

Of Internal Affairs
 New Harmony Gallery of Contemporary Art
 18 April - 30 May, 2014
 Reception: Friday, 30 May, 6-8 p.m.

Ashley Brossart, *Portrait of a Place, 3rd & Breckinridge St.*
 Gregory Scott Cook, 238,857 // Not Sleeping
 Andrew Cozzens, *Archimedes Is Laughing At You*
 Ryan Feeney, *Obscene Sunset #18 // Obscene Sunset #17*
 Mark Keffer, *Workings // Don't Be Yourself // I Love What You Call You*
 Megan Kociscak, *This Is Worse Than It Seems // A Pansy-Ass Box of Whoop-Ass*
 Keith Linton, *Untitled*
 Matthew Loeser, *Untitled (delusion of space)*
 Shawn Marshall, *Horizon Fade*
 Adrienne Miller, *Landscape As A Stage, Study 1*
 Rebecca Norton, *A Little Blue // Flutter // One with the Crowd (3) One With the Crowd (4) // Hot Mess*
 Ian Shelly, *Upon this rock we shall install.*
 Tommy Taylor, *Paper // Wood and Resin*
 Alli Wiles, *Trace Impact*
 Alice Pixley Young, *Remembering/Un-remembering*
 Maria Zaikina, *Landschaft Mit Haus*

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New Harmony Gallery
 of Contemporary Art

staceyreason.com/displacement

Displacement

A Reckoning Of Internal Affairs

a two part exhibition that looks at displacement.

curated by Stacey Reason

A Reckoning
 Huff Gallery at Spalding University Inventory
 7 March - 13 April, 2014
 Reception: Friday, 7 March, 6-8 p.m.

Jennifer Bolhofner, *Paper Satellites (triptych)*
 Ashley Brossart, *Portrait of a Place, 3rd & Breckinridge St.*
 Gregory Scott Cook, *SINGER // ABOVE/BELOW: the ballad of Floyd Collins*
 Andrew Cozzens, *Archimedes Is Laughing At You*
 Brandon Harder, *Vitruvian Block (firmitas, utilitas, venustas)*
 Megan Kocisak, *To Find in this place, hide in this space*
 Shawn Marshall, *Stop Time for a Moment // Floating Azure*
 Adrienne Miller, *Suburban Encroachment // Faculty Construction // Flood Plain // The Fire*
 Rebecca Norton, *Digi Affine*
 Ian Shelly, *Upon this rock we shall install.*
 Alli Wiles, *Kentucky Sweats // Sweat Cultures // Tracks // Topo Examination*
 Alice Pixley Young, *This Distance*
 Maria Zaikina, *Landschaft Mit Haus*
 Christine Zuercher, *Flight Archive #2 // Flight Archive #4 // Flight Archive #10 // Flight Archive #17 // Flight Archive #18*

Displacement: A Reckoning Of Internal Affairs

Displacement is a complex phenomenon that can be translated into many different contexts to ultimately describe when we experience a shift. These shifts happen on many levels and in varying degrees creating a constant flux of conditions that affect our physical, psychological, and emotional situations. Scientists define displacement through the physical exchange of molecules that occur when one substance exerts force on another. Psychologists use displacement to define an unconscious defense mechanism we use to block traumatic events. Through all the different applications and uses of displacement, the characteristic of subjectivity remains a constant. We are constantly subject to our surroundings, our perceptions, our reactions and the way we carry experiences of displacement in one way or another through life.

An attempt at understanding the subtle to obvious shifts we experience through factors of displacement is addressed in the work of *Displacement, A Reckoning Of Internal Affairs*. The artists represented in this exhibition explore – and on occasion create – the condition of displacement using

traditional fine art mediums as well as progressive, experimental, and unexpected materials and presentations. The work featured includes an interactive sculpture, a crowd-sourced photography project, digitally and manually layered images, complex geometric shapes in paintings and projections, sound installations, collected samplings both real and fictitious, and observations of place and hypothetical spaces. They evoke everything from discomfort to nostalgia, recognition to disfigurement.

