

LAWNDALE ART CENTER

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2014-2015 Exhibition Season Preview

August 22 - September 27, 2014

Opening Reception Friday, August 22, 2014 from 6:30-8:30 PM
Artist talks at 6:30 PM

John M. O'Quinn Gallery, Grace R. Cavnar Gallery and Cecily E. Horton Gallery,
Project Space and Mary E. Bawden Sculpture Garden

Texas Sculpture Group 2014: A Panoramic View

Curated by James Surls

In honor of TSG Members & Artists, Lee Littlefield and Bert Long, Jr.

The Texas Sculpture Group: Contemporary Sculpture Association presents an exhibition illustrating the excellent quality and diversity of contemporary sculpture in Texas curated by James Surls. The exhibition is dedicated to and in honor of TSG Member Bert Long, whose work is also featured in the exhibition. With eighty plus artist members, the exhibition is an opportunity for viewers to see the breadth of sculptural practice and diversity of media taking place all over the state: from bronze casting to video and performance, from site specific installations to light and sound to craft bombing. The exhibition acts as a catalyst for a conversation about what is Texas sculpture and the evolution that technology has had on contemporary practice.

November 21, 2014 - January 10, 2015

Opening Reception Friday, November 21, 2014 from 6:30-8:30 PM
Artist talks at 6 PM

John M. O'Quinn Gallery

Curated by Joshua Fischer & Katia Zavistovski

Title TBD (Freeway/Traffic Themed Exhibition)

Freeways are a ubiquitous presence in Houston, circumscribing its inner and outer loops, bisecting downtown, and stretching over its neighborhoods and bayous. Snaking through and around the city, the 10, the 610, the 59, the 45, and Beltway 8 have physically and psychologically shaped the everyday lives of Houston residents in profound ways.

This group exhibition (title TBA) examines the various roles that freeways and driving culture have played in our human experience and perceptions of the city. Questioning how it has impacted art-making -- whether as inspiration, antagonist, or more neutrally as platform or stage -- the exhibition will feature a broad range of work that explores



Bryan Gardner
288 South, 2013
Acrylic and wood
17" x 14" x 25"

Nasa Road 1, 2013
Acrylic and wood
16" x 10" x 22"

how artists and architects have captured and encountered Houston's freeways, engaging with the topic from multiple perspectives and in diverse media.

Bryan Gardner's playful, toy-like sculptures of cars and roadways simultaneously express the pleasure of escaping on the open road and the claustrophobic experience of a traffic jam. Claudia Casbarian's vivid photographs capture passing signs, rooftops, and parking garages visible from the freeway, examining how it can shape our points of view. The exhibition will also feature a selection of works by The Art Guys, for whom the concrete arteries of the city have been a recurring topic. Other potential artists include Cody Ledvina, Peter Lucas, Sally Glass, and Rice architecture professor Lars Lerup.

Cecily E. Horton Gallery
Regan Golden-McNerney
After Landscapes

Regan Golden-McNerney's drawings are not inspired by pristine national parks, but by the scrubby forests and ragged prairies that border subdivisions and railroad tracks. Since the future of these spaces is often uncertain, capturing them at present is crucial, but the challenge lies in making pictures that depict more than "a mere fragment of dead history," but a "living earth." Golden-McNerney's artistic process begins by drawing and photographing a specific natural site, while learning about its history and ecology. In the studio she combines drawn, painted and photographic imagery through cut paper collage and digital imaging.

"The earth is not a mere fragment of dead history, stratum upon stratum like the leaves of a book, to be studied by geologists and antiquaries chiefly, but living poetry, like the leaves of a tree, which preceded flowers and fruit,—not a fossil earth, but a living earth."

