

Parallel Practices

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Parallel Practices

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Artists often work in more than one medium, whether it is painting and sculpture, or drawing and photography. *Parallel Practices* showcases the cross-pollination of ideas between different media, and the unexpected variety of creative expression that happens concurrently in these artists' studios. Some artists work on different projects in the same studio and on the same day, while others change venues or set aside specific times to work with different materials. Sometimes just the act of picking up a paintbrush instead of a sculpting tool, or working on the floor instead of a table or the wall, can be the catalyst to help an artist move their work in a new direction. Switching back and forth between practices has often helped these artists when they are stuck. The creative energy of ricocheting from one area of the studio to another, and from one approach to the next, has opened up channels of flow and re-energized their multiple bodies of work, each equally important to their artistic practice.



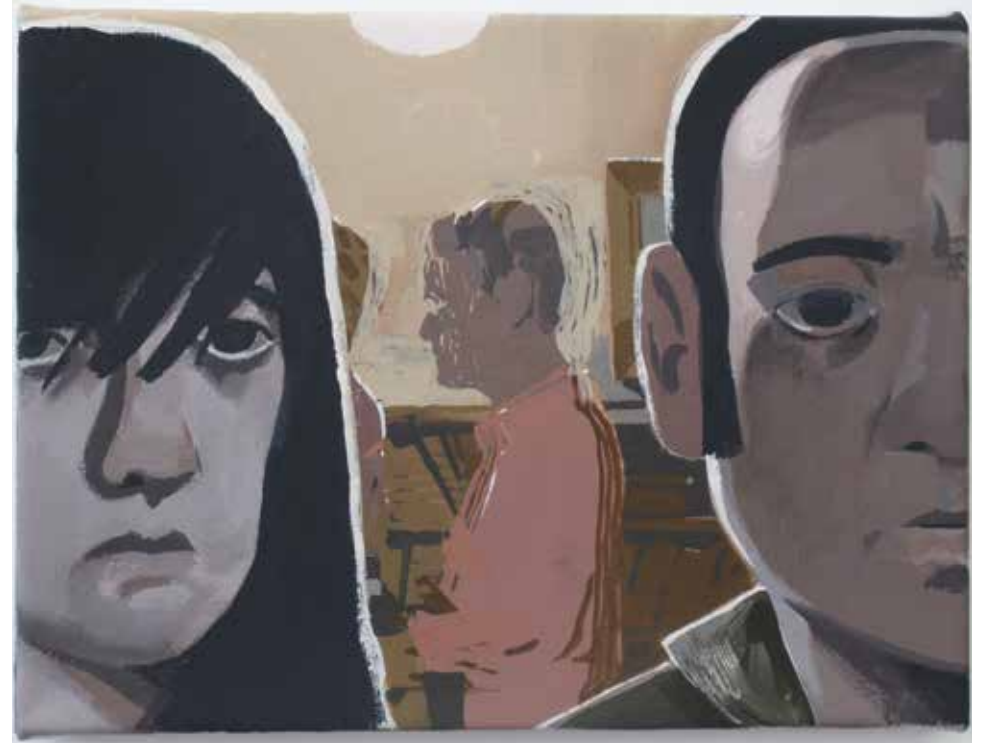
Harriet Bellows

I think of paint as a communicator that translates my ideas, my environment and history. My sense of abstract is a way to combine form with color to launch an idea. My history is an important part of this vehicle. The places I've lived, the people I've known, the airplanes that I've flown, where I've traveled all continue to be active pieces of this narrative. I'm a great believer in the use of different materials to convey ideas. I can easily move between studio supplies using what seems best. This often includes several different materials within a work day. In the past these materials supported my two-dimensional work. The idea of working with wood began several years ago with a series of shaped wall hanging that eventually led to "free standing" units or sculptures. They are closely related to my paintings and have given me a third dimension to utilize. It seemed a natural progression to incorporate an additional surface. I often paint daily on wood and canvas. It has become a practice that strengthens both disciplines and one that I continue to use.