The exhibition itself is subjected to displacement, as it occurs in two places, breaking the confines of the traditional gallery paradigm. The two places – Louisville, KY and New Harmony, IN – are diametrically dissimilar in characteristics. The two locations force a consideration of the affects a place can have on an experience, such as viewing an exhibition. The relationship to each place offers a conversational primer to the content of the work within the galleries. The Huff Gallery at Spalding University in Louisville, with the subtitle *A Reckoning*, features work that is a more succinct attempt at addressing an understanding of displacement itself, and how it directly manifests itself to

us and in us. *A Reckoning* describes how we cope, react, address, and define displacement. Immediately following the closing of the first part of the exhibition the second part with the subtitle *Of Internal Affairs* opens at the New Harmony Gallery of Contemporary Art. The gallery sits at the heart of a secluded, protected village founded as a Utopian society in the mid-1800's. The setting alone evokes a feeling of displacement, as a delightfully eerie sensation is unavoidable when you enter this time capsule of a township. The work featured in *Of Internal Affairs* focuses on the psychological and metaphysical effects of displacement.

Considered as a totality, *Displacement, A Reckoning of Internal Affairs* is a challenging experience of exploration and interaction through the platform of an art exhibition that can take us out of ourselves and into the world and back into ourselves again. The exhibition as a whole raises questions about how we observe and cope with aspects of displacement through a myriad of shifting variables and influences. While many of the selected artists may not have considered displacement as a central theme in their oeuvre, the dialogue created by their participation in this exhibition is proof that the phenomenon of displacement is

omnipresent, unavoidable, and a powerful condition that prevades both waking and subconscious life.

It is not surprising that notions of displacement are so readily conceivable. Countless historical precedents exist within this topic, as complex as Freudian displacement theory and as elementary as Galileo's infamous bath discovery. The work in this show ranges in tone from playful to serious, observational to speculative, overt to abstract. The artists collect, layer, diffuse, and project, all methods of displacing the viewer from their normal vision of the world, in efforts to carry out their conceptual motivations. The resulting compilation creates an opportunity for us to consider and reflect on aspects of displacement both measurable and intangible through quiet contemplation and actual physical travel presented by this two-part exhibition. - SR



Paper Satellites (triptych), atlas, vellum, thread, glue, natural objects, graphite, 2013

If you have ever made a move to a place that is drastically different than the place you are leaving, there are obvious shifts that are immediately felt. Especially if that new place is a tiny island in the middle of the ocean. Leaving the midwest, leaving a location that is surrounded by hundreds of miles in every direction by land, open land, farm land, wooded land, and arriving to an inland that is only 200 square miles can certainly impose on our metrics for understanding space and place. Distance becomes completely subjective. Maps are operating on a much smaller scale. The idea of proximity and shared borders, the idea of a “neighbor,” suddenly becomes a forced relationship or a lost ideal. This artist confronts displacement head on by subjecting maps to a reassimilation and thereby exposing their subjectivity to culturally, mathematically, and territorially established boundaries.

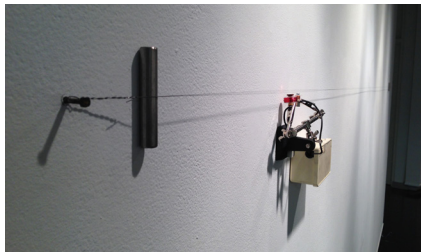
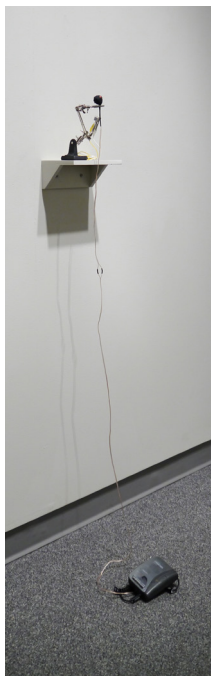
Jenny Bolhofner



Portrait of a Place, 3rd & Breckinridge St., mixed media, 2014

This project is crowd-sourced, set up by the artist as a contribution to this exhibition and to the community. It is a tool to collectively produce a portrait of a place. The process is an amalgamation of multiple perspectives, a collaborative effort to defining a specific place, and place within a place, a location, a point of reference. There is an understanding of movement and tension, as the different pictures taken may overlap or resituate within a single frame. Voices are both passive and active. This project creates an outsourced narrative, a constant shifting and changing depending on who is doing the looking. Understanding the subjective nature of perception, observation, perspective, and portraiture, it is an effort to engage the community to collaborate on creating a definition for place.

