For Every Negative
There Is A Positive

Curated Exhibition
Ken Konchel
Point Perspective
Shelby Fleming and Kelsie Ward
Permanent Flux & Everyday Fragility
Ramp Gallery
St. Louis Artists' Guild Photography Section

August 3 to September 15, 2018

Juried Exhibition
Maddie Aunger, William Banks, Samantha Burns, John Dyess, Sommer Ferguson, Chris Flynn, Carol Gallo, Kathleen Greenwood, Tim Griffith, Michael Halbert, Phil Jarvis, Lisa Lofgren, Rosemary Meza-DesPlas, Patrick Murphy, Richard Neal, Martin Orozco, Alex Paradowski, Song Park, Edo Rosenblith, Russ Rosener, Blake Sanders, Hannah Sanders, Robert Schwieger, Mitch Shineman, Dennis Smith, Brooke Stewart, Terence Thompson, Jerry Walters, Tracy Welling
Curated Artists

Ken Konchel | Point Perspective

Ken Konchel is drawn to the expressive power of buildings. Provocatively capturing architecture in an abstract, graphic way keenly interests him. His intention is to make compelling photographs that remove the context and distill architecture to nothing but relationships of shape, line, pattern, detail, tone and/or texture. Konchel aims to photograph buildings in arresting ways, creating compositions that do not immediately reveal themselves as architecture. Buildings present rich opportunities for him to imaginatively explore the angle, the cube, the curve, the triangle, and the rectangle. By examining these forms individually or by grouping them into unconventional configurations, he aspires to challenge and captivate people by introducing them to architecture’s intriguing visual possibilities.

kenkonchelphoto.com

Kelsie Ward and Shelby Fleming
Permanent Flux and Everyday Fragility

These artists present a two-person exhibition of sculptural works and installation environments. Fleming investigates ideas such as bodily fragility seen through the ephemeral qualities of electron microscope scans and Ward creates fabricated environments with triangular forms that immerse the viewer in the permanence of environmental change. Together, their works concentrate on internal and external relationships revolving around the human condition. They approach materials as process oriented makers, who value the rawness of materials, resulting in media choices that coincide with one another and concentrate within the contrast between the organic and the synthetic.
The St. Louis Artists' Guild presents "For Every Negative There Is A Positive," a national juried exhibition exploring the concepts of positive and negative space through artistic, emotional, and social interpretations. For every negative there is a positive, for every action, there is a reaction, and for every balance, there is a counterbalance. We have been taught to "see" negative space to better define positive shape or form. How does negative and positive space work in tandem to define the content and attitude of a work of art?

**Juror Statement**

The works chosen for this exhibition cross a wide array of techniques and styles. I chose the pieces based on technical, conceptual, and narrative merit. I hope the works represented here shows the diverse nature of art that is being made in St Louis as well as the wider region. And yes, I've been biased toward printmaking, I just couldn't help myself. All apologies!
Maddie Aunger
*House Key, 2018*
30” x 44”
acrylic, colored pencil and graphite on paper
NFS
Brentwood, Missouri

William Banks
*Cunning Rabbit, 2018*
20” x 20”
acrylic on canvas
NFS
Columbia, Missouri
binkballs.art

Samantha Burns
*Without You Here, 2016*
22.5” x 26”
framed monoprint (french paper, ink)
$500
Tampa, Florida
samanthaburnsart.com

Samantha Burns
*The Ocean Whispers Empty Promises, 2016*
26” x 22.5”
framed monoprint (french paper, ink, rice paper)
$800
Tampa, Florida
samanthaburnsart.com

William Banks
*Pythagorean Theorem, 2018*
20” x 20”
acrylic on canvas
$1,500
Columbia, Missouri
binkballs.art

Samantha Burns
*Made to be Broken, 2016*
22.5” x 26”
framed monoprint (french paper, ink)
$500
Tampa, Florida
samanthaburnsart.com

John Dyess
*Beast of Burden, 2018*
24” x 36”
oil on canvas digital print
$450
Eureka, Missouri
studiodyess.com
Sommer Ferguson

**Untitled, 2017**
9" x 31"
wood block
$225
Milwaukee, Wisconsin
sommerferguson.com

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Chris Flynn

**Afferent Instrument, 2017**
20" x 25"
copperplate
photogravure with chine colle
$600
Chicago, Illinois
cflynnpaintings.com

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Tim Griffith

**FYE (For Your Entertainment), 2017**
20" x 20"
oil on canvas
$200
Peoria, Illinois
TimGriffithArt.com

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Carol Gallo

**Nothing is Ever Just Black or White, 2018**
30" x 22"
ink on paper
$2,000
Girard, Ohio
carolgallomonoprints.com

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Michael Halbert

**Black Oak on White, 2017**
18" x 24"
linocut, 3-color reduction print
$300
Fenton, Missouri
inkart.com

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Kathleen Greenwood

**Anomaly in Space, 2018**
36" x 23.80"
canvas wrap
$321.52
Springfield, Illinois
artboja.com/art/j55odc

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Chris Flynn

**Self Portrait, 2017**
24" x 16"
monotype and wood block
$250
Milwaukee, Wisconsin
sommerferguson.com

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Chris Flynn

**Object of Manipulation, 2017**
20" x 25"
copperplate
photogravure with chine colle
$600
Chicago, Illinois
cflynnpaintings.com