Opposite: *Unit 3*, 2017, acrylic paint on plywood, 13" x 16"

Above: *Breeze*, 2017, oil on canvas, 12" x 12"



Matt Bollinger

My work has always moved fluidly between media: drawing and sound, collage and sculpture, and most recently between painting and animation. The different mediums I use revolve around a narrative core. Because of this, when I shift materials, I can take advantage of that form's storytelling potential. My animation *Apartment 6F*, set in my apartment in Brooklyn after my wife left for a work trip, begins with lived experience. From that point, the narrative spirals into my love of horror movies (*Rosemary's Baby* in particular) and my paranoia at living in a large apartment building for the first time. The animation makes the transformative nature of painting manifest by building a parallel between changes in the painting and visual evolutions in the narrative.

Opposite: *Apartment 6 F—Through the Peephole (no 12)*, 2017, flashe & acrylic on canvas, 9" x 12" used in a stop motion animation running 9:00 minutes

Above: *Apartment 6 F—Neighbors (27)*, 2017, flashe & acrylic on canvas, 9" x 12" used in a stop motion animation running 9:00 minutes



Guy C. Corriero

Working in different materials, especially clay, has meant that I need two places to work; this can be liberating, when I feel stuck in a moment of frustration with painting or collage I can change studios and get my hands muddy with clay. I have always constructed my paintings—building them out of wood, cutting them apart, gluing them and putting them back together, layering them with chalk gesso, pencil and marker. My drawings are also constructed—layers of magazine pages are roughly glued together—torn and drawn-on, cut and manipulated, stepped on and tossed on the floor. The ceramic sculptures are very crudely put together—piled up earthy clay forms become messy body-like vessels with arms overhead. The common thread in all these works is my desire to physically manipulate material with my hands—hugging, touching, squeezing, making a new self.



Opposite: *Untitled (True Story)*, 2017, paper, mixed media collage, dimensions variable

Above: *Untitled (Stand Up Painting)*, 2016, wood, panel, chalk, gesso, mixed media, 18" x 8" x 6"



Deborah Dancy

In recent years, I've expanded my studio practice to include digital photography, prints, drawings and small sculptures. One year, on a whim, I gathered piles of desiccated leaves from my yard and began photographing them, then piles of flea-market tchotchkes, and then piles of used paint scraped off my palette. The paint grew into huge cascading slumps that I stuffed inside assorted broken knick-knacks; their grim beauty seemed transformative and full of potential meaning. I felt energized by the possibility of seeing and making something that wasn't a painting. There is an excitement in working with these objects—the off-kilter-ness, strangeness and surprise of them break the deadly spell of “painting”. Expanding my studio practice to include different media has been a way to breathe new life into my work—with one thing bouncing off the other.



Opposite: *Lost*, 2017, oil paint and found ceramic 3" x 4"

Above: *Strange Things*, 2017, oil on canvas, 50" x 50"



Fukuko Harris

In my studio, I create paintings and 3D work simultaneously. I always feel that they feed, inspire and influence each other. After painting on canvas for some years, I grew weary of the confines of the rectangular plane. I felt the desire to extend my work outside of the canvas, and began to attach different types of objects to the stretchers of my paintings. This practice led me to a 3D workshop at The Art Barge in Amagansett, NY. There I discovered the liberating feeling of working solely with objects. I was attracted not only to a wide range and the easily accessible materials for 3D art, but also the quick and dramatic impact each time I added a sculptural element to my work. It is my intention to continue these parallel practices, working with everyday and recyclable materials, giving them a second chance to be something unexpected and special. In the future, I plan to translate my 2D compositions into 3D objects.



Opposite: *White Tower*, 2016, plaster, loofah, wood sticks and a cup,
8" x 2.5" x 3.5"

Above: *Untitled*, 2017, acrylic on canvas, 66" x 50"



Carol McMahon

Working with different media creates opportunities to make something new and unexpected. I like using paint and traditional artist supplies, but by adding found objects and untraditional materials to the work, with their different surfaces, dimensions, former uses, qualities, and histories, I give myself more options for expression. I work on many pieces simultaneously. I collect all kinds of stuff and like to have it around me in the studio. When I see disparate things together, especially when they accidentally touch each other, it can spark a fresh idea. This way of working is an important part of my studio practice.



