

REMAKE | REMODEL

Co-curated by Tara Gladden and Elizabeth Kauffman

REMAKE/REMODEL includes two artists that work with waste materials in very different ways. Robson offers a colorful, harmonious view that aims to harness and transform the parts of our world that are dissonant or neglected. Her work engages in environmental activism by building awareness of issues surrounding plastic waste and its implications for the planet and human race. Heather Harvey's work takes a darker, grittier tone and functions as a poetic expression of her feelings about the current state of the country. She uses trash and plants collected on her daily walks as a metaphor to represent capitalistic tendencies and creates 2 environments that comment on the political issues of our time. Both are very serious approaches and imaginative uses of waste material that wake us up, shake us up, and prompt us to consider our role in the



world. By remaking and remodeling waste to form these artworks, both artists remind us that no matter how difficult the process, change is possible with fearless imagination and commitment.

While we are confronted with post after post and story after story about plastic contamination in our oceans and waterways, Aurora Robson creates sculptures and installations that use this very material to suggest fantastic underwater scenes and creatures. Her rigorous process involves intercepting the waste stream: cleaning, cutting, dying and assembling plastic and

other recyclables that might otherwise wind up in our waters. Her work draws our attention to vital environmental issues of overconsumption and contamination, but rather than draw the viewer into a dark or negative perspective, she offers an optimistic view filled with the wonder of possibility. Her work proposes that by rethinking our relationship to waste materials and the world around us, we can create positive change. She exemplifies this through her laborious process and practice that suggests with great effort it is possible to create alternatives that restore rather than destroy, that heal rather than harm.

Heather Harvey uses discarded materials to form installations that reflect on the quality of objects, explore personal feelings and memories, and comment on the state of the country. Part 1 of her installation, Hard to say, to acknowledge, to see (a history of the immoral) is composed of junk and cheap products arranged in a way that is reminiscent of an explosion; suggesting we are at a moment in America when things have blown apart. Political polarization, hubris, deceit, and arrogance are expressed through cheap products turned waste products: countless objects carelessly discarded are stripped of original meaning and become a metaphor for the overwhelming absurdist news feed that flies at us 24/7. Part 2 of the installation, Whatever happens, things are going to get wilder, and wilder, and wilder meditates on an uncertain future, but offers a host of alternative options: escape, community and grassroots efforts, creativity, and growth, albeit with much effort. We see this with the inclusion of grow lights so that plants might grow in a nearly impossible environment. With this work Harvey reaches for hope, but not without signs of a palpable struggle.



–Tara Gladden

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Exhibition Dates
August 20 – October 27, 2018

September 27
 5:30 pm: Artist Talk with Heather Harvey
 6:30 pm: Exhibition Reception
 SU Art Galleries | University Gallery

All events are free and open to the public but seating may be limited and is on a first-come, first-serve basis.



Gallery Address & Hours
 SU Art Galleries | University Gallery
 108 Fulton Hall
 1101 Camden Avenue
 www.suartgalleries.org
 or call: 410-548-2547

Monday – Thursday: 10 a.m. to 5 p.m.
 Friday & Saturday 12p.m. to 4p.m.
 All other times by appointment only.



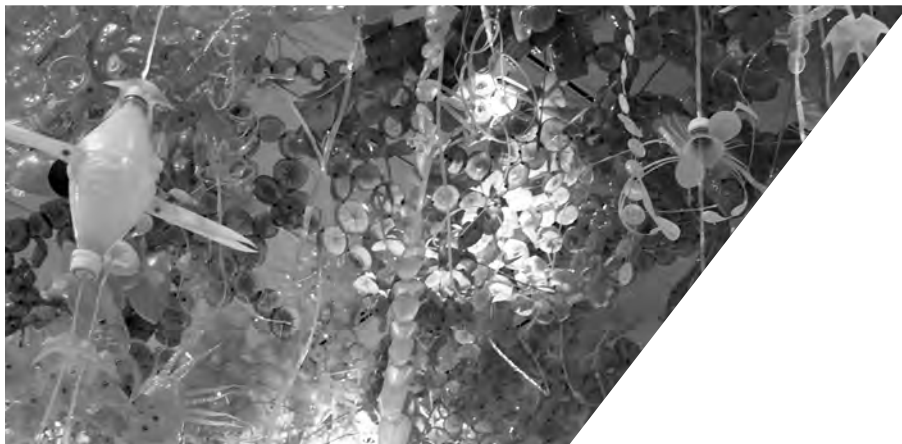
SU is an Equal Opportunity/AA/Title IX university and provides reasonable accommodation given sufficient notice to the University office or staff sponsoring the event or program.

