

Small Things Considered
International Invitational Exhibition
March 12 – May 04, 2018

Reception: March 15, 4:00-6:00PM; Gallery Talk at 5:00



Small Things Considered brings together intricate, disquieting, and thoughtful artworks on the smallest of scales to elucidate insights into the notion of *ceteris paribus*, “all things being equal”. By slowing down, being mindful to smaller artworks, the allowance of noticing possibilities that are in flux whilst looking for that which is perhaps not equal opens the pathway of explorations in the complexity of significance. Each of the engaging works in this international invitational exhibition creates an intimate space of elements that are familiar yet slightly askew. Multiple artists from across the globe present more than 40 small artworks rendered via paintings, photography, drawings, sculpture, and mixed-media.

David Anderson
Amanda Joy Brown
Meghan O'Connor
Heinrich Dana
Talon Dior Descôteaux
Dawn Dickins
Jia Hui
Kyoum Kim
Mark Kirsch
Yi Ling

Manuel Angel Macia
Simone Martin
Jacob Muldowney
Lesley Patterson-Marx
Edmund Peston
Nuno Ramalho
Emily Rosamond
Nancy Sayavong
Tommy Taylor
Taylor Thomas

DAVID ANDERSON

Nashville-based artist David Onri Anderson received his BFA in 2016 from the Watkins College of Art, Design & Film. Anderson's artwork has been exhibited nationally, including group shows at ZieherSmith in New York, the Atlanta Contemporary Arts Center, and Zeitgeist Gallery in Nashville. In addition to his work as an artist, Anderson is co-director/curator of mild climate in The Packing Plant and runs art-space Bijan Ferdowsi Gallery in the Wedgewood-Houston neighborhood.

Painting is a process that immediately involves collaboration of the subject and my own receptiveness. This practice becomes a collection of images and rhythms that leave a trail of responses to life experiences. My goal is to form a path that allows the viewer to enter in a way that unites our experiences without homogenizing our differences, so that there can be an open and clear space where there was none before. The work I make resists the spectacle and urges a greater importance for silence, ambiguity, and rest.

AMANDA JOY BROWN

Amanda Joy Brown works out of her studio in Nashville, TN. She studied painting at Harding University, continuing on to earn an MFA in the painting program at the Savannah College of Art and Design. She is currently represented by Galerie Ortus in Bonnieux, France and Parker Gallery on Saint Simons Island, Georgia. Her work has been exhibited internationally and is in collections in New York, Switzerland, London, France, Britain, Monaco, and Luxembourg.

To be in the world is to be surrounded by complex pattern, rhythm, and color. The experience can be simultaneously intriguing and overwhelming. My work reacts to this dynamic, dealing with primarily crowd settings. My technique and compositions parallel a collective and individual humanity, as the flow of paint both defines and generalizes individual figures and expressions. I create both controlled and accidental line work by letting the paint flow from the end of a stick or my hands, then I pour, glaze, and finger paint, mostly without the use of a brush. Each work is approached as both a drawing and a painting.

MEGHAN O'CONNOR

Originally from northeast Tennessee, O'Connor studied printmaking at East Tennessee State University. After receiving her BFA, she went on to pursue an MFA at Clemson University, in South Carolina. Since 2009, she has been teaching Printmaking, Drawing, Digital Imaging, Mixed Media, and Senior Exhibit courses at Wayne State in Nebraska. Before coming to Wayne State College, O'Connor taught at Middle Tennessee State University in Murfreesboro, TN. She is a member of Southern Graphics Council International, Foundations in Art: Theory and Education, and the Mid America Print Council.

Visually, the narrative format I employ is a "hook" to keep the viewer interested. Animals become a stand-in for the human figure, and mechanical forms such as electrical wires and crutches are metaphor for self-deception and confusion. The level of detail within the forms is a representation of control; whereas, the embossed layers of loose mark-making symbolize letting go. I combine these disparate forms to evoke empathy toward the human condition and show that outside variables are ultimately out of our control.

HEINRICH DANA

German based artist, Heinrich Dana, earned their BFA at the University of Dresden and their MFA at the Humboldt University in Berlin. Their artwork focuses on the landscape of architecture and form with an emphasis on colour relationships.

