
The Salon Show

December 6, 2019 – January 26, 2020

Featuring: Clint Baclawski, Mishael Coggeshall-Burr, Keenan Derby, Austin Eddy, Lisa A. Foster, Ariel Basson Freiberg, Holly Harrison, Lavaughan Jenkins, Richard Keen, Katherine Mitchell DiRico, Kristina McComb, Jennifer Moses, Wilhelm Neusser, Amanda Wachob, Natalia Wróbel

Abigail Ogilvy Gallery is proud to present the third iteration of *The Salon Show*, a group exhibition curated to showcase strong, new pieces by our represented artists, as well as introduce high quality works by emerging artists. Featuring primarily local artists, *The Salon Show* seeks to open dialogue with the Boston arts community, focusing on work that presents an interesting process or concept. The artists featured represent many different mediums, disciplines, and ideas, and come together to form a full picture of the rich variety in contemporary art today.

Clint Baclawski deconstructs the traditional methods, formats, and materials that confines photography as a contemporary medium. Baclawski questions the physical extent of art, pushing the literal and figurative edges. *Dune Shack*, composed of LED bulbs and polycarbonate tubes, was taken in Provincetown, MA. The bulb, synonymous with the photograph, becomes the medium, and the photograph itself becomes segmented, much like stanzas of a poem. Arranged over blue Plexiglass, *Dune Shack* compels the viewer to engage with the rhythm of the sequence: the image dissipates, dissolves, contracts, and reveals portions of itself as the viewer walks around its length.

Mishael Coggeshall-Burr works with both photography and painting, using a 35mm camera to first capture places from his travels and then later creating the painting. He translates selected images into abstract-realist paintings with convincing color, formal structure, and subtle references to art history. Coggeshall-Burr's abstracted landscapes mimic our blurred ability to recall memories as we infuse our experiences with our emotions, making it difficult to ever see past events clearly. *Gare du Nord* is a part of his series of paintings related to his travel in Paris, France.

Keenan Derby's highly textured paintings are in perpetual motion. Working in acrylic, oil, and sand, Derby's technique lifts the paint off each piece's surface as he negotiates intention and material, embracing the unpredictable physical properties of his medium. The motion, patterns and colors of *Wake* are inspired by the tidal movements as boats cruise through the water. His paintings cause the eye to travel across each piece, never quite settling on a single state of being.

Using the traditional tools of abstraction and other historical painting elements, **Austin Eddy** breaks down the qualitative aspects of painting and questions the validity of seriousness. The work is filled with his personal experiences, as Eddy deconstructs and synthesizes information in order to create a hybrid

personal vernacular. Each painting has been broken down to the basic building blocks of the story, which Eddy uses to compose harmonious and transformative visual experiences.

Lisa Foster combines painting and textiles into two-dimensional works that explore female self-portraiture. Implicating human faces through lines, Foster speaks to the transitional qualities of the self, projecting her own experiences through her work. Weaving motifs of fragility with environmental concern and cognizant of the decline in the bird population, Foster utilizes birds to symbolize the delicacy of the self and the planet. Her concern extends to the a future claimed by environmental distress.

Ariel Basson Freiberg's *Back Support* was created in collaboration with the Jacob's Pillow Dance Theater, during her time in residency at MASS MoCa. Releasing the human body from the confines of rigid posture, Freiberg dauntlessly illustrates figures that engulf space and assert form with broad, spontaneous gestures. *Back Support* examines the inundations of colloquial body language, as well as the micro-movements that symbolically encode every-day interactions.

With a master's degree in literature and creative writing, **Holly Harrison** explores the interplay between art and poetry. Creating delicate layers of imagery through collage, organic shapes and fluidity, and the geometry of repeated horizontal lines, Harrison's work distills the essence of poetry in the rhythms and melody of her work. *Cry Me a River* is part of Harrison's recent series, "Color Field." This mixed media on wood panel piece uses vintage comics that depict a woman crying. Blurring the lines between reality captured by vintage technology and personal perception, *Cry Me a River* brings disparate experiences together.

