

Morris Arts and The Geraldine R. Dodge Foundation present:

The 1st Invitational Art Exhibition

GALLERY **AT** 14 MAPLE

Seeing
Space

Opening Reception September 26, 2013

Curated by: Dick Eger

Willie Cole



Kiyomi Baird



Wayne Charles Roth



GALLERY **AT** 14 MAPLE

Seeing Space



***Morris Arts and The Geraldine R. Dodge Foundation present:
1st Invitational Exhibition featuring the art of:
Willie Cole, Kiyomi Baird and Wayne Charles Roth.***

14 Maple Avenue, Suite 301 (3rd Floor)
Morristown, NJ 07960
973 285 5115

**Exhibit Hours: Monday - Friday, 10am - 4pm
or by appointment**

**September 26 - March 21, 2014
Opening Reception: September 26, 2013, 6-8**



Gallery at 14 Maple is a barrier-free facility. Individuals needing special accommodations should contact Kadie Dempsey at 973-285-5115 x 17 or kdempsey@morrisarts.org - www.morrisarts.org

Seeing Space is an exhibit of the work of three artists, Willie Cole, Wayne Charles Roth and Kiyomi Baird. Though this is the tenth exhibit at Gallery at 14 Maple, it is the first invitational show in which members of the Exhibition Committee of Morris Arts and the Geraldine R. Dodge Foundation selected these artists specifically for the high quality of their work and for their imaginative treatment and interpretation of *space*.

Space can be as mundane as the comfortable distance between two people, face-to-face talking. Or as territorial as, "You're in my space." And then there are tight spaces, confined, uncomfortable and stressful and those that are generous, spacious and expansive. Today, computers run out of space in their memory. Humans do too. Space, like air, (for most people) is taken for granted but is an essential ingredient in our lives.

While others still argue about the beginning, i.e. "Which came first, the chicken or egg?" There is no doubt that space, in all of its manifestations, grand and minute, preceded the philosophers, physicists, astronomers, cosmologists, theorists, mechanical engineers, writers, metaphysicians, mathematicians, artists and musicians. Space was there first. But over the millennia, these individuals have used *space* to describe, postulate, explain, illustrate and demonstrate their theories. From Aristotle to Euclid, from Leibniz to Newton to Kant and Einstein, space and the universe have held the attention of the great thinkers, always.

Space can be both ephemeral and permanent--yet ever changing. It has been described as an entity, a relationship between entities or part of a conceptual framework.

The three artists, whose work contributed to *Seeing Space*, use their concept of space as a vehicle to direct, express and propel their work into another dimension. The viewer may see common objects, as in Willie Coles' sculptures, where high-heeled shoes have been visually transformed into powerful feminine symbols—floating way above the ground on which they once walked. *Downtown Goddess*, a three-foot tall painted bronze molded from an assemblage women's shoes, portrays a beguiling female figure oozing sex, wile and whimsy. She owns the space around her! Another assemblage, done in black patent leather high heels, transforms everyday shoes into the most poignant of universal images, *Mother and Child*. Here, there is virtually no space between the mother and child but they appear alone, surrounded by hope or despair (depending on the viewer) and space.

Wayne Charles Roth, in his *Fluidity* series of 21st century "paintings," uses the latest tools and digital printing to create brilliant images on Plexiglas of the "hard-edged world we inhabit, filled with technology, noise, color and movement." His works seem to freeze a moment in a stellar explosion or supernova in which he depicts the energy and radiation of fractured objects, fluid and floating in a mysterious ether—perhaps a celestial anarchy. His largest work, *Immersion*, is a showstopper for its overwhelming power and presence. Captivating luminosity reaches out of blue-black backgrounds that emphasize the depth of the space he created. The complexity and layered beauty of his images are an intellectual smorgasbord for the viewer who can

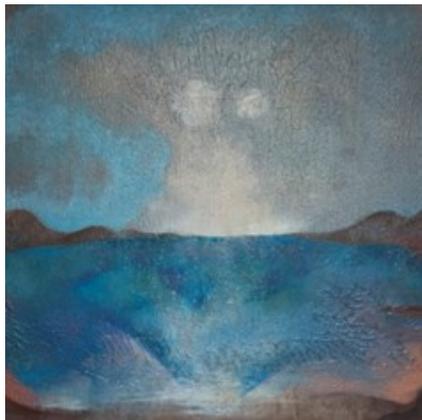
easily flit between the inner turmoil of man to the brilliance of outer space.

