

ROEBLING HALL

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FALL 2008

ALL CUT UP - CURATED BY RITA DE ALENCAR PINTO
4 SEPTEMBER - 4 OCTOBER, 2008
OPENING THURSDAY 4 SEPTEMBER, 6-8 PM



Roebing Hall is pleased to announce the inaugural show of the fall 2008 season, ALL CUT UP, curated by Rita de Alencar Pinto. This show explores how 17 international young emerging artists turn subject matter and aesthetics on their heads by working in collage.

Memory formation and loss / nostalgia / fables / supernaturalNESS / community / psychedelia / noise / music / nature / gentrification / ephemera / desire / music / war / pornography / color / identity / imagination / creativity / landscape / introspection / ephemera

The concepts and inspirations driving the show are just as randomly interwoven as the works themselves. Whether the artist is working with a preexisting image or reinventing one from remnants, collage can be seen and interpreted as an off-the-cuff gesture, and its images and associations as deeply personal and introspective explorations. The medium allows for provocative visual triggers rich with innuendo, and conceptual as well as literal layers.

ALL CUT UP signals an inventive curatorial approach, whereby the artists have been chosen not by a core theme or unified ideal, but in a process that mirrors collage itself. It is a mental collage of color, texture, scale, and wildly differing themes, which creates a raw and "unsupervised" look. The curator has cast a wide net, traveling all over the United States and Europe to draw upon a group of incredibly talented and varied artists. Each builds on the next, coming together by using the space in the gallery as a conduit.

Participating artists:

ERIK BENSON, AMELIA BIEWALD, MONICA CANILAO, BJORN COPELAND, DAVID ELLIS, PILITA GARCIA, ADLER GUERRIER, HALSEY HATHAWAY, SHARA HUGHES, ANDREW HURST, MARCI MACGUFFIE, MIA PEARLMAN, EMILY PRINCE, AMY ROSS, ADAM THOMAS, NICO VASCELLARI, CHARLIE WOOLLEY

ERIK BENSON

Benson received his MFA from Rhode Island School of Design, and studied at the Skowhegan School of Painting and Sculpture, and is interested in painting in an analog sense. He builds his paintings by pouring acrylic paints onto sheets of glass. These collaged constructions create a mimetic relationship between the images depicted and the processes in which they are made. The urban landscape is his primary subject matter, with which he deftly builds a rich narrative filled with references to gentrification juxtaposed with introspective references to the history of the landscapes he depicts. Collage is inextricable with the artist's process and, and is the means by which he feels most comfortable problem solving and mapping out ideas for future paintings.

In 2005 Benson was invited to join the Artists Pension Trust, and was the recipient of a NYFA Painting Fellow and awarded to Marie Walsh Sharpe Studio Program in 2007.

Benson lives and works in Brooklyn, NY and is currently represented by Roebling Hall gallery, New York.

AMELIA BIEWALD

Biewald's work is influenced by fables, art history and the themes of allure, anthropomorphology, primal urges, and disgust. She is interested in the illusion and the visual possibilities of what she calls "supernaturalness". Biewald's mythological landscapes, meta-morphoses, and equestrian themes evoke the tension between what is artificial and what is natural in man's quest for perfection and/or idealized notions of beauty. Her velvet-upholstered tableaux, drawn in bleach, are sensual, baroque, and texturally rich. Their subjects allude to a time in history, recalling decadence, yet are firmly rooted in a contemporary mindset.

Biewald earned her BFA from Rhode Island School of Design and Goldsmith's College, London, and an MFA from the Minneapolis College of Art and Design. She is the recipient of the Bush Foundation Fellowship, the Jerome Fellowship, and the Skowhegan School of Painting and Sculpture. Her work has been exhibited nationally, receiving a "Best In Show" review for *Wicked Sisters*, 2006 in the Village Voice. She is currently planning her second solo exhibition at Magnan Projects, New York, in November 2008.

Born in Minneapolis, Minnesota, Biewald lives and works in Brooklyn, NY, and is currently represented by Magnan Projects, New York.

MONICA CANILAO

Based in Oakland, California, Canilao graduated from the California College of Arts and Crafts with a BFA in illustration. Canilao's interest in the ideas of home, community, and the passage of time are sewn delicately together in her large paper and fabric structures, installations and sculptures. She uses found objects, paper, printing, and fiber to juxtapose the profundity of simply having a home with the ephemeral nature of spaces, community, and life itself. Canilao has worked extensively in collaboration with her peers. Recent exhibitions include David Ellis and Swoon both in London and San Francisco.

BJÖRN COPELAND

Co-founder of the experimental rock band Black Dice, Björn Copeland creates a visual universe that resonates of his abstract musical compositions. His hypnotic collages of

kaleidoscopic patterns, influenced by psychedelia and Pop art, comment on the malleability of perception. Using everyday consumer culture imagery as starting point, Copeland perverts brand-making semiotics to morph them into conceptual works that underscore the uncanny.