Ashley Brossart



238,857, hand-built looping cassette tape, modified transmitter, meteorite, world radio, 2012

SINGER, hand-printed and populated circuit, helping hands, sewing box, scotch tape, sewing bobbin, rusty nail, harp tuner, piano wire, aluminum, 2012

ABOVE/BELOW: the ballad of Floyd Collins, Audio - 2'03"

∞- Programmatically altered field recorded sound, hand-built electronics/amplifier/cabinet, 2013

Not Sleeping, Audio – 2'30" ∞- Programmatically altered field-recorded sound, hand-built electronics/amplifier/cabinet, 2013

Distance and time can create a lot of tension between our experiences of places and our relationships to them. These works coagulate a series of collected sounds and projections of the surroundings which they came from and resituate them next to each other and in a different context all together. There are layers of condensed sensory information being put into one outlet -- a speaker box, a piano string, a meteorite. In isolation, these objects can seem foreign and disconnected, but their existence comes out of compiled sources of information: the piano string sings out a disconnected yet harmonious 60hz, the speaker emits layered audio from Mammoth Cave over melting snow and a thunderstorm inside of a birdhouse, and finally a connection with the celestials is created by the help of a meteorite transmitted through a radio.

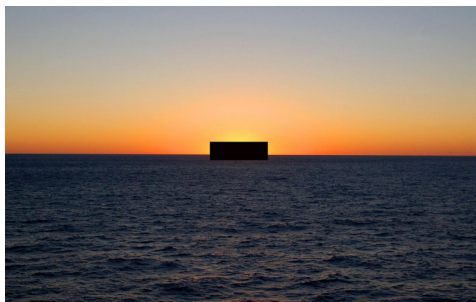
Gregory Scott Cook



Archimedes Is Laughing At You, steel, water, motion sensor, time, 2014

Here's a piece that reminds us of one scientific discovery that was first understood in the context of a bathtub. There is nothing more powerful than a simple experiment that so poignantly explains a physical phenomenon. A motion sensor activates this piece at the occurrence of passing people, allowing the blunt object to lower in increments into the vessel of water below. Reacting to environmental factors, the impending displacement creates tension, anticipation, and for some people anxiety for the coming spill. Once the steel comes in contact with the water, it exerts its force, and the water in turn makes its mark on the surface by way of rust.

drew Cozz
Andrew Cozzens



Obscene Sunset #18, Digital C-Print, 2012

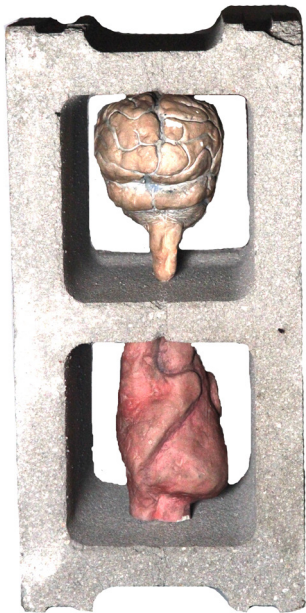
Obscene Sunset #17, Digital C-Print, 2012

If the best part of the most beautiful moment is displaced, what happens? Is a sunset still a sunset without the sun? Can the moment be understood or experienced regardless of a single element?

These photographs force omission of significant aspects of the constructs we've created to define timely moments and idealized places. The forced relationship between the expansive scene and the black rectangular void creates tension that is felt psychologically.

Disconnection through displacement of our constructed definitions of what we think is ideal and what we assume to be real is created through simple gestures that have significant effects.

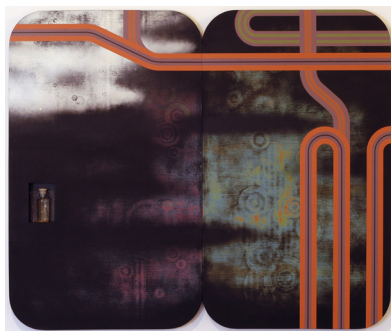
Ryan Feeney



Vitruvian Block (firmitas, utilitas, venustas), Cinder block, marbled, gold leaf, 2014

A simple statement can be the most ideologically dense, as this piece is both physically stationary and conceptually oscillating around themes of human thought, power, and progression. Contained by the modern cornerstone material, the cinder block, the psychological tension between thought and emotion rests, both protected and preserved. The two biological units rely on the structure of the block to sustain their own structural integrity, much like industrial construction relies on this single unit as a strong and reliable foundation. The introduction of the gold leaf elevates the subject of human intelligence and emotion above innovation and place. The juxtapositioning that occurs through this forced relationship between biological and artificial, idealized and subjectified, must survive the dialectic displacement at play.

