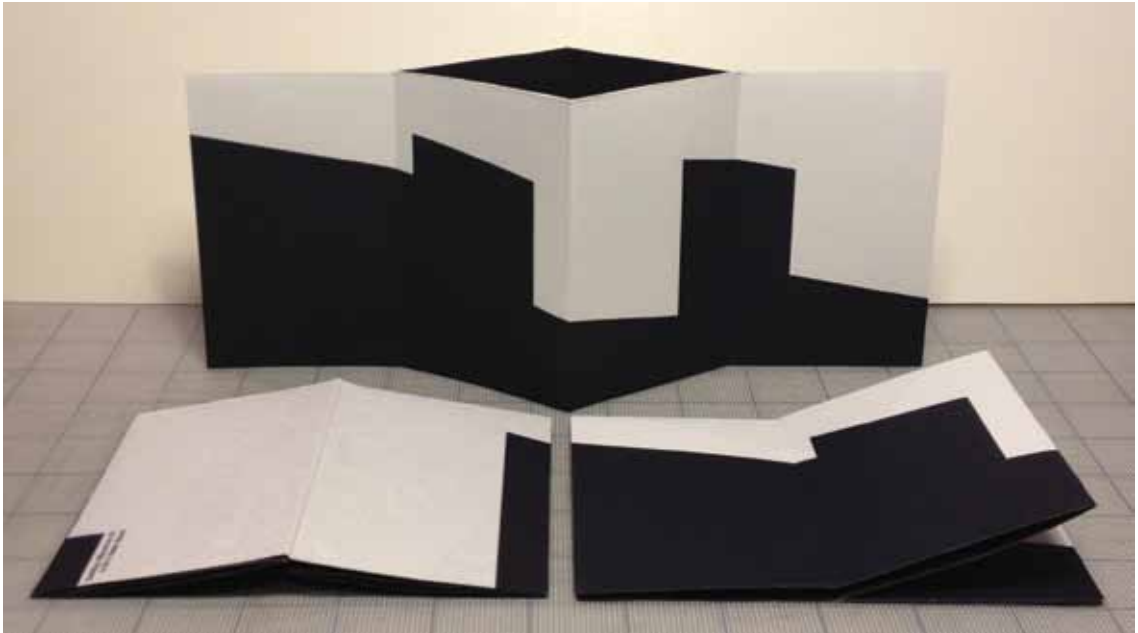
The facts and evidence of the chronological and physical narratives surrounding HIV/AIDS are documented. Yet, it is something that exists outside of our conscious awareness, pieced together through ephemeral reports, cultural detritus and the clues that exist in the culture at large that serve as the raw material for a contemplation of a narrative that might have been, should the crisis never have happened. The Department of Reparative History is a plaint -- an utterance of grief and sorrow, a lamentation for a missing history. It is an attempt to hear a signal in the ether. -- *The Department of Reparative History*