-Henry David Thoreau, Walden

regangolden.com

Grace R. Cavnar Gallery
Margaret Smithers-Crump
Pulse

In a reaction to a fast paced and rapidly morphing culture, Margaret Smithers-Crump's work focuses on responses to change and happenstance as they occur within natural cycles of life. It examines the consequences of choices and investigates notions of probability. Smithers-Crump's current work utilizes water, with its inherent associations to life, death, and renewal, as both metaphor and substance to further investigate ideas regarding existence.

www.margaretsmithers-crump.com



Regan Golden-McNerney
Woodland Conglomerate no. 2, 2013
Acrylic, graphite, hand-cut paper and photographs on paper
30" x 22"



Margaret Smithers-Crump
Pulse, 2013
Acrylic on translucent Plexiglas
101" x 77" x 3"

Project Space
Mari Omori
at dawn and dusk

at dawn and dusk is a two-part installation that consists of objects, still images, video and sound. Mari Omori explores the notions of memory, reconstruction of her past and identity as a Japanese-American artist. The installation weaves pieces of post war Japanese history and the artist's childhood memories.

www.mari-omori.com

December 13, 2014 – January 10, 2015

Main Street Windows
Lauren Moya Ford
TIME FRONT

TIME FRONT uses a sign painting techniques typically used for window sign advertising, known as “window splash”, on Lawndale’s Main Street windows. Using time-based terms ubiquitous in public advertising, “NOW”, “SOON”, “NEVER”, “ALWAYS”, and “FOREVER”, on each window, the painting suggests an immediate sense of promise, contract, and urgency between the buyer/viewer and the seller/establishment. Though Moya Ford borrows from the language of public advertising, the terms gain a poetic character when removed from their corollary sales and products that leaves their interpretation and meaning more open and adaptable.

www.laurenmoyaford.blogspot.com

January 23 - February 28, 2015

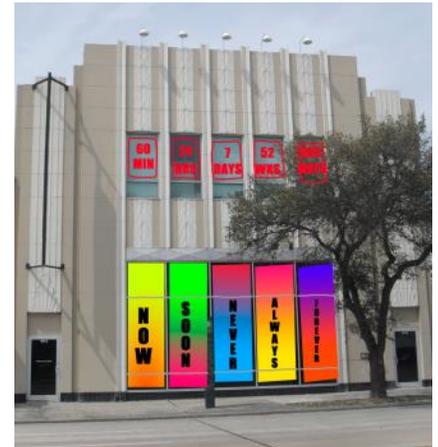
Opening Reception Friday, January 23, 2015 from 6:30-8:30 PM
Artist talks at 6 PM

John M. O’Quinn Gallery
{exurb}
Johnny DiBlasi, Stephen Kraig Patrick Renner, Sameet Singh & Eric Todd
Title TBD

{exurb} presents a site specific installation in the John M. O’Quinn Gallery that represents a natural progression from its last piece, *waveForms*, exhibited at the University of Indianapolis in September of 2013. A major tenet of {exurb}'s work is that its form is nearly always site specific, active (or kinetic), and typically involves direct user interaction/activation. The artists aim to engage audiences in an



Mari Omori
Secret City: 1945-2015,
2013
Installation View at LSC-
Kingwood Art Gallery
Soap, wooden platform
16' x 4'



{exurb}
waveForms, 2013
Multi-channel video, web-cams,
custom software

experience, not just passive observation. Themes of technology's rapidly increasing occupation of our everyday experience, its astonishing beauty and frightening power, what it means to be a human participant in the 21st century, and what it means to call an object "art" are recurrent in {exurb}'s work.

Elevator / 3rd Floor Hallway / Stairwell

Ashley Hinson

I Prefer to Keep my Distance...

PC: Gabriel Martinez

I'd Prefer to Keep my Distance... is a text-based installation intended to 'hug' the viewer and offer a connection to the experience of conflict. Accompanying the text piece will be a series of silkscreen prints distributed throughout Houston. These small, site-specific interventions in the built environment allow for an intimate reflection on the role of the loner, the hermit in the shaping of the public sphere.



Ashley Hinson

Yes, Yes, Yes (detail), 2011

Lickable screenprint cards

Mason Murer Fine Art, Atlanta, GA

March 2015 – January 2016

North Exterior Wall

Jonathan Leach

Ghost Grid

Jonathan Leach's work focuses on the visual language of commercial architecture, city traffic and safety/cautionary imagery. Leach's mural activates the surrounding architecture and visually impacts the space. *Ghost Grid* features a hardline geometric style with an emphasis on bright color and spacial illusion, using the three windows as a base grid structure that will warp and change, highlighted by reflective paint accents that will activate the mural at night.

plasticagenda.info



Jonathan Leach

Trigger, 2011

Latex on sheet rock,

10' x 23'