Brandon Harder



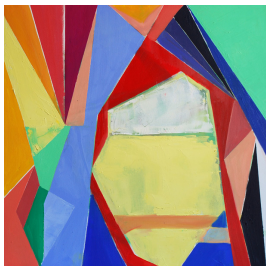
Workings, acrylic and spray paint on panel, bottle w/ pond water, found reproductions, 2013

Don't Be Yourself, acrylic and spray paint on panel, bottles w/ pond water, 2013

I Love What You Call You, acrylic and spray paint on panel, found reproductions under glass, 2013

These works consider language as a mode of understanding and interpretation of communication. Language is as subjective and relative to place as our understanding of place itself. This is anti-space, the antithesis to a location or a place having location. The opposite of understanding is ambiguity and irrationality, which is the situation of our psychological territory. It is both a void and a non-void. A reminiscence of technological design through geometric patterns, like those on a circuit board, reference a kind of language system that evolved, just as we have evolved. Specimens sit in jars waiting for scrutiny and hope to fall into some established lexicon, yet the big cosmic picture seems microscopic, further playing on the ambiguity and subjectivity of signs and language.

Mark Keffer



To Find in this place, hide in this space, oil on canvas, 2013
This Is Worse Than It Seems, oil on canvas, 2014
A Pansy-Ass Box of Whoop-Ass, oil on canvas, 2014

This work presents a psychological displacement and misalignment with a given infrastructure of structural precedents. Form, color, language, measurement, ideas, cultural framework, and individuality are all subjective and forcibly rearranged. As the production of this body of work progresses, the visual elements suffer a chaotic blow to organizational structure, freeing it into an oblivion of frenzy and liberation.

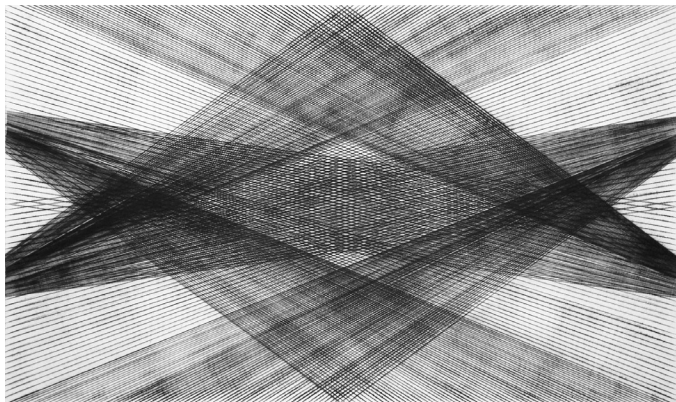
Megan Kociscak



Untitled, acrylic, studio fragments, canvas, 2013

This work borders a kind of tension and resurrection of materials that mirrors the dichotomy of place and displacement. It is also an examination of the kind of repurposed industrial aesthetic that has its own set of histories and affects referring to a waste site or neglected place. The beauty in the compounded visual layering of materials and textures creates an unfamiliar familiar, reviving a lost use and creating a new function that reconfigures the definition of beauty and pleasure and they become so blurred by the tactileness of the work.

Keith Linton



Untitled (delusion of space), graphite and charcoal, 2014

This work challenges our understanding of space, both physically defined and psychologically maintained. It addresses our territorial hold and the moments of clarity that come fleetingly between the saturated thought patterns of daily life. What does it look to try to define the psychological infrastructure which we use to create understanding and interpret the space around us and the boundaries we create for ourselves, both physically and mentally? We tend to get into routines, everything from driving to work to the sequence of turning on your computer to the way you talk with your parents when they call. I am interested in the exploration of that kind of space definition, in taking a moment -- making the opportunity -- to consider how that kind of guiding through life affects the way we live. The implied ambiguous space plays with scale and perspective, memory and infrastructure. Place and displacement.