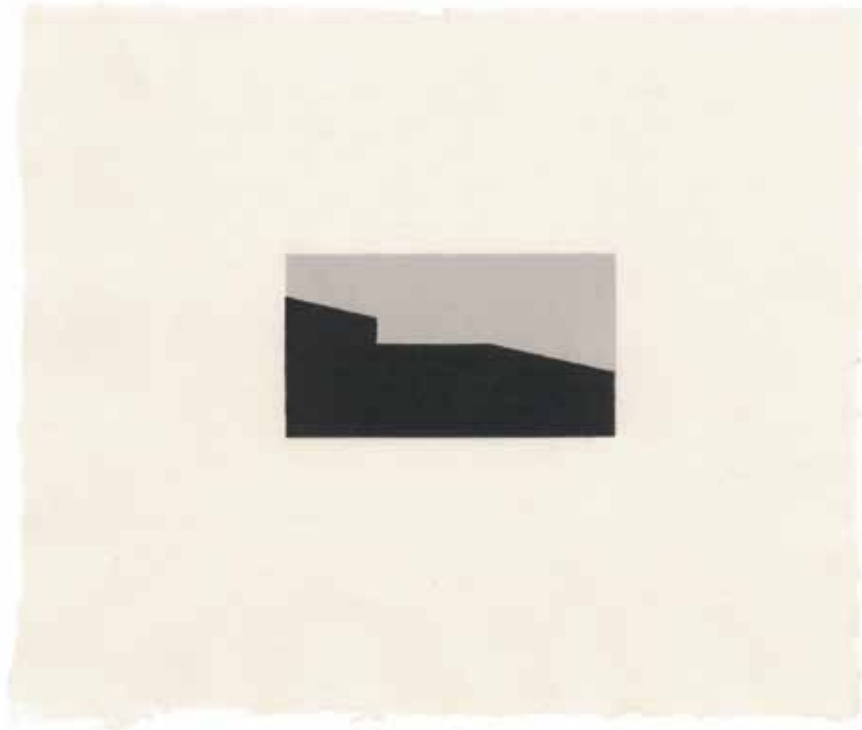
THE DEPARTMENT OF REPARATIVE HISTORY  
MCMLXX, 2014

*Hardbound book, 160 pages, 6 X 9 X 1 inch.*

A WORKS ON PAPER ARTIST, my studio practice encompasses prints (aquatints, monotypes, linoleum cuts), drawings (an amalgam of cut paper, including repurposed prints, and various drawing media) and most recently, books. My invented architecture, distilled from my urban environs, begins as thumbnails in a notebook, either remembered or photographed, altered or fabricated. Sifting through these suggestions, I choose which to develop into finished work. Exploring the boundaries between representation and abstraction, form and content engage in dialogue becoming each other's referent. Images entice combining strong composition with subtle color, tonality and texture, but evoke a spare unpeopled world of daunting structures absent ingress and egress. *—Robin Sherin*



ROBIN SHERIN  
BUILDING SILHOUETTES #2, 2013  
*Digital inkjet instant book, open: 4.25 X 5.5 inches.*



ROBIN SHERIN  
BUILDING SILHOUETTE/ HORIZONTAL #10, 2012  
*Color linoleum cut, 6 X 7 inches.*



*Crumple a piece of paper to its smallest size  
And spread it out again  
Each time it's a little smaller than before.  
Compress  
Compress*

*Is that it?*

*What is the opposite of ejaculation, anyway?  
"Upsuck," from A Mass,  
by Allison Spence (2013)*

FOR THREE YEARS, I have been investigating specific instances of collapse (or compression) that occur within forms, bodies, and ideas. The collapse that I investigate lacks a fixed name, but is a kind of movement that collects and amasses, or condenses without limiting its form. I see this movement as positive — one that dissolves boundaries, favors the indefinite over the definite, and is as a result all-inclusive. My interest in characterizing this leads me to use many different forms of communication — painting, writing, drawing, and performance are all essential parts of my practice. To me, these methods are different approaches to describe something that by nature resides in indeterminacy, and therefore cannot be defined directly. I work serially and fragmentarily, methodically researching and revolving around loosely connected sources. The collective and critical experience of the movement is gathered from conversations and daily interactions, art history, film criticism, body horror, (pseudo) science, and science fiction, anomalies, etc.

This particular project grew from a desire to combine my painting and writing practices, to underline their similarities and their shared implications of the varying shape of my hand and body. The following work that I have done involves physical gestures of crumpling, using bits of images culled from research and found materials, collage, and breaks in language. The resulting prints not only emphasize the common thread of my methods, but they also stand as artifacts of my research and its subject. —*Allison Spence*



Themudofyourid  
eologyaccumlat  
eseverywordasin  
kingisland

ALLISON SPENCE

THEMUDOFYOURIDEOLOGYACCUMULATESEVERYWORDASINKINGISLAND, 2014

*Inkjet print, 20 X 24 inches.*

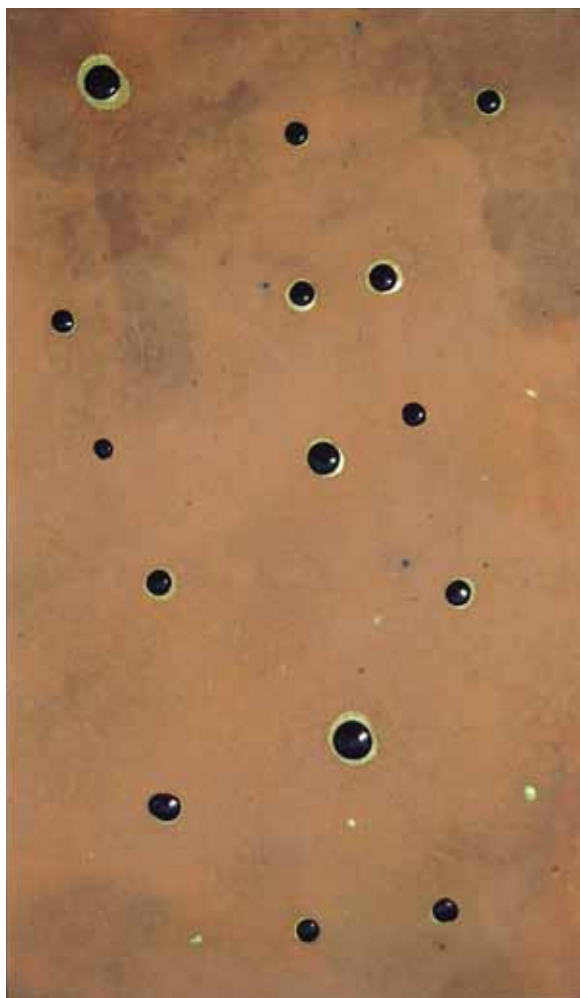
**THE SHAPES THAT INTRIGUE ME** are ones that are from inside my body, but are echoed in the external world. This duality, internal and external, micro and macro, is the immediate relationship that my work endeavors to understand. My interests stretch across a broad range of media and inspirations. I am always looking for new ways to connect my body, looking to organic matter, such as the decay of fruits, and the lifespan of insects. I write volumes of glossaries, connecting facets of my work through short anecdotal and poetic writings, and am incredibly dedicated to the book as an art object. Still these interests always stem from the yearning for connection, the intangible inside impulse: an intriguing sympathy for the flesh of the human body.

