

Built

Kranzberg Exhibition Series

Laumeier Sculpture Park | 06.05.09-09.06.09

Mike Behle



The Problem with Orange (detail), 2009

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Mike Behle

I'm very interested in the human experience—it offers up a tremendous field on which an unending cultivation of ideas can be explored. More specifically, my work has focused in a large part on the idea of cycle and the give and take of information, a kind of communicative exchange. This may be found in the form of individuals conversing, a group ingesting information provided on a mass scale by their establishment or something more isolated, intimate, such as the struggles an individual might endure within himself or herself. I see these situations as two parts—a kind of cause and effect. Often times the contrast is staggering. The impact we have on one another and our surroundings, these exchanges of actions, words and effects are everything. How is it we might operate in a most poignant and affirmative manner yet simultaneously create a deficit from which the lot is touched in the most negative way? How are ideas and actions exchanged, understood and mistaken, and what does that look like? I watch. I wonder. I invest emotionally and intellectually and complete the process as some sort of critic/maker of self and environment—a contributor of visuals, objects and experiences. The purpose is in the misunderstanding. I believe that in the understood lies stagnation, and in order to continue in a progressive manner we must challenge ourselves with what might not be understood. For the Kranzberg Series at Laumeier Sculpture Park, I have decided to create an installation piece. I have employed sound in the sculpture/installation Disintegration; it is the logical solution for the concept in the piece. The speakers provide the conduit between the subject (artist) and his/her audience. The collection and layering of feedback eventually becomes a bother of undecipherable noise. In response, the subject purges forth a mass of color and beauty. This in itself will also break down and become a vapid ghost—a sort of lament on the permanence of external forces and their vitality as we the individuals fade. It is a cycle of our cancellation.

recent solo exhibitions

- Hogar Collection (new works) Brooklyn, NY 2010
- Thomas Jefferson Preparatory School: St. Louis, MO 2009
- Peter Miller Gallery: Chicago, IL 2007
- St. Louis Community College at Forest Park: St. Louis, MO 2006
- Art Resources Transfer: New York, NY 2002
- 4 Art Space: San Antonio, TX 2002
- Art Resources Transfer: New York, NY 1999

recent group exhibitions

- Kranzberg Exhibition, Laumeier Sculpture Park St. Louis MO 2009
- Next Art Fair, Chicago (Hogar Collection) Chicago, IL 2009
- Thomas Jefferson Preparatory School (Opaque) St. Louis, MO 2009
- Puerto Rico International Art Fair San Juan Puerto Rico 2008
- CCBF Benefit Auction, Phillips de Pury New York, NY 2008
- Boots Contemporary Art Space (Slings 2) St. Louis, MO 2008
- Aqua Hotel (Aqua Art Miami) Miami, FL 2008
- Hoffman Lachance Contemporary (December Show) St. Louis, MO 2008
- Hogar Collection (name no one man) two person show, Brooklyn, NY 2008
- Mitchell Museum (Southern Illinois Biennial). Mt. Vernon, IL 2007

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Stan Chisholm

Home Meets Bone, 2008



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Stan Chisholm

No person is one-dimensional - the human condition is, by nature, the assembly of many and varied parts. Often we use, assert or suppress differing notions of cultures, schools of thought and/or emotions as we negotiate our daily lives. In this work I present a layered visual language with implied narratives full of visual equations analogous to that shape-shifting thing called self. This amorphous portion of existence interests me and drives my work. I find endless possibilities in reinterpreting the situational mascots, masks and mysteries that people carry from day-to-day. I have become keenly aware of so-called handicaps - of outside forces and of the self-inflicted stresses driving and/or gnawing at those around me. I watch in wonder at those who express or deny ranges of emotion - pride, joy and shame of self or others. I take notes. Something is always hidden, something is always exaggerated and some aspects of this life remain ambiguous beyond explanation.

It makes perfect sense to flesh out my layered examinations with a similar wide array of approaches. No sole discipline is worthy; rather, a combination of means and material are used to imitate the awkward dispositions at hand. People regularly interact with environments, situations, and others that are contrary to their own natures, just as the wide array of my materials often combine and meet each other with far from seamless results. As I continue my quest to deal visually with a slippery subject that's so difficult to freeze, the more I find that I'm simply out to absorb and reflect, tell and hear stories, explain myself, unite with others, fill voids, and decorate flat things.