Aurora Robson
aurorarobson.com

I grew up poor, a minority, but living in Hawaii. My childhood was complicated and stressful yet it took place in a sublime bucolic location. Juxtapositions of paradise and hell repeatedly present themselves to all of us in life. When I was a child, my father was in and out of jail. He was violent and abusive. Meanwhile I would spend hours picking passion fruit from flowering fragrant vines that surrounded our property. I had recurring semi-abstract, suggestive nightmares that morphed into almost recognizable flora and fauna and other figures. Now, my practice consists of creating visual hybrids between those abstract childhood nightmares and forms found in nature. My work has increasingly become about forming cohesive harmonious relationships between seemingly disparate components and communities. My work is an attempt at finding and creating harmony in uncomfortable areas ripe with dissonance, neglect or inconsistency.

The vast majority of the work I've been doing over the past decade has been centered around plastic debris as a raw material in order to liberate this "debris" from its problematic and unnecessary fate and role in our lives and shared eco-system. I have been exploring the potential of plastic debris as a viable art medium, partially in an effort to raise awareness about waste management issues. I have been living and working in the United States where people currently create more waste per capita than any other part of the world. Waste management adversely affects all of us, not just a few and it appears that garbage and art are the two dominant types of residue humans leave behind. In my work, I aim to reduce the former and increase the latter, encouraging creative stewardship at every opportunity.

I've discovered that sustainable practices can sustain people. Work of this nature can have a profound impact on people both inside and outside of the traditional "art world". I especially love working with communities to transform their own plastic debris, junk mail, excess packaging or other waste materials partially because these materials are otherwise problematic and economically and environmentally burdensome, but also because these materials are free, continuously morphing and often discarded after an exquisitely short period of use. There is movement (a property of the living) inherent in any stream, waste streams included. To me, this meditative approach creates a subtext of poetry to draw from. It also serves as a platform for reflection upon how our seemingly inconsequential decisions are actually anything but.



Heather Harvey
heather-harvey.net

I create site-specific installations and objects that straddle traditional boundaries between painting, drawing and sculpture. I am interested in hidden infrastructures and invisible ordering mechanisms - like gravity, quantum physics, and radio waves, but also the human body, memory, and contradictory emotions like aversion and affection. I work with the inherent quality of materials and draw out philosophical or mechanical insights into how the physical world operates and what it means to inhabit a body. Through minimal means everyday materials become strange to me again.

About the Work Made for this Exhibition:

This exhibition is a thought piece on the troubled current state of our nation; the jarring mix of extremes from venal, insular, and corrupt, to decent, visionary, and humane. Behind it all: the slow inevitable forces of nature and geologic time which ultimately engulf and obliterate the best and worst of humanity.

The first installation, *Hard to say*, to acknowledge, to see (a history of the immoral), is informed by a futurist, fascist-authoritarian aesthetic: the erotics of speed, newness, desire, and aggression. It is made with cheap discarded products collected from daily life and while walking. The second installation, *Whatever happens*, things are going to get wilder, and wilder, and wilder, again incorporates trash from daily life, now in makeshift collaboration with natural processes. Objects are repurposed and re-incorporated in a slow process of transmutation. An old television is converted into a grow light for nearby plants. Plants collected from eastern shore (including Salisbury University's campus) sprout, grow and sometimes die in the gallery space. The slow steady work happens underground, quietly, in the dark, in small intimate ways, sometimes even through sleep and the unconscious.