"I like to think of a lot of the collages as sort of static animations, caught in flux. Sometimes they are imagined sequences depicted."

Björn Copeland graduated from the Rhode Island School of Design in 1998, and Skowhegan School of Painting and Sculpture in 2001. His work has been shown in exhibitions around the world, including at PS1 Contemporary Art Center, D'Amelio Terras and the Gagosian Gallery in New York, the Museum of Contemporary Art in Chicago, Galerie Frank Elbaz in Paris, France, Flaca in London, England, among other places. Solo shows of his work have been held at Jack Hanley gallery, and Daniel Reich gallery in New York, and China Art Object Galleries in Los Angeles.

He and his band Black Dice have toured extensively since they started playing together in the late nineteen-nineties. They have performed internationally in several notable cultural institutions such as the Fine Arts Museum in Boston, the Walker Art Center in Minneapolis, the Cartier Foundation in Paris, France and the Taki Ishii Gallery in Tokyo, Japan.

"Copeland's visual and musical collages are unavoidable analogues; both deploy, then disrupt, structural patterns with psychotropic precision."—Michael Ned Holte, **ARTFORUM**

Born in 1975 in Malone, NY, Copeland lives and works in Brooklyn, NY and is currently represented by China Art Objects, Los Angeles.

DAVID ELLIS

Ellis' work continues to interpret music and sound. His paintings are often recorded in a form of digital time-lapse animation Ellis calls "motion painting." Like jazz, these works provide Ellis with an opportunity to combine ideas with collaborators or work solo within a form that promotes improvisation and spontaneity. Ellis further explores sound with kinetic installations that produce analogue sequences in rhythm.

In working in collage, Ellis draws upon his to-do lists and hardware store needs, papers from the daily grind, as well as things he finds on the street. He responds to these resources by painting in and on them. The painted layer is graphic, loose and flowing. Ellis calls his signature painting form—a graphic wave in silver and black— "flow," representing motion in air and water.

Ellis has presented solo projects with Roebing Hall, NY, Jessica Murray Projects, NY, Publico and the CAC in Cincinnati, and participated in numerous prestigious group shows, including Inner and Outer Space at Mattress Factory, Pittsburgh, curated by Dara Meyers-Kingsley (2008); Ensemble, Curated by Christian Marclay at the ICA, Philadelphia (2007); Dawn's Early Light, Savannah College of Art and Design, (2006); Conversation at Rice University, Houston (2006); and P.S.1's Greater New York (2005). His motion-paintings have been screened at the Museum of Modern Art, New York.

Ellis lives and works in Brooklyn, New York and is currently represented by Roebling Hall gallery, New York.

PILITA GARCIA

A graduate from The School of Visual Arts, Chilean born Pilita Garcia grew up in Caracas, Venezuela. Garcia's collages allude to urban architectural facades. These landscapes are intricately composed and reflect the artists' bold use of color and imagination. Garcia has worked with Vito Acconci, Ryan Mc Guinness and most recently Cai Guo-Qiang.

ADLER GUERRIER

Deploying a variety of media including photography, drawing, and video, Adler Guerrier explores the effects of particular geographical, political, and historical environments on identity formation. Combining the techniques of photographic observation with a studio art practice and urban wanderings, the artist maps the places of everyday life with lyrical resonance. Considering walking to be "a political and poetic act," Guerrier takes to the streets, capturing images of desolate urban spaces washed in a nocturnal glow and taking pictures of private backyards saturated with vernal colors; he also makes cryptic drawings of himself frequently accompanied by poetic texts such as "playing scratchy records" and "concerted action." Relating his work— typically arranged in groupings—to the fleeting observations of a contemporary wandering flaneur, the artist notes, "My work has to do with movement, narrative, and is also concerned with the perceived and fictional portrayal of places." -Todd Alden, Whitney Museum of American Art website, 2008.

Guerrier received a BFA from New World School of the Arts at the University of Florida and has been included in many group exhibitions including the Whitney Biennial 2008; Conditions of Display at The Moore Space and Locust Projects, both in Miami; and 10 Floridians at Miami Art Central. He has had solo exhibitions at the Miami Art Museum and at Newman Popiashvili gallery, where he most recently presented Black, Red & Tang.

Born in 1975, in Port-au-Prince, Haiti; Guerrier lives and works in Miami, Florida, and is currently represented by Newman Popiashvili gallery, New York.

