

ARTSPACE

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Image Credits: left, Marion Belanger, *Naugatuck River Torrington Dam*, 2014
right, Heather Townsend, *Topography*, 2005

Artspace announces *CT (un) Bound* opening November 7, 2014

Artspace is pleased to announce that 8 Connecticut artists have been commissioned with funding from the National Endowment for the Arts to create work in response to the Chasanoff Book Work Collection at Yale University Art Gallery. These will be presented alongside objects borrowed from the collection at YUAG in an exhibition entitled *Connecticut (un) Bound*. The show will open at Artspace on November 7, 2014, to coincide with *Odd Volumes: Book Arts from the Allan Chasanoff Collection* at the Yale University Art Gallery. A companion show at Yale's Robert B. Haas Family Arts Library (*Beyond the Codex*, October 1, 2014-February 20, 2015) is also planned.

Jurors Martha Lewis (Artspace's Education Curator), Jae Rossman (Assistant Director for Special Collections, Robert B. Haas Family Arts Library at Yale) and Kerri Sancomb (Artspace Visual Arts Committee and University Library Conservator) selected 8 projects for commission from over 30 proposals received.

The show, which represents the first formal collaboration between Yale University Art Gallery and Artspace, will include works with a rich mix of personal narrative, historical events, politics, industrial rise and decline, technological innovation, ecological and geographical forces, drama and pathos, all alluding to issues of concern to residents and visitors to Connecticut. Joint programs are being planned.

The selected projects are:

- Regan Avery: The Groton Avery Clan. This small-scale, intimate project takes the artist's personal family history as described in a book of names of ancestors from Groton, Connecticut, and cuts it apart, deconstructing and reanimating lists and data into individuals hovering into a cloud-like hive. Subtly kinetic, the scraps of paper move, literally transforming the static sealed tome of the book's chronological list-structure into a 3 dimensional cluster similar to those used to map complex systems by computer. Regan's project is personal, delicate, and surgically analog, yet beautifully highlights how the flattened model of the family tree can evolve, blossom and expand into ever more intricate web and fractal forms, projecting into space, time, and history. Regan Avery's project playfully brings her whole family back to life into a delicate and soft fluttering explosion of lives flying off the page.
- Marion Belanger: No Place Like Home. Photography, water analysis reports, and fish count statistics from the Department of Energy and Environmental Protection come together to create a nuanced visual essay on the life of the important 40-mile Naugatuck River - the only one to begin and end in the state of Connecticut. Belanger's photographs will explore liminal spaces along the river, which has long been used by various industries to dump their chemical wastes. Naugatuck was once home to the manufacture of Keds, Naugahyde, and many chemical products, including Agent Orange. It was also the hometown to the Mounds Bar, and the designer of Dorothy's Ruby Slippers. Belanger's book project will be a portfolio of prints and data, elegantly touching on issues of environmental damage, unseen threats, the ways in which the actions of the past haunt a place long after factories and manufacturing have left. It is also a project about the resilience of nature and recovery, the return of wildlife into a post-industrial landscape. Like much of Belanger's other work, this project elegiacally references the human impact on the landscape, depicting it through minimal means. The work raises questions about corporate responsibility, human stewardship, and our need to address the needs of local wildlife habitats and clean water sources as we move into an era of diminishing green spaces.
- David Borawski: 1970 Black Panther Trial. David Borawski's project explodes the concept of media press coverage, legal text and the word of law into an immersive installation. Exploring issues of race, justice, history, and the drama of militant action and our legal system, the artist will create a bold, large-scale look at a watershed event which continues to have resonance locally today. A recent exhibition at the Beinecke Library of objects and texts from the Panther trials will serve as source material for the artist's research.
- Maria Lara-Whelpley: Connecticut Place-maps. Lara-Whelpley has proposed a set of topographic textiles of the State: hand-knit maps made of pages of geological atlases, census documents, navigational charts and other data-driven publications. Lara-Whelpley was for many years a Geologist, and is now a full-time practicing artist whose texturally rich work often incorporates books, words, maps and found images. She calls her work "a quiet history of slow seeing" in contrast to the current era of quick information and GPS driven journeys.
- Richard Rose: To The Letter: Reading New Haven. Artist and letterpress printer Richard Rose's proposal, *To the letter: Reading New Haven* is an intimate, accordion-fold book project that deftly encompasses the digital with the analog. Computer design, digital printing, photography and hand set-letterpress techniques will be combined, creating a work using the vast collection of images of New Haven's signage and street typography that the artist has gathered over the past 5 years. For Rose, street names and letterforms define and reveal the city's history, culture and distinct makeup, and he is fascinated by this in terms of

both form and content. Such a layered visual landscape creates what he aptly calls "The public voice of the City". *To The Letter* is at once a highly personal vision that is also very much about collective history and meaning, a kind of visual scavenger hunt and a tour through the Elm City.