Matthew Loeser



Floating Azure, oil on canvas, 2014

Stop Time For a Moment, oil on canvas, 2014

Horizon Fade, oil on canvas, 2014

These works are an observation of space through tactile manipulation of materials. Ambiguous visual images create atmospheric flavor rather than identification which may pin point you down to one idea or another about a single location. There is a vagrant traveling sense represented in the lost feeling of these unlocated places. But it is not a condition of being unfound, rather it is a setting free of boundaries, similar to the wide open plains taking form in these textured explorations. It is a metaphysical examination of undercurrents rather than an unfocused concentration on the physical determinants that shape how we feel and interact. This is a psychological space, a place of retreat, a place of solitude and yet also a gathering place for all that provide the opportunity to wonder.

Shawn Marshall



Suburban Encroachment, mixed media on carved birch panel, 2013

Faculty Construction, mixed media on carved birch panel, 2013

Flood Plain, mixed media on carved birch panel, 2013

The Fire, mixed media on carved birch panel, 2013

Landscape As A Stage, Study 1, monoprint, gouache, colored pencil, graphite, 2014

From the city to the Midwest plains, there is a drastic change in the allotment of space. This artist was faced with the challenge of resituating oneself in the openness of the new landscape. There is a consideration of the relationship to building structures and the immediate surrounding natural environment. Using trace images, memory of visual logs, revisiting their creation and looking at manipulation, scale, understanding, speculation, formulation, after affect, trace affect, shadows, fading ideas, etc. Static noise, visual layering, evidence of history in progression and transgression exhibit how a transfer from a technological process into a hand-drawn product can create a visual language that speaks about remains and impositions.

Adrienne Miller



Digi Affine, digital time-based imagery, 2012

A Little Blue, oil on canvas, 2010

Flutter, oil on canvas, 2011

One with the Crowd (3), oil on canvas, 2010

One With the Crowd (4), oil on canvas, 2010

Hot Mess, oil on canvas, 2011

These elementary shapes and colors are sourced from a system of mathematics called affine geometry. Differing from vector geometry where static coordinate systems are simply defined and consistently revolve around a single point of origin, affine mathematical spaces are elastic and can be manipulated, which makes this system better for understanding (mathematically) motions, trajectories and physical forces. Parallels are the primary focus and measurements of translated distances, angles, and projections are the name of the game. This series of works draws directly from generated affine situations and parallels the efforts to defining forces of energy through movement that we physically and metaphysically feel. Humanistic exuberance and ambiguity approach a betweenness through constant movement from something into itself.

Rebecca Norton

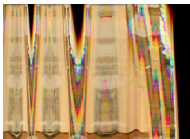


Upon this rock we shall install., brick, paper, steel, nylon,
enamel, 2013

This work pushes the boundaries of our perception by manipulating our frame of reference. Materials that we can instantly recognize seem both displaced from their original context, and simultaneously reconfigured as the foundation for a clever discover. Hidden in all materials lie secret connections to thought and process, connections that clearly play with our sense of dominance by creating miniature worlds on the bricks and concrete of our old. These materials create a new place through their displacement that speak to home, building, dominance, and resurgence. There is an alternate trajectory at work here, one that confuses the real and the unreal, the place and the not placeness of landscape and architecture.

Ian Shelly

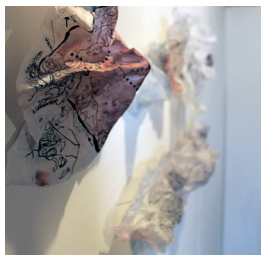
Ian Shelly



Magazine, inkjet print and enamel, 2010
Wood and Resin, inkjet print and enamel, 2010
Paper, inkjet print and enamel, 2010

How does the constant contact we have with technology remove us from place, or, how does it connect us with place? This work is an effort to reclaim some power through manipulation of the work of machines. We are living a hybrid life, technology plus human touch. There is an inherent struggle between the technological control and the human intervention. When there is a fault in the work of machines, a glitch in the system, the product is unable to fulfill its intention, its void of meaning or function. This work is an attempt to reinstate the visceral experience of non-machine back into a machine product. And just as machines sometimes fail at their outputs, so can we be temporarily thrown off by the displacement that we experience.