Kiyomi Baird's *space* comes in two flavors—East and West. Some of her mixed media and oil pieces, especially *Bamboo*, *Celestial*, *Cloud*, *Vibration* and *Endless Vow* embrace her Asian sensibilities and radiate a Zen quiet of inner rapture and peace. Her Western characteristics emerge in a recent series of elegant and meticulously executed monotypes in which she has harnessed speed, movement and emotion with her careful use of broad color swatches (*On the Road*), swirling shapes (*Surfing*) and floating objects (*Red Planet*). A tiny gem that would need to be adopted, not purchased, because of its own humanity, is an encaustic entitled *Memory*. Two pieces, digitally printed on Plexiglas, *Cosmic Blush* and *Colloidal Suspension* seem to bridge her two worlds with comforting round shapes suspended in a sea of textured blues and grays.

Here, three artists with disparate ideas have collaborated by virtue of the fact that their works were hung in proximity to one another's. The result is enthralling.

Dick Eger, Curator

Kiyomi Baird



Forever

2008

Oil on Canvas

46"x 36"x 1-3/8"

Collection of the Artist

\$3,500



Cloud

2010

Oil on Canvas

46"x 36"x 1 3/8"

Collection of the Artist

\$3,000



Memory

2009

Encaustic & Cradled Clay-
board

14"x 11"x 2"

Collection of the Artist

\$450

Kiyomi Baird



Cosmic Blush

2011

Digital/Glass

20"x 16"x 3/8"

Collection of the Artist

\$500



Colloidal Suspension

2012

Digital/Glass

20"x16"x 3/8"

Collection of the Artist

\$500



Vibration

2009

Mixed Media/Board

34"x 25"x 2 1/4"

Collection of the Artist

\$2,400



Endless Vow

2009

Mixed Media/Board

34"x 25" x 2 1/4"

Collection of the Artist

\$2,400

Kiyomi Baird

Celestial

2008

Mixed Media/Board

40" x 76" x 1 3/4"

Collection of the Artist

\$4,500



Bamboo

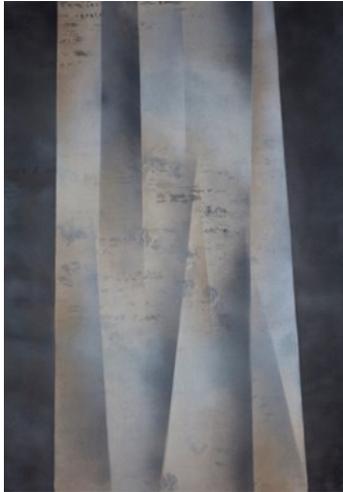
2011

Mixed Media/Board

48" x 36" x 2 1/4"

Collection of the Artist

\$3,000



Element

2012

Digital

24" x 19" x 1/2"

Collection of the Artist

\$1,000



On the Road

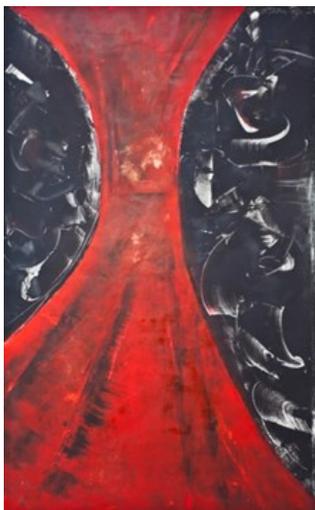
2013

Monotype

38" x 26" x 1 1/8"

Collection of the Artist

\$1,600



Kiyomi Baird



Surfing

2013

Monotype

38" x 26" x 1 1/8"

Collection of the Artist

\$1,600



Red Sea Crossing

2013

Monotype

38" x 26" x 1 1/8"

Collection of the Artist

\$1,600



Stratums of Separation

2013

Monotype

38" x 26" x 1 1/8"

Collection of the Artist

\$1,600



Red Planet

2013

Monotype

38" x 26" x 1 1/8"

Collection of the Artist

\$1,600

Kiyomi Baird

I create abstract spaces and forms that explore the movements of the cosmos and the evolution of the human spirit. Both these dimensions ... physical and spiritual are infused with the same universal life force which expresses itself through an infinite variety of elemental shapes. I try to evoke how these elements move in time and space toward cosmic balance and spiritual harmony. I hope my work can serve as portals to the universe and sanctuaries of the soul for experiencing the oneness of both.

ABOUT MY MIXED MEDIA WORK:

Textures inspire me. I started out painting in oils creating textures with sand and gesso. Time spent in Tokyo introduced me to handmade paper and the "nihonga" technique (painting with pigment and glue on mulberry paper mounted on board) which challenged me to create texture *via* patterns on a flat surface. Towards this end, I added traditional western painting and printmaking techniques fusing eastern and western methodology creating a "fusion media", satisfying my cultural duality, and coming under the category of "mixed media".

