

PROCESS

September 5th - October 2nd, 2019

Opening: September 5th 6-8 pm

The first exhibition of the year, 'Process' invites viewers to see into the studio practices of 10 Southern Artists working in a variety of mediums.

Viewers are given the opportunity to see the artists' thought process while brainstorming before and throughout the creation of a piece.

Artists:

Anne Blenker

Jamie Bourgeois, *Visual Arts Alum*

Marcus Brown, *Visual Arts Alum & Faculty*

Amanda Cassingham-Bardwell, *Visual Arts Alum*

Hannah Chalew, *Visual Arts Alum*

Sam Crosby, *Visual Arts Alum*

Lee Deigaard

Ana Hernandez

Keith Perelli, *Visual Arts Faculty*

Carl Joe Williams, *Visual Arts Alum*

Anne Blenker

“My studio practice ranges from being very systematic to more experimental. My work often starts in Photoshop where I digitally collage found, personal imagery and drawings into layers that I paint in the studio. Things change often from the mockup to the actual painting. For example, I taped off layers for awhile and wasn’t entirely in love with the effect so I went back to painting my shapes directly on the canvas. Sometimes my layers are more woven together by bringing the under-painting back in or more blocked out like collage. I always keep a sketchbook to draw out rough ideas and when I’m tired of the computer I move into paper collage for a change of pace. I stay open to integrating new techniques that I pick up and often go through phases of what is interesting to me at the time. I find that subject matter can vary your process depending on what you are trying to convey.”

Anne Blenker is an artist living and working in New Orleans, LA. She spent her earliest years in Northern California where she was informed by the natural beauty of the Pacific coastline. At 14 she transferred to Lafayette, LA where she attended the Lafayette Parish High School Arts Academy program under teacher Kathy Reed. She then studied fine arts painting at Pratt Institute in New York City. After moving to New Orleans in 2013 she discovered a fascination with aerial topography. Her work draws on the ever-shifting contemporary landscape for inspiration, seeking to understand the processes and the changes they create. She has shown in New Orleans at Parse Gallery and Brand Gallery among others.



<http://www.anneblenker.com/>

Instagram: @anneblenker

Jamie Bourgeois



“As an artist who advocates for the environment, it is important that my process is analogous to my concepts. I make small batch naturally dyed scarves with the intention of spreading compassion and awareness about the Earth inhabit. All of my work is dyed and printed with natural dyes that I develop in my studio. I grow, locally harvest and sustainably source all of the plants I use. The companies I choose to purchase fabric from have strong environmental and ethical standards. In order to put less waste into the world, every scrap of fabric I purchase is used in some way. My process is slow and intentional, but I hold space for surprises and experimentation. All of my scarves are finished with a hand-rolled hem and packaged in an up-cycled cotton pouch. I pair each scarf with an essay that includes information on how we can mitigate our destructive impacts on our local environments. Because I am in a constant state of work in progress, I am always researching materials and techniques to ensure that I am using the most ethical goods and sustainable processes.”

Textile artist and illustrator, Jamie Bourgeois examines the impacts of human interactions within native ecosystems. Born in Southeast Louisiana, she grew up in a family with a tradition of harvesting resources from the land, in an area now known as the petrochemical corridor or cancer alley. This part of the country, steeped in paradox, is still, and always will be, “home.” Bourgeois’ multi-disciplinary works investigate and highlight the confluence of nature’s tides and man’s industry. She creates utilitarian textiles with a goal to remind and raise awareness of the importance of protecting our native ecosystems. As all geo-systems interconnect, her process for creating these textiles is intentionally low impact, utilizing plants, insects and minerals as her dye sources. Jamie graduated from the Visual Arts program at the New Orleans Center for Creative Arts in 2008. She received a BFA in Fibers from the Savannah College of Art & Design in 2012. Her studio is currently based in Atlanta, Georgia, where she also works as the gallery manager of Spalding Nix Fine Art.

www.jamiebourgeois.com

Instagram: @jamiebourgeois

Marcus Brown



Marcus E. Brown, a native of New Orleans, is an international sculptor, painter, educator, inventor, musician and an avant-garde sound performance artist. Brown developed a form of painting called Electro-sonic Painting or sound painting. Marcus Brown literally paints or draws with his self-created sound producing art-instruments while singing hip-hop / rock vocals on top of a dark electronic-hop backdrop. For over a decade Brown has been making sound producing painting instruments and using them to create art works.