Researching the field of science studies and the writings of Bruno Latour has led me to an interest in working with scientists and studying how they research. I am interested in dwelling in the space where science is still uncertain, where it remains observation -- a very human thing, a very subjective moment. This space is where I see the beginning of my explorations. --*Amanda Thackray*



AMANDA THACKRAY  
STACK OF BOOKS (MODELED AFTER THE HUMORS), 2011  
*Colored kiln cast glass, installation dimensions variable.*

**THIS GROUP OF PAINTINGS** [the Paint and Pulp Group] began when I was studying paper-making and calligraphy in 1983. I decided to make paper for a book of haiku, where the colors of the sheets would correspond to the seasons as do the texts of the poems. I made sets of paper using thin layers of pulp that I dyed in seasonal colors, but did not complete the project. I picked the paper up again 30 years later while transitioning my practice from oil to acrylic paint, experimenting with the physical qualities of acrylic by letting droplets fall or flinging them from the edge of a palette knife, and letting the paint dry into hard beads on the surface. I found the hard and dense quality of points of paint on the atmospheric paper compelling. The colors of the paper are harmonious, the colors of the paint are not -- rather they are dense, discordant, industrial. This has a disorienting effect. There is a disconnect between the atmospheric continuum of the substrate, and the precise location of points on it. What seems to be precisely located in a physical sense becomes unmoored from understanding of where it is, or its scale. Rather than functioning as a positioning point as on a map, the paint points disrupt one's sense of orientation and understanding. *—Linda Tharp*



LINDA THARP  
WITHOUT TITLE 3-1 (PAINT AND PULP GROUP), 2012  
*Acrylic on handmade paper, 12 X 7 inches framed.*

**BITS OF SHATTERPROOF AUTOMOTIVE GLASS** that remain on the street after collisions and break-ins provide the source material for this body of work. I imprint traces of these debris onsite, stamping them directly onto a thin sheet of aluminum. By applying paint with hard rubber printmaking roller the impressions emerge as points of reflective metal against a solid background. This method records ephemeral, fragmentary evidence of violent, accidental encounters in the urban landscape and translates it into visual signals that the mind perceives as celestial bodies in the nighttime sky. –*James Wechsler*



JAMES WECHSLER

ACCIDENT 19, 2013

*Matte enamel on embossed aluminum, 8 X 12 inches.*



**Arthur Bruso** was born in Albany, New York. He holds a degree in art education from State University of New York at New Paltz and a MFA from the University of Pennsylvania in Philadelphia. A few years after receiving his MFA, he moved to New York City to continue the pursuit of his art, where he served as Exhibition Director for ArtGroup. He has exhibited his work widely. He is also co-founder of Curious Matter in Jersey City. He has confronted the void and leapt over it.

**Elaine Su-Hui Chew** (b. Sydney, Australia) received her BFA in Printmaking from the Royal Melbourne Institute of Technology. More recently she was an artist-in-residence at Kala Art Institute and a fellowship artist at the Robert Blackburn Printmaking Workshop. She now lives and works in Brooklyn, New York.

