
PICNIC

Mishael Coggeshall-Burr • Wilhelm Neusser • Anna Schuleit Haber • Amanda Wachob • Natalia Wróbel

On view: June 19 – August 18, 2019

Abigail Ogilvy Gallery is proud to present *Picnic*, a group exhibition featuring Mishael Coggeshall-Burr, Wilhelm Neusser, Anna Schuleit Haber, Amanda Wachob and Natalia Wróbel. All five artists focus on depicting places or moments in time infused with emotion, memories and personal experience. The works in the exhibition speak to their personal history, especially related to location. *Picnic* introduces two new artists to the gallery program, Mishael Coggeshall-Burr and Amanda Wachob. Coggeshall-Burr paints blurred cityscapes depicting the streets of Paris, while Wachob creates canvases with a surrealist technique called decalcomania- combining fine art and the art of tattooing. In his second exhibition at Abigail Ogilvy Gallery, Wilhelm Neusser's paintings push beyond the romantic landscape, creating a dark atmosphere yet maintaining hope on the far horizon. Natalia Wróbel's abstract paintings reach beyond the physical realm, combining the serious with whimsy through texture, movement, and color. Anna Schuleit Haber's work has a curious harmony, bringing the viewer to the Berlin Tempelhof Airport, a place rich in international history. In *Picnic*, the artists have distinctive practices that take unpredictable detours.

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.

Wilhelm's Neusser's painting *Bog/Promise (1925)* renders a cranberry harvest turned metaphor, depicting a surreal interpretation of a common New England landscape. Divided from the group, the leader points to a hopeful light in the distance with the promise of a bright future. The followers wade through the bog to a better life, although the foreboding cloud leaves the destination uncertain. The painting is a timely commentary on contemporary anxiety around the disconnect between leadership and the masses. In his works on paper, the cranberry bog doubles as a nightmarish quicksand. The harvesters wade through the landscape, with no clear indication of whether they are coming or going. Neusser uses the traditional New England fruit to take the 19th century landscape painting and push it further, into an eerie, uncertain, and dramatic scene.

Anna Schuleit Haber's artwork, *Templehof* was painted in her Germany studio while overlooking the abandoned and overgrown land where the historic Tempelhof Airport previously existed. With a fascinating history in itself as the site of some of the first aircraft tests, later to be used as a strategic airport for the Nazi's in WWII, to now one of Germany's largest refugee shelters, the airport has made its mark on history. Schuleit Haber's work on paper depicts the airport through organic shapes, reflecting the

unruly lawn and overgrown runways. The dark black lines guide the eye across the diptych, alluding to buildings and architectural elements. The energetic motion of the brushstrokes appears to mimic the activity of the once busy airport.

Amanda Wachob introduces a unique process of blending tattoo art and fine art. By pressing tattoo ink between sheets of paper, a process known as decalcomania, she creates unexpected abstract forms. Her process allows her medium the majority of the control. In her work *Weather Systems*, Wachob found inspiration from Percy Bysshe Shelley's poem *Mutability*. "Man's yesterday may ne'er be like his morrow," reads an excerpt. Wachob considers human mutability, represented through a quick New York downpour caught without an umbrella and then the sudden rays of sun beaming and sultry. For Wachob, the weather reflects the human moods oscillated and fluctuating in time, like when our hearts own a doubt.

In *Picnic*, Natalia Wróbel introduces two new oil paintings. Her inspiration is drawn from her travels, nature, music, and personal experiences. Wróbel references mindfulness philosophy, neural networks, particle cosmology, as well as classical, jazz, and electronic music. Her theories about the interconnectedness of the universe are translated through a vibrant array of emotionally driven colors. Her piece, *Lumière* is inspired by Faure's *Sicilienne* op78 for cello and piano, creating a synesthetic connection between sound and color onto the canvas. Likewise, *Liberté* is inspired by the improvisational piano compositions of contemporary composer Karl Prybyloski, ultimately combining the two media to create a portal into an imagined, meditative, and infinite world.

The artists in *Picnic* are focused on depicting their own unique experiences, each using their own personal visual language.

Mishael Coggeshall-Burr studied painting at Middlebury College, The Glasgow School of Art, and the Art Student's League in New York. His artistic adventures have led him to many countries and continents, with many images from his travels featured in his art exhibitions. He lives, works and paints in Montague, MA with his wife and four children.

Wilhelm Neusser's work has been widely exhibited and he has received numerous awards and fellowships: ZVAB Phönix Art Prize, Tutzing am Starnberger See, 2007; International Artist in Residence, Boots Contemporary Art Space, St. Louis, MO, 2009; Finalist, Wilhelm-Morgner-Prize, Soest, 2010; Artist Fellowship, Vermont Studio Center, Johnson, VT, 2013; Artist Research Trust (A.R.T.) Fellowship, Vermont Studio Center, Johnson, VT, 2015; MASS MoCA Studio Program, North Adams, MA, 2017.

Anna Schuleit Haber studied painting at the Rhode Island School of Design, creative writing/book arts at Dartmouth College, and was a fellow at the Radcliffe Institute for Advanced Studies at Harvard. Her works have ranged from museum installations made with paint to large-scale projects in forests, on uninhabited islands, and in psychiatric institutions, using extensive sound systems, live sod, thousands of flowers, mirrors, antique telephones, bodies of water, and neuroscience technologies. She was named a

MacArthur Fellow for work that has “conceptual clarity, compassion, and beauty.” Schuleit Haber has been a fellow at the MacDowell Colony, Bogliasco, Blue Mountain Center, The Hermitage, Yaddo, Banff, and a visiting artist/guest lecturer at Brown University, MIT, Smith College, Harvard’s Graduate School of Design, The New School, Brandeis, University of Michigan, McGill, RISD, Boston University, Pratt, Bowdoin, and Syracuse University.

Amanda Wachob is a New York City-based artist who is internationally known for her innovative and conceptual work with the tattoo medium. Most recently, Wachob had a solo exhibition at The Museum of Contemporary Art Denver. Her other museum projects include The Metropolitan Museum of Art, the New Museum, the Museum of Arts and Design, and The Whitney. Pioneering the watercolor tattoo movement and actively bridging the gap between tattooing and fine art, she has been named one of the 50 most creative people in the world. Wachob has been featured in articles in Vogue, Artnet and VICE. She has exhibited her work in galleries and museums worldwide.

Natalia Wróbel studied art at Dartmouth College in New Hampshire, US, the New York Studio School, and the Lorenzo de’Medici Institute in Florence. Her paintings are featured in private collections around the world and have been on view at Art Fairs including Art Basel: Miami, Art South Hampton, and Texas Contemporary. She received the New York Studio School Mercedes Matter Fellowship in 2012, and the Murray Art Prize in 2015. In 2016, her painting was selected for inclusion at the Museum of Fine Arts Boston Auction. In 2017, Wrobel completed a painting residency at the Berlin Art Institute, and her work was selected for inclusion in the MassArt auction. Wrobel’s work is represented by Abigail Ogilvy Gallery in Boston, MA. She currently lives and works in Cambridge, MA.