This object/painting instrument called the MB sketch is an (Musical Instrument Digital Interface) MIDI used to create drawings and pastel works. Please see video and interactive instructions.

www.paintwithmusic.com

Sam Crosby



“My process almost always starts with a thing, an object that holds some visual interest and a want to be seen. These things and their sources vary -- a linoleum tile from a dormitory bathroom, a drawing of a bulldog in my self-published encyclopedia from the first grade, a checkered structure on an airport runway.

I typically need one of these objects to get going. After I discover them, then the objects, themselves, dictate how to proceed. Specific processes, while dependent on the source object, are often labor intensive and always try to honor the integrity of the original artifact. Research, reading, and other visual references also influence where to go with the process.

The goal is to create a resulting artwork that has a life of its own, a shifting spirit that summons a narrative of the maker, the creation, and the original source. Trembling on the tightrope between art and life, the objects and images must quietly endure limbo, trying.”

Sam Crosby was born and raised in New Orleans, where he attended the New Orleans Center for the Creative Arts. In 2013, he graduated from Tulane University earning a Bachelor of Fine Arts in Studio Art and Art History. After college, he worked for several years as an arts educator, teaching Visual Arts at a local PreK-8 charter school. Currently he is a practicing artist living and working in New Orleans.

www.samcrosbyart.com

Amanda Cassingham-Bardwell

“Everyday interactions with people and objects in the world are an important function of 'research' in my work. A lot of my drawings are from direct observation so going out and finding sources to draw from is an essential part of my practice. I seek stories about the origins of images and things, often leading a wild goose chase that unfolds entangled absurdist narratives in which everything is interconnected.

For several years, I have been creating a collection of hand-drawn clip art (yes, like what you paste into a Powerpoint presentation).

Beginning with lists of items to find and draw, I rely on personal experiences and anecdotes I encounter to inform the drawings. I'm especially interested in how truthful (or not) the images I create are, which varies and is dependent on the mix of references I find. I distribute the clip art on stock image websites to be licensed for things like blog articles and advertisements. They go back into the world and I no longer have control over them.

In my videos and installations, I use my own library of clip art to create alternate universes which are illustrated by re-combinations of cliches that have origin in our everyday lives. These recombinations and interactions reveal things about myself and viewers that we may not have realized, in the way that targeted internet ads which use our personal data sometimes reveal patterns of behavior we may not have noticed on our own.”

Amanda Cassingham-Bardwell is an interdisciplinary artist from Algiers, Louisiana, whose drawing-centered practice includes animation, installation, and performance. In 2009 she completed a BFA at SMFA with Tufts University. After returning to New Orleans, Amanda ran an artist-in-residence program from her sofa and an art gallery in her living room. She was past gallery director at Kirschman Artspace and 5 Press Gallery, is a member of Antenna, and is lead coordinator of 24HR Draw-A-Thon.

www.amandacassingham.com



Hannah Chalew



“ My studio practice begins as I leave my house and bike to my studio. This ride helps me transition into the space of art-making and I’m often inspired by the things I see along the way, snapping pictures and picking up interesting pieces of trash. I also cull reference images from the internet, books, protests, and doing environmental justice work around New Orleans and in Cancer Alley. My practice vacillates between two-dimensional and three-dimensional works, as well as discrete pieces and entangled installations, and my ideal studio-day is spent bouncing in between drawing, working on sculptures and reading. I make drawings from the images around my studio that become the basis for sculptures

as well as means to figure out compositions for larger drawings.