Lavaughan Jenkins' paintings push the boundaries of medium by using oil paint to make three-dimensional work—what he refers to as "3D Paintings." He employs traditional methods to build layer after layer of vibrant brushstrokes until his paintings begin to imitate sculpture. Typically working in a 13 x 4 x 5 in size, his piece *Untitled* is the first work from his series of larger figures measuring 19 x 12 x 12 in. Jenkins' is heavily inspired by fashion, the sneakers in this piece are a nod to the "Not for Resale" Nike's Air Jordan 1.

Rooted in a minimalist, reductive approach to painting, **Richard Keen's** process begins with observation. Whether viewing the sea as a diver or the landscape as an explorer, Keen's work filters his experiences by removing unnecessary detail, simplifying and abstracting elements such as line, shape, color, and texture. "Form Singularity" is a series that explores the simplification of experiences and observations. The shapes in these paintings are based on keels, rudders, and other structural components of boats, often accompanied by references to horizon lines and water.

Practicing at the intersection of photography and sculpture, **Kristina McComb** newest work *Beacon* is a presentation of eight prints of Massachusetts, New Hampshire and Vermont landscapes layered in a circular steel frame. We seek help to point us in the right direction, we wait for a beacon, “a light or other visible object serving as a signal, warning, or guide” (Dictionary), to call us to safe ground. *Beacon* is a challenge, a place of calm, an escape, and memories calling like the North Star to familiar places and processes. Like a lighthouse, the light in the middle sends out a call in every direction, guiding the viewer to safe ground and inviting a moment of peacefulness.

Katherine Mitchell DiRico's *Afterimage* series explores the unseen systems and virtual forces of the digital era. Drawing on the idea of ungraspable or unknowable, this series portrays the vocabulary of an afterimage, defined as a lingering image in the eye after a period of exposure to the original image. Materializing this idea with mirrored film, neon ink, string, and graphite lines, DiRico comments on the complexities of modern, networked existence.

Jennifer Moses mixed media artwork *Sky Formation* is a combination of thick, water-based Flashe and rich ink. For Moses the materials lend themselves to two opposite aspects of her work, the meditative process of painting large solid shapes with the Flashe vs. the immediacy and unpredictable nature of using ink. Her forms are inspired by the open skies and rolling hills of Wyoming where she traveled during the Jentel Artist Residency in Banner, Wyoming. The shapes within her work collide and interlock like a puzzle, but like the Wyoming landscape there is open space, and sometimes the forms don't touch the edge of the paper at all. Some of the quirky and more implausible forms refer to snow formations carved by a wind strong enough to remold the hardened snow banks.

As a continuation of his series created for the Fruitlands Museum Exhibition, *Pastoral Present*, **Wilhelm Neusser's** landscapes seeks to provide the audience with a transcendental space. Invited by illusionistic spatial depth, the audience submerges into a moody, introspective landscape, which is then disrupted by contrasting textures and brushstrokes. Streaks of color interacting with a delicate landscape provokes the synergy found between mankind of nature. Neusser's work echoes themes of nostalgia and progression and duality, as influenced by German Romanticism and the Hudson River School.

Referencing neural networks, elements of nature, mindfulness philosophy, and particle cosmology, **Natalia Wróbel** creates hyper-saturated abstracted pseudo-landscapes. *Seeds of Becoming* is the fourth painting in Wróbel series, “There's a Universe Inside you,” where she explores the dualities of dark and light, geometry and fluidity, and surface and deep space. The alchemy of chaos into peace in *Seeds of Becoming* is a visual philosophical metaphor relating to the power to convert chaos into peace through perspective, discipline, and intention. The iconography and mark-making was inspired by a range of influences that Wróbel has been cultivating over the years: a rectilinear and geometric scaffolding

inspired by elements found in ancient sacred architecture--arches, stairways, bridges, ladders, porticos, long pathways.

Amanda Wachob, a Brooklyn based artist, blends together two art forms - tattoo art and fine art. A Pioneer of the watercolor tattoo movement, Wachob also uses a process called decalcomania where she presses tattoo ink between sheets of paper to create abstract forms on canvas. In her piece *King of Hearts*, Wachob explores a new way of bridging fine art and tattoo culture by assembling a range of temporary tattoos- lips, flowers, tribal pattern, a rocker chick and a king of hearts. The tattoos have been collected from various sources such as vending machines.