Profile

I grew up in California as a third generation Japanese American. My non-english speaking grandmother was the household matriarch and a powerful influence on my childhood. After living much of my life in the US and Berlin, I moved to Tokyo. There I felt a resonance with Japanese behavior and aesthetics. I recognized for the first time certain aspects of my personality and art as essentially Asian. I often experience this oscillating cultural duality when I work. Indeed this inner tension may be what drives my efforts to create visual expressions of harmony and balance through the use of multicultural textures and patterns.

I am inspired by and learn from all who cross my path. I love learning and exploring. It is the fuel for my work and the food for my spirit. I have had the opportunity to work in dance, theater and design. The breath of my experiences enables me to give more of myself to my art and others. Education: University of California, Berkeley, Kunstakademie Berlin; private and class instruction in California, Berlin, Tokyo and New Jersey. Exhibited in numerous juried shows in the Northeast, galleries in San Francisco and Tokyo; museums in Tokyo. Private collections in USA, Britain, Germany, Switzerland and Japan

Willie Cole



Downtown Goddess

2012

Bronze

36" x 7" x 9"

Collection of the Artist

\$30,000



Mother & Child

2013

Assemblage

23" x 11" x 22"

Collection of the Artist

\$30,000



Untitled

2013

Assemblage

10" x 9" x 10"

Collection of the Artist

NFS

Willie Cole

“Everything from Anything and Anything from Everything...Minimal/Maximal. Think of the smallest particle in the universe. Now imagine that particle to be a shoe or a Volkswagen beetle. Scale. Visual Transformation aka Perceptual Engineering. Like Salvador Dali. Like Archemboldo. Now you see it. Now you don't. Problem solving. Like opening a new jigsaw puzzle and discovering that all the pieces are exactly alike. Now imagine having all the pieces without the picture on the box. Now. Are you going to believe me or your lying eyes?!”

SELECTED AWARDS & RESIDENCIES

2006 David C. Driskell Prize, High Museum of Art, Atlanta

2002 The Augustus Saint-Gaudens Memorial Fellowship

2000 Artist-in-residence, John Michael Kohler Arts Center Arts/Industry Program, Sheboygan, WI

1996 Joan Mitchell Foundation Award

1995 The Louis Comfort Tiffany Foundation Grant

1991 The Penny McCall Foundation Grant

PUBLIC ART COMMISSIONS

2012 City of Easton, Pennsylvania.....Grace Gate

2008-9 The College of New Jersey..... “Pixels”

2006 New Jersey Transit..... “Windshields”

1996 City of Chicago.....“African Headrest”

1996 City of New York..... “Gateway to Knowledge”

SELECTED ONE-PERSON EXHIBITIONS

2010 Post Black & Blue, Alexander & Bonin Gallery, NYC

2007 Living Room, Finesilver Gallery, Houston

2006-08 Anxious Objects: Willie Cole's Favorite Brands, Montclair Art Museum, Montclair, NJ;

Sheldon Memorial Art Museum, Lincoln, NE; Memorial Art Gallery, Rochester,

NY; Birmingham Museum of Art, Alabama; Frye Art Museum, Seattle; Stanford

University, Iris & B. Gerald Cantor Center for Visual Arts, CA

2006 Willie Cole: Sole to Soul, Alexander and Bonin, New York

2004-06 AFTERBURN, Willie Cole: selected works 1997-2004, University of Wyoming Art Museum, Laramie; California African-American Museum, Los Angeles;

Ulrich Museum of Art, Wichita, KS; Worcester Art Museum, MA; University of

Kentucky Art Museum, Lexington; Herbert F. Johnson Museum of Art, Cornell

University, Ithaca, NY

Willie Cole: Sources & Metamorphoses, Tampa Museum of Art, FL

Willie Cole

Willie Cole: Sources & Metamorphoses, Tampa Museum of Art, FL
2002 Willie Cole: Before and After, Alexander and Bonin, New York
Willie Cole: The Elegba Principle, The Richard A. and Rissa W.

SELECTED BIBLIOGRAPHY – Essays in Books and Exhibition Catalogues

2008 second lives: remixing the ordinary, ex. cat. (essay by David Revere McFadden) New York: Museum of Art and Design
2007 Sumida, Sally. “Household Appliances: Two Contemporary Assemblages by Willie Cole.”
Cantor Arts Center Journal, Volume 4 (2004-2005). Stanford, CA: Iris & B.
Gerald Cantor Center for Visual Arts: 45-55
2005 Hyde, Lewis. “Crossroads Blues: Willie Cole’s New Work at the Miami Art Museum.” and
“Willie Cole: International Balls” in Converge 2. Miami: Miami Art Museum
2004 Northrup, JoAnne. Domestic Odyssey. San Jose, CA: San Jose Museum of Art
2003 undomesticated interiors: photographing undomesticated interiors. (essays by Gallant, Aprile, Mimi Hellman, Linda Muehlig, Sandy Skoglund) Northampton, MA: Smith College Museum of Art