I mainly use found and recycled materials, so a lot of my studio time involves collecting and processing these materials, fermenting bagasse (a byproduct of sugarcane) to break it down for paper-making, pulping the fermented bagasse, collecting plastic waste around my studio, shredding what plastic waste will fit through my shredder, sweeping my studio and filtering the trash into sculptural materials by size, grinding oak galls for ink, soaking the ground galls, and so on. I have a lot of plants inside and outside my studio and I spend a lot of time taking care of these plants, watering, making cuttings, re-potting them and generally observing how they grow.

Since 2018, I’ve been working on getting my studio practice as fossil-free as possible, so I’m very specific about how I source materials, how I get to my studio, and how I power my studio; all of which adds time to the process and isn’t necessarily evident to the viewer. But for me this extra time becomes important reflection time and I also think it’s adds important weight to the work; this hidden part of my process becomes baked into the work so that my medium is increasingly linked with my message.”

Hannah Chalew is an artist raised and currently working in New Orleans. She graduated from NOCCA in the Visual Arts in 2004, received her BA from Brandeis University in 2009, and her MFA from the Cranbrook Academy of Art in 2016. Chalew has exhibited widely around New Orleans and has shown around the country at Popps Packing, Hamtramck, MI, Dieu Donn , New York, NY; Asheville Museum of Art, Asheville, NC; Acadiana Center for the Arts, Lafayette, LA; and other venues. Her work is held in the collections of the City of New Orleans and the Ogden Museum of Southern Art. Her work is included in two creative atlases by writer and activist Rebecca Solnit, *Unfathomable City: A New Orleans Atlas*, co-authored with Rebecca Snedeker and *Nonstop Metropolis: A New York City Atlas*, co-authored with Joshua Jelly-Schapiro. In 2018, she was an emerging artist-in-residence at the Joan Mitchell Center in New Orleans. Recently she received a Platforms Grant: a regranteeing effort of Antenna Gallery, Ashe Cultural Arts Center and Pelican Bomb with support from the Andy Warhol Foundation, and a production grant from the New Museum’s Ideas city fellowship with support from the NEA to incubate her work.

www.hannahchalew.com

Lee Deigaard

I do most of my work outdoors, in parks, woods, barns, and pastures. I've worked closely for many years with animal family members including a dearly loved horse who was a longtime artistic collaborator and inspiration.

I have never been interested in posing or compelling or even structuring animal participation. Rather I'm drawn to what draws them, to their personalities, to considering our shared voluntary experiences and cross-species communication. So much of my work occurs in the in-between moments of care-taking and support (mutual), between grazing and seeking shelter (which are themselves analogous to common studio processes).

Being wholly present and spending time in proximity with an animal who has sought me out in turn without seeking to direct and determine unfolding events seems to lead me to my best ideas. My animal collaborators are beacons, pointing the way.

I can't talk about studio practice without mentioning the phone in my pocket which is camera and notebook. My best writing seems to occur while sitting in the pine shavings with a dozing horse or in the bathtub or while walking with my dog. Lowering my often self-critical expectations is key to experimentation; writing with my thumbs often helps me circumvent them. The phone camera is quiet and mostly unobtrusive and doesn't cover my eyes to which horses in particular pay close attention. Moving with an animal, seeing what she sees, encourages a reflexive photography, the camera as an extension of the body in movement with another body. The time outdoors and among animals sharpens my other senses and heightens my receptivity to the unexpected. While drawing or image sorting, the companionate presence of animal family members, the deeply tactful wordless reinforcement through their bodily alignment with mine emboldens me.



The digital workspace is highly portable and has freed me to work in high volume, improvisationally. I lost my studio to the floods of hurricane Katrina and although I've been subsequently very lucky to enjoy beautiful studios at the Joan Mitchell Center and Louisiana ArtWorks, I've never quite shook the feeling of any studio as a provisional vulnerable space.

Artists often find ways of working in the interstices. We work when and where we can. I am interested in spatial and bodily boundaries and where experiences and points of view collide and merge and separate. Working in volume of imagery means that sorting and associatively batching are constant ongoing processes. I have to find the artwork. Animal senses are swift and instantaneous. My understanding comes more slowly and often through retroactive review where, frame by frame, I gain insight into my animal partner, his reactions and processing.