recent exhibitions

2008

- For Any Occasion – Thrones Gallery - Chicago
- KDHX presents: Art Attack: Day of the Dead Art – St. Louis - Art Attack Champion
- Not Just Another Pretty Face – Hyde Park Art Center - Chicago
- Taste of St. Louis – Downtown St. Louis – Live Art Wars Runner Up
- Art On Track – CTA Elevated Loop Train – Chicago
- On The Record – 3rd Floor Gallery – St. Louis
- DIY Found Art – Drive Agency – St. Louis
- Screwed In - Regional Arts Commission - St.Louis
- 3rd Annual City Wide Open Studios Preview Show - Contemporary Art Museum-St. Louis, MO
- A.T.I - Soho - Santa Monica, CA
- The UpSet Art Show – Co-Prosperity Sphere – Chicago
- Give In/Get In - Siragussa Gallery- Chicago
- Wall Ball - Third Degree Glass Factory - St. Louis, MO
- Indie Valentine Craft Fair - Cooper Ella Café - St. Louis, MO

2007

- Go South for Animal Index - Hoffman LaChance Contemporary - St. Louis, MO
- KDHX presents: Art Attack! - South Broadway Athletic Club - St. Louis
- Taste Of St. Louis 2007 - Downtown St.Louis-Best of Show
- ouRArt Show 2007 - Siragussa Gallery - Chicago, IL
- The New Newness - Sweatshop Gallery - Chicago, IL
- Full Circle-Jefferson Arms Gallery - St. Louis, MO
- Sex, Politics & You-3rd Floor Gallery - St. Louis, MO
- DIY Deck Show-Drive Agency - St. Louis, MO
- International Poster Art - Rome, Italy

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Sarah Frost



White Wall, 2009

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Sarah Frost

“To live is to leave traces.”

- Walter Benjamin

My work examines our culture through the collection of its remains, such as discarded consumer objects. Rather than making representations to create an art object, I accumulate cast-off objects that already exist. I choose them for their history, evidence of use and what they imply about their users. I then re-present these items in a different form and context for a particular site. I find the traces of the personal left on these objects - evidence of habits, experience, emotion and personal taste – poignant in the absence of their owners and any further use.

Scale is important to my work. Each installation is made up of hundreds of similar units, yet no two are identical because each has unique use and history. In looking closely at either installation, the individuality of each unit becomes apparent. But from a distance, this individuality is lost in the total mass.

White Wall consists of similarly colored, outworn household objects designed for personal use. Many of them have knobs, handles and other obvious references to human scale. Some have been personalized with discoloration, wear-patterns and even handwriting. Yet in their current form, the objects take on a monumental, architectural scale. Likewise, the thousands of keys that make up QWERTY are fairly uniform, but no two are exactly alike. They come from keyboards left by a cross-section of computer users: individuals, manufacturing plants, financial institutions and brokerages, Fortune 500 companies, small and medium-sized businesses, city government offices, a grocery store chain, etc. Each key has a unique history and bears the residue of innumerable taps of communication. The tiny, busy keys of QWERTY are now a still monument, filling an entire room and creating an environment the viewer passes through. Their use and history is now only imagined.

recent exhibitions

2008

“Sarah Frost: Recent Sculpture,” Foundry Art Centre, St. Charles, MO

“Our Commodity,” Regional Arts Commission, St. Louis MO

“Awards of Excellence 2008,” Jacoby Arts Center, Alton, IL

2007

“Sarah Frost,” Mad Art Gallery, St. Louis, MO

“Third Annual Juried Exhibition,” Jacoby Arts Center, Alton, IL

“Southern Illinois Artists Open Competition,” Cedarhurst Center for the Arts, Mt. Vernon, IL

“The Edge of Excess,” Foundry Art Center, St. Charles, MO

“SCC Multimedia Invitational Exhibition,” St. Charles Community College, St. Charles, MO

“Varsity Art XI,” Art St. Louis, St. Louis, MO

“Graduate Exhibition,” Southern Illinois University at Edwardsville, IL

2006

“Art St. Louis XXII, the Exhibition,” Art St. Louis, St. Louis, MO

“Through the Looking Glass,” Art St. Louis, St. Louis, MO

“Painting,” Foundry Art Center, St. Charles, MO

Graduate Exhibition,” Southern Illinois University at Edwardsville, IL

“The Art of Food,” Mad Art Gallery, St. Louis, MO

2005

“Art East,” Edwardsville, IL

“Graduate Exhibition,” Southern Illinois University at Edwardsville, IL

2003

“Undercover Book Arts,” the St. Louis Artist’s Guild, St. Louis, MO

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Cameron Fuller & Sarah Paulsen



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Cameron Fuller & Sarah Paulsen

Cam-Rah is the collaboration between Cameron Fuller and Sarah Paulsen. Although we each have our own individual artistic practice - Cameron as a drawing/installation artist and Sarah as a painter, animator, and community artist - together we are able to invent outside of our individual endeavors. When we work together, we play like children.