SELECTED PUBLIC COLLECTIONS

High Museum of Art, Atlanta , GA
Museum of Contemporary Art, Chicago , IL
Birmingham Museum of Art, AL
Cleveland Museum of Art, OH
Dallas Museum of Art , TX
Detroit Institute of Arts, MI
Sheldon Memorial Art Gallery, Lincoln, NE
Herbert F. Johnson Museum of Art, Ithaca, NY
Walker Art Center, Minneapolis , MN
The Montclair Art Museum, NJ
Newark Museum of Art, NJ
Yale University Art Gallery, New Haven , CT
The Metropolitan Museum of Art, New York
The Museum of Modern Art, New York

Wayne Roth



Bleed

2012

Digital Painting

60" x 48" x 3"

Collection of the Artist

\$6,800



Artery

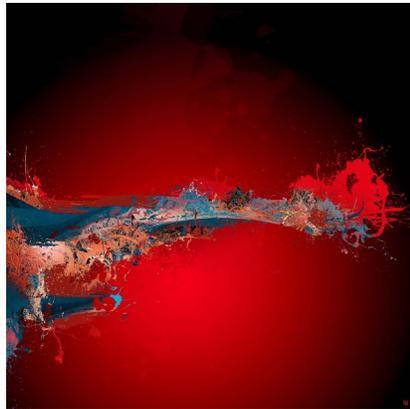
2012

Digital Painting

44" x 55" x 3"

Collection of the Artist

\$5,900



Resolution

2012

Digital Painting

48" x 48" x 3"

Collection of the Artist

\$5,900



Irresistible Flow

2012

Digital Painting

44" x 60" x 3"

Collection of the Artist

\$5,800

Wayne Roth



Immersion

2013

Digital Painting

56" x 104" x 4"

Collection of the Artist

\$14,500



Badly Broken

2012

Digital Painting

48" x 48" x 3"

Collection of the Artist

\$6,500



Solitude

2013

Digital Painting

48" x 48" x 3"

Collection of the Artist

\$6,500



One Night

2013

Digital Painting

52" x 48" x 3"

Collection of the Artist

\$7,600

Wayne Roth

I am working against what some consider the conventional concept of painting. I am not creating art with brushes and oil paints; I am creating art with pixels. Just as my predecessors used the tools of their time, I use the tools of my time. Daring artists in the past adapted the latest innovations to their art such as, the invention of perspective or the use of new, brighter pigments. Those advances were incorporated just as today's artists are embracing technology.

My tools incorporate the latest technology, computers, software, digital cameras and large-scale printers. Although I am a classically trained artist, who learned by mastering charcoal and oils, I find that using today's technology allows me to create art that is more in touch with our life and times.

My work reflects the complex and messy world we live in. I am creating the "new painting" of today.

About the series: Fluidity

Fluid takes many forms. It can be a vapor, a liquid, or a gas. It is full of illusion, iridescent, always moving, completely unpredictable, random, and serendipitous. This series was inspired by the unpredictable nature of liquids and fluids.

Liquid is such a large part of our life cycle. It captures the imagination and focuses the mind. It is uncontrollable and completely random yet beautiful and necessary. How light and objects reflect off the surface creates a kaleidoscope of variations and emotions.

This series titled "Fluidity" reflects my interpretation of the random nature of fluid juxtaposed against today's harried and confusing world. I have played these beautiful and elusive elements against the hard-edged world we inhabit, filled with technology, noise color and movement. By bringing these two very different concepts together I have mixed serene beauty with noisy ugliness to create a powerful statement of the world we live in.

It is both beautiful and captivating while life pulses and explodes around us at every moment.

Background

After graduating with a Masters Degree in Fine Art from Rochester Institute of Technology, (majoring in graphic design and photography, with a minor in fine art), relocated to New York City to work as an assistant to Leslie Segal, pioneering graphic designer and typographer. Segal's typographic sculptures and graphic design deeply influenced my early work and gave me a deep appreciation for typography as an art element. In the 1990's cofounded 2face a hybrid creative shop, bringing together photography, Photoshop, illustration and design. 2face created digital campaigns, photography and branding that pushed the boundaries of advertising and image development for companies such as: Adobe, MTV, Virgin Records, Ford, Sony, Nike, Mercedes-Benz, etc. I began to exhibit in galleries and competitions in 2009 and have focused efforts towards building a career as a digital fine artist and painter.