It can feel like two separate processes, exterior and interior: the impressionistic, immersive experience outdoors, and the searching, sequencing, writing, and editing within indoor spaces and digital desktops. But of course they pervade one another. Memory and history, insight, emotional and physical connection and disconnection weave through. To be with animals, to make art is to communicate primarily nonverbally, to heighten awareness of senses and feelings of immediacy.”

Multimedia artist Lee Deigaard lives and works in New Orleans and rural Georgia. Her work investigates sensory processing, nonverbal communication, and the ways our bodies intersect with our environment, as well as the boundaries and thresholds of shared experience. Deigaard exhibits and presents her work

nationally and internationally. She has had solo shows at the Ogden Museum and the Contemporary Arts Center and was a 2017-8 Artist in Residence at the Joan Mitchell Center in New Orleans. A member of the New Orleans artist collective The Front since 2010, she has curated numerous group shows including Calamity Jane, Latin for Crab, Enscribe, Standing Heat, and PhotoBomb. She has taught courses in curation, sculpture, photography, drawing, literature, and writing most recently at Tulane, University of New Orleans, and Loyola. She graduated with honors from Yale University and holds graduate degrees from the University of Texas at Austin and the University of Michigan.

www.leedeigaard.com

Ana Hernandez



“As I ponder subjects of major interest that I am drawn to, curiosity of the unknown leads me to explore the direction of my thoughts by identifying, examining, and developing ideas with overlapping themes. Often, my process is strongly centered on a research based practice, relying on multiple methods and numerous sources from which I obtain information, document connections, and create from patterns of alignment. In contrast, although not as frequently yet more enjoyable at times, I simply surround myself with select objects and materials, spend time in space with them, and let them speak to me viscerally.”

Ana Hernandez is a painter and sculptor based in New Orleans, LA. She is a founding member of Level Artist Collective and a Joan Mitchell Foundation and Crystal Bridges Museum of American Art Artist-in-Residence recipient. Most notably, she has exhibited in New Orleans, LA at The New Orleans Museum of Modern Art, The Contemporary Art Center of New Orleans, The Ogden Museum of Southern Art, A Studio in the Woods, Newcomb Art Museum, Isaac Delgado Fine Arts Gallery, and Stella Jones Gallery. In Philadelphia, PA at Tiger Strikes Asteroid, The Schuylkill Center, and The Nickels Building, in Durham, NC at Pleiades Arts and The Carrack, in Wichita, KS at the Ulrich Museum of Art, and in Richmond, VA at The Highpoint.

www.anabertahernandez.com

Instagram: @anaberta

Level Art Collective (FB)

Keith Perelli

“After years of layering abstract painterly treatments within the environments of my figurative work, I have finally arrived at an almost meditative way of using abstraction and paper collages as the subject itself. These constructed paintings are actually created from many pieces of painted paper and assembled to create the illusion of a singular painting. I have always been interested in exploring the physicality of paint and its potential as an innovative force of creativity and a way of exploring my ideas in a quiet and possibly more poetic manner. I want to push the boundaries of what I know or feel as though I understand about “paint”.



The preparation for singular work may generate more than two or three times the amount of material needed for the collage phase, but I always see value in the process, as it is often the cultivator of ideas and inspiration.

Integral to my new work is finding techniques that might complement the idea or inspiration behind the creation. I find it exciting when I allow for randomness, chance and new variables in building up the painted surface. Nature, the man-made environment and our environmental footprint or often focuses in the artwork.”

Keith Perelli is a visual artist working in painting, printmaking and drawing. He shows his work at Contemporain Gallery in Baton Rouge. He received a Bachelors in Arts in Painting and Printmaking at The University of New Orleans and his Master in Fine Art from The University of Cincinnati in sculpture. His work explores a variety of social political and personal issues. He has participated in numerous national and international invitation and juried exhibitions. Mr. Perelli is a recipient of a SURDNA Foundation’s Arts Teacher Fellowship, a Louisiana Division of the Arts Fellowship, and a Fondazione Ratti Arts Fellowship. He has received five professional development grants from the Louisiana Division of the Arts. He was awarded a Downtown District Development /RTA commission for a public works project on Canal Street in New Orleans in 2009. He was selected as the juror for the September 23rd Competition at the Alexandria Museum of Arts in 2011.