- Alison Safford: Handbooks from the Tool & Die Industry. Alison Safford's proposal cleverly takes vintage tool and die handbooks as her starting point to create a dialogue about the industrial manufacturing history of Connecticut, her own family's immigration to Seymour and Waterbury to work within the industry, and her own past as an artist making things, and the impossibility of "repairing" the past, either individual or collective. Tool and Die manuals, once ubiquitous, are now archaic remnants of a time past when manufacture and literacy with tools were essential to prosperity. Safford's project plumbs the depths of her family's livelihood and fate within the collective fabric of local history, and attempts to "fix" the irreparable.
- Rita Valley: Better Guns n' Gardens. Rita Valley's project addresses issues of local violence and the history of weapons manufacture in Connecticut with humor, complexity and grace. Through the creation of a glossy magazine, "Better Guns 'n Gardens" she probes themes of life and death, violence and rebirth, demonstrating their paradoxical presence over the course of Connecticut's history. Her collages knit together Connecticut's love of plants, farms, and all things that grow, combined with its copious shooting ranges, armaments manufacture, and history of tragic gun violence. Connecticut was the only State in the Union to see an increase in the number of new small farms in 2013, and is also place that actively cultivates munitions sector. Valley's wry look at this seemingly at-odds set of unique characteristics makes her project knowing, smart and timely. Her use of consumer magazines, recycled material and pop culture give the work an edgy, real and disturbing gravitas.
- Jo Yarrington, Morgan Post, Samuel Dole: Containment and Spillage. This collaborative will create a containment system of books and covers made of glass, lead, paint and paper as well as lens and a magic lantern which can alter its function to that of a presentation device. The work explores the history of the nuclear industry in CT beginning with its origins as an element used in photography and the printing and reproduction of images. The artists will use uranium printing to make their sculptural book which addresses the problematic history of containing waste and the invisible threats which plague our water, air and environment. The artists will delve in to the rise and fall of photographic manufacture in the state and investigate specific sites of nuclear power plants and the various events, statistics and situations that reveal the possible long term environmental and physiological impact of radioactive leakage. In alluding to the title of Artspace's exhibition, CT(un)Bound, the project underscores the difficulty of containing such potent and dangerous materials and their inevitable pillage and seepage into our natural world.

A special reading room at Artspace will feature contributions from Jeanne Criscola/Joan Fitzsimmons, Allison Hale, Johanna Moore/David Keef, Paulette Rosen and Aicha Woods/Cyra Levenson. Our goals in this unique collaboration are to build connections between contemporary artists, the book arts community, and educators around an unusual collection in Yale's private art holdings, and support the career development of local artists of serious merit.

In addition to the above works, Artspace's exhibition will include pieces by Noriko Ambe, Doug Beube, Tina Blackburn, Diana Carulli, Kwang-Young Chun, Jacki Danylchuk, Paul De Guzman, Linda Ekstrom, Gregory Green, Lisa Kokin, Helmut Löhr, Joan Lyons, Momoko Koizumi, Nicole Morello, Bonnie O'Connell, Chris Perry, Susan Joy Share,

Robbin Ami Silverberg, Pamela Spitzmueller, Irwin Susskind, Robert The, Beth Thielen, Heather Townsend, and Janet Zweig from the Yale University Art Gallery Chasanoff Book Art Collection.

Artspace's mission is to catalyze artistic activities; connect contemporary artists, audiences, and resources; and to enrich art experiences and activate art spaces. Artspace is very grateful to receive exhibition and operating support from the Andy Warhol Foundation for the Visual Arts, the City of New Haven Office of Economic Development, the Connecticut Office of the Arts, the Greater New Haven Community Foundation, the Institute of Museum and Library Services, the National Endowment for the Arts, the Mabel Burchard Fisher Grant Foundation, the Grace Jones Richardson Charitable Trust, First Niagara Bank, and New Alliance Foundations, Yale University, local businesses and individual Friends of Artspace. **Artspace is open Wednesdays & Thursday from 12-6pm, Fridays & Saturdays from 12-8pm. The gallery is free and open to the public. www.artspacenh.org**