Tommy Taylor



Kentucky Sweats, sweat, paper, ink, 2014
Sweat Cultures, glass jar, sweat, flora/fauna, dirt, ink, 2014
Tracks, poplar, chalk, china pen, dirt, heat, 2014
Topo Examination, Paper, ink, beeswax, jars, lightbox, 2014
Trace Impact, breath recordings, speaker, 2014 (not pictured)

This work explores an immersion in nature in the midst of an urban place. The subject is a focused study on the physical exertion of bodily impact on the surface of the earth and vice versa. Through ritualistic running patterns and gathering specimens along the way, this runner forms relationships to place by creating physical sustainment of biological systems by using bodily by-products as nutrients to foster new life in biological matter, ultimately creating a spiritual connection with place through the ritualistic function of running. The solitude and physical exertion pushes both physical and psychological limits, strengthening an understanding of longing, impact, placement, and escape in the middle of an urban umbrella.

Allison Wiles

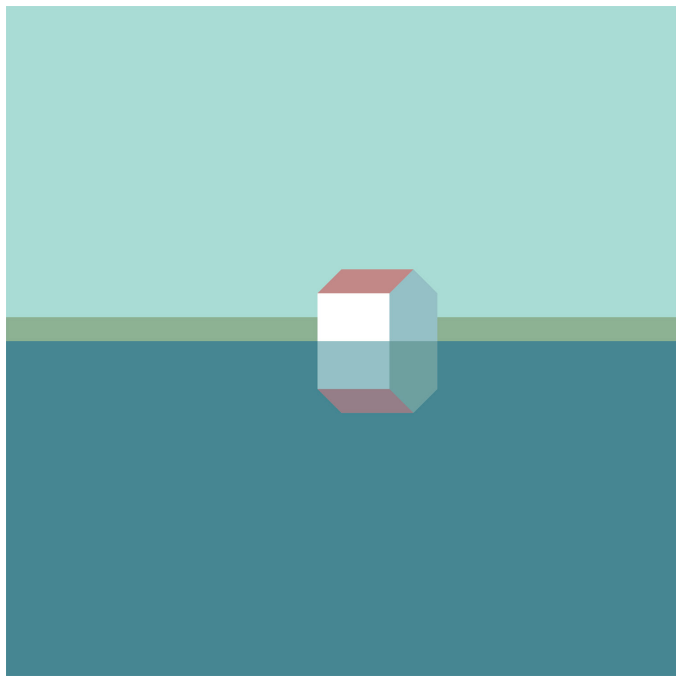


This Distance, Kiln cast glass, salt, video, found object, 2013
Remembering/Un-remembering, Pâte de verre cast glass, kiln cast glass, video, wood, 2013

There is a distinct longing for a place presented by these two works. An examination of place on top of a skewed glass surface both complicates and confuses spectatorship. The solumness of the projected images encourages an introspection and reflection on landscape and creates a longing for distance and departure. There is also woven personal history that considers our emotional attachment to location and surroundings, and how we cope with the feeling of longing and realignment when we experience a shift in placement or synergies.

Alice Pixley

Alice Pixley Scott



Landschaft Mit Haus, digital illustration video, 2009

Traveling is a complex experience. We travel to explore, we travel to feel alive, we travel to feel home, even though we are not physically located in the geographical location which we might consider our home base. The lure of the flight away or to one place comes with a set of expectations. But every experienced traveller knows that it isn't only about the destination, the process of travel is equally as transformative as the place itself. Movement is a non-place that is the backdrop for our psychological travel. A place to collect thoughts, a place to analyze, a place to get lost in and of itself.

ria Zaikina

Maria Zaikina



Flight Archive #2, digital collage, 2013
Flight Archive #4, digital collage, 2013
Flight Archive #10, digital collage, 2013
Flight Archive #17, digital collage, 2013
Flight Archive #18, digital collage, 2013

This is a study of relationship with memory and place, and how our past experiences dictate how we understand and interact with place. The assumption that history is subjective is largely at play here. There are always similarities in differences, overarches and undercurrents that connect places through the overt compilation of characteristics. These images evoke a playful rendition of speculation and travel, with flight as a fantastic experience that is unnatural yet inextricably integrated in current life (and therefore negating the possibility of displacement on some level: if all places are connected, can you ever really be displaced?) The characteristics and synergies that formulate our sense of belonging tied to a place and our definition of home are completely formulated through observation and a reckoning of the past histories to present conditions.

Christine Zuercher