Opposite: *Whole Foods*, 2017, wood, acrylic skins, acrylic paint, plastic, fabric, variable height x 48" x 3.5"

Above: *Meat Department*, 2017, wood, cotton batting, acrylic skin, acrylic paint, 7.5" x 6"



Patricia Miranda

My studio work draws from the grammar, syntax, and history, of materiality using natural dyes and pigments, textiles, deconstructed books, and installation. Through the language of objects, I explore an inchoate sense of mourning, fear, and desire, for the untamed feminine as feared other, and how this prescribes our encounters with one another, our history, and the plant and animal world. Each material speaks its language and chemistry, from its beginning as plant, flower, clay, insect, to its shaping by human culture. Science relocates this as a knowing through touch, in the intimate process of transforming a material from raw to artwork. Each holds and brings an autonomous history and stands as witness; the physical becomes voice in color, texture, sound, context. From wasp nests, mineral pigments, plaster, and the multiplicity of the book form, to a physical space open for collaboration, I engage with the tangible world as collaborator in a diverse art-making, meaning-making process.



Opposite: *Relinquere*, 2012, plaster, graphite, rabbit skin glue, variable dimensions

Above: *Tether*, 2017, hand dyed cochineal fabric doily, twine, variable dimensions



Elisa Soliven

Painting, sculpture and ceramics have different laws of logic. To merge the three may be impossible, but I'm excited to see what comes of my attempts. I started off as a painter, however after I had a child, I started working at Greenwich House Pottery during their nighttime open studio hours. I turned to ceramics because of the immediacy of the working process and because ceramics capture a sense of the talismanic in the ordinary. The sculptures document my inquiry to preserve the essence of my subjects, both figurative and abstract, as well as to chronicle a frozen history of gestural mark-making. I symbolically transfigure the subject through an accumulation of modeled layers of clay and embedded ceramic.



Opposite: *Gathering Vessel*, 2017, glazed ceramic 11" x 15" x 5"

Above: *Galaxy*, 2017, glazed ceramic, 15" x 11"



Martha Tuttle

I went to a painting graduate program and was working with a lot of fabric. But the marks on industrially woven surfaces always felt overtly secondary to me, or superficial. I had the idea that if I wove the fabric itself, marks and surface would emerge simultaneously. Spinning wool for these panels becomes a kind of line drawing within the painting surface. In the last year or so, I've begun stretching sewn compositions on frames that I make. When installed together, the stretched works act like stops to the fluidity of hanging fabric. Even though the stretched works are more recent the discourse feels very organic- it's hard to see either practice as primary at this point.



Opposite: *Weather (5)*, 2017, wool, silk, dye, pigment, steel, 39.75" x 62.5"

Above: *Like water I have no skin (2)*, 2017, wool, silk, dye, 12" x 10"



Alan Wiener

An object isolated from its environment—where it constitutes the world's debris—brings attention to its unique and mysterious properties and to the processes behind its formation. I go out into nature and pick up a rock with holes, for example, and realize it has been bored into by an anemone. I'm still fascinated by the moment of revelation, and by the way in which it's so concretely and perfectly expressed as a form. My sculptures—into which these objects may at some point be integrated—operate in a similar way. In the recent, large photographs that document the objects I've collected I'm thinking about monumentality and the heroic.



Opposite: *Rock*, 2017, archival pigment print, 34.25" x 43.5"

Above: *Untitled*, 2017, found brick, aquaresin, 7.75" x 6.25" x 3.75"



Mie Yim

Painting is a battlefield. I'm building, erasing, doubting, looking, ruining, thrilling. It is physically and mentally challenging. It is the best and the worst thing in the world. To offset this intensity, I turn to the food drawings. They are tiny, they are easy and they are delightful to make and to see. There's no mess. I need this balance in the studio to keep sane and keep going. I tend to work 80% on the paintings and 20% on the pastels. I do the food drawing as if I'm on a quick break. I started the food drawings as gifts to give to friends and family. I would think of a food that someone liked and created a drawing. Then I just enjoyed it so much I kept going. Now with its Instagram account, I'm committed to post every Friday a food drawing for #foodfriday, so I will keep on. Food is endless, just like painting.



Opposite: *Salmon Steak*, 2015, pastel on paint chip, 3" x 4"

Above: *Pele*, 2017, oil on canvas, 78" x 53"

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