TALON DIOR DESCÔTEAUX

Hailing from Nice, Talon Dior Descôteaux grew up in the presence of an ocean filled with swirling colors and haunting secrecies. The water appeared to him as one of the Earth's surreal realms. Descôteaux's obsession with phantasmagoric worlds — whether its found in dreams, the vastness of the universe, or the unknown depths of the ocean — eventually led him to the art world, which allowed for the physical manifestation of these figurative unnatural worlds. Talon Dior's crafting of imagery through painting, sculpture, and drawing has been witnessed in gallery spaces across the globe. His latest series of work, *N*, challenges the non-physical nature of nightmares. By creating a tangible manifestation of a cognitive state, Descôteaux's work finds itself back in the surreal state of being he learned from the ocean that raised him. He completed his BFA from Nova Scotia College of Art and Design in Halifax, Canada.

I've been haunted by vibrations. Gargantuan alligators in an endless sea of lava have filled me with terror. Perhaps the most terrifying aspect of nightmares is that all of the pain is being dealt by our own mind. Nightmares are not forced on us by anyone but ourselves. In a sort of nightly routine before falling into the depths of sleep, I often find myself begging my subconscious to have mercy on my vulnerable resting mind. A dream about the intoxicating scent of rosebuds would be welcomed any night over an inescapable cognitive inferno. Sleep is supposed to function as a healing technique, but how can one heal when their brain is repeatedly stabbing itself? I must admit that, while horrific, the pain of nightmares is relatively futile in the grand scheme of torment. The last second of a nightmare is the worst part, for in the coming moment of awakening the safety of reality returns and any suffering is ordinarily forgotten. The fear of a nightmare becomes small when its authenticity is disallowed. My *N* series, which includes the pieces *O*, *V*, and *A*, confronts the small stature of nightmares. It challenges its viewers to observe each piece at a close, personal distance — only to then reveal the minuscule level at which its terrors reside. The subjects of the pieces, all from real nightmares, appear in figurative, surreal, and abstract forms to bridge a gap of familiarity. Everyone experiences nightmares in different ways; some subconscious minds wish to torture themselves in different ways than others. However the forms that live in the depths of our thought chambers have no meaning on the value of the horror itself. This series exists to show that the inescapable world of nightmares, filled with torment and ghouls of many colors, is rather quite small.

DAWN DICKINS

Dawn Martin Dickins is a drawing/installation artist originally from a small town in Georgia. Dawn loves the performative nature of drawing large scale in public spaces, which allows the viewer to experience the evolution of the drawing. Her goal is not to create permanent art works, but to create experiences. Dawn earned a BFA from Georgia Southern University and an MFA at the University of South Carolina.

I am a drawer. I love every aspect of drawing, from the technical to the conceptual. I love the physical act of drawing; with the sound of a graphite stick as it is dragged across a wood panel, the scent of a warm eraser that has been heavily used and the smearing of dense charcoal on white paper. I love drawing's ability to encompass bold marks and quiet subtleties simultaneously. When drawing, I use my entire arm and body for physical, expressive marks then engage closer to the paper or wood for minute detail. I prefer to vary my materials to involve the viewer as much as possible.

JIA HUI

Originally from Beijing China, Jia Hui earned their BFA in Oslo, Norway at the Oslo National Academy of the Arts and their MFA in Frankfurt am Main, Germany from Städelschule Hochschule Für Bildende Künste. Focusing on the juxtaposition of metal and soft objects, Jai Hui utilizes sculptural elements to create collections of multiple taken-for-granted but aesthetically pleasing forms, such as eggs and fortune cookies. Hui also works in ceramics and operates their own ceramic studio in Beijing, China.

KYOUM KIM

Kyoum Kim is an artist, writer and researcher currently based in London. Kyoum completed their Ph.D. at Goldsmiths, University of London, MFA from California Institute of the Arts, and her BA from Yale University. Their work is about : "uncertain perceiving through making".

MARK KIRSCH

From New York, Mark Kirsch earned his degree at State University College in Buffalo, NY with an emphasis on art education and photography. He states: "My name is Mark. Some call me 'Markie', others 'Brother', and others yet, 'Sir'. This year I will reach my summer of 60, which will also be my 48th year as a photographer. I am married and the owner of three monstrously large cats. I am in my 29th year of teaching photography and painting full time at Southwestern High School in Jamestown NY, and am adjunct faculty in the art department at Jamestown Community College.

I've been making photographs since I was 12. I still own the Mercury Satellite I found in the coat closet that started it all. At age 19 I purchased my first 'new' camera, a beautiful Olympus Om-1n. From that point on I never looked back. Photography consumed my life- as an unguided amateur to art school to teaching college to a career as a teacher of photography- this medium has been the ribbon that connects it all."