HALSEY HATHAWAY

Hathaway has developed a technique of cutting paper to create optical geometric patterns and compositions using subversive imagery drawn from the front covers of newspapers and magazines. Maintaining the original form and size of the image, the artist disguises war imagery inextricably to the point where the pattern becomes the forefront of the image. His psychedelic interpretation of this provocative subject matter leads the viewer into a two-part personal journey, a visual odyssey and a complete reflection into their views on war and violence.

Hathaway received his MFA from Hunter College and BA at Pratt Institute.

SHARA HUGHES

Shara Hughes is a painter of pseudo inhabitable interiors. Derived from a vivid imagination, the artist creates idiosyncratic juxtapositions of objects and furnishings.

Perspective plays a pivotal role in what the artist describes as a play between the real and the imaginary, often times incorporating mixed media in her canvas' to create a texture or a reference to the material or object in question. Hughes uses collage as a method of working out ideas. Similar to her paintings in collages she incorporates mixed media to create a tactility and sensuality to the room.

Hughes is a graduate from Rhode Island School of Design and is currently represented by Rivington Arms Gallery, New York.

ANDREW HURST

Themes of reflection and reverie play a central role in Hurst' collages. The artist draws on life and his personal experiences with art, music, literature and poetry as sources of inspiration. "The visual and textural eccentricities inherent in the many found photographs, films, objects, sounds as well as personal ephemera in my archive; provoke a dissection of my own spiritual and perceptual condition." Ideas of memory formation and decay are dominant themes to which the artist explores both himself and his surroundings.

Andrew Hurst was born in Camp Hill. He received his BFA at West Virginia University, and MFA at Pratt Institute, New York. He has exhibited both nationally and internationally and is a dominant figure in the underground music and multi-media scene collaborating with many of the top avant garde performers in New York.

Hurst lives and works in Brooklyn, NY

MARCI MACGUFFIE

Installation artist and painter Marci MacGuffie finds inspiration in the patterns of nature, particularly the movement of things delicate and filamentous. She says, "As a frenetic enthusiast, I examine simultaneous flows of nature, embracing all energetic forces as more than arbitrary occurrences." As an artist, MacGuffie creates site-specific environments and then observes the evolution when subjected to the forces of nature, the force of human nature to be specific.

Macguffie's cut-paper collages investigate the inevitability of natural chaos and futile attempts at institutional order. Each paper assemblage seems to be growing out of another, into and on the walls. With repetitive patterns interpreting hair, feathers, grasses, these works are about the unstoppable "forces of nature", that no matter how powerful civilization deems itself, we are unable to control. - Daria Shapiro

Marci MacGuffie has had solo exhibitions at Singapore Science Center: Arts Electronica, iTokyo, Creative Korea, Real Art Ways, ArtSpace-NH, Fairfield University, and Baumgartner Gallery in NYC. Select group exhibitions include ISE Cultural Center, Nobel Peace Center, The Fireplace Project, Baumgartner Gallery, Rotunda Gallery, Smack Mellon, Exit Art, The Discovery Museum, Montserrat College of Art, Hudson D. Walker Gallery, Goff and Rosenthal (Berlin).

Graduate of Rhode Island School of Design with an MFA and Skowhegan School of Painting and Sculpture, she has a BFA from Cornell University. Born Chicago, IL 1972,

MacGuffie lives and works in Brooklyn, NY.

MIA PEARLMAN

Pearlman uses cut paper installations, graphite drawings and paintings on paper as her medium. Her work meditates on chance, control and the ephemeral nature of reality. Imaginary landscapes are shown frozen in mid-evolution, on the brink between contracting or expanding, solidifying or breaking apart.

A graduate of Cornell University BFA, Pearlman's recent exhibitions include Islip Art Museum, Islip, NY, Mixed Greens gallery, New York, NY, Smack Mellon, Brooklyn, NY, Sears-Peyton Gallery, New York, NY, Centre for Recent Drawing, London, UK and Mills Gallery, the Boston Center for the Arts.

EMILY PRINCE

Prince is inspired by the instability of memory - its slips and errors, its inadvertent/unconscious creativity, its unwieldiness. Specifically, she is investigating the nostalgic kind of memory; how it paradoxically enacts reconstruction and degradation at once. Her collages mimic this paradox by recreating the content by extraction. It is recreation and omission simultaneously, like memory. She is curious about the psychology of nostalgia: why we filter the past (individual or collective) through this emotional lens, and what this does to confabulate or confine our knowledge of history (personal or cultural). While she is interested in the heavier implications of nostalgia she feels that the work is multi-dimensional in its character and contains humor and lightness as well. The recent collages radiate other possible questions for the artist as well, such as, what gets disappeared through history... how small, more personal histories are lost to the past... how we carve out imaginary spaces for ourselves in past times in order to nostalgically/romantically conceive of them... also there are some hidden apocalyptic worries in them - visions of a (perhaps not so distant) world where only the evidence of our existence may remain.