Mr. Perelli has had solo exhibitions in New Orleans, Los Angeles and Houston. He studied in Italy with “Happenings” artist Alan Kaprow in 1997 through a scholarship awarded by the Ratti Foundation, Como Italy and artist Ron Pokrasso in Santa Fe New Mexico in 2008, which was awarded through the SURDNA Foundation, New York. His work was featured in the “University of New Orleans 3 Person Alumni Works on Paper,” Innsbruck, Austria and “Louisiana Artists,” Alexandria Museum of Art, LA. He was also featured at the Leslie Lohman Foundation Gallery in New York and an exhibit titled “Katrina, Catastrophe and Catharsis” at the Fine Arts Center, Colorado Springs, CO. He was awarded Best of Show,” for the 22nd September Competition,” Alexandria Museum of Art, “Louisiana Artists” exhibition at the LSU Gallery, Baton Rouge and the 1st Place at the Wichita Arts Center Printmaking Exhibition in Kansas and the 1st Annual Print exhibition in Hammond, LA. A book of his work was created in Tianjin, China in 2012 as 12 part book series of 12 American contemporary figurative realist. A traveling

mid-career survey of his work was exhibited at the Alexandria Museum of Art in Louisiana, Southeastern Louisiana University in Hammond, The Isaac Delgado Gallery at Delgado Community College in New Orleans and Gallery 308 in Muncie Indiana.

www.keithperelli.com

Carl Joe Williams



“My work has evolved into a multiplicity of visions, directions, and intuitive gestures. The paintings, installations, and sculptures I create are a product of recalled images of cumulative life experiences. Various forms of music, as well as the rhythm of people, and places assist in the creating and molding of the character of my work.

I see my art and music as extensions of each other. I often use music as a model by incorporating its structure, rhythms, and dynamics elements into each piece; emerging into a new realm of experience.

Objects are also a very important part of the creation and aesthetic of my art. Found objects are a continuum of a narrative flowing through the work, becoming elements of a story intricately woven into a work of art, in order to create a new meaning and new context, in an attempt to display in the layers the images interrelationship of cosmic forces and every-day. This search for universality continues to drive and inform my work.

Aesthetics of the work involves many complex color combinations and rhythmic patterns inspired by geometric patterns found in nature. Rhythms and harmonies converge into

a symphony of colors that work together to create a powerful visual experience.

It is my vision to create pieces that bring a sense of intrigue, color and excitement while addressing the physiological and historical concerns of everyday people.”

Carl Joseph Williams was born in Uptown New Orleans (b.1970). Art was Williams’ first love. At fourteen he was accepted into The New Orleans Center for Creative Art (NOCCA) where he received his formal training. Upon completing high school, Williams continued his studies at the Atlanta College of Art. In Atlanta, Williams flourished in his craft; graduating in 1994, produced solo exhibitions, participated in several group exhibitions and completed several public art projects.

Williams’ work has been displayed in several venues throughout the United States, including Journeys, an installation at the Hartsfield-Jackson International Airport and Williams’ Sculptural Trees installation on the median of Veterans Boulevard.

In 2013, Williams had a solo exhibition at the George Ohr Museum in Biloxi, Mississippi and was a recipient of the Joan Mitchell NOLA Studio Artist Residence Program. Also, Williams was selected to participate in the 2014 Crystal Bridges State of the Art Discovering exhibition.

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RECEPTION | SEPT 5TH 6-8 PM
KIRSCHMAN ARTSPACE



ARTISTS

ANNE BLENKER
JAMIE BOURGEOIS
MARCUS BROWN
SAM CROSBY
AMANDA CASSINGHAM-BARDWELL
HANNAH CHALEW
LEE DEIGAARD
ANA HERNANDEZ
KEITH PERELLI
CARL JOE WILLIAMS

NOCCA
NEW ORLEANS COMMUNITY CENTER FOR ARTS

2800 CHARTRES STREET, NEW ORLEANS LA