**Patricia Dahlman** received a New Jersey Printmaking Fellowship to Rutgers Center for Innovative Print and Paper, two Geraldine R. Dodge Foundation Fellowships to attend Vermont Studio Center and Virginia Center for Creative Arts, a Puffin Foundation Grant Award, a Yaddo Residency and a Gallery Aferro Studio Residency. Dahlman has exhibited her work all over the United States and has been included in exhibitions at George Adams Gallery in NYC, Bedford Gallery in Walnut Creek, CA, Jersey City Museum in Jersey City, NJ, and The Center For Book Arts in NYC. In 2010 Dahlman had a one person exhibition “The Art and Science of Happiness: Patricia Dahlman,” as part of the Dana Women Artist Series, at Rutgers University in New Brunswick, NJ. In 2015 Dahlman will exhibit work especially made for “Art Wall on Third” at the New York Public Library, Mid-Manhattan Library.

**Brian Edgerton** is an artist working in Brooklyn. His videos and animations explore the role of accident in the making of subjectivity and abstraction as an iconoclastic impulse. Born 1984 in Piscataway, NJ, he graduated from Pratt Institute in 2006 and has been a regular participant at the Bruce High Quality Foundation University in the East Village. He will be attending Mason Gross in the fall.

**Johanna Evans-Colley** Born in Boston, MA, lives and works in Brooklyn, NY. Received an MFA from School of Visual Arts, NY, in Photography and Related Media, and a BFA from Massachusetts College of Art and Design, in Photography and Film.

**Christopher Gideon** is an artist and photographer with a background in architecture. He currently lives and works outside of Detroit, Michigan. His work has been featured in recent exhibitions at CULTUREfix Gallery, New York, NY; Invisible Dog Gallery, Brooklyn, NY; Isis Gallery, University of Notre Dame, IN; Fondazione Querini Stampalia, Venice, Italy; Toledo Museum of Art, Toledo, OH.

**Margot Glass** grew up in New York City, and studied art at The Art Students' League, Brown University, Rhode Island School of Design, and FIT. Her work explores the ephemeral through still life, trompe l'oeil, pattern and line, nature and botany, text and communication.

**Robert Gould** is a visual artist based in Brooklyn NY. He received his MFA from Sarah Lawrence College in 1997 and his BFA from Parsons School of Design. He has participated in group exhibitions in Japan, Switzerland, and New York from 1988-2014.

**Bo Kim** received her MFA in Fine Arts at the School of Visual Arts, New York in 2013 and her BFA at the School of Art Institute Chicago in 2010. She lives and works in New York, NY.

**Joshua Liebowitz** is a multiple-medium artist based in Brooklyn, New York. His work is rooted in the spirit of scientific inquiry, and his projects seek to understand and make perceptible the gap between sense and cognition.

**Peter Matthews**, born in England in 1978, is an artist who works in, on or next to the oceans. His work has taken to the Pacific Ocean in Mexico, Costa Rica, Hawaii and Taiwan, and the Atlantic Ocean in England and Brazil.

**Marianne McCarthy** is a visual artist living and working in Brooklyn, NY. The tense but wonderful space between hard, defined reality, and the blurry edges of full human experience is her area of interest and exploration. A graduate of New York's School Of Visual Arts, McCarthy is also a member of the Visual Arts faculty at The Spence School in NYC.

**Julie McHargue** studied at Herron School of Art and Design, Indianapolis, Indiana 1984-1988; Indiana University, Bloomington, Indiana, Henry Radford Hope School of Fine Art 1988-1992.

**Claudine Metrick** Born in Philadelphia, PA Claudine Metrick studied painting earning her MFA from the University of Massachusetts at Dartmouth. Her work has been exhibited at the Danforth Museum of Art, the Narrows Center for the Arts, the New Bedford Art Museum, the Attleboro Art Museum, Above Providence Optical Gallery and in New York City at the First Street Gallery.

**Sarah Michalik** is a sculptural artist whose work is an amalgam of glass, secondary media, and manipulated found objects. Often combining hundreds of parts into one piece, Sarah uses unconventional techniques to compose complex visual arrangements. Her unique approach generates glass sculpture focused on connections, globalization, and perceptual shift.

**Emmy Mikelson** is an artist and curator residing in Brooklyn, NY. She received her MFA from Hunter College. Her work has been exhibited nationally and internationally. She has been an invited speaker at Parsons the New School for Design, the CUNY Graduate Center, Maysles Cinema, Harlem, NY, and Pace University, NY. She currently teaches at Baruch College, CUNY.

**Alexandra Momin** is an artist living and working in New York City. Her works are visceral explorations of environment, time, and consciousness through video, photography, painting and drawing.