Graduate of Stanford University with a double major in Fine Art and Psychology BA and a MFA from the University of California, Berkeley, Prince drew critical acclaim at the 2007 Venice Biennale with a poignant drawing installation called, American Servicemen and Women Who Have Died in Iraq and Afghanistan (But Not Including the Wounded Nor the Iraqis nor the Afghanis), 2004 - to present. Pencil on color coated vellum, the project comprised approximately 3,800 drawings to be added daily, 762 x 1371.6 cm. Prince sought to make a pointed political statement by offering a detailed rendering of the human cost of war. The project serves as a memorial, containing individual, hand drawn portraits of the United States casualties of the War in Iraq.

Prince lives and works in San Francisco, California, and is currently represented by Kent Gallery, New York.

AMY ROSS

While working on her masters in Theological Studies at Harvard Divinity School, Ross' draftsmanship exceptionally depicted flora and fauna. Highly influenced by her husband's stem cell research at MIT, and a growing curiosity for the imagery and deformity of hybrid creatures, Ross' work portrays animals morphed with branches, mushrooms, berries, and blossoms. These images subvert the traditional genre of botanical illustration by approaching the close study of the natural world through the lens of genetic engineering and mutation gone awry. These delicately rendered watercolors

and collages exude a sense of humor and bizarre macabre, leaving the viewer inadvertently captivated.

Ross lives and works in Boston, MA and is currently represented by Jenn Beckman Gallery, New York.

ADAM THOMAS

Adam Thomas was born in Swansea in 1984. He gained his BA Fine Art from Kingston University, London, in 2006. Thomas believes in a Making-as-Action, pasting a newspaper article on the wall of the exhibition space, inserting a poster in a nearby shop's magazine display and re-editing a series of speeches into a single speech, with a publication of 500 under the title *Finite state: Discussion*. Various texts and materials are brought to life as uncanny objects of specific language in a practice that comprises, along with intuitive actions, research and engagement. Readdressing cultural and academic ideals. Adam Thomas' minimal installations use a range of materials to form constructed spaces of seemingly disparate elements, at the edge of modernism and conceptualism - drawing from research into mass media, linguistics and sculpture, resulting in a mysticism of an array of objects of familiarity. His Re-appropriation solicits poetic explanations.

NICO VASCELLARI

Noise-punk musician, performance artist, video maker, sculptor and collage artist, Nico Vascellari is refreshingly original. His work is derived from his passion for music and nature. Vascellari is not confined exclusively to the performative dimension; the live component is embedded in a context inherently characterized by strong sculptural overtones, costume, pageantry and ritual. The artist facilitates his medium to tell a story, taking the viewer on a journey. Tangents in and out of storylines and visual landscapes, as seen in his epic *A Great Circle*, 2005 manipulated by a soundtrack, performed by the artist and his band *With Love*, are brought together as a coherent unit. Final installation works seen in the gallery take on a refined and polished look as seen in the sculpture *Bastard of Disguise*, 2006 or the installation *Revenge*, 2007 curated by P. Colombo and M. Pignatti, 52a Biennale di Venezia, where the artist was awarded the Rome Prize 2007-2008, and the Premio della Giovane Arte Italiana 2006-2007, DARC, Roma.

The ability and dexterity for an artist to transcribe a balance between such raw performances and the subtlety of the final work is what makes Vascellari an interesting artist to watch. In 2008 the artist was a guest artist-in residence at the American Academy in Rome and exhibited a challenging new work at MANIFESTA 7 in Trentino.

Vascellari lives and works in Vittorio Veneto, Italy and is currently represented by Monitor Gallery, Rome and ArratiaBeer, Berlin

CHARLIE WOOLLEY

Woolley's photographs and art objects investigate the spaces in film and music between perception and experience. A fascination with lo-fi constructions, largely in cardboard, and photographs taken of images on a television screen are dominant interests in Woolley's work. The hand-built instruments are silent; alluding to function, they draw lineage not just to seminal 'breakpoint' moments but also to the conflicting plurality of mythologies that arise as a consequence of them.

In a series of large collages the artist calls, "War Porn", technically, color emerges through the pixilation of a photographed screen. For Woolley, the photographs mediate a visual language of transference, each layer becoming a supplementary fiction, a misregistration: the event of the action captured by the camera; projected in the formal context of the cinema hall; re-mastered for VHS and DVD; and subsequently viewed on household RGB color television. By photographing the surface of the television Woolley further removes the work from itself, re-configuring it through a CMYK spectrum. Thematically, Woolley is deciphering human nature and the intrinsic attraction to images of death, despair and violence.

Excerpts by Charles Danby, "Faking the Credits", 2007.

Charlie Woolley lives and works in London and is currently represented by David Risley Gallery, London