



PARACOSM

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Frida Fjellman

## PARACOSM

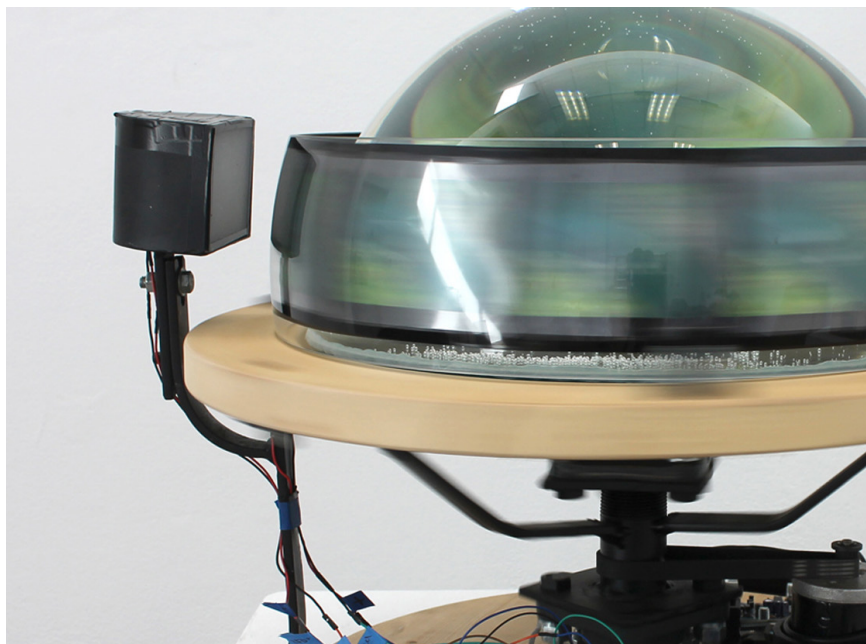
new worlds in glass

curated by Suzanne Peck and Erin O'Connor

September 11 - October 23, 2016

### Curatorial Statement

Paracosm: new worlds in glass explores the scientific term for imaginary universes through works in glass by six artists. This show bears witness to the human inclination to explore and create, searching for alternative narratives, and in this case, alternative approaches to a medium. Glassmaking history — charged with counterfeit, subterfuge, and experiment — betrays the ubiquitous shine, translucence, and radiance with which glass is now associated. The artists in Paracosm do no less; their works incubate experiences that amplify and distill the diverse possibilities of creating work that illuminates the interior and the exterior, works that draw in and challenge both the earnest and absurd.



David King

Paracosm includes six international, national, and local artists. Each artist occupies a unique inquiry into this theme, entering from distinct points of view and emerging into a cacophonous conversation ripe with contradiction and possibilities.

The alchemical microcosm that Erica Rosenfeld constructs in her "Like Remembering a Dream the Day After, Part III" posits a rebirth both charred and radiant. Frida Fjellman creates transgressive whimsy evoking naïve wisdom through a group of her colorful glass lemmings, "General Exodus". Benjamin Wright's collage, "American Piehole" and water-like droplets, "Micro Fictions", summon otherness in a bricolage of cultural self-reflection. In his pseudo-scientific experiment "Standards of Measurement, 1 Liter", Brett Swenson honors the myth of the furnace as uterus, capturing the divine birth of obsidian inside a contradictory host — laboratory glass. "Sisypuss (glass zoetrope after Muybridge and Marey", David King's pre-cinematic device, performs a GIF's eternal return using this internet meme effused with humorous desperation, dark levity, and material intelligence. Kim Harty's "Visceral Topographies", a series of monoprint scars inflicted by glass, express the animus of glass and present the body as canvas. These artists, with disparate methods and glass practices, are united in their exploration of the unknown known — new universes both within and without.

The notion of imaginary universes is boundless, yet these six artists distill paracosms ripe with social and personal meanings. Each work exploits the impossibly perfect traits of glass to magnify, distort, and mimic, straining and capturing narratives of play, interpretation, being, and alterity. This exhibition

springs from two concrete worlds, that of the artists imagination and the material of glass. In combination, the results are delightfully otherworldly.

- Suzanne Peck, Erin O'Connor

### About the Curators

Suzanne Peck and Erin O'Connor, have worked together for over a decade, collaborating both within and outside of the glassblowing studio. Recently, they published *"The Prototype: problem work in the relationship between designer, artist and gaffer in glassblowing"* in Trevor Marchand's *Craftwork as Problem Solving: Ethnographic Studies of Design and Making* (Ashgate, 2016). In addition curating, Suzanne is a visual artist, writer and educator living in Brooklyn. Her work considers themes of skin, touch, intimacy, and material, with a healthy scoop of irreverence on top. She has taught and exhibited across the United States and abroad. Erin, an Associate Professor of Sociology in the Politics and Human Department at Marymount Manhattan College, is known for her ethnographic research on the body, knowledge, and culture in glassblowing — the cumulative labors of which produced her book manuscript, *Firework: art, craft, and self among glassblowers*. Both curators are residents of Brooklyn.

### About Norte Maar

Norte Maar for Collaborative Projects in the Arts is a 501(c)3 non-profit arts organization founded in 2004 by curator Jason Andrew and choreographer Julia K. Gleich with a founding mission to create, promote, and present collaborations among the visual, literary, and performing arts to connect emerging artistic communities and unite cultural forces to foster artistic expression and raise the imaginative energy in us all.



top to bottom:  
Benjamin Wright  
Erica Rosenfeld  
Kim Harty



Benjamin Wright

## Exhibition Checklist

### Frida Fjellman

"General Exodus," 2016, blown glass, dimensions vary upon installation

### Kim Harty

"Visceral Topographies (Glass Collection)," 2013-2016, Monoprints of scars inflicted by glass, eighteen framed prints each 11 x 9 inches

### David King

"Sisyphus (glass zoetrope after Muybridge and Marey)," 2015, blown glass, water, mixed media, electronics, microcontroller, 22 x 24 x 18 inches

### Erica Rosenfeld

Installation: "Like Remembering a Dream the Day After, Part III," 2012 - 2016, glass, neon, mixed media installation featuring "Twilight Cloud," 2015 and "Pink Bunny on a Hill Night Light," 2015

Courtesy of Heller Gallery, New York

### Brett Swenson

"Standards of Measurement, 1 Liter," 2016 Erlenmeyer flask, obsidian, heat, borosilicate glass shelf, Edition 2 of 12, 10 x 10 x 9 inches

### Benjamin Wright

Installation including: "American Piehole," 2016, Cut paper, 54 x 46 inches, with four glass drops L to R (medium: glass and Japanese trash): "Micro Fictions: Sweet or Savory?" 9 x 2 inches, "Micro Fictions: Peekaboo Parasite," 9 1/2 x 2 inches, "Micro Fictions: Shinkansen Cream," 10 x 3 inches, "Micro Fictions: Aqua Velvet," 9 x 2 inches



Erica Rosenfeld  
Cover: Brett Swenson

## norte maar

88 Pine Street | Brooklyn, NY, 11208 | [nortemaar.org](http://nortemaar.org)

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