The two of us share a fascination with early film tricks, magic lantern shows, traveling revivals, medicine shows and snake oil peddlers. In addition we have a deep love for folk art and things handmade. We are excited to share clever new ways we find to build something from nothing.

Sarah: Quite often our collaborative works have come out of casual conversation. We share things that we find interesting; a few summers ago we became fascinated with the camera tricks of Georges Méliés. I was creating animations at that time and so we began to discuss the idea of working with animations and sets to create low-tech illusions.

The inspiration for the Ant Circus in this installation came from a colony of ants that took over one of my houseplants. I tried to re-house them and train them to perform like a flea circus but that proved considerably more difficult than I thought. Although the live ant project failed, I kept the idea because I liked that they were both commonplace and communal. For the set, I was interested in building something that reflected a Calder-meets-Michel-Gondry-look. The circus tent and the apparatus to display the video came from Cameron. This demonstrates one of the key reasons we work well together - whether on a large or small scale we have a similar material sensibility.

Cameron has technical building skills and the ability to work large-scale; he works in a way that I am not usually able to bring to my own projects. Throughout the creation of this project I kept thinking that he was building the overall experience in which you would find all these other little magical acts that I had created.

Cameron: For me it all boils down to a desire to inspire a feeling of wonder through the transformation of everyday objects. Working inside at a museum that is generally thought of as an outdoor venue, I wanted to draw the sculpture park into the building. We have been considering the idea of a carnival theme for some time and for me those memories always involved being outside on a warm summer night - we are striving to reflect that sensation in this gallery installation.

Working with Sarah allows me to deliver the set-ups for her punch lines. Most of what I build on my own is activated solely by the viewer, which tends to make them strangely quiet spaces. Sarah's animations bring life and motion to the constructions in a way that has the ability to transfix the viewer like only the flicker of a moving image can.

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Craig Norton



The Bloodhounds, 2008

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Craig Norton

My work is purposefully very direct. I channel ideas using my skills as a draftsman. My long-standing standard drawing instruments are simple BIC pens. Though drawing is a key element, the work does reach beyond that to complex paper construction and recently to installation as you see here. I'm broadening my use of materials and approaches to present ideas as I grow as an artist and as new materials and techniques assist me in further illustrating the project at hand.

The kind of work that I do involves an intense amount of thought and conviction - the execution is not easy. The drawings, especially, take a significant amount of time before I consider them finished and I work to that point - often many hours - to complete just a face or hand. My process in the studio and on site is very regimented. Artwork is a compound word and I am very much in touch with the second half of that word as well as the first. To realize my work I literally have to treat it as a job with a certain amount of time dedicated to drawing - another block of time for paper construction, not to mention research and sketchbook time that lays the groundwork for the projects. I never feel that my research is complete until I have established direct contact with individuals involved in the issue or conflict that I am addressing. While doing this I seek multiple points of view and - I listen.

Social issues are incredibly important to me, and my work will always have some relation to an issue that I am currently burdened with. In the past this has included racism, genocide, gun violence and soldiers' mental states upon returning from war. Currently Sudan's Darfur regional crisis deeply concerns me. The complex situation there has exploded on many fronts - violence, hunger, displacement and looting - but for me the most disturbing issue in the region is the systematic rape and abuse of women and children.

This particular piece addresses a common story of women who must venture away from the safety of their homes to gather firewood. The wood is needed to cook the food that they and their families need to survive. It is a common tragedy that while on this trek to gather firewood the women are attacked by militant rebels and raped. As illogical as it may seem being raped in this society brings shame and these victims then often face rejection by their husbands, family and often the village in which they live. Many end up homeless in refugee camps living day-to-day subsistence lives with only uncertainty as a future. I've created this work to raise awareness - to put the subject in a powerful light and to create thoughtful focus.

recent solo exhibitions

William Shearburn Gallery, St. Louis, MO, 2009

OKOK Gallery, Seattle, WA, 2008

White Flag Projects, St. Louis, MO, 2007

recent group exhibitions

BUILT, Laumeier Sculpture Park, St. Louis, MO, 2009

Art Miami, 2008

Intuit Show of Folk & Outsider Art, Chicago, IL, 2007

Intuit Show of Folk & Outsider Art, Chicago, IL, 2005

Outsider Art Fair, SoHo, NY, 2008

Outsider Art Fair, SoHo, NY, 2007