**Lance Morris** is an emerging artist who has exhibited in a wide variety of solo and group shows across the country, including shows in Phone Booth Gallery and Fingerprints Music in Long Beach, California, Tulane University in New Orleans, Louisiana, and Whitdel Arts in Detroit, Michigan. Lance has extensive training in a variety of media, including screen printing, intaglio, woodcut, metalsmithing, laser etching, and 3D printing. He received a B.F.A. from Tulane University in New Orleans, Louisiana in 1998 and an M.F.A. from California State University in Long Beach, California in 2013.

**Kirsten Nash** Born in Erie, Pennsylvania, lives and works in Queens, NY.

**Lauren Orchowski** utilizes the medium of photography as a platform to create works on paper and illuminated dioramas. Her work has been exhibited nationally, internationally, and on the International Space Station and is represented in several private and public collections. Born in Poughkeepsie, New York she now lives and works in New York City.

**Gilda Pervin** After graduating from the Pennsylvania Academy of the Fine Arts, Gilda Pervin set up her studio in Dallas Texas. From there, in 1981, she moved on to New York City, where she has been living and working ever since.

**Ben Pranger** has shown his work throughout the US, including solo exhibitions at Perimeter Gallery (IL), Kohler Art Center (WI), Second St. Gallery (VA) and Gallery Aferro (NJ). His work has been reviewed in publications such as *Artforum*, *Art in America*, *ArtNews* and *Art Papers*. He has participated in artist residencies at Kohler Art/Industry, Fine Arts Work Center of Provincetown, the Marie Walsh Sharpe Program, and the Virginia Center for the Creative Arts, and has received sculpture grants from the Virginia Commission for the Arts, the Virginia Museum of Fine Arts, the Pollock-Krasner Foundation and the New Jersey Council for Art.

**The Department of Reparative History** is a project that serves as a mediation and consideration of the effects on our cultural dialogue as it has been impacted by the loss of legions of gay men in the 1980s and 90s from the HIV/AIDS pandemic.

**Robin Sherin** is a native of Brooklyn, New York. A works on paper artist, her studio practice encompasses prints (etchings, monotypes and linoleum cuts) and drawings (an amalgam of cut paper and a variety of drawing media). Sherin has exhibited locally, nationally and internationally. She lives and creates in New York City.

**Allison Spence** is a painter and writer from Los Angeles, CA. Spence has exhibited in solo and group shows in both California and Florida. She received an MFA at University of California, San Diego, a BFA in Painting and a BA in Art History at the University of Florida.

**Amanda Thackray** is a visual artist who holds a Master of Fine Arts degree from the Rhode Island School of Design. She has participated in national and international artist residencies, including the recent completion of a year-long residency at the Center for Book Arts in New York, a 2013 residency in the High Arctic as part of the Arctic Circle Program, And upcoming residencies at The Wassai Project in Wassai NY and the 38th Voyage on the Charles W. Morgan whaling ship. She exhibits frequently in New York, New Jersey and internationally. Her work is in over a dozen public collections including the Alexander Library Special Collections at Rutgers University, The Center for Book Arts, NY, Mediatheque Andre Malraux, Strasbourg, France, Yale University, and The Library of Congress.

**Linda Tharp** is an abstract artist originally from coastal Connecticut with significant time spent in Five Islands, Maine. She is a graduate of Cooper Union where she studied with Jake Berthot. Bodies of work include painting on linen and panel, works on paper, monotypes and photography.

**James Wechsler** was born in 1963. He received a BFA from the School of Visual Arts in 1986 and a PhD in art history from the CUNY Graduate Center in 2003. His work has been exhibited in educational and cultural institutions in NY, NY; Maracaibo, Venezuela; Washington, DC; and Bowling Green, KY. Wechsler lives and works in New York.



*On the Cover:*

PAOLO FORLANI

*UNIVERSALE DESCRITZIONE DI TUTTA LA TERRA CONOSCIUTA FIN QUI, 1565*

*Engraving, hand colored, 16.5 X 30 inches.*

Paolo Forlani was a prominent mapmaker and engraver of the 1560s based in Venice. In addition to commissions he was also a publisher and mapseller. His work was in particular demand owing to his skill engraving lettering. Forlani was known to have produced four world maps between 1560 and 1570. This one is based on a map from 1542 by Giacomo Gastaldi, one of the greatest cartographers of the sixteenth century. In 1562, Gastaldi had separated Asian and American continents with the insertion of the Strait of Anian. For this map, Forlani ignored that modification and kept North America joined to Asia. The areas of "Terra Incognita" are particularly delightful. They are populated with an alligator, bear, unicorn and griffin, among other beasts.



CURIOUS MATTER

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