The pieces in this collection are part of a larger group of experimental works focused on altering underlying photographs. What began as a casual conversation with a colleague has spawned a raucous and admittedly, at times erratic, journey down a creative path that had been charted early on in my career as a photographer, but left unexplored for over twenty five years. The tradition of photography that I was taught from and teach my students from was grounded thoroughly in the methods and mysticism of Minor White, and flavored with the humor and cynicism of Duane Michals. I learned that photographs were sacrosanct, that they were a visual message pure in meaning, but not meant to ever be saccharin or vanilla in that vein. The strength of the photographic medium was the seeming objectivity of its message, and the knowledge that any message carries with it invisible undercurrents of subtext, carried along like an echo to a sound. Those subtextual echoes are carried along by the elements of design, the equally invisible visual governors of movement, direction, and acknowledgement. These images aim to provide an x-ray of sorts, to make the design less implied and more overt, and to give volume to the echoes that exist within the visual message. The result is a deconstruction of sorts, a clumsy reverse-engineering of artistic intent and vision. As such the underlying images are archival in nature, printed to outlast the voice of the artist, and used as the physical vehicle to carry a variety of applied media of varying durability and strength. As such the echoes are sure to drift widely throughout their individual durations while always remaining true to the underlying message.

YI LING

Born in Singapore and studied at the New York University Tisch School of the Arts Asia, Yi Ling's artwork focuses on the fun and playful elements of animals and glitter. Viewing glitter as the catalyst for creativity, Ling incorporates it in her paintings as a shadow or base support to the animals depicted typically in pairs or with food objects to indicate closeness and love.

MANUEL ANGEL MACIA

I recently completed a PhD in the Art Department at Goldsmiths, University of London. My practice-based project, titled *Heterarchies and Missed Encounters*, explores affects and effects of epistemic confusion through the speculative figure of the missed encounter. The project proposes a new performative term for debates on contemporary artistic practice and knowledge production: the missed encounter does not signal a lack of encounters, nor an encounter that should have taken place and/or did not for an (un)expected reason. The missed encounter is unstable, it can operate as: a missed prescription, the sad outcome of a failed meeting, a quarrel or a disagreement.

Drawing on diverse materials spanning conceptual art, science fiction, paraliterary production and European and Latin American philosophy the project performs and explores such missed encounters. The material brought into play in this project engages with the performative and self-actualizing dimensions of textual production, tackling linguistic surpluses and the limits of knowledge products. Following this thrust, the project probes the productive ranges of a writing of the missed encounter.

My artistic work engages with graphics, textual practices, and formats of collaborative knowledge production. I have a long-standing interest in self-organized models of knowledge exchange in local artistic milieus. My practice currently consists of: textual practices, installations, image manipulations, lecture-performances, and formats of collaborative knowledge production; these have been presented in the UK, Europe and Colombia.

SIMONE MARTIN

Quiet whispers and passing moments that you wish to slow down and replay...tracing the lines of earth and sky...finding yourself in between the spaces and shadows...this is my art. I trained at the Écoles des Beaux-Arts in Paris and I live in France, loving my cat and life.

JACOB MULDOWNEY

Artist and educator with additional experience in research and curatorial work. Areas of expertise include the history of art, fine art—including painting, drawing, printmaking and digital media techniques—and creative and critical writing. Published and exhibited work in periodicals, galleries, and museums across the U.S.A., Canada, the United Kingdom, and Continental Europe. Studied at Washington University in St. Louis and the Pennsylvania Academy of the Fine Arts in Philadelphia.

LESLEY PATTERSON-MARX

A native of Louisville, Ky., Lesley Patterson-Marx has lived in Nashville since 2001. She has exhibited her artist's books, prints and mixed-media works in galleries, art centers, colleges and universities across the United States, Great Britain and The Netherlands. Her work has been featured in publications including *New American Paintings*, *Craft* and *ReadyMade*, and can be found in the collections of Bainbridge Island Museum of Art, Vanderbilt University and Mississippi University for Women. She received her BA in Fine Art from Murray State University and her MFA from The University of North Carolina at Chapel Hill.

Through the process of making prints, works on fabric, drawings, artist's books and mixed-media work, I express a sense of wonder at the connections between human life and the abundant beauty of the natural world, a sense of awe at the discovery of order within chaos, and a perception of the sublime mysteries that lie within the mundane. The subject matter in my work arrives from the process of collecting. In poring over old magazines, sifting through jars of buttons, arranging stacks of sepia and black-and-white photographs, and collecting bug-eaten leaves, bird's eggs, four-leaf clovers and cicada wings that I find on daily walks, I arrive at the images and textures that move me to make something more of them than they could be on their own. I am drawn to these things for their ephemeral qualities. Communing with them brings me comfort. Arranging them within my work reminds me that I am a part of something familiar and cyclical that would otherwise seem vast and unknowable.