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Carol Gallo

**Nothing is Ever Just Black or White, 2018**
30" x 22"
ink on paper
$2,000
Girard, Ohio
carolgallomonoprints.com

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Michael Halbert

**Black Oak on White, 2017**
18" x 24"
linocut, 3-color reduction print
$300
Fenton, Missouri
inkart.com

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Kathleen Greenwood

**Anomaly in Space, 2018**
36" x 23.80"
canvas wrap
$321.52
Springfield, Illinois
artboja.com/art/j55odc
Michael Halbert
*Good Dog, Bad Man, 2017*
10" x 8"
drypoint Print, one color, black
$200
Fenton, Missouri
inkart.com

Phil Jarvis
*Magnolia, 2018*
22" x 18"
graphite on bristol board
$375
St. Louis, Missouri
philjarvispaintings.com

Phil Jarvis
*Eve, 2018*
22" x 18"
graphite on bristol board
$375
St. Louis, Missouri
philjarvispaintings.com

Michael Halbert
*Mick, 2018*
18" x 12"
linocut with black ink print, hand tinted color
$200
Fenton, Missouri
inkart.com

Phil Jarvis
*Anne+Kelly, 2018*
22" x 18"
graphite on bristol board
$400
St. Louis, Missouri
philjarvispaintings.com

Lisa Lofgren
*Swing Series: Grounding Point, 2012*
Rosemary Meza-DesPlas
Yo Tambien, 2018
24" x 20"
hand-sewn human, gray hair on black twill fabric
(artist's hair)
$950
Farmington, New Mexico
rosemarymeza.com

Richard Neal
Let The Circle Be Unbroken, 2018
8 individual 3.25in pieces; 5ft installed
copper, enamel, ceramic decal, vinyl
NFS
Mascoutah, Illinois
richarddneal.com

Patrick Murphy
View from the Bluff, 2018
23.5" x 19"
woodcut print
$250
St. Louis, Missouri

Alex Paradowski
Introspective, 2018
16" x 16"
acrylic stamped on handmade paper
$900
St. Louis, Missouri
alexparadowski.com

Martin Orozco
Ritual #2, 2017
32" x 24"
woodcut
$ 500

Alex Paradowski
In the Corner, 2017
30" x 36"
hand cast paper cubes and acrylic
$2,500
St. Louis, Missouri
alexparadowski.com
Song Park
What did you find in the woods?, 2017
60" x 72"
oil on linen
$4000
St. Louis, Missouri
songpark-art.com

Edo Rosenblith
Some Love is Modern/Some's Post That'
(page 16-17 of The Tower), 2016-Present
15" x 22"
acrylic on black paper
(artist book)
NFS
St Louis, Missouri
edorosenblith.com

Russ Rosener
Anonymous Conversation, 2017
18" x 24"
35mm Film
$300
St. Louis, Missouri
russrosener.squarespace.com/

Russ Rosener
Man Cave, 2017
25" x 25"
silver gelatin
$300
St. Louis, Missouri
russrosener.squarespace.com/

Hannah Sanders
There in Spirit, 2018
11" x 14"
screenprint on paper
$250
Cape Girardeau, Missouri
hannahmarchsanders.com/
Hannah Sanders
*Postnatal Hair Ghost, 2016*
14" x 11"
screenprint on paper
$250
Cape Girardeau, Missouri
hannahmarchsanders.com/

Blake Sanders
*Adrift 10, 2017*
22" x 15"
color lithograph
$600
Baton Rouge, Louisiana
orangebarrelindustries.com/blake

Robert Schwieger
*Drone Attack, 2016*
20" x 16"
screenprint monotype on glass/reverse applied w/silver and enamels
$795
Plainfield, Illinois

Hannah Sanders
*Cesarean Hair Ghost, 2017*
14" x 11"
screenprint on paper
$250
Cape Girardeau, Missouri
hannahmarchsanders.com/

Robert Schwieger
*Rodent Chix, 2017*
20" x 16"
screenprint monotype on glass/reverse applied w/gold leaf and enamels
$895
Plainfield, Illinois

Mitch Shineman
*POTUS 2018, 2018*
30" x 24"
acrylic on canvas
$200
St. Louis, Missouri
facebook.com/spiralfae
Dennis Smith
Seeing Around the Future, 2018
10" x 12"
mix media wood, paint, vinyl, metal
$250
Green Park, Missouri
densmithart.wordpress.com/

Brooke Stewart
Cheated, 2018
75" x 42"
wood block printed on Hand made paper out of my old basketball jerseys
$1200
Boston, Massachusetts
brookestewartart.com

Jerry Walters
Westport Chair, 2018
48" x 36"
woodcut on paper
$600
Farmington, Missouri

Dennis Smith
Every Thought Has a Silver Lining, 2018
16" x 10"
mix media wood, paint, vinyl, metal
$250
Green Park, Missouri
densmithart.wordpress.com/

Jerry Walters
Joyce I, 2016
32" x 40"
woodcut on paper
$400
Farmington, Missouri

Jerry Walters
Familiars, 2016
40" x 54" (diptych)
woodcut on paper
$900
Farmington, Missouri
Tracey Welling
*In Dreams II, 2018*
18" x 24"
140 lb paper, graphite
$435
Fairview Heights, Illinois
etsy.com/shop/TracyWellingFineArt