EDMUND PESTON

Edmund Peston lives in London and combines an independent photographic practice with administrative work in the not-for-profit sector. He holds degrees in Contemporary History (Sussex University) and Electronic Publishing (City University, London). He studied photography at Morley College, London. He is currently working in an administrative capacity for the Research Institute in Consumer Affairs and Inclusion Barnet. He has also worked in administrative roles for organizations such as the Royal College of Obstetricians and Gynecologists, University College London and World Cancer Research Fund.

NUNO RAMALHO

Nuno Ramalho was born in Portugal in 1975. He graduated in Sculpture at FBAUP - School of Fine Arts, University of Porto (1999), has a MFA in New Genres from the San Francisco Art Institute (2008), and in 2011 he started a PhD research in Art at Goldsmiths College, University of London, that he is currently completing at FBAUP - School of Fine Arts, University of Porto. Since 1999 he has been developing his work in the field of visual arts, individually and in collaboration with other artists, in areas such as drawing, installation, sculpture, performance, sound, video and curatorial practices. He has held 17 solo exhibitions, four of which in collaboration with artist Renato Ferrão, and participated in over 60 group shows in Portugal, Brazil, Spain, USA, Norway, UK and Russia. He was curator of 6 group and solo

exhibitions, and since 2016 he is responsible for Playlist, a video art program held in Porto, with 19 monthly presentations produced and presented so far.

In 2002 he was resident artist at Triangle France in Marseille, France, and in 2004 he was one of the nominees for the EDP Prémio Novos Artistas (New Artist Award) in Portugal. His work is represented in institutional collections such as the Serralves Museum of Contemporary Art, as well as in several private collections.

Between 2006 and 2008 he was the recipient of a Fulbright scholarship, and the Louise Woods Memorial scholarship. He was also awarded a Calouste Gulbenkian Foundation Art Research grant between 2011 and 2015. From 2000 to 2005 he collaborated with the education department of the Serralves Museum of Contemporary Art. He was teaching assistant in the New Genres I course at the San Francisco Art Institute in 2007, and in 2011 led a seminar course of the MFA in Photography program at ESAP (Porto College of Art), where he is currently guest lecturer in the MFA in Film and BA in Fine Arts programs. Since 2016 he has been programmer of the Playlist project, a showcase of works developed by artists from Portugal using the moving image. Nuno Ramalho lives and works in Porto, and is currently represented by Graça Brandão gallery, in Lisbon.

EMILY ROSAMOND

Emily Rosamond is a Canadian artist, writer and educator based in London. She completed a practice-based Art PhD at Goldsmiths, University of London in 2016, entitled *Character in the Age of Big Data*. She is Lecturer in Visual Cultures at Goldsmiths, where she serves as Joint Programme Leader on the BA Fine Art and History of Art. She writes for various magazines and academic journals, most recently *Paragrana*, *Finance and Society* and the *Journal of Aesthetics & Culture*. She has exhibited across Canada and the UK (both individually and with her collective, School of the Event Horizon) – recently at Karst, Plymouth; Tenderpixel, London and ASC, London. She has held residencies at the Wysing Arts Centre, UK and Banff Centre for the Arts (Canada). Her recent artworks, writings and performances focus on prediction, divination and algorithmic cultures.

My recent artworks, writings and performances respond to the prevalence of predictive practices in algorithmic culture, by exploring alternative modes of envisioning the future. In 2007, Google CEO Eric Schmidt stated that Google's future ambitions were "to enable Google users to be able to ask questions such as 'What shall I do tomorrow?' and 'What job shall I take?'" Such statements reveal an emerging cultural logic that goes well beyond prediction: an oracular mode of address aimed at precarious, decision-fatigued neoliberal subjects, who seek a "right" path to their future in an overcrowded field of possibility. The oracular address is highly personalized; yet it can also be highly normative, pre-empting and prescribing what might constitute the best course of action. Can minor, idiosyncratic practices of envisioning the future – which speak to lesser-known chapters in the histories of divination – unsettle the dominant predictive practices and choice architectures of our time? In response to these questions, I create paintings and objects (sometimes used as props in performance) with an aggressive materiality, which seem like divination tools or strange material visions. I hint at alternative means of relating to the future, often by devising idiosyncratic decision-making processes.

NANCY SAYAVONG

Born in Seattle, raised in Tennessee, and now residing in San Francisco, Sayavong received her BFA with an emphasis in Sculpture at the School of the Art Institute of Chicago. She currently attends the University of California, Berkeley where she is pursuing her MFA in Art Practice. You can also find her woodworking in the city (SF) or teaching in the East Bay.

With Sayavong's background in custom metal fabrication, her methods characteristically engage both languages of the working-class laborer and the consumer with aspirations of particular social identities. Nancy Sayavong is a sculptor exploring the socioeconomic divide in the U.S. through objects and places associated with cultural capital. Sayavong is influenced by the urban renewal of private and public spaces that exists in many cities within the United States and through the world. Current cities have been re-purposed and re-presented through objects and materials chosen to activate built architectural spaces that strengthen the belief and ideology of gentrification and social cultural divide.

TOMMY TAYLOR

Born in Jackson, Tennessee, Tommy Taylor has since moved to Nashville, Knoxville, Iowa City, London, Raleigh, and now Houston. While he continued to develop his work at Goldsmiths University, and acclimating to London life, he quickly traveled throughout Europe and Asia. Since then Tommy has consistently used his life experiences along with different materials to reflect on the world through his eclectic imagery in which he is committed to an ongoing circuit of public reflection and intrapersonal meaning not only with his art but also with his books, teaching, and art community. While he has work in collections along with a history of exhibitions in the USA and London as an emerging artist he chooses for the moment to teach, work, and write in Houston.

Choice, chance, and personal myth I use to see this distinct identity through art. First, I gather and filter through hundreds and sometimes thousands of personal images, which form a theme from relationships, family, or travel. After the filtering I make formal decisions on color, figural positions, or arrangements of a space that seem important to me. From there, depending on the body of work, I might put my imagery through additional processes. I might collage them, scan the best collages, or even screen print them on fabric to mount as a 'finished' work. This is also why I call myself a hybrid image maker because I consider all two dimensional forms as potential source material in my work. With the Yourself/Myself series the end result is typically a disturbing but sincere human scaled abstract figure centrally arranged by using different materials and processes. The editing evidence kept and carried on throughout the process ranges from careless to obsessive. This slows down how the work is experienced and can embody or critique the expressive gesture. A strategy, also demonstrated by the Strategic Meaning series, which underscores how material, like the meaning we make, is always reinvented to fit personal myth. And it's this compulsion toward meaning that drives the Lacan, Frankl and Metaphysics series for my distinct self of sorts to take shape. By using the image, chance, and choice disturbing intrapersonal works continue to motivate a commitment to stay in the present. A lived activity towards something or someone outside of ourselves to 'be'. With my personal experience as a catalyst, art is more about the unique experience and our ongoing relationship with the world.

TAYLOR THOMAS

Taylor is completing an MFA at the University of South Florida in Tampa and also attained their BA from Davidson College in North Carolina.

Since I can remember, I have been concerned with questions about my self and purpose, limitations and reach, and the relationship between my body and mind. Painting, for me, involves filtering individual experiences through physical movement and materials—The process is a chase and a manifestation of my lines of inquiry. In his Notes on Surface: toward a genealogy of flatness, David Joselit says that one's inner self "is constituted through bodily inscription—it is not above or beyond the body, but its simple correlative." It is with this framework of unity between the internal and the external that my work approaches a question: What is the value of laying a tactile mark in our world, where often screens dictate sight and emojis replace speech? For me, mark making didn't first happen on a canvas. Writing has always been my original method of processing and examining my (and our) place in the world. My abstractions, in turn, become abstracted versions of handwritten language—each gesture being like a letter in a sentence. With acrylic paint, pastels, and recycled materials in hand, I try to excavate and isolate the forms that I can call "mine," recording a personal lexicon. I also test how these visual letters can accumulate, condense, and expand into a collectively dynamic image. As the meaning behind my layers becomes more open-ended, the practice becomes more unified: equal parts mental calculation, emotional fuel, and physical performance. The embodiment of the human figure in its entirety is central to my making. My hands, forearms, knees, and studio activity lend themselves to each indexical trace. Every action revolves around my aim to bring a viewer closer to the immediacy of touch and the energy of emotional weight that informs the work. In our culture, where the digital seems to add and detract from every aspect of daily life, I find it essential to provide a space where the physical, mental, and emotional reunite. My hope is that others may experience the same mind